

tan pada jam tiga
bersebelah dengan
menyanyai

Marselis 15/3/21

Alatius 22/02

Alatius
Eli Eli lama sabakti

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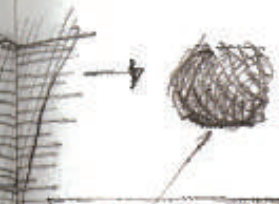
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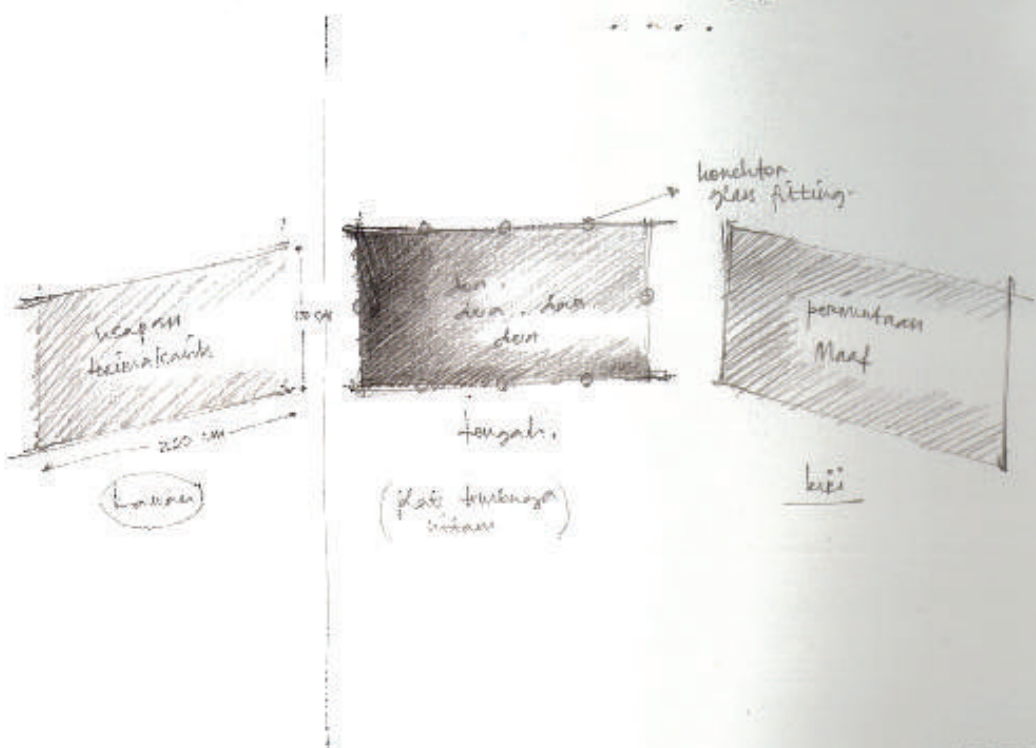


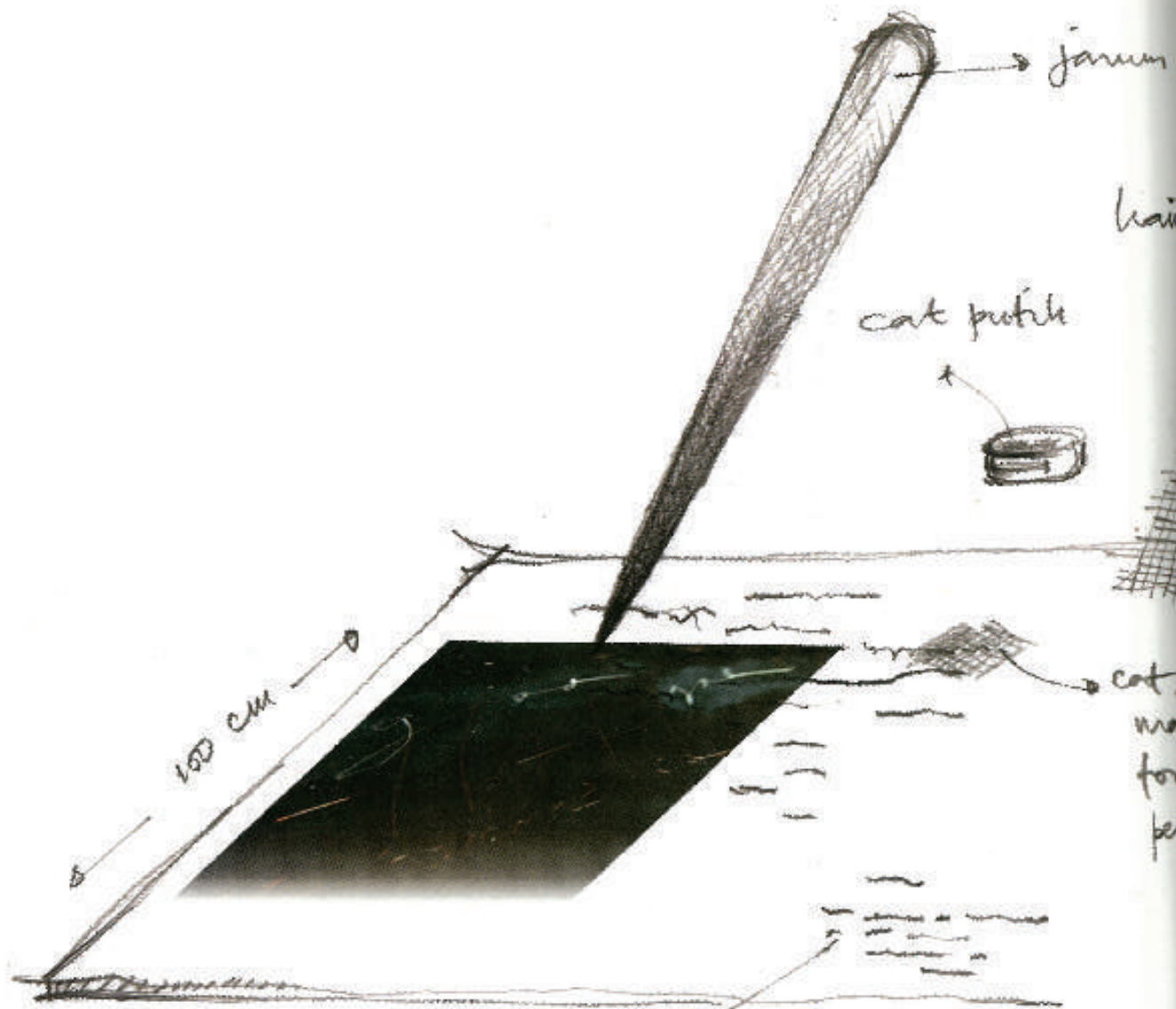
doka
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(detail)

* don :
 491, 2, 31. 547, 1, 1.
 686, 1, 31. 420, 2, 17.
 485, 2, 14. 664, 2, 3

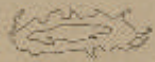




hasil : permukaan
warna putih
di atas plate hitam
(terbentuk)

Plat Hitam #01, #02, #03

100 x 200 cm (each)
copper plate & white etching ink
2010



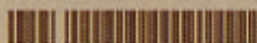
Indeed, the artists go to the world of objects, or perhaps it is the world of paramnesia. But the artists have made their own objects, although often with similarities or references creating a kind of analogy with regards to what has been made in the past. Here they easily combine the real with the imaginary. It seems that what they actually want to discover is some sort of "beauty" out of the traumatic events in the world.

In this exhibition, Christine echoes words from the wealth of Christian tradition: "Lama Sabachthani." Jesus, with his mouth dry, uttered the words as he approached his death on the cross, at the most tragic end of his life, with two outlaws on his right and left, on the hill. With his dying words Jesus' last words, according to the accounts and testimonies in the bible he completed his work of salvation on Earth.

To Christine, that is the "ultimate calling" that she understands as constituting the essence of relations in life: intimacy between those calling and those being called. Its echo spreads far and deep into her personal life. Today, in the hills of Mekarwangi, it forms a part of what she calls "a harsh experience, an intimate calling to The Maker, but there are still elements of joy that seep in due to this ultimate calling."

Apparently, Christine's artistic idea is allegorical idea with allusions toward religiosity.

Lawangwangi is an infrastructure model aimed to mimic the concept of a research park, in which art and science share common facilities. For art, Lawangwangi's hard structure provides spaces for an art bank, art space, a lounge, and a small conglomerate offices. The art bank is a specially designed stock room for art works, while the art space provides the main exhibition space for six main exhibitions per year. The lounge is an open space where the artists, art critics, collectors, art management and representative from the art industry can meet and have discussions.



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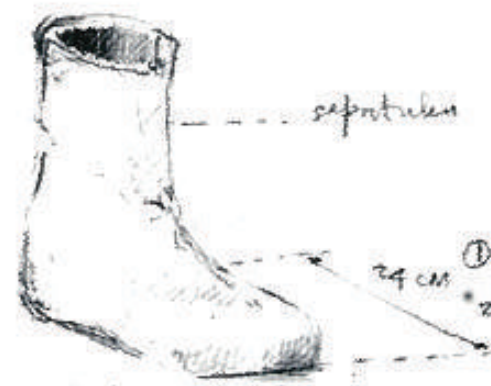


Art & Science Estate
Lawangwangi



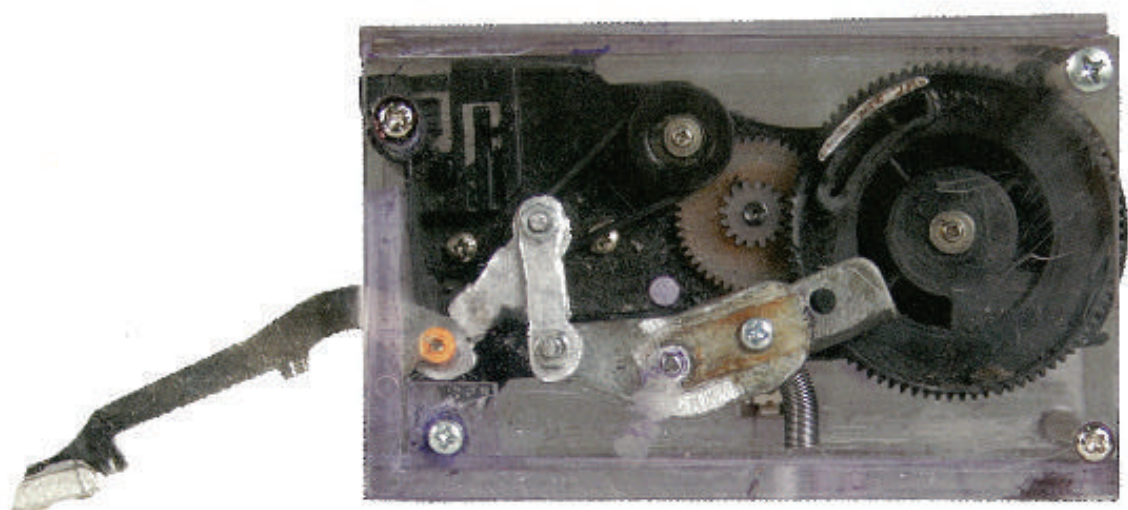
↳ jaket, ukuran badan?
 bahan?
 warna? → Krayala
 Bies

contoh
 gambar



lattice boots

Bajuku & Sepatuku
 variable dimension
 leather & fabric
 2010



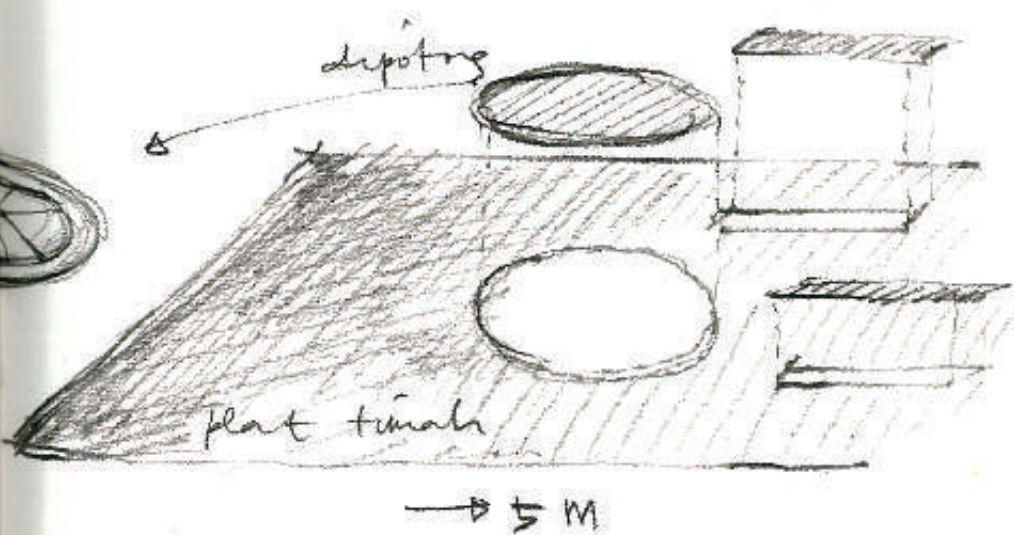
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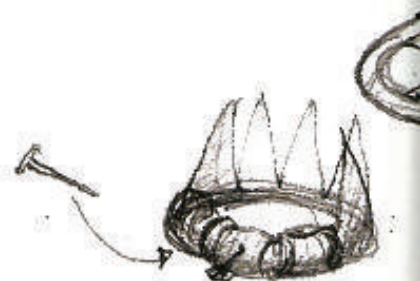
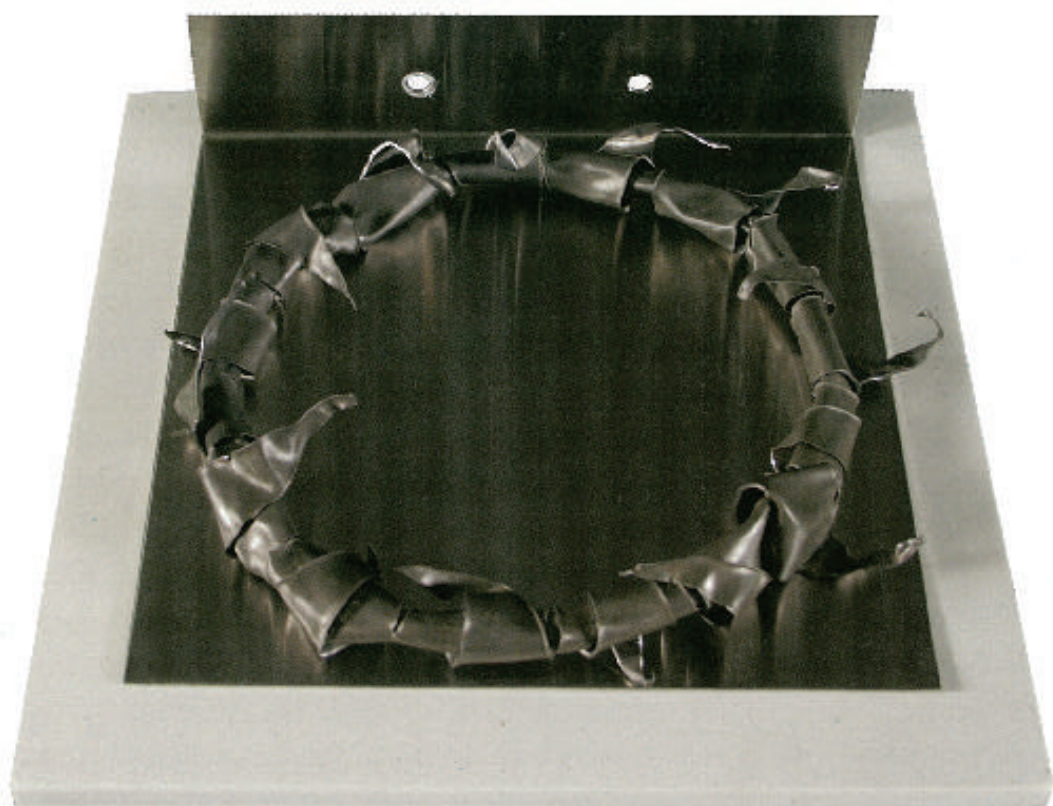
Tool Box

14 x 23 x 200 cm
mixed media
2010

Timah Mahkota #01, #02, #03

5 x 21 x 21 cm (each)
tin plate & nails
2010







Lama Sabakhtani #03

23 x 20 x 210 cm
aluminium & typewriter machine
2010

Acknowledgement

Tuhan Yang Maha Esa
Keluarga Besar Ay Tjoe Christine
Keluarga Besar Deden Sambas Widayan Abdul Fatah
Ibu Andonowati & staff Lawangwangi
Prof. Bambang Hidayat
Hendro Wiyanto
Rani Ambyu
Arief Setiawan
Satriagama Rakantaseta
Dimas Adl Nugroho
Pak Tatang saparakanca
Kakan Kunral
Asep Saeful
Hendro Yulianto
Nandang Gawe
Joko Kurnain
Awan Anjar Nurcahya
Tri
Mas Dukin
Juned Pocking
Rekan-rekan perupa, jurnalis, pengamat seni dan kolektor
dan semua pihak yang membantu terlaksananya kegiatan pameran ini

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Visual Arts



List of Works

Lama Sabakhtani #01

4.3 x 2.5 x 4 m
wood, metal, wire & brass balls
2010

Lama Sabakhtani #02

170 x 12 x 12 cm
wax, nails, powder, fabric & solder
2010

Lama Sabakhtani #03

23 x 210 x 20 cm
aluminium & typewriter machine
2010

Timah Mahkota #01, #02, #03

5 x 21 x 21 cm (each)
tin plate & nails
2010

Tool Box

14 x 23 x 200 cm
mixed media
2010

Bajuku & Sepatuku

variable dimension
leather & fabric
2010

Plat Hitam #01, #02, #03

100 x 200 cm (each)
copper plate & white etching ink
2010

3→2 #01

170 x 200 cm
oil on canvas
2010

3→2 #02

170 x 200 cm
oil on canvas
2010

3→2 #03

170 x 200 cm
oil on canvas
2010

3→2 #04

200 x 170 cm
oil on canvas
2010

3→2 #05

170 x 200 cm
oil on canvas
2010

3→2 #06

170 x 200 cm
oil on canvas
2010

- "Untitled Display", R.66 Bandung
 "Kecil itu Indah B" kehidupan di abad baru, Edwin's Gallery, Jakarta
 "Different Spaces" CCF, Bandung
- 1999 "Action Simbiopraktis Seni Rupa Koran 1 'X' Graphis Art
 Pameran Seni cetak Grafis 3 kota "Bias Sahaja", Bandung-Jakarta-Yogyakarta
 "Songo" Taman Budaya Jawa Barat, Bandung
 "Puitika Sampah", CCF Bandung
 "Aksi Simbiopraxis Senirupa Koran", Bandung
 "Seni Grafis Bias Sahaja" Bandung-Jakarta-Yogyakarta
 "Songo", Taman Budaya Jawa Barat, Bandung
 "Puitika Sampah", CCF, Bandung
 "Garis-garis Cahaya", Hotel Savoy Homann, Bandung
- 1998 Group Exhibition in Gedung Kesenian Jakarta, Jakarta
 Aksi Seni Rupa Publik di Alun-alun Utara, Yogyakarta
 Pameran Bersama di Sahid Jaya Hotel, Jakarta
 The 13th Asia International Art Exhibition di National Art Gallery, Kuala Lumpur, Malaysia
 Group Exhibition, Gedung Kesenian Jakarta, Jakarta
 "Satu-Teme", Sahid Jaya Hotel, Jakarta
 The 13th Asia International Art Exhibition di National Museum Art Gallery, Kuala Lumpur
 Malaysia
 "Kepada X", Galeri Cipta III, Taman Ismail Marzuki, Jakarta
- 1997 "Fenomena Gerbang", Bayt Al Qur'an Museum Istiqlal, Jakarta
 "Kesebelasan Seni Rupa Kontemporer" Taman Budaya Jawa Barat, Bandung
- 1996 "Gerakan Kehudayaan Naripan", Bandung
 "The 13th Asian Art Exhibition" di National Art Gallery, Kuala Lumpur, Malaysia
 "Kepada X", Galeri Cipta III TIM, Jakarta
 "Fenomena Gerbang", Bayt Al Qur'an Museum Istiqlal, Jakarta
 "Kepada Ibu, Api, Air+Tanah, Kami Bertanya" Taman Budaya Jawa Barat, Bandung
- 1995 Exhibition in Taksu Gallery Kuala Lumpur, Malaysia
 "Rakit" festival Istiqlal, Jakarta
 "AIDS", ITB Bandung
 "Ritual Desa", Universitas Siliwangi, Tasikmalaya
 Deden Sambas dan Charles Chang, Taksu Gallery, Kuala Lumpur, Malaysia
 "Rant" Festival Istiqlal ke-2, Jakarta
- 1994 "Jakarta International Fine Art Exhibition", Hotel Shangrilla, Jakarta
 "Jakarta International Fine Art" Hotel Shangrilla, Jakarta
 Pameran Halal bi Halal
- 1993 Pameran Seni Rupa LSI
 "Tiga untuk tiga", Museum Keramik dan Tekstil, Jakarta
 Pameran lukisan bersama, STBA Yopari, Bandung
 Pameran KPMB Hotel Endah Parahyangan, Bandung
 Pameran akhir tahun, Galeri Hicayat
- 1992 "50/50", Gedung YPK, Bandung
 Pameran Lukisan KPMB '92, Hotel Endah Parahyangan, Bandung
- 1988 Pameran Sapta Pesona, Taman Ade Irma Nasution, Bandung
 Pameran Lukisan bersama, GGM, Bandung
 Pameran LSI di Museum Negeri Jawa Barat
- 1987 Pameran ke-2 Kelompok 50-50, Gedung YPK, Bandung
- 1984 Pameran karya studi Sanggar Olah Seni

Awards

- 1993 Best Work LSI
 1994 Top 10 Phillip Morris Indonesia Art Awards

Deden Sambas

Was born in Bandung in 1963

He is a self-thought artist who is known for installation works.

Education

1983 - 1985	S.O.S Bandung
1986 - 1987	Seni Batik Yogyakarta 1993 R-66 Bandung
1995	Workshop "Orientasi penciptaan karya seni kolaborasi" Indonesia Belanda di ITB
1996	Belajar Seni Cetak di Studio Red Point Bandung
1998	Partisipan Workshop "Urbanization" Enam Seniman ASEAN BPI ITB
2000	Workshop "Logika Labil", Bengkel Cipaheut Bandung
2003	Workshop "Sospo" Sanggar Olah Seni, Bandung
2006	Workshop 7 Studio, C+ Gallery, Bandung

Solo Exhibitions

2008	"Vice Versa", Monddecor Gallery, Jakarta
2004	"Horizon Terasing" Salasar Sunaryo Bandung "Ikutilah Aku" CCF, Bandung
2002	"Ruang Turbin Relativitas", S.O.S. Bandung
1996	"Pe-sembahan Rupa", Hidayat Gallery, Bandung
1994	"Potret Ratu+Masyarakat Waktu", R-66, Bandung

Selected Group Exhibitions

2010	"Lama Sabakhtani club", in collaboration with Ay Tjoe Christine, Lawangwangi Art & Science Estate, Bandung "Halimun" Lawangwangi Inauguration, Lawangwangi Art & Science Estate, Bandung
2009	"1" International Mail Art Exhibition, SOS, Bandung "Hongkong Art Fair", Kou loon, Hongkong "Bandung Initiative #4" Post Medium Intervention, Roemah Roepa, Jakarta "1" International Mail Art Exhibition, SOS, Bandung
2008	"Manifesto" Galeri Nasional, Jakarta
2007	"Inisiasi" The Peak Resort and Dining, Bandung "Global Warming Kunts" GWK, Jimbaran Bali "Keruh", YPK, Bandung
2006	"Lucky Twelve" 23 September 2006, Galeri Elcano, Bandung "Ikutilah Aku" CCF Bandung "The Gate" Semar Art Gallery, Malang "The Gate" Wuhan, China
2005	"Makan Malam Bersama Sri", Museum Nasional, Jakarta
2004	"Kecil itu Indah 12", Edwin's Gallery, Jakarta
2003	"Kecil itu Indah 11", Edwin's Gallery, Jakarta "Opera" Langgeng Gallery, Magelang
2002	"Bar to dalam Rasa" Edwin's Gallery Jakarta "Kilas Balik" 7 - 18 Agustus 2002, Edwin's Gallery Jakarta "Bandung Investigation Map", Galeri Soemardja ITB, Bandung "Objek", Fabrick Gallery Bandung "The 17th Asian International Art Exhibition" Daejeon Municipal Museum of Art, Korea
2001	"Refleksi" 18 Perupa Bandung "Kecil itu Indah 9", Edwin's Gallery, Jakarta "Luar Balas" Griya seni Popo Iskandar, Bandung "Logika Labil", Galeri Soemardja dan Edwin's Gallery, Jakarta Bandung Biennale, Bandung art event, Sculpture Park Bandung "Bar to dalam Rasa" Edwin's Gallery Jakarta
2000	"Untitled Display", R.66 Bandung Group Exhibition, Nu Art Sculpture Park 9, Bandung "Figur di Abad Baru", Edwin's Gallery Jakarta "Ruang ruang berbeda" CCF Bandung The 15th Asian International Art Exhibition 2000, Division Museum 23, Taiwan Bandung Performance Art Festival, Galeri Barok, Bandung

- Schoeppingen zu Gast in Brauweiler, Koenig, Germany
 Bingkai Narasi Kecil-KIT 12, Edwin's Gallery, Jakarta
 Equatorial Heat, Shanghai Museum, China
- 2003
 Girl Talk, Edwin's Gallery, Jakarta
 CP Open Biennale, National Gallery, Jakarta
 The 6th Triennale Mondiale D'Estampes Petit Format, Galerie d'Art Contemporain de Cameranes, France
 Beijing International Art Biennale 2003, China National Museum of Fine Art, China
 The 12th Asian International Art Exhibition, Hongkong Museum of Art, Hongkong
 Kecil Itu Indah 11, Edwin's Gallery, Jakarta
 Passion: Ethno-Identity, The Indonesian Art Foundation (YSRI), Beijing and Shanghai, China
- 2002
 Bersatu dalam Rasa, Edwin's Gallery, Jakarta
 Dari Abstrak ke Metaphor, Adira Gallery, Bandung
 Temu Lintas Kosmologi Imaginasi Luar, Studio Budaya Langgeng, Magelang
 "READ", British Council, Jakarta
 The 17th Asian International Art Exhibition, Daegu Municipal Museum of Art, Korea
 Kilasbalik, Edwin's Gallery, Jakarta
- 2001
 Refleksi, Edwin's Gallery, Jakarta
 Sapopoe, Bentara Budaya, Yogyakarta
 Perempuan, Diseminasi dan Makna Ruang, National Gallery, Jakarta
 Printmaking in The Future, Comoti Art House, Yogyakarta
 Bias Batas, Edwin's Gallery, Jakarta
 Diluar Batas, with Myriam Cathy, Griya Seni Popo Iskandar, Bandung
 Kecil Itu Indah, Edwin's Gallery, Jakarta
 Bandung Art Events, Selasar Suniaryo, Bandung
 Art Singapore, The World's First Fair for Contemporary Asian Arts, Singapore International Convention and Exhibition Centre
 Philip Morris 2001, National Gallery, Jakarta
- 2000
 Relativitas 4", British International Miniature Prints Exhibition, Bankside Gallery, London
 Workshop and exhibition with Eva Pietzcker, RedPoint Studio and Gallery, Bandung
 Working with Prints, workshop and Graphic exhibition with Masha Ryskin, RedPoint Studio and Gallery, Bandung
 Setengah Abad Seni Grafis Indonesia, Bentara Budaya Jakarta, Yogyakarta
 Perupa Muda Bandung, Griya Seni Popo Iskandar, Bandung
- 1999
 Seni Grafis Indonesia 1999, TIM Jakarta
 Biasahaja'99, Pameran Seni Cetak Grafis 3 Kota: Bandung, Jakarta, Yogyakarta

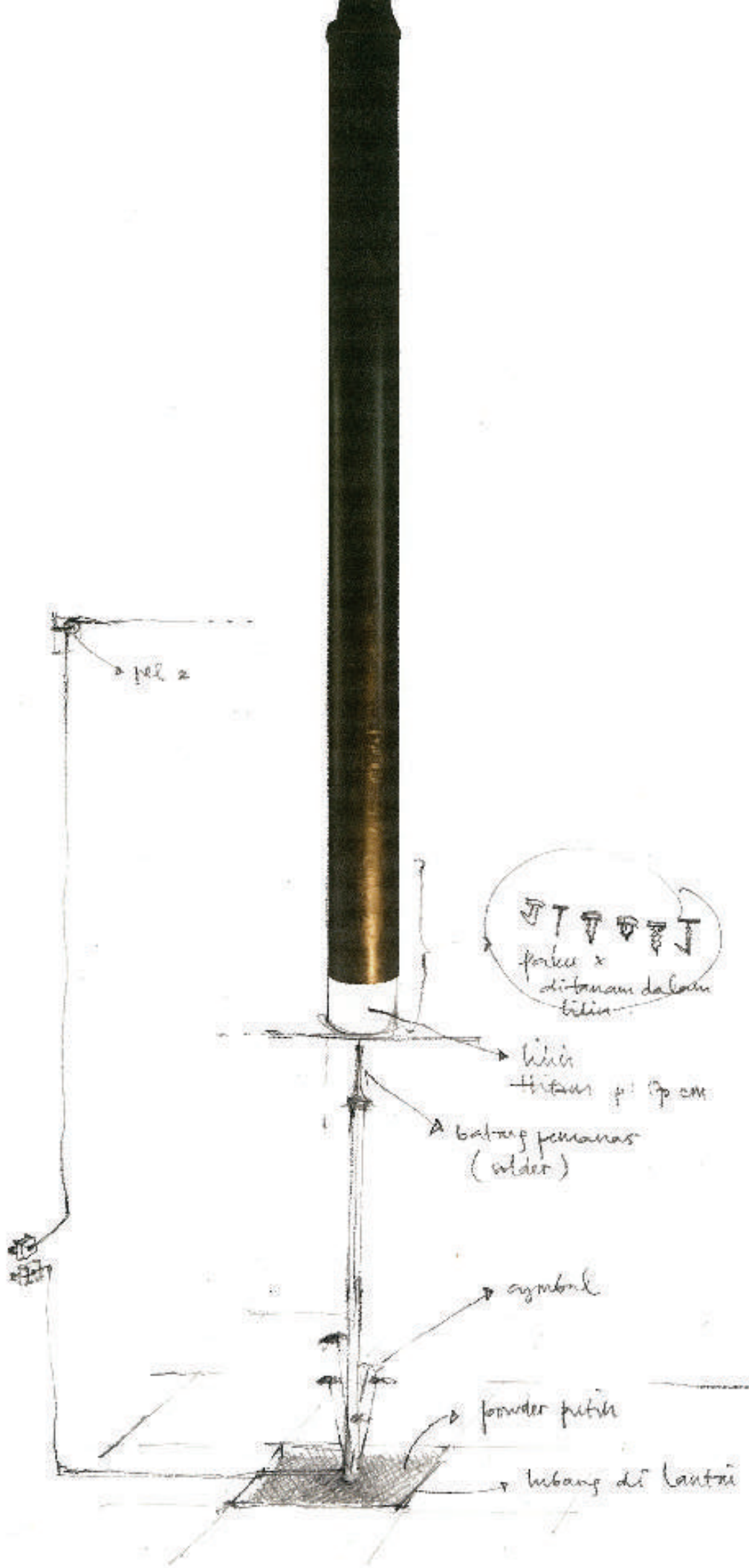
Awards

- 2009 2009 SCMP Art Futures Prize winner, Hongkong Art Fair
 2008 Artist in residence in STPI, Singapore
 2004 Scholarship in Stiftung Kuenstlerdorf Schoeppingen, Germany
 2001 Top 5 of Philip Morris Indonesian Art Award



Lama Sabakhtani #02

170 x 12 x 12 cm
wax, nails, powder, fabric & solder
2010



forke x
 di tanam dalam
 lilin

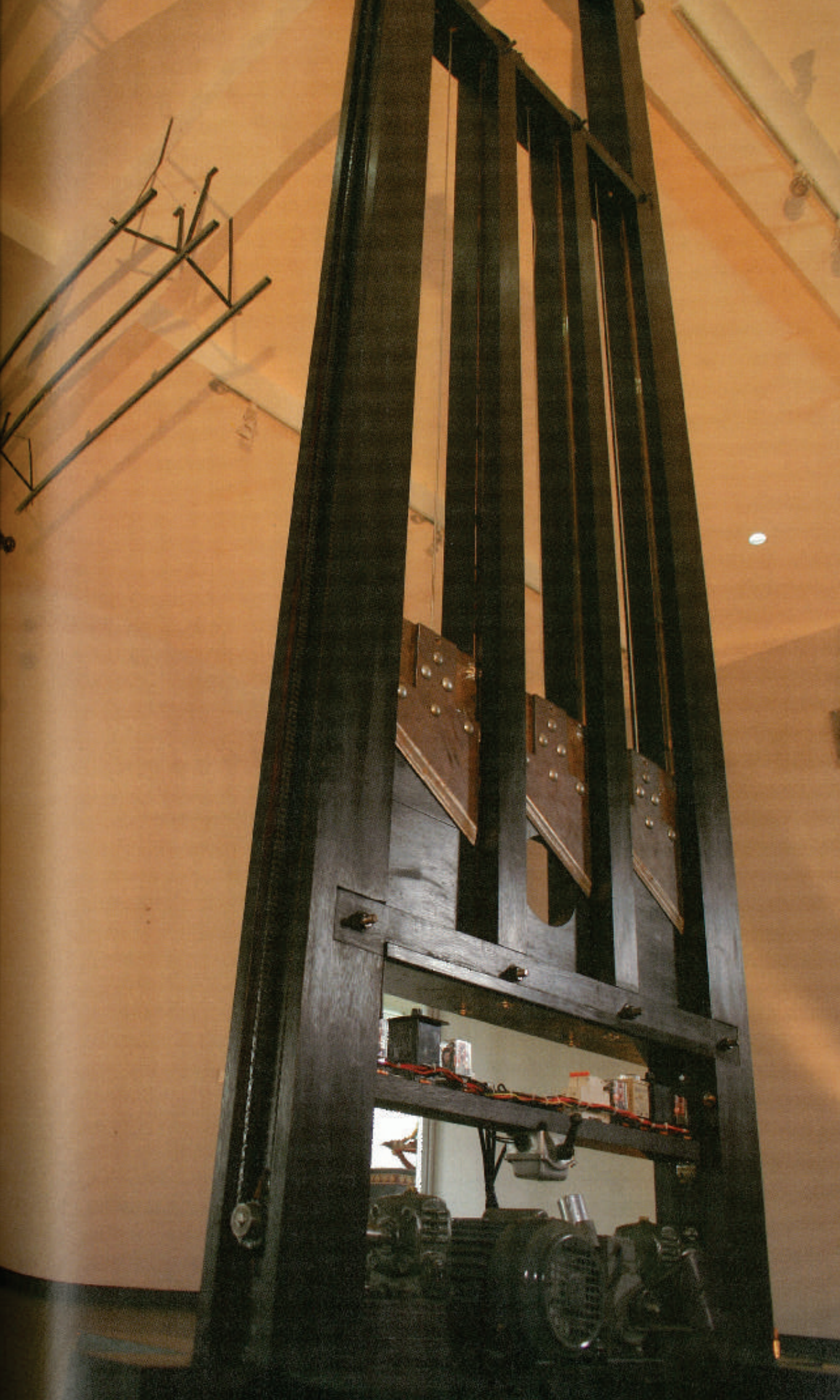
lilin
 4 cm

batang pemanas
 (solder)

symbal

powder putih

lubang di lantai





Lama Sabakhtani #01

4.3 x 2.5 x 4 m
wood, metal, wire & brass balls
2010

Ay Tjoe Christine

Was born in Bandung in 1973 and graduated from the Faculty of Art and Design at Bandung Institute of Technology in 1997.

Solo Exhibitions

- 2010 "Lama Sabakhtani club", Lawangwangi Art & Science Estate, Bandung
"Symmetrical Sanctuary", Sigi Art Gallery, Jakarta
- 2009 "Panorama Without Distance", Hong Kong Art Fair, Hong Kong Convention & Exhibition Centre
"Eating Excess", Singapore Tyler Print Institute, Singapore
- 2008 "Wall Prison (part two)", Scope Miami Art Fair, Miami
"Interiority of Hope", Emmitan CA Gallery, Surabaya
- 2007 "Silent Supper", Ark Galerie, Jakarta
- 2006 "Eksekusi Ego", Edwin's Gallery, Jakarta
- 2003 "Reach Me", Cemei Art House, Yogyakarta
"Aku/ Kau/ Uak", Edwin's Gallery, Jakarta
- 2002 "At The Day of German Unity", Germany Embassy, Jakarta
- 2001 "Buka Untuk Melihat", RedPoint Gallery, Bandung

Group Exhibitions

- 2010 "Art Paris", Grand Palais-Champs Elysees, Perancis
- 2009 "Bandung Art Now", National Gallery, Jakarta
"Enam Pekan Perempuan", Salihara Gallery, Jakarta
"Awareness", Canvze International Art, The Netherlands
"Indonesia Contemporary Drawing", National Gallery, Jakarta
- 2008 "International Print Talk": From The Dark Background of Etchings, Ark Gallery, Jakarta
"CIGE 2008", China World Trade Centre, Beijing, China
"Expose # 1" - A Presentation of Indonesian Contemporary Art by Deutsche Bank & Nadi Gallery, Four Seasons Hotel, Jakarta
"Manifesto", National Gallery, Jakarta
"E-Motion", National Gallery, Jakarta
"180 x 180", One Gallery, Jakarta
"Hello Print!", Edwin's Gallery, Jakarta
"A Decade of Dedication: Ten Years Revisited", Selasar Sunaryo Art Space, Bandung
"Shanghai Contemporary 2008", China
- 2007 Indonesian Contemporary Art Now, Nadi Gallery, Jakarta
China International Gallery Exposition 2007, China World Trade Center Beijing, China
Anti Aging, Gaya Art Space Gallery, Bali
Intimate Distance, Indonesian Women Artists, National Gallery, Jakarta
Conscience Celebrate, Gandaria Heights, Jakarta
Shanghai Contemporary 2007, Main Fountain Square, Shanghai Exhibition Center, China
Art Singapore 2007, The Contemporary Asian Art Fair, Suntec City, Singapore
The 22nd Asian International Art Exhibition, Selasar Sunaryo Art Space, Bandung
Petisi Bandung, Langgeng Gallery, Magelang
Kuota 2007, National Gallery, Jakarta
- 2006 Jejak dalam Jejak, Goethe House, Goethe Institut, Jakarta
China International Gallery Exposition, China World Trade Center Beijing, China
Langgeng Contemporary Art Festival 2006, Langgeng Gallery, Magelang
- 2005 Taboo and Transgression in Contemporary Indonesian Art, Johnson Museum, Cornell University, New York
The Boppu Asia Biennale of Contemporary Art, Boppu Art Museum, Oita Japan
Tanda Kasih, Edwin's Gallery, Jakarta
Jejak-Jejak Drawing, Edwin's Gallery, Jakarta
21th and Beyond, Edwin's Gallery, Jakarta
Vision & Resonance, Asian Civilization Museum, Singapore
Petisi Bandung, Langgeng Gallery, Magelang
Fragments-KII 13, Edwin's Gallery, Jakarta
- 2004 Persepsi dalam Vibrasi, Edwin's Gallery, Jakarta
Sayap dalam Kata, Studio Budaya Langgeng, Magelang
K-ein Weg, Kunstverein Vreden, Germany



Handwritten text below the diagram: "Handwritten text below the diagram, possibly describing the process or materials used." (Note: The text is faint and difficult to read.)

- ① HC 1500 + 0,1% 10 L
- ② HC 500 + 0,1% 10 L
- ③ 1 M HC + 0,1% 10 L
- ④ 1 M HC + 0,1% 10 L

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Vertical handwritten text on the right side of the artwork: "Handwritten text on the right side of the artwork, possibly describing the process or materials used." (Note: The text is faint and difficult to read.)

Small handwritten text at the bottom right: "Handwritten text at the bottom right, possibly a date or signature." (Note: The text is faint and difficult to read.)

3-7 #06

170 x 200 cm | oil on canvas | 2010



3→2 #05

170 x 200 cm | oil on canvas | 2010

artworks

lines appear winding, fractured, or scrawny in several places, going to all directions. Under the shadow of the nails, guillotine, strings, balls, and the type machine's sharp arms, the works remind us of a certain Eva Hessian atmosphere: between the absurd the collapsed lives.

The black color in the two-dimensional works seems to desire echoing the tragic emotions in the three-dimensional works.
+++

Jakarta, in the midst of the Easter celebration, April 3, 2010

Hendro Wiyanto
Exhibition Curator

internal in nature, for example in relation to feelings of pity or fear. The belief structure is based on the perception about the role of fate or luck in our lives. For example, you will not pity someone if you do not hold any belief that says how the person does not deserve the pain. When we think that the pain has been created due to the bad options taken by that person, generally we feel no compassion toward that person. In other words: the emotional structure actually demands the existence of opposite beliefs.⁷

It seems that the belief how intersubjective relations are unattainable although one still needs to work on achieving them forms the basis of certain emotions in Christine's works: emotions about the dark side of life, pain, bitterness, etc. These are allegorical forms that emerge through narrative objects, which precisely negate the existence of humans in them, although humans are still present in her two-dimensional works. With the subjective emotions that tend to play tragic notes, words, symbols, objects, signs, and events taking place in the long series of narratives and the past darkness are taken over and transformed into the search for meaning and the personal pain.

Christine calls the two-dimensional works in this exhibition as "working drafts". The paintings were created gradually as she proceeded with her three-dimensional works in Bandung and Yogyakarta, seemingly serve as the witness of the ups and downs in the journey of the "Lama Sabakhtani Club". There are pictures about how the devices might work, scribbling, interrupting the peculiar figures of human beings that fill the canvases.

Like in other works that she has created so far, here we find again principal elements such as the red color lines, the bright cadmium red, and the dominant ivory-black clusters. The colors are produced from oil-paint bars that have liberated her further in creating the atmosphere of drawing works or the linear nature of her works.

Her canvas planes are like thin, ripped pieces of paper; the blackness resembles the darkness of the night with the power to change things, and the white color floats like clouds. The red lines here and there give the impression of raw wounds. Lines appear like threads, giving the impression of collectedness, as well as fragile and vulnerable feelings of connectedness. Such

including the text of 'lama sabachthani'... They merely produce sounds, or a collection of sounds, all of them contain a message of 'how to deal with sadness'."

Apparently, Christine's artistic idea is allegorical idea with allusions toward religiosity and even references to the religious texts that she have so far believed in and simultaneously reinterpreted. She has been making works of art with such references for quite a while, as is evident in her previous exhibitions.

Allegories are a kind of symbol(ization), but they reveal fragility or frailty of a symbol, the transience and the misleading victory about the 'arbitrariness of signs'. Allegories are indeed similar with symbols, but they reveal the material relations of signs/significations and the possibility for further meaning, especially vis-à-vis the meanings that emerge due to the perceptions of the persons interpreting.

To speak allegorically is to speak in front of the public, because allegories are different forms of communication (*allos*: other, plus *agoreuein*: to speak publicly). Allegories play an important role in religious aesthetics or "allegorical aesthetics". Concealment and distortion are the essence of allegories. The allegorical urge is the urge to reveal the elements coming from the real or natural understanding, transforming them and placing them in a new, different light, with different perspective. Symbols have to do with only one meaning, while allegories are open to the plurality of meanings, because their worldly link and existence are evident. The material dimension of a symbol will no longer be noted when the meanings have been captured. Meanwhile, allegories affirm their physical essence.

Due to the significance of the physical sensations, studies about art will give us an extraordinary perspective that we can use to analyze religious practices.⁶

The impression and image of destruction, frailty, and collapse give rise to perceptions about tragic emotions that seem to serve as the basis of the making of Christine's allegorical works in this exhibition.

Since the time of Aristotle, emotions are interpreted as a mixture of a variety of feelings accompanied with certain beliefs about the world. The structure of belief in the world is

⁶See S. Drott P. and Walter Benjamin, *Religion and Aesthetics: Re-thinking Religion through the Arts*, Routledge, 2008, p. 1-13 (Introduction, Chapter 1, section: Creating Religion in Allegorical Aesthetics)



3→2 #04

200 x 170 cm | oil on canvas | 2010

3→2 #03

170 x 200 cm | oil on canvas | 2010



3→2 #02

170 x 200 cm | oil on canvas | 2010

heavy breaths from the intersubjective calling of "lama sabachthani", without the "Eloi". It is also here that the allusion to the crucifixion unexpectedly appears in the guillotine, by means of the three knives with one cavity, reminding us of the three crucified figures in Golgotha as the Bible tells us.

"Perhaps it is like there are three crucified figures, with only one cavity to make the calling..." Christine says.

Each the sound has a meaning, how to "deal with the sad" ...

Another object presented in this exhibition, "Lama Sabakhtani #02", is in the form of a candle with upside-down fire. The candle is 170 cm long, with a diameter of 12 cm. The object is hung, swinging, and cut through by a device that will slowly melt the candle. Several nails as big as thumbs, straight as well as curved, have been inserted when the candle was being made. As the candle melts, the nails will fall. The "morriment" created by the falling nails with the upside-down-lighted candle makes piercing tapping sound, echoed by a specific bronze surface that imitates a musical instrument.

Tragic images such as destruction, fragility, and even annihilation of forms, reappear as we observe this object.

The third object in the "Lama Sabakhtani Club" is in the form of a mini typing machine in silver color, with eighteen long arms with no pads. It gives an impression of a search, but also injustice. This is "Lama Sabakhtani #03". The long, thin arms immediately remind us of the wild lines in Christine's paintings; lines that seem to be searching for a certain moorage. There are only three letters: G, O, D. With the pain inflicted on the tips of our fingers as we type using padless arms, the three letters gradually assert their presence. Again, the sign that Christine uses here is the "accidental" tapping that create different compositions or music. The sounds are present due to the tapping on the flat aluminum surface, complete with a hidden music box. Does Christine deliberately hide the semantic play between the sound and the secret? Is something hiding behind the sound, or is there an event that will remain concealed behind the sound?

Christine explains her three object works: "The three of them produce sounds, calling, which no longer present texts,

Deden Sambas is a meticulous artist-executor who brings Christine's three-dimensional works to their final forms. He is the architect for these peculiar objects. He is a self-taught artist and a rover, living in Bandung, and is interested in the art practices and communities, using natural approaches. His intuitions say that everything in his life is art. Deden also has certain sensibility especially about his own body as an unexpected instrument that he can use as he likes in performance pieces. (He presents a work of performance art at the opening of the exhibition.) When he was a teenager, he once worked as a driver's assistant at public transportation vehicle going from Surabaya to Bandung and back. He then worked for a few years at Studio R-66, an art institution in Bandung. Apparently, this experience made him know many artists better. Christine's interest in working with Deden has been due to his sensibility to create images through sounds as well as his mastery in producing objects for that aim.

Christine herself is a Catholic. She often questions the intersubjective relations that often create problems for her. She thinks that intersubjective relationship can never be absolute. Such relationship constitutes merely superficial encounters; no permanent relations can emerge from it. She once said how a layer of glue, no matter how thin, will damage or even harm the skin surface in the relation between two people. In short, for Christine, intersubjective relation is invariably a difficult relation, if not downright impossible. Even sitting together in a public bus, looking at each other or touching each other, is already difficult for Christine. What does such communication mean? Why do people have that look? What is the meaning of physical encounters?

In most cases, the problems in the intersubjective relations can be found again in Christine's works, including in this exhibition. Observing the issue using this perspective, the call "lama sabachthani #01", full with theological and religious meanings, has been brought down to earth through the representation of real object, without ignoring the presence of the imaginary that creates an arrangement of new meanings for this object. Apparently, the work has transformed the theological relations into interhuman relations, with all the banality, bitterness, and tragic aspects.

If the habitus of sounds constitutes the interpretations of the words, the thrusts of the three guillotine knives are akin to the

I quote Christine: "The context (for these words) must be renewed spiritually... The "Lama Sabachthani Club" is a theme that brings to the ultimate condition and affirms the intimate relationship between the 'human being' and the Maker... This is non-negotiable... no matter to whom this calling is directed, there is this joyful intimacy. [Club means that it is] done using a merrier approach; one that almost resembles the atmosphere in which the clubbers seek to refresh themselves in a room beset by music.

"This thematic background (i.e. the crucifixion) is nothing foreign for any artist. What this theme wishes to convey is the message of the "ultimate calling" and the intimacy of such calling, which differs in every belief, as I think every religion has its own ultimate event portraying such calling. They are recorded differently, but the intimate quality of this calling will be the same. We can all be present with the spirit to be intimately focused on the one goal, with the spirit to be come together as a group..."

Word is an event. The same words, with the thematic content that remains the same, have allegorically been transformed into a series of processes or "event" of merrier artwork. In the artist's own words: "a kind of clubbing event."

Words, however, do not remain only in sounds (in the literary culture); "words" as "events" are also constructed out of images.'

Apparently, Christine is interested in the religious-theological context of such calling and its relevance for today's world as well as for herself as an artist. For months, she has gone through intensive communication and collaboration to create this series of works together with another artist. "Clubbing" here, therefore, can also signify the experience of togetherness in the intensity of "lama sabachthani" calling. Whether an artist creates the artwork as a religious process for the religious artists or as a kind of entertainment or pleasure for the artists who do not concern themselves with the formality of religions all these possibilities converge in the work presented by Deden Sambas, the artist who has been working with Christine as her colleague: the ultimate entertainment is found in devotions. Whether you go for religious devotions or for clubbing, the objective is the same: to refresh yourself.

There is the element of enthusiasm, reducing the distance between the caller and the intended receiver, and perhaps it will be appropriate to use such an extreme medium as the guillotine.”

The structure of the object constituting the sound function is created by installing three knives; each of them is twenty centimeter wide, on the mouth of the object, which has been covered in a layer of asphalt. The up-and-down movements of the knives are controlled through two series of gears and two dynamos. The regular, sequential movements of the three knives tighten and slacken the strings with metallic balls, as the strings are pulled and paid out. The collisions between the iron balls constituting a part of the musical instrument whose sound resembles that of a miniature Balinese *gameian* create rich jingling sounds.

Each one of the knives is around nine kg in weight, and they will all fall from the height that is only a little greater than the ideal size for human—the only creature on earth who we think will surrender its life and lay its neck in the guillotine’s mouth below. To Christine, the sounds remind her of a kind of calling. The work is a rich, imaginative work, and one that is able to create certain tragic emotions.

It is at this point that she begins the strategy of appropriation or textual crossover. Christine quotes words from the wealth of Christian tradition: “Lama Sabachthani.” Jesus, with his mouth dry, uttered the words as he approached his death on the cross, at the most tragic end of his life, with two outlaws on his right and left, on the hill. With his dying words Jesus’ last words, according to the accounts and testimonies in the bible he completed his work of salvation on Earth.

“About three o’clock Jesus cried out in a loud voice, ‘Eli, Eli, lama sabachthani?’ which means, ‘My God, my God, why have you abandoned me?’” (Marc 15: 34; also Matthew 27: 46)

To Christine, that is the “ultimate calling” that she understands as constituting the essence of relations in life: intimacy between those calling and those being called. Its echo spreads far and deep into her personal life. Today, in the hills of Mekarwangi, it forms a part of what she calls “a harsh experience, an intimate calling to The Maker, but there are still elements of joy that seep in due to this ultimate calling.”¹

¹ It is interesting how Christine has chosen to use the words ‘lama sabachthani’ which gives a stronger impression of an implied relationship between two parties, instead the words ‘It is finished’ (John 19:30). The words ‘It is finished’ do not mean that Jesus’ pain has been finished or concluded, or that his work of salvation is over. Rather, it signifies ‘the end that includes the journey from the beginning’, ‘teleological’, from ‘toos’ – I say, but don’t wash away that it has done, not only ‘consumist’, ‘lost’ (See A. Gitanjo, S., ‘Eudah Selesa,’ in *Das Das (Das... Wasir Kanyudo Ouseh...)*, Rembit Kaniesu, Yogyakarta, 2004, p. 93). 93).

The situation of ‘laili mabud’ does not mean that is ‘love’, as if there is an objective standard says Oenawan Moamad. The word ‘finished’ is more closely related to the words ‘done’, ‘complete’ the condition of completion. It is seemingly determined by the world that is external to us, by the factors we cannot control. It is at this point that the word ‘lama sabachthani’ becomes an “event”, an ‘epiphany’. (See Oenawan Moamad, ‘Tragisme “Palsawa”’, *Boesoe Therapy Journal*, November 2004)

Today, artists want to have "the return to the real". They precisely wish to plunge into the heart of the real existence, although what is real is also traumatic. Indeed, it is traumatic because encounters with the real are elusive. The real cannot be represented; it can only be replicated and even *must* be replicated (Lacan).⁴ Examples of this are Warhol's repetitions.

⁴ See J. Lacan, "The Return of the Real," in *The Return of the Real: The Work of Jacques Lacan* (New York: Norton Press, 1989), p. 132.

The artists today no longer wish to obtain beauty, especially in the artwork; neither do they wish to serve merely the imaginary. They seem to be filled with passion. Their "aesthetics" is often a kind of numb aesthetic, making people to be seemingly not able to make any judgment about such phenomenon.

Indeed, the artists go to the world of objects, or perhaps it is the world of paramnesia. But the artists have made their own objects, although often with similarities or references creating a kind of analogy with regards to what has been made in the past. Here they easily combine the real with the imaginary. Is it not true, then, that what they actually want to discover is some sort of "beauty" out of the traumatic events in the world, in the real?

Sound... coming not from the soft and subtle, but instead like a calling from the mountain...

Observe, for example, Christine's guillotine in this exhibition. The object is made to scale; its size is similar with that of the real thing, following the model of the real guillotine. We know of the "greatness" and fame of this object as the official tool to execute people during the French Revolution in the eighteenth century. Today, the guillotine is arranged alongside a number of other peculiar objects, giving rise to a plural situation of observations. The monumentality, historicity, transience, movements, sounds, clashes, violence, eeriness, and sadness together or individually form a vortex of plural images.

Christine confirms her option or decision to present such objects: "The object (of guillotine) is able to create strong, loud, and piercing sounds. Initially, I chose a weaving machine, but it could only give me rather flat sounds. It is critical to obtain the sound with the quality of a strong calling."

What serves as the focus of reflection among artists today is no longer something that is beautiful. Indeed, we have once understood the beauty as a kind of order that enables the encounter, and even the union, between (the sensitivity of) the beauty and everything that is (seen as) good. This encounter is intended to give rise to the "highest good" (*summum bonum*), to use the term from the medieval, Scholastic era. Today, however, artwork has become increasingly individualized into the artist's personal self, and the personal is akin to a private space that can never be entirely re-formulated. An artist will keep on trying to "invent" his or her own language, instead of merely "discovering" what is within the treasury of the language itself.

The beauty is imaginary, said Sartre. We cannot come across beauty in reality or in the real. The real itself never exists as the beauty. Beauty is a value that is applicable only for the imaginary. At that point, beauty simultaneously negates the world precisely in its most essential structure. It will therefore be foolish to confuse between the moralistic and the aesthetics. The extreme beauty of a woman, said Sartre, kills the desire for her. We cannot simultaneously place ourselves on the aesthetic plane as we admire this irreality and on the realizing plane of physical possession. Desire is the plunge into the heart of existence, into what is most contingent and most absurd.

Aesthetic contemplation of real objects, said Sartre further, has the same structure as paramnesia. Here, the real object functions as an analogon for itself in the past. Paramnesia differs from aesthetic attitude as memory differs from imagination.

Sartre indeed used paintings as an example, as it presents everything within the scope of the imaginary. The beauty that Sartre envisioned as existing in artwork is a transcendental beauty, something that exists beyond the real. Beauty exists actually outside the real world and cannot be experienced as a process of perceptions, stated Sartre. He believed that aesthetic enjoyment is real, but it should not be grasped for itself. With painting, for example, it is as if it has been produced by real colors. In fact, however, aesthetic enjoyment is only a manner of apprehending the unreal object and is not directed onto the real painting. Aesthetic enjoyment occurs through the real canvas to constitute imaginary objects.⁴

Lama Sabachthani

from the Hill of Mekarwangi

"If the symbolic image comes from the depths of time and the universe, if it expresses something (rationally) uncertain and unthinkable, if it signifies the contact of the present moment with those enigmatic depths (and if its message to me is one of heartbreak and pain), then how could I not talk to it as though it were my own image, facing me, outside of me, still and forever me?" ¹

- Henri Levebvre, "The Message of the Crucified Sun"



Bidang-bidang kanvasnya laksana kertas-kertas tipis yang terkoyak-koyak, warna hitam seperti kegelapan malam dengan kuasa untuk mengubah dan putih mengapung seperti awan. Seleret merah di sana-sini, apalagi kalau bukan terkesan serpih daging atau luka segar yang mencuat keluar? Garis-garis seperti benang-benang berkeleweran, menimbulkan kesan keterikatan, tapi sekaligus juga rasa terhubung yang rapuh-rawan. Coretan semacam itu tampak berliku, patah-patah atau terhuyung di beberapa bagian, membias ke segala penjuru. Dibayang-bayangi oleh paku-paku, guilotin, tali-tali, bola-bola dan tuas-tuas tajam pada mesin ketiknya, karya-karya itu mengingatkan kita akan suasana Eva Hession: antara hidup yang *absurd* dan *collaps*.

warna hitam pada karya-karya dwimatra itu seakan mau menggaungkan kembali emosi-emosi tragis pada karya trimatranya. +++

Jakarta, Pada perayaan Paskah, 3 April 2010

Hendro Wiyanto
Kurator Pameran

Martha C. Nussbaum, "Luck and the Logic of Emotions", dalam *Aesthetics*, edited by Susan Langer & Patrick Maynard, Oxford University Press, 1997, hal.300-306.

bangunnya jenis perasaan iba atau ketakutan pada manusia, misalnya. Struktur kepercayaan itu didasari oleh pandangan mengenai nasib (*luck*) dalam hidup manusia sendiri.

Anda, misalnya tak akan jatuh iba jika tak memiliki kepercayaan atau bahkan tuntutan terhadap kepercayaan itu, bahwa orang yang membuat Anda jatuh iba memang tak berhak mengalami penderitaan semacam itu. Ketika kita menganggap bahwa suatu penderitaan disebabkan oleh pilihan-pilihan buruk si pelakunya sendiri, secara logis biasanya kita tak akan merasa iba. Dengan kata lain: struktur emosi sebenarnya juga menuntut adanya kepercayaan yang berlawanan.

Kiranya, kepercayaan bahwa relasi intersubjektif adalah relasi yang mustahil –betapapun tetap perlu diupayakan- mendasari jenis emosi tertentu pada karya-karya Christine ini: emosi-emosi mengenai sisi gelap kehidupan, kesakitan, kepedihan dan seterusnya. Inilan bentuk alegoris melalui benda-benda naratif yang justru meniadakan kehadiran sosok manusia di dalam karya-karya obyeknya, tapi tetap muncul dalam karya-karya dwimatranya. Dengan emosi-emosi subyektif yang cenderung bernaca tragis, kata, simbol, benda-benda, tanda-tanda dan peristiwa yang terjadi dalam timbunan panjang narasi maupun kegetapan waktu yang silam, diambil-alih menjadi pencarian makna dan rasa nyeri personal pada karya Christine.

Karya-karya dwimatra dipameran ini, dikatakan Christine sebagai 'gambar kerja'. Lukisan-lukisan itu, misalnya dikerjakan tahap demi tahap ketika proses pembuatan karya-karya trimatranya tengah berjalan, di Bandung dan Jogja, seakan saksi atas pasang-surut perjalanan 'lama sabakntani club'. Ada gambaran mengenai potongan dan cara kerja alat-alat, coret-moret tulisan, menyela di antara sosok-sosok manusia berbentuk ganjil yang memadati kanvas.

Tapi seperti suasana lukisan Christine yang sudah kita kenal, kita konali lagi unsur-unsur pokok seperti goresan warna merah-*cadmium red*nya yang menyala, serta tumpukan-tumpukan hitam kelam-*ivory black*nya yang lebih dominan. Warna-warna itu kini dihasilkan dari batang-batang cat minyak yang lebih membebaskannya untuk menorehkan dan menciptakan suasana gambar atau kelinieran dalam karyanya.

Gagasan seni rupa Christine agaknya adalah sebuah gagasan alegoris dengan alusi-alusi pada kereligiuitas, bahkan rujukan pada teks-teks keagamaan yang sejauh ini diimani dan sekaligus ditafsirkannya kembali. Karya-karya dengan rujukan begini, sudah beberapa waktu yang lalu dikerjakannya, seperti dapat disimak pada pameran-pameran sebelum ini.

Alegori sendiri merupakan suatu simbol(isasi). Namun alegori lebih menyingkapkan kerapuhan atau kegetasan sebuah simbol, kesementaraan dan koscsataan kemenangan terhadap 'kearbitreraan tanda'. Alegori memang menyerupai simbol, tapi ia membuka hubungan tanda/signifikansi yang bersifat material dan kemungkinan makna yang lebih jauh, khususnya terhadap makna-makna yang muncul karena persepsi dari para penafsir.

Berbicara secara alegoris adalah berbicara di dalam publik, karena alegori adalah ujaran yang lain. (*Allos, 'other', 'agorocucin, 'to speak publicly'*). Alegori memainkan peran penting dalam estetika religius atau 'estetika alegoris'. Penyamaran dan pemiuhan merupakan hakekat dari alegori. Dorongan alegoris adalah dorongan untuk membongkar elemen-elemen yang berasal dari pemahaman asli atau alamiahnya, untuk kemudian mengubah dan memberinya cahaya baru dengan perspektif berbeda. Simbol hanya berkenaan dengan satu makna, sedangkan alegori terbuka pada kejamakan makna, karena keterikatan duniawinya dan eksistensinya yang dapat dilihat. Dimensi material suatu simbol tak lagi dihiraukan ketika maknanya sudah tertangkap, sedangkan alegori justru menegaskan hakekat fisikalnya.

Bahkan studi-studi mengenai kesenian, karena pentingnya peran persepsi inderawi ini, akan memberikan perspektif yang istimewa yang dapat digunakan untuk memeriksa praktik-praktik religius.⁹

Kesan dan imaji mengenai kehancuran, keremukan, dan kejatuhan menciptakan persepsi mengenai emosi-emosi tragis yang agaknya memang mendasari pembuatan karya-karya alegoris Christine di pameran ini.

Sudah sejak Aristoteles, emosi ditakrifkan sebagai campuran berbagai jenis perasaan dengan suatu jenis kepercayaan (belief) tertentu terhadap dunia. Struktur kepercayaan terhadap dunia bersifat dakhil (internal) terhadap jatuh

⁹Li-hat & Broni Hata, *Waher Benjamin: Religion and Aesthetics: Re-thinking Religion Through the Arts*, Pontuge 2002, p. 113 (introduction: Creative Aesthetics: Creating Religion) dan p. 30-34 (Alegorica Aesthetics).

Karya obyek yang lain di pameran ini "Lama Sabakhtani #02" berupa sebatang lilin yang nyala apinya terjungkir. Batang lilin itu panjangnya 170 sentimeter dan berdiameter 12 sentimeter. Obyek ini tergantung, berayun-ayun, sekaligus ditombus oleh sebuah alat patri yang perlahan-lahan akan melumer-habiskan sekujur tubuh lilin. Sejumlah paku-paku sebesar jempol, lurus maupun bengkok telah ditetalkan sebelumnya saat proses pencetakan lilin itu. Melumernya lilin oleh patri panas secara perlahan-lahan akan membuka jalan bagi paku-paku itu sebelum seluruhnya berjatuhan. 'Pesta' kejatuhan paku-paku dengan nyala lilin terbalik itulah yang menciptakan ketukan-ketukan bunyi nyaring yang bergaung di atas permukaan khusus seperti bentuk simbal (alat musik) dari kuningan.

Citra tragis seperti kehancuran, kerapuhan, bahkan kemusnahan suatu bentuk, kembali muncul melalui pengamatan terhadap obyek ini.

Obyek ketiga dalam 'lama sabakhtani club' berwujud mesin ketik mini berwarna perak, dengan delapan belas tuas yang menjulur panjang, tanpa bantalan, mengesankan pencarian, tapi juga kesemena-menaan. Inilah karya "Lama Sabakhtani #03". Besi-besi panjang kurus itu segera mengingatkan kita akan juluran garis-garis sedikit liar dalam lukisan Christine yang seakan mencari suatu tambahan sosok tertentu. Hanya ada tiga aksara yang tersisa di ujung pengungkit itu, yakni G-O-D. Melalui rasa nyeri yang tajam pada ujung-ujung jari ketika mengetuk bilah-bilah yang telah kehilangan semua penandanya, tiga aksara di ujung pengungkit itu perlahan-lahan kita sadari keberadaannya. Penanda yang digunakan Christine, lagi-lagi adalah ketukan-ketukan 'kebetulan' yang menghasilkan komposisi bunyi atau musik yang berbeda-beda. Bunyi dihadirkan karena ketukan tuas tertentu di atas permukaan datar berbahan aluminium yang dilengkapi pemutar musik tersembunyi. Apakah Christine dengan sengaja ingin menunjukkan permainan semantik antara yang bunyi dan yang (sem) bunyi ini? Ada yang (bersem) bunyi di balik bunyi atau suatu peristiwa yang tetap akan (tersem) bunyi di balik bunyi?

Tentang tiga karya obyeknya ini, Christine menjelaskannya:

"Ketiganya mengeluarkan bunyi, seruan, yang tidak lagi menghadirkan teks, termasuk teks lama sabakhtani. Tapi hanya bunyi, 'kumpulan' bunyi yang masing-masing punya muatan 'bagaimana menyikapi kembali tentang sedih'.

Christine sendiri seorang penganut Katolik. Ia kerap kali menyoal hubungan atau relasi intersubjektif yang kerap membawa problem bagi dirinya sendiri. Relasi intersubjektif adalah hubungan yang tak pernah sungguh total menurutnya. Relasi semacam itu hanya persinggungan dua kulit, tidak pernah bersentuhan, apalagi membangun hubungan-hubungan yang kekal. Lem setipis apa pun, pernah dikatakannya, akan merusakkan atau bahkan melukai permukaan kulit dalam relasi dekat dua orang. Pendek kata, relasi intersubjektif telalah sebuah relasi yang sulit, kalau bukan mustahil bagi Christine. Duduk bersama, saling tatap atau bersinggungan di dalam angkot saja sudah menjadi problem bagi Christine. Apa arti komunikasi semacam itu? Mengapa ada tatapan semacam itu? Apa makna persinggungan badan?

Boleh jadi problem dalam relasi intersubjektif nyaris selalu memborikan pantulan kembali pada karya-karya Christine, juga di pameran ini. Ditilik dari titik ini, seruan 'lama sabakhtani' yang sarat dengan makna teologis keagamaan sudah lebih dimanusiawikan oleh Christine melalui representasi obyek yang lebih real, seraya tanpa mengabaikan kehadiran segala sesuatu yang imajiner yang membuat gugusan makna baru terhadap obyek itu sendiri. Karya "Lama Sabakhtani #01" ini kiranya telah mengalihragamkan hubungan-hubungan teologis itu menjadi relasi antar manusia, dengan semua kebanalan, kepedihan dan ketragisannya.

Jika habitus bebunyian adalah tafsir imajis terhadap kata-kata, maka hentakan berturut-turut tiga mata pisau guilotin itu layaknya helaan dan semburan nafas berat dari seruan intersubjektif: 'lama sabakhtani' tanpa 'Eloi'. Di situ jugalah secara tak terduga muncul kembali semacam alusi penyaliban pada obyek guilotin, melalui tiga mata pisau jagal dengan satu lubang yang mengingatkan tiga sosok tersalib di Golgota dalam Kisah Injil.

"Mungkin seperti ada tiga yang tersalib, dan lubang penyeru hanya satu...", kata Christine.

Masing-masing bunyi punya arti,
... bagaimana "menyukai yang sedih".

intim pada tujuan yang 'satu', dengan semangat sebagai kelompok..."

Kata adalah kejadian, peristiwa. Namun, kata yang sama, dengan kandungan makna tak berubah, secara algoris kini menjelma menjadi serangkaian proses atau 'peristiwa' (karya) seni yang lebih meriah. Dalam kata-kata senimannya sendiri: semacam *clubbing*.

Tapi, kata juga tidak hanya ada dalam bunyi (dalam perikhidupan beraksara), tapi "kata" sebagai "peristiwa", juga terbangun oleh imaji.

Christine rupanya memang tertarik dengan konteks seruan religius-teologis itu bagi masa kini, dan untuk imaji-imajinya bagi dirinya sendiri sebagai seniman. Ia menyadari kebersamaan dan komunikasi yang intensif selama berbulan-bulan mengerjakan karya-karya untuk pameran ini bersama seorang seniman lain. Maka, *clubbing* di sini juga bisa berarti penghayatan kebersamaan dalam intensitas 'lama sabaktani'. Apakah menciptakan karya seni lebih sebagai ibadah - bagi seniman religius- atau semacam kenikmatan atau hiburan -bagi seniman yang tak cukup (peduli) dengan formalitas kehidupan religius-, dirangkum oleh Deden Sambas, seniman yang menjadi kolega Christine selama ini: puncak hiburan adalah ibadah. Pergi beribadah atau ke *club*, sama-sama me-*refresh*...

Deden Sambas adalah perupa-pelaksana yang cermat untuk penyelesaian karya-karya trimatra Christine. Ialah sesungguhnya arsitek dari benda-benda aneh itu. Ia perupa otodidak-pengembara di Bandung yang tertarik dengan praktik dan komunitas seni rupa dengan pendekatan alamiah. Intuisinya selalu mengatakan, bahwa segala sesuatu dalam hidupnya sendiri adalah seni. Deden juga memiliki sensibilitas terutama pada tubuhnya sendiri sebagai instrumen yang tak terduga yang dapat digunakan untuk apa saja dalam sebuah performans. (Ia menampilkan performans di pembukaan pameran). Seniman ini pernah menjadi *kenek* angkutan dari Surabaya-Bandung ketika usianya belasan tahun. Bekerja serabutan di Studio R-66, di Bandung selama beberapa tahun, agaknya membuat ia dekat dengan banyak seniman. Ketertarikan Christine pada Deden adalah kepekaannya membangun suatu imaji melalui bebunyian dan keterampilannya merakit benda-benda untuk kebutuhan itu.

karyanya yang imajinatif, yang membangun emosi-emosi tragis pada karyanya.

Dari titik inilah semacam apropriasi atau strategi pelintasan teksnya dimulai. Christine mengutip kata-kata atau seruan dari khazanah keagamaan Kristen-Katolik, yang berbunyi 'lama sabakhtani'. Kata-kata itu meluncur dari mulut kering Yesus menjelang kematian, di ujung paling tragis hidupnya yang tergantung di kayu salib bersama dua penyamun di sisi kanan dan kiri, di atas bukit. Dengan seruan sakaratul maut itulah – kata-kata Yesus yang terakhir kalinya, mengikuti penuturan dan kesaksian dalam Injil- Ia menggenapi karya keselamatanNya di dunia.

"Dan pada jam tiga berserulah Yesus dengan suara nyaring: "Eloi, Eloi, lama sabakhtani?", yang berarti: Allahku, Allahku, mengapa Engkau meninggalkan Aku?" (Markus 15: 34; juga Matius 27: 46).

Bagi Christine, itulah "seruan puncak" yang ditangkapnya sebagai semacam esensi relasi mengenai sikap (dalam) kehidupan: keintiman antara yang menyeru dan yang diseru. Gaung seruan itu rupanya bergema jauh ke dalam hidup personalnya, dan kini di Bukit Mekarwangi, sebagai bagian dari apa yang disebutnya "pengalaman keras, seruan intim kepada Pencipta, (namun), ada elemen gembira menyusup karena seruan puncak itu."⁴

Saya kutip kata-kata Christine:

"Konteks (kata-kata) ini pantas untuk dibaharui secara spirit... 'Lama Sabakhtani club', satu tema yang memuncakkan dan menegaskan hubungan intim antara pribadi 'manusia' dan Pencipta... Tidak dapat ditawar... kepada siapa (pun) seruan ini ditujukan, keintiman yang luar biasa menggembirakan. (Club artinya dilakukan) dengan pendekatan yang lebih meriah, hampir seperti pada nuansa para *clubber* mencari kesegaran dalam suatu ruang bermusik.

Latar belakang tema ini (penyaliban) saya rasa sudah tidak asing untuk seniman mana pun. Yang mau disampaikan dari tema ini lebih kepada 'seruan puncak', intimnya (seruan itu), yang rasanya di tiap keyakinan keagamaan punya peristiwa-peristiwa maha-puncaknya yang menggambarkan seruan (seperti) ini. Tercatat berbeda, tapi kualitas seruan intimnya sama. Kita sama-sama bisa hadir dengan semangat berfokus

"Menarik juga bahwa Christine telah memilih seruan lama sabakhtani ini, yang Allah mengesahkan hubungan terbalik antara dia sebagai dan di dalamnya kata-kata "Seruan selesai" (yohanes 19:30) kalau saja sudah selesai" itu tidak berarti perpisahan. Yesus sudah selesai sebagai manusia bahwa karya kudus dalam-Nya sudah terungkap, namun Allah berwujud sebagai "cahaya yang menangkis perpisahan dari awal, "intolusai" dari telos" bahwa Yesus mati meninggalkan sudah terakumulasi sampai tahap "pembangunan es", "mengungkap semua jadi itu" (lihat A. Gernig N. Kitab Selesai dalam "Dag. dg. Dag. Syarif Kumpulu, Jansen Inil, Ponorot Kanisius Yogyakarta, 2004, hal. 111-202).

Penyaliban "edra" bukan berarti sebagai "saling", seruan ada "kirim bonyok" antara nabi, kata Goenawan Mohamad. Kata seleksi lebih berkait dengan ke- "had" keadaan "bahari" yang seruan akan diteruskan dan diluaran ke- "di" waktu yang tak bisa diulangi. Dan seruan "kita" (tak pernah selesai) menjadi "peristiwa" menjadi "kejadian". (lihat Goenawan Mohamad, "Egretas" (urdu), Mujalah Sastra Indonesia, November 2014).

Lihatlah misalnya obyek guilotin-nya Christine di pameran ini. Obyek itu dibuat dengan ukuran yang mendekati persis, mengikuti sebuah model guilotin yang senyatanya. Kita tahu 'kehebatan' dan kemasyhuran benda ini sebagai alat resmi untuk pelaksanaan eksekusi bagi si tertukum mati, saat Revolusi Perancis di abad 18. Kini, obyek guilotin itu, bersama dengan sejumlah peranti-peranti ganjil yang lain diletakkan sekaligus pada situasi pencerapan yang sungguh jamak. Monumentalitas, kesejarahan, kesementaraan, gerak, bebunyian, benturan, kekerasan, kekejian, keangkeran serta kesadisan -bersama-sama atau sendiri- membentuk suatu pusaran imaji yang berbagai.

Christine menegaskan pilihan atau keputusannya menghadirkan obyek semacam itu:

"Obyek (guilotin) ini bisa membuat bunyi beberapa elemen kecil sangat keras, nyaring dan ramai. Awalnya saya memilih mesin tenun, tapi bunyi hanya sampai pada kualitas datar. Bunyi dengan kualitas seruan tidak dapat ditawarkan, ada unsur semangat; memondekkan jarak antara penyeru dengan yang dituju, mungkin tepat dibantu dengan media yang ekstrim seperti guilotin."

Struktur obyek sebagai fungsi-bunyi ini dibangun dengan memasang tiga mata pisau sekaligus di antara gawangan yang disapu dengan bahan aspal, masing-masing lebarnya 20 sentimeter. Gerak turun-naik pisau jagal ini dikendalikan melalui dua rangkaian roda gigi serta dua buah dinamo. Gerak teratur silih-berganti dari ketiga mata pisau menyebabkan tali-temali yang diganduli oleh bola-bola besi itu kencing-kundur, tertarik dan terulur. Tabrakan bola-bola besi - bagian dari perangkat musik yang bunyinya dianggap sebagai miniatur gamelan Bali- yang terentang bergelantungan keluar gawang melahirkan gemerincing berbagai macam campuran bunyi.

Tiap mata pisau jagal itu beratnya lebih kurang 9 kilo. Jatuh meluncur dari ketinggian yang sedikit lebih dari ukuran ideal badan manusia - satu-satunya jenis makhluk yang kita bayangkan telah memasrahkan hidup dan menyerahkan batang lehernya nun di bawah sana- pegangan mata pisau yang terbentur pada alas kayu menimbulkan suara hentakan keras yang mengejutkan. Suara itu bagi Christine menciptakan asosiasi sebuah seruan. Ini merupakan bagian

seberang yang real. Apa yang indah sejatinya berada di luar dunia, tidak dapat dialami sebagai suatu proses persepsi, tegas Sartre lagi. Penikmatan estetis menurutnya adalah real, tetapi penikmatan itu sendiri tak boleh ditangkap untuk dirinya sendiri. Pada lukisan, misalnya penikmatan estetis itu seakan-akan dihasilkan oleh warna yang nyata, yang real. Padahal penikmatan estetis sebenarnya adalah cara untuk memahami obyek yang tidak real, yang sama sekali tak terarah pada lukisan yang real. Penikmatan berjalan melalui kanvas yang memang real, tetapi untuk membentuk obyek-obyek imajiner.²

² J.L. Barthe, *The Work of Art*, dalam *Oxford Readings in Philosophy, essays Aesthetics*, edited by Harold Osborne, Oxford University Press, p. 32-38.

³ Elliot A. Foster, *The Return of the Real*, dalam *The Return of the Real*, The MIT Press, 1998, p. 138.

Para seniman kini justru menginginkan kembalinya segala sesuatu yang real, "the return of the real". Mereka justru ingin kecemplung ke dalam jantung eksistensi yang real itu sendiri, kendati yang real berarti juga yang traumatik. Ya, traumatik karena perjumpaan dengan yang real selalu luput. Yang real tak dapat direpresentasikan, hanya dapat diulang, bahkan harus diulang (: Lacan).³ Repetisi-repetisi Warhol itulah contohnya.

Mereka tidak lagi menginginkan keindahan, khususnya atau apalagi pada karya seni, juga tak mengabdikan diri melalui kepada yang imajiner. Mereka tampak begitu dipenuhi oleh hasrat. "Estetika"-nya seringkali bahkan sejenis estetika baal, yang membuat orang seakan tidak berkutik untuk memberikan sejenis penilaian apa pun terhadap gejala semacam itu.

Ya, ke dunia benda-bendalah para seniman itu menghambur, barangkali juga ke sebuah dunia paramnesia. Tapi seniman telah membuat benda-bendanya sendiri, meski tak jarang dengan kemiripan atau rujukan – semacam membuat analogi-dengan apa yang serupa yang sudah pernah ada dan dibuat di masa silam. Di situlah mereka mencampur-adukkan begitu rupa antara yang real dan yang imajiner. Dengan begitu, bukankah yang ingin ditemukan sesungguhnya adalah justru semacam "keindahan" dari yang traumatik di dalam dunia, di dalam yang "real"?

Bunyi... yang bukan dari sesuatu yang lunak, tapi laksana seruan dari gunung ...

Apa yang menjadi pokok renungan oleh para seniman di masa kini bukan lagi mengenai sesuatu yang indah. Memang, yang indah pernah dapat kita pahami sebagai semacam tata-susunan yang memungkinkan perjumpaan, bahkan peleburan antara (kepekaan akan) yang indah itu sendiri dengan segala sesuatu yang (diyakini sebagai) baik. Tujuan dari perjumpaan itu tak lain adalah untuk menghasilkan apa yang pernah disebut sebagai "kebaikan tertinggi" (*summum bonum*), menurut istilah dari zaman Skolastik. Tapi, kini obyek-obyek seni sudah semakin diindividualisasikan ke dalam diri-personal seniman, dan yang personal adalah semacam ruang privat yang tak pernah sepenuhnya dapat dibahasakan kembali. Seorang seniman akan terus-menerus berupaya "menemukan" bahasanya sendiri, tak cuma "menemui" apa yang ada di dalam khazanah bahasa itu sendiri.

Keindahan adalah sungguh sesuatu yang imajiner, kata Sartre. Keindahan tak dapat kita jumpai pada kenyataan atau yang serba-real. Yang real itu sendiri tak pernah (sebagai sesuatu) yang indah. Keindahan merupakan suatu nilai yang dapat diterapkan hanya pada yang imajiner. Pada saat itulah keindahan sekaligus juga menegasikan dunia, persis di strukturnya yang paling hakiki. Maka akan tampak bodohnya jika orang merancukan yang moral dan yang estetik. Seorang perempuan dengan kecantikannya yang agung, kata Sartre justru akan membunuh hasrat orang lain terhadapnya. Kita tak bisa menempatkan diri sekaligus di tataran estetis –seraya mengagumi ketidak-real-annya- dan tataran realistik - untuk memilikinya secara fisik. Hasrat (*desire*) adalah gerak nyemplung ke jantung-pusat eksistensi, ke dalam apa yang paling dirundung oleh perubahan-perubahan (*contingent*), sekaligus paling absurd.

Begitulah kata Sartre, kontemplasi estetis mengenai obyek-obyek real memiliki struktur paramnesia. Di situ, obyek-obyek real berfungsi sebagai analog dengan dirinya sendiri di masa silam. Paramnesia berbeda dengan sikap estetis seperti halnya memori tak sama dengan imajinasi.

Sartre memang mencontohkan lukisan, yang menampilkan segala sesuatu di dalam lingkup imajiner. Keindahan yang dibayangkan ada pada karya seni oleh Sartre adalah keindahan yang transendental, sesuatu yang berada di

Lama Sabakhtani

dari Bukit Mekarwangi

"If the symbolic image comes from the depths of time and the universe, if it expresses something (rationally) uncertain and unthinkable, if it signifies the contact of the present moment with those enigmatic depths (and if its message to me is one of heartbreak and pain), then how could I not talk to it as though it were my own image, facing me, outside of me, still and forever me?"

- Henri Levesvre, "The Message of the Crucified Sun"

It has been long time that I dream of a possibility to exhibit works of Ay Tjoe Christine in an appropriate ambiance. Then in 2007, ArtSociates organized a group exhibition entitled "International Print Talk" at ARK Gallery, Jakarta, for which Ay Tjoe participated in the event. Later, in that same year and at the same gallery, she held a Solo Exhibition entitled "Silent Supper". I vividly remember that I asked her to have a Solo Exhibition in the future gallery in Bandung I was so convinced that it would already be built. I also still remember her promise that it would be in March 2010.

I am actually amazed that the conversation in 2007 is materialized almost in time. It was a good omen. Lawangwangi was only inaugurated on 22 January 2010. Its construction is to accommodate the many activities that partly were executed by ArtSociates. I am also very much overwhelmed with her works in collaboration with Deden Sambas to be exhibited at Lawangwangi. They are marvelous... I must thank both Ay Tjoe Christine and Deden Sambas for working so hard to accomplish this spectacular exhibition.

At early stage I thought it would be difficult to work with Hendro Wiyanto, the curator of the exhibition. Later, I discovered that he was working with large intensity and put a lot of effort to look at details. I truly appreciate his contribution in this exhibition.

My gratitude goes to several people who involved in preparing the exhibition: to Arief Setiawan who was so patient and who designed the beautiful Advertisement, Invitation, and Catalogues; to pak Seto and Dimas who professionally took the photographs; to Denny, Inon, and Dian who took care of all logistic.

It is certainly a privilege that the exhibition will be opened by Bapak Prof. Bambang Hidayat. To the enthusiastic Media Partners C-Art, Visual Art, Dewi, and to the sponsor YAB, I want to express my gratitude.

Overall, my most gratitude goes to the audiences for which an exhibition is meaningless without them... I wish that you all enjoy the artworks and the show.

Bandung, 1 April 2010
Andonowati

Telah sejak lama saya berangan untuk memamerkan karya-karya Ay Tjoe Christine di sebuah ruang yang representatif. Tahun 2007, ArtSociates pernah membuat sebuah pameran bersama bertajuk "International Print Talk" di ARK Gallery, Jakarta, yang mana Ay Tjoe turut berpartisipasi dalam pameran tersebut. Kemudian pada tahun yang sama dan di galeri yang sama Ay Tjoe berpameran tunggal dengan judul "Silent Supper". Saya ingat betul bahwa saya meminta Ay Tjoe berpameran tunggal di galeri di Bandung yang waktu itu belum dibangun yang saya yakin benar akan terbangun sesuai dengan waktu yang direncanakan. Saya juga masih ingat, Ay Tjoe berkata: "Maret 2010".

Sebenarnya, saya cukup heran bahwa percakapan di tahun 2007 tersebut menjadi kenyataan dalam waktu yang hampir tepat seperti dikatakan. Saya kira ini merupakan penanda sebuah suratan yang baik. Lawangwangi baru saja diresmikan pada tanggal 22 Januari 2010. Pembangunannya dimaksudkan untuk mengakomodasikan berbagai kegiatan yang sebagian dilaksanakan oleh ArtSociates. Saya-pun merasa tercengang dengan karya-karya Ay Tjoe berkolaborasi dengan Deden Sambas yang akan dipamerkan di Lawangwangi. Saya harus berterimakasih pada Ay Tjoe Christine dan Deden Sambas yang telah bekerja keras untuk mewujudkan pameran yang sangat memukau ini.

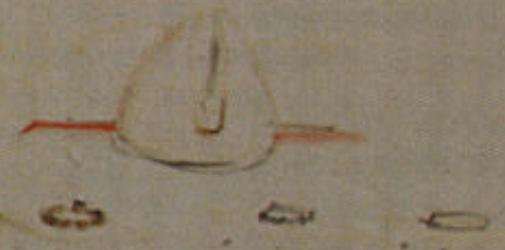
Awalnya saya pikir sukar untuk bekerja dengan Hendro Wiyanto, kurator pameran ini. Namun kemudian, saya mengamati betapa jeli-nya dan betapa serius-nya yang bersangkutan menangani proyek ini. Saya benar-benar menghargai kontribusi pak Hendro Wiyanto.

Ucapan terimakasih saya juga saya sampaikan kepada beberapa orang yang menyiapkan pameran ini: Arief Setiawan yang dengan sangat sabar membuat desain iklan, undangan, katalog yang bagus; mas Seto dan Dimas yang secara profesional menangani fotografi; Denny, Inon, Dian, dan Dilla yang mengurus berbagai logistik.

Tentu-nya sebuah keistimewaan bahwa pameran ini dibuka oleh Bapak Prof. Bambang Hidayat. Kepada partner media yang selalu entusiastik C-Art, Visual Arts, dan Dewi serta sponsor YAB saya ingin mengucapkan terimakasih.

Pada akhirnya kepada pemirsa sekalian, saya ucapan terimakasih yang sebesar-besar-nya. Pameran apapun tidak-lah berarti tanpa pemirsa yang menjadi saksi. Saya berharap para pemirsa menikmati karya seni dan "pertunjukkan" yang kami gelar.

Bandung, 1 April 2010
Andonowati



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cover detail

Timah Mahkota #01, #02, #03
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lin. plate & nets
2010



lama sabakhtani club

Ay Tjoe Christine
in collaboration with Deden Sambas

lama sabakhtani club

Ay Tjoe Christine
in collaboration with **Deden Sambas**

3→2 #01

170 x 200 cm | oil on canvas | 2010