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the exhibition of



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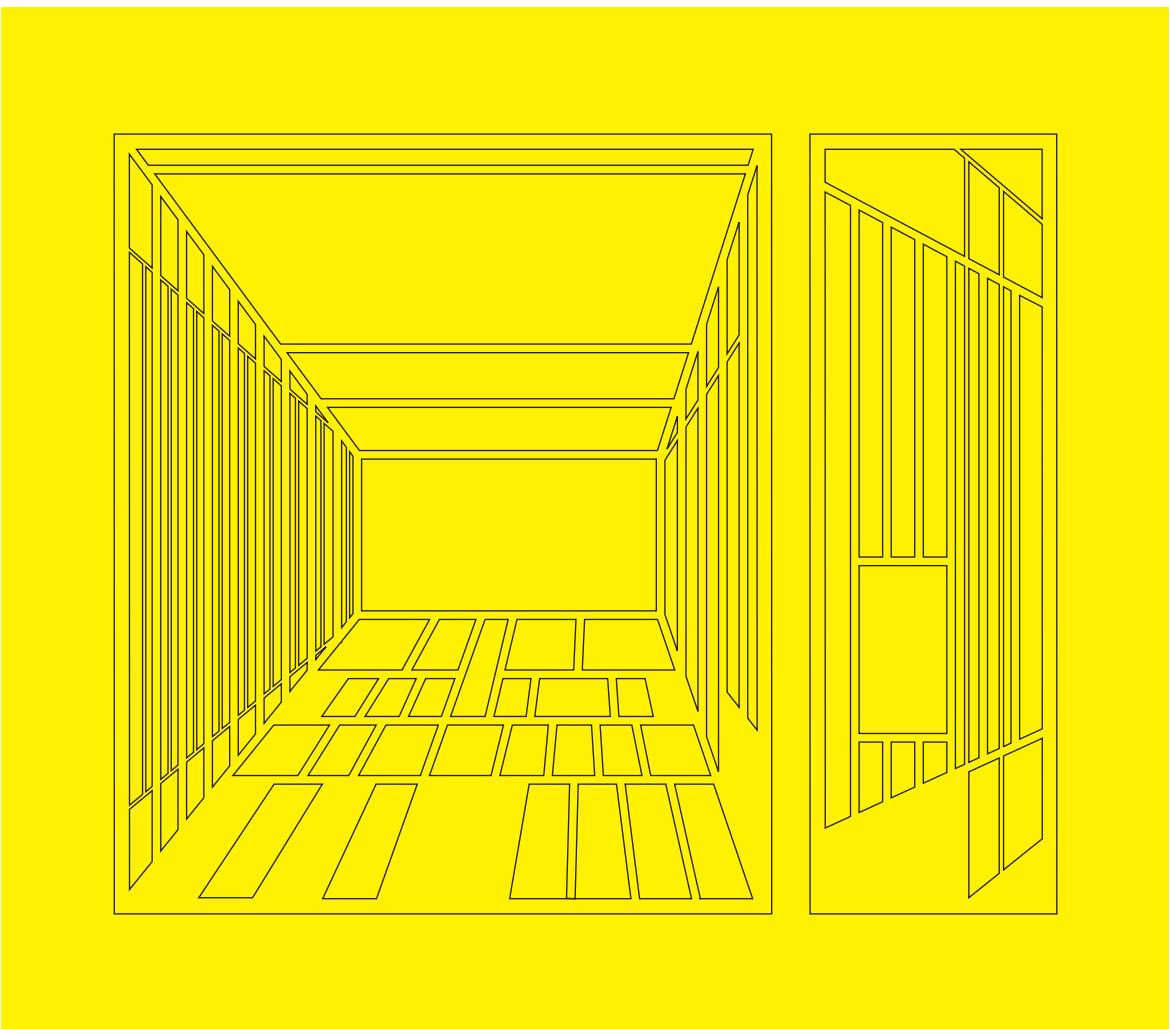
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Prakata dari Artsociates

Words from Artsociates

Bandung Contemporary Art Awards (BaCAA) bertujuan untuk mendorong perkembangan seni rupa kontemporer di Indonesia, dan menempatkannya di peta internasional. Program penghargaan ini memiliki fokus pada seniman-seniman muda berbakat supaya dapat meningkatkan partisipasi dalam ruang-ruang seni yang penting. Walaupun penghargaan ini ditujukan pada seniman-seniman Indonesia baru, mekanismenya juga melibatkan panel juri internasional, yang sudah memiliki pengalaman banyak dalam jaringan seni rupa global.

Penyelenggaraan Bandung Contemporary Art Awards #01, #02 dan #03 [BaCAA #01, #02, dan #03] telah membawa seniman-seniman baru yang terpilih sebagai finalis ke tingkat yang lebih luas. Kolaborasi dengan Centre Intermondes, La Rochelle, Perancis sudah dimulai dengan program pertukaran residensi. Pada awalnya kami mengirimkan dua pemenang BaCAA #02, Bagus Pandega dan Octora Chan, ke Centre Intermondes, untuk program residensi tiga bulan yang berlangsung antara October – Desember 2012. Kami juga menerima seniman Perancis Laurent Millet, dari La Rochelle, untuk residensi selama Agustus – September 2013. Setelah itu, kami mengirimkan tiga pemenang BaCAA #03, Muhammad Akbar dan Syaiful Aulia Garibaldi, antara bulan April – Mei 2014 dan Mujahidin Nurrahman pada semester awal 2015. Sebagai pertukaran, kami menerima Carine Leroy-Braham, seniman dari La Rochelle, pada bulan Juli – Agustus 2015.

Kerja sama yang erat antara ArtSociates, Lawangwangi dan Centre Intermondes, La Rochelle, Perancis, diperkuat dengan antusiasme Mr. Edouard Mornaud, Manager dari Centre Intermondes, akhirnya berujung pada keputusan meminta Mr. Edouard Mornaud berbakti sebagai salah satu juri BaCAA #04. Kami juga meminta Mr. Michael Janssen untuk duduk sebagai juri di BaCAA #04, menimbang kerja sama baru dengan Gallerie Michael Janssen, yang bertujuan mencari kemungkinan-kemungkinan membawa seniman BaCAA #04 ke panggung internasional.

The Bandung Contemporary Art Awards (BaCAA) aim to stimulate the development of contemporary visual art in Indonesia focusing on young talented and promising artists, and ultimately pursuing to acquire a place on the international map. In order to better serve this objective, BaCAA in its fourth edition includes international jurors who have extensive experience in the global network.

Three editions of the Bandung Contemporary Art Awards #01, #02 and #03 [BaCAA #01, #02, and #03] were successfully executed and have led to more visibility of the emerging artists who made it as finalists. Collaboration with the Centre Intermondes, La Rochelle, a cultural exchange center in France, had earlier started with a program encompassing an exchange of artists in residency. We sent two winners of BaCAA #02, Bagus Pandega and Octora Chan, to the Centre Intermondes for a three month residency program (October – December 2012). In exchange, we hosted French artist Laurent Millet from La Rochelle, (August – September 2013). Subsequently we sent three BaCAA #03 winners, Muhammad Akbar and Syaiful Aulia Garibaldi in April – May 2014 and Mujahidin Nurrahman in the first semester of 2015. In exchange, we hosted Carine Leroy-Braham, an artist from La Rochelle (July – August 2015).

An intense collaboration between ArtSociates, Lawangwangi and Centre Intermondes, La Rochelle, France, followed suit, with Mr. Edouard Mornaud, the Manager of the Centre's enthusiasm, inspiring me to include Mr. Edouard Mornaud in the Jury for BaCAA #04. I also warmly welcome Berlin based gallerist Mr. Michael Janssen, who also owns a space in Singapore, to join the Jury for BaCAA #04. His insights in the international art world will certainly facilitate exposure of BaCAA artists in places of significance.

It has been very fortunate that the passionate, highly dedicated and well-known figures in Art Circle have agreed to sit as Jury Members for BaCAA #04. They are Asmujo Jono Irianto (Art Curator), Carla Bianpoen (Art Journalist), Edouard Mornaud, Michael Janssen, and Wiyu Wahono (Art Collector).

Kami sangat beruntung karena para tokoh-tokoh penuh gairah dan berdedikasi tinggi dari Art Circle telah setuju duduk sebagai juri untuk BaCAA #04. Mereka adalah Asmujo Jono Irianto (Kurator Seni), Carla Bianpoen (Wartawan Seni), Edouard Mornaud, Michael Janssen dan Wiyu Wahono (Kolektor Seni). Terima kasih yang sedalam-dalamnya saya sampaikan untuk pengabdian dan komitmen mereka selama proses seleksi sampai upacara penghargaan.

Penyelenggaraan tahun keempat ini menerima karya dari 300 seniman yang berkompetisi untuk mendapatkan penghargaan. Kombinasi antara tim organisasi yang profesional dan antusiasme para anggota Juri telah membuat proses seleksi sangat hidup dan menyenangkan. Tentunya, proses seleksi ini tidak akan berjalan lancar tanpa dedikasi tim Eksekusi: Herra Pahlasari, Fajar Faturrahman, Imaduddin Amin, Asnaini Aslan, Bagus Nugroho, Dian Astuti dan tim pendukung teknis.

Kami sangat senang untuk dapat akhirnya mempresentasikan karya-karya seni terbaik dari BaCAA #04 dalam pameran yang diselenggarakan di Lawangwangi. Atas nama ArtSociates dan Lawangwangi Creative Space, saya ingin berterima kasih pada semua seniman yang berpartisipasi, dan mengucapkan selamat pada para finalis dan pemenang.

Saya ingin menyampaikan terima kasih pada kolektor-kolektor seni yang berdedikasi mendukung acara ini. Tanpa kontribusi mereka, akan sulit melihat ketersinambungan acara seperti ini. Tentunya, saya sangat berterima kasih pada semua seniman yang berpartisipasi. Pameran pun akan tidak bermakna tanpa antusiasme penonton, yang mendapat penghargaan tersendiri dari saya.

My sincere gratitude goes to them for their dedication and steady commitment during the selection process until the awarding ceremony.

There were over 300 artists competing for the awards' fourth edition. The professional handling by the organizing team combined with the enthusiasm of the Jury Members has made the selection processes very lively and enjoyable. Certainly the selection process could not have been so smooth without the dedication of the Executing Team: Herra Pahlasari, Fajar Faturrahman, Imaduddin Amin, Asnaini Aslan, Bagus Nugroho, Dian Astuti, and the technical support team.

Finally, we are very happy to display the 15 best artworks of BaCAA #04 in a specially held exhibition at Lawangwangi. On behalf of ArtSociates and Lawangwangi Creative Space, I would like to thank all the participating artists. Congratulations to the finalists the winners, and the two artists who earned a 'Special Mention'.

I would also like to thank the dedicated art collectors who are supporting this event. Without their contribution, such effort would hardly be sustainable.

Last, but certainly not least, the exhibition would be meaningless without the enthusiasm of the audience, to whom I like to express my sincere appreciation.

Bandung,
August 30th, 2015

Dr. Andonowati
Director of ArtSociates and
Lawangwangi Creative Space



Pertukaran Artistik antara Centre Intermondes & Artsociates/ Lawangwangi Creative Space

Centre Intermondes adalah buah pikiran sosiolog Jean Duvignaud, yang membayangkan sebuah pusat pertukaran gagasan antara seniman kreatif, dan bertujuan menstimulasi diskusi publik mengenai isu sekitar kebijakan soal kreativitas dan budaya. Pusat ini bertujuan mendukung dan mengembangkan pertukaran seperti ini, baik dari segi lokal, regional maupun internasional, dengan tujuan memfasilitasi kreativitas kontemporer dalam segala bentuk ekspresi artistik, serta menjadi jembatan antar budaya untuk kebaikan semua. Pertukaran budaya internasional adalah misi yang paling utama dari Centre Intermondes. Mengundang seniman dari berbagai bangsa ke La Rochelle dianggap salah satu cara yang pas untuk promosi kota pelabuhan kami. Untuk para seniman, baik yang lokal maupun regional, pertukaran seperti ini membuka kesempatan luas untuk mengembangkan dan mendukung eksplorasi serta gagasan eksperimental. Penulis, sutradara, baik dari teater maupun sinema, seniman visual, aktor dan koreografer yang pernah menjalani residensi disini, semuanya telah merasakan manfaatnya.

Centre Intermondes sedang merayakan ulang tahunnya yang ke-10 di tahun 2015. Dalam kurun waktu hanya 10 tahun Centre Intermondes telah menyelenggarakan residensi internasional untuk 260 seniman dari 46 negara dan kami merasa bangga bahwa selama empat tahun terakhir, 5 diantaranya merupakan – pemenang BaCAA Award.

Artistic Exchanges: The Centre Intermondes & Artsociates/ Lawangwangi Creative Space

The Centre Intermondes is the brainchild of the sociologist Jean Duvignaud who visualised it as a centre for the exchange of ideas among creative artists, having as its purpose the stimulation of public debate on issues of creativity and cultural policy. It seeks to encourage and develop such exchanges, local, regional and international, with the aim of facilitating contemporary creativity in all forms of artistic expression, and thus to build bridges between cultures to the mutual enrichment of all. International cultural exchanges are the *raison d'être* of the Centre Intermondes. Inviting artists of different nationalities to La Rochelle is one way of ensuring wide acknowledgment and recognition of our harbour city. From the point of view of the artists, whether local or regional, there is the opportunity for experimental work to develop and blossom. Writers, directors, both in the theatre and in the cinema, visual artists, actors, choreographers have all benefited.

Centre Intermondes is celebrating in 2015 its 10th anniversary. In just 10 years of international residencies, 260 artists from 46 different countries have been hosted in our premises and we are proud that 5 of them – laureates of BaCAA Prize- have come from Lawangwangi Centre-ArtSociates in the last 4 years.

It all happened in 2012 when Philippe and Chandra Grangé introduced Président Guy Martinière and I to the Lawangwangi Centre in Bandung. Soon after I was in contact with

Semua bermula di tahun 2012, ketika Philippe dan Chandra Grangé memperkenalkan Presiden Centre Intermondes, Guy Martinière dan saya sendiri pada Lawangwangi Centre di Bandung. Tak lama kemudian, saya berhubungan dengan Ibu Andonowati, dan kami mulai membangun jembatan antara kedua instansi kami. Saya terkagum-kagum (dan masih terkagum-kagum) atas antusiasme Ibu Andonowati untuk memulai program pertukaran. Surat persetujuan ditandatangani pada bulan Mei 2012 dan dua seniman Indonesia pertama tiba di La Rochelle pada bulan Oktober 2012 untuk menjalani residensi selama tiga bulan. *Octora* dan *Bagus Pandega*, peserta Bandung Contemporary Art Awards BaCAA #2, ArtSociates – Lawangwangi Art & Science Estate mengakhiri residensi dengan pameran karya yang mereka buat selama residensi. Bertajuk « Manis » pameran dibuka pada tanggal 7 Desember 2012 di Galeri Centre Intermondes. Pameran itu terdiri dari instalasi visual dan sound, dan merupakan ungkapan kesan mereka tentang lingkungan baru, serta kekayaan warisan tempat itu dan kontras antara entitas dan citra publiknya.

Pada bulan Juli 2013, Laurent Millet, seorang seniman visual dari La Rochelle yang juga dosen Fine Arts School of Angers, dipilih untuk melakukan residensi di Bandung dan Yogyakarta. Residensi ini membawa karya-karya bertajuk « Drawing Shadows To Earth » yang dipamerkan di Lawangwangi Art Centre pada bulan September 2013. Pada karya karya tersebut Laurent Millet secara peka menyatukan visinya mengenai sejarah, alam sekitarnya, filosofi, dan evolusi teknologi. Salah satu karyanya yang bertajuk « Black Maria », yang dibuat di Lawangwangi Creative Space, melengkapi pameran retrospektif pertamanya di Perancis pada musim panas 2014 dan bertempat di Fine Arts Museum di Angers.

Masa antara Maret dan Mei 2014 menjadi waktu Intermondes menerima dua seniman hebat lain, Muhamad Akbar dan Syaiful Aulia Garibaldi yang lalu ikut serta dalam pertunjukan « Lumières » (Lights) di Contemporary Art Space di La Rochelle, yang dikelola oleh Doria Ardiel. Tempat pameran ini merupakan situs bersejarah berupa Hôtel particulier (semacam apartemen milik bangsawan) dari abad ke-XVIII... tempat paling cocok untuk kedua seniman untuk membuat karya yang bersentuhan dengan isu pelestarian warisan budaya, dan membuat perbandingan dengan kondisi buruk dan ketidakpedulian

Ms Andonowati and we began to establish bridges between our two structures. I was (and I'm still) impressed by the enthusiasm of Ms Andonowati to start the exchange programme. A letter of agreement was signed in May 2012 between Centre Intermondes and the first two Indonesian artists arrived in La Rochelle in October 2012 for a three-month residency. *Octora* and *Bagus Pandega*, fellows from Bandung Contemporary Art Awards BaCAA #2, ArtSociates – Lawangwangi Art & Science Estate presented « Manis » exhibition on 7th December 2012 at Centre Intermondes Gallery. The show was a visual and sound installation about the perception of their new environment, its heritage and the contrast between being and the public image.

In July 2013, Laurent Millet, visual artist from La Rochelle, art teacher at Fine Arts School of Angers was selected for a residency in Bandung and Yogyakarta where he could develop a body of work « Drawing Shadows To Earth » presented at Lawangwangi Art Centre in Septembre 2013. This exhibition could combine Laurent Millet's ideas somehow between History, nature, philosophy, technology evolution in a very subtle way. One of his pieces « Black Maria », produced at Lawangwangi Creative Space was also presented in France at the Fine Arts Museum in Angers in summer 2014, for the artist's first retrospective.

From March to May 2014 was a time for Intermondes to receive two other great artists- Muhamad Akbar and Syaiful Aulia Garibaldi aka Tepu for a show « Lumières » (Lights) to be presented at the Contemporary Art Space of La Rochelle, run by Doria Ardiel. The exhibition space is an heritage listed Hôtel particulier from XVIIIth Century...the best place ever for the two artists to work on Heritage preservation/decay, in order to mirror with the poor state conditions and lack of concern of patrimonial heritage in Indonesia. The show was a real success as a few thousand people turned up in only two months. The City Council of La Rochelle also decided to enrich its collections with a painting by Syaiful Aulia Garibaldi.

Paris was hit on 7 and 9 January 2015 by terrorist attacks which left France and the world in a state of shock. Eleven journalists and innocent people were killed in the name of freedom of expression. One of the result was that many art shows talking about Islam were censored and self-censored in France. In this context, we thought with Ms Andonowati that our mission was to talk

pada warisan budaya di Indonesia. Acara ini terbilang sangat sukses, karena berhasil menarik ribuan orang hanya dalam kurun waktu dua bulan. Pemerintah Kota La Rochelle juga memutuskan untuk melengkapi koleksinya dengan sebuah lukisan karya Syaiful Aulia Garibaldi.

Pada tanggal 7 dan 9 Januari 2015, Paris terkena serangan teroris, yang mencekam Perancis dan seluruh dunia. Sebelas wartawan dan orang tak bersalah dibunuh atas nama kebebasan berekspresi. Salah satu dampaknya adalah pameran-pameran seni yang mendiskusikan Islam disensor, atau disensor atas inisiatif sendiri. Mengingat konteks ini, bersama Ibu Andonowati kami berpikir bahwa misi kami adalah berdiskusi soal Islam sebagai agama yang damai, dan tidak mencampurkan agama Islam dengan fanatisme Islam. Bertolak dari hal tersebut, kami memutuskan untuk mengundang *Mujahidin Nurrahman* – peserta Bandung Contemporary Art Awards BaCAA #3 – untuk residensi selama dua bulan di Centre Intermondes, karena karya-karyanya sangat cocok dengan konteks krisis internasional.

Pameran « Essentia » yang tampil sebagai camera obscura yang bermain dengan pola tradisional Arab, ternyata terdiri dari senapan mesin dan berbagai senjata lain yang diproyeksi ke dinding, lantai dan langit-langit, dan merespon sekaligus meliputi dinding beludru Perancis yang merah dari abad ke-XIX. Pameran yang berlangsung dari 5 Mei – 15 Juni ini, didukung oleh Région Poitou-Charentes, dan mendapat sambutan baik dari kalangan kritikus. Karya ini akan dipamerkan di Valim Grammar School Art Space 2015-2016 dan mungkin juga di tempat tempat pameran lainnya. Hal tersebut diharapkan bisa memancing diskusi dan memberi edukasi pada generasi muda mengenai toleransi budaya dan agama. Di saat yang kritis seperti ini, janganlah kita berbalik ke dalam diri kita, melainkan marilah kita membuka pintu lebar-lebar untuk segala ufuk kreativitas dan toleransi.

Selama dua bulan sejak Juli 2015, Carine Leroy-Braham telah dipilih untuk pameran besar « Embodied » yang akan diselenggarakan di Lawangwangi Creative Space, dengan dukungan Kota La Rochelle dan Institut Français dari sisi Perancis. Selama residensinya, dia telah membuat karya-karya seperti lukisan dan patung untuk galeri dan taman patung. Seri « Adorned Vanities » membangun jembatan antara spiritualitas Eropa dan Indonesia, bermain dengan simbol-simbol Eropa dan Asia

about Islam as a religion of peace and not to make the amalgam between Islam and Islamic fanaticism. Therefore, we decided to host *Mujahidin Nurrahman* – fellow from Bandung Contemporary Art Awards BaCAA #3 – for a two month-residence at Centre Intermondes as his work fitted perfectly to the international crisis context. The exhibition « Essentia » playing in appearance with traditional Arabic patterns as a camera obscura revealed in fact machine guns and all kind of weapons to be projected on the walls floor and ceiling, responding and overlapping with the French red velvet wall covering for the XIXth Century. The exhibition, presented on 5th May to 15th June, and supported by the Région Poitou-Charentes, received a very good response from critics. It will be presented in 2015-2016 at Valin Grammar-School Art Space and possibly other art spaces in order to generate discussion and educate the younger generations about acceptance of other cultures and religions. At a critical time like this, let us not turn inwards upon ourselves, rather let us open wide the doors to all the horizons of creativity and tolerance.

Since July 2015 and for two months, Carine Leroy-Braham has been selected for a major exhibition " Embodied " to be held at Lawangwangi Creative Space with the support of the City of La Rochelle and the Institut Français (Paris) for the French part. During her residency, she has developed a body of work including paintings and sculptures in the art gallery and later in the sculpture park. The "Adorned Vanities" series builds bridges between European and Indonesian spirituality, playing around with European and Asian symbols and traditional spiritual concepts. "Eros and Thanatos" totem series, is related to the Shiva Lingam, erected as symbol of power and fertility as well as cycle of Life. It works in echo with the European concept of the Vanities: "Memento Mori" (Remember you will die).

serta konsep-konsep spiritual tradisional. Seri totem "Eros and Thanatos" memiliki hubungan dengan Shiva Lingam, yang dibuat sebagai lambang kekuatan dan kesuburan, serta siklus Kehidupan. Ini sejalan dengan konsep Eropa mengenai Vanities: "Memento Mori" (Ingatlah bahwa kamu akan mati).

Kesempatan seniman dari La Rochelle untuk bekerja dalam lingkungan profesional dan istimewa merupakan kesempatan unik dan dahsyat. Para seniman dan Centre Intermondes sangat berterimakasih atas kondisi residensi yang luar biasa, terutama timnya yang istimewa. Sehingga, kami sangat senang akan menerima peserta BaCAA #4 di La Rochelle.

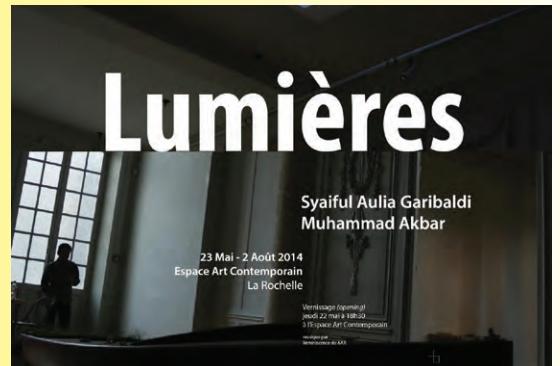
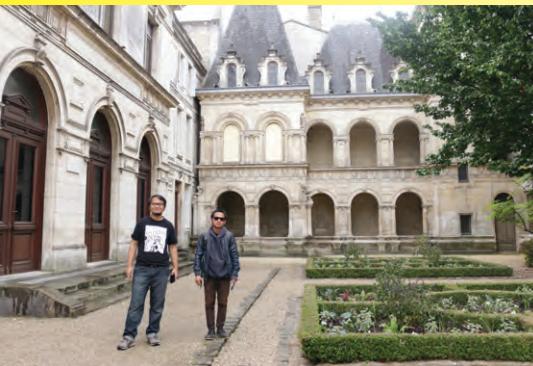
Saya ingin berterima kasih pada Ibu Andonowati, Asmujo Jono Irianto, semua asisten seniman dan petugas dari ArtSociates – Lawangwangi Art & Science Estate, dengan ArtSociates dan AB Foundation yang telah membantu membuat impian Indonesia kami menjadi nyata. Saya berharap pertukaran seni ini akan terus berlanjut dan berkontribusi pada saling pengertian antar kedua negara kita melalui seni rupa.

It is a unique and tremendous opportunity for La Rochelle artists to work in such professional and remarkable conditions. The artists and Centre Intermondes are really grateful to be given such amazing residency conditions and to meet such a magic team. Therefore, we are looking forward to hosting BaCAA#4 fellows in 2016 in La Rochelle.

I would like to thank Ms Andonowati, Asmujo Jono Irianto, all the artist's assistants and staff from ArtSociates- Lawangwangi Creative Space together with ArtSociates and the AB Foundation for making our Indonesian dream come true. I wish long life to our artistic exchanges which contribute to mutual understanding between our two countries through the medium of art.

July 20th, 2015

Edouard Mornaud
Direktur Centre Intermondes



Catatan Juri

Jurors' Note

Sempat tertunda setahun, akhirnya Bandung Contemporary Art Award kembali terselenggara untuk keempat kalinya. Penundaan ini berkaitan dengan rencana yang semula hendak menyerahkan penyelenggaraan Bacaa kepada Pemerintah kota Bandung. Sayangnya rencana tersebut kurang mendapatkan sambutan sehingga perhelatan ini kembali dikelola oleh Art Sociates.

Ada beberapa hal yang patut dicatat berkaitan dengan Bacaa #04 ini. Yang pertama adalah adanya pertambahan partisipan—meskipun tak terlalu signifikan—dibandingkan dengan penyelenggaraan Bacaa #03. Pada kompetisi terakhir panitia mencatat sebanyak 285 submisi yang turut serta berkompetisi, dan di Bacaa #04 kali ini panitia menerima sebanyak lebih dari 350 submisi. Pertambahan kuantitas partisipan yang tak seberapa in ternyata dibarengi dengan peningkatan kualitas karya-karya partisipan. Kebanyakan peserta berasal dari kalangan seniman muda yang cukup berpengalaman, sehingga penjurian Bacaa #04 kali ini lebih mudah, dan penyaringan 30 semi finalis pun memenuhi standar kualitas yang cenderung lebih baik dibandingkan Bacaa #03 sebelumnya.

Bawa gairah seniman-seniman muncul tampaknya meningkat ditengah situasi pasar seni rupa kontemporer yang masih cukup lesu, merupakan hal yang membesarakan hati. Tampak seniman muda yang tak terlalu peduli pada pasar. Berkarya menjadi kebutuhan mereka, berkarya tampaknya juga menjadi saluran kritis mereka terhadap situasi dunia, baik dunia sekitar mereka maupun situasi global. Maka untuk menetapkan eksistensinya sebagai seniman individual, BaCAA tampak menjadi salah satu saluran untuk menunjukkan kemampuan dan mendapatkan pengakuan dari medan seni rupa.

After a year's delay, the Bandung Contemporary Art Awards has finally completed its 4th round. The delay was due to a failing plan of handing over the BaCAA management to the Bandung City Council, which has ultimately brought it back to the initial organizer.

With 350 submissions, this fourth edition of BaCAA is seeing an increase of participants as compared to the BaCAA #03 which had 285 submissions. The increase in submissions surprisingly came with an increase in quality, a feat that we are noting with great pleasure. Judging the works of young but seemingly experienced artists has made the process of selecting 30 semi-finalists easier than before.

Of note is furthermore that amid a weak market for contemporary art, young artists have emerged who do not bother too much about the market, channeling their attention rather to passionate creating art as a way to express critique, be it critique vis-a-vis their surroundings or the global situation. In this, BaCAA has been a platform for them to show their worth and acquire the needed acknowledgement from the art circuit.

As with previous editions, BaCAA #04 as a competition for contemporary art does not have limits towards themes or medium/materials. This is a basic principle for BaCAA, and artists have been left free to choose their own topic, use a medium of their convenience, apply a technique of their own choice while exploring all possibilities of notions and imagery for their art work. However, they have, to adhere to certain 'rules of the game' which include limitations on dimension and the number of works. As well, context remains an important substance. Context could be understood as a complex web of the various aspects related to the artist's creation process, that would involve aspects like: the physical environment for creating; patterns of history and tradition;

seperti BaCAA sebelumnya, BaCAA #04 ini sebagai kompetisi seni rupa kontemporer tidak menetapkan tema maupun batasan medium/material. Hal ini memang menjadi konsep dasar BaCAA. Sesuai dengan konsep dasar ini, peserta BaCAA diberi kebebasan untuk menelusuri dan mengeksplorasi segala kemungkinan gagasan dan perupaan dalam berkarya. Karena itu beragam topik, medium, proses dan prinsip estetik mewarnai rangkaian karya yang masuk ke meja panitia. Namun, tentunya tetap ada pembatasan-pembatasan primer, seperti dimensi dan jumlah karya. Melihat komposisi 30 finalis terpilih, tampak bahwa karya-karya instalasi dan new media cukup menonjol dibandingkan karya-karya dua dimensi, terutama lukisan.

Sebagaimana terlihat pada penyelenggaraan BaCAA #3, pertimbangan konteks keberadaan karya menjadi pertimbangan penting. Konteks dalam hal ini dapat diartikan sebagai jalinan kompleks dari berbagai hal yang berkaitan dengan proses berkarya seorang seniman, yang melibatkan aspek-aspek seperti: lingkungan fisik tempat berkarya; corak sejarah dan tradisi; pergerakan sosial; nilai kultural; perspektif intelektual; komitmen personal; dan banyak lagi. Karenanya seni diterima dalam konteks sebagai korespondensi dinamis yang membentuk makna dan interpretasi. Karenanya konteks merupakan dimensi tak terhindarkan dari keberadaan seni, baik dalam proses penciptaannya maupun dalam fase pemaknaannya.¹

Ketidadaan tema dan batasan medium menyebabkan setiap karya dinilai dengan berbagai variabel yang berbeda dan diletakkan dalam konteksnya masing-masing. Dengan kata lain penilaian setiap karya dikembalikan pada variabel-variabel yang berkait dengan gagasan, perupaannya, dan kemungkinan resepsinya. Hal ini melahirkan kompleksitas dan dinamika penjurian dalam menetapkan 15 finalis dan khususnya 3 pemenang. Kehadiran dua juri asing, Michael Janssen dan Edouard Mornaud, selain tiga juri lokal, memberikan penilaian dan perdebatan yang berasas dalam proses penjurian.

Pemahaman juri lokal berkenaan dengan medan seni rupa kontemporer Indonesia dan latar belakang para seniman semi finalis tentu membantu para juri asing untuk lebih memahami konteks karya-karya yang disertakan. Sementara kedua juri asing tentu saja lebih mengandalkan penilaian pada aspek visual dan deskripsi konsep yang

social movement; cultural values; intellectual perspectives; personal commitments; and many more. Context then shapes meaning and interpretation and is an indissmissible dimension in the artwork.¹

Judging each work needed to consider various different variables and placed within its own context, given the absence of limitation on theme or medium. In other words, the judgment of each work refers back to variables in relation to the idea, the resulting imagery, and the potential reception. This has created a complexity and dynamic in the judging process when selecting 15 finalists, even more so for the 3 winners. The presence of two foreign jurors, Michael Janssen and Edouard Mornaud, complementing three local jurors created a judging process filled with worthy debate. The local juror's understanding of the Indonesian contemporary art scene and the background of the semifinalists, helped the foreign jurors to better understand the contexts of the submitted works. Naturally, the two foreign jurors used their judgment on visual aspects and conceptual descriptions included in the artist submissions. But their views and knowledge of various practices in the international art circuit helped to reach balance in the values for judgment.

Looking at the compositions of the 30 selected finalists, installations and new media works stand quite prominently compared to 2-dimensional works., especially paintings. This should not be surprising, as paintings which usually are judged through their own specific parameters, would face a tough challenge to compete when selection applies parameters as set out for contemporary art.

The selection of winners for a competition will of course never be fully objective. It is always influenced by taste, viewpoints, understanding and the "hopes" and expectations of the jury. However, the presence of five jurors (with quite different backgrounds/profession) have had a balancing effect, though intense debate and thought-provoking interactions have enlivened the otherwise very enjoyable process of judging and selection of three winners, Aliannsyah Cianiago, Harits Rasyid and Muhammad Vilhamy. In addition to these three winners, the Jury has deemed it necessary to add two artists worthy of Special Mention, namely Faisal Habibi and Nurrachmat Widyaseno (Ito).

1. (<http://www.transposition.co.uk/2011/04/the-context-of-art/>)

disertakan oleh seniman. Namun pengenalan para juri asing terhadap praktik dan keragaman konteks seni rupa internasional merupakan masukan yang membuat penilaian lebih seimbang.

Catatan lain pada Bacaa #04 adalah sedikitnya karya seni lukis yang masuk. Agaknya dalam kompetisi seni rupa kontemporer karya-karya seni lukis cukup sulit untuk dapat bersaing. Hal ini berkait dengan persoalan konteks yang telah diutarakan. Kesertaan lukisan dalam kompetisi seni rupa kontemporer akan dinilai berdasarkan konteks sebagaimana telah dijelaskan diatas, sedangkan seni lukis biasanya dinilai dengan parameter perkembangan seni lukis itu sendiri. Sehingga, tanpa kekuatan yang cukup signifikan maka seni lukis sulit untuk ikut bertarung.

Akhirnya, berkenaan dengan penetapan pemenang dalam sebuah kompetisi tidak akan pernah sepenuhnya objektif. Hal itu selalu dipengaruhi oleh selera, pandangan, pemahaman dan “harapan” dan ekspektasi para dewan juri. Namun melalui keberadaan lima juri (dengan latar belakang/profesi yang cukup berbeda) bisa dikatakan bahwa keputusan yang diambil dalam menetapkan pemenang telah melalui perdebatan dan pemikiran yang cukup intens, yang berakhir pada terpilihnya tiga orang pemenang, yaitu Aliansyah Caniago, Harits Rasyid dan Muhammad Vilhamy. Selain itu, dewan Juri sepakat untuk memberikan penghargaan ‘Special Mention’ pada dua orang seniman yang dianggap patut disebut berdasarkan karya dalam kompetisi BaCAA #4 dan kekaryaan mereka selama ini, mereka adalah Faisal Habibi dan Nurrachmat Widyasena (Ito)

Aliansyah Caniago—kendati masih cukup muda—merupakan peserta paling senior di antara ketiga pemenang. Dikenal sebagai seniman performans yang intens, Alin telah cukup malang melintang dalam medan seni performans Indonesia. Dalam karya pada bacaa#04 ini Aliansyah menampilkan instalasi berisi perahu yang digantung menjuntai ke lantai, dan monitor TV menampilkan video performans—yang berkait dengan “sejarah” dan persoalan perahu yang ditampilkannya. Kekuatan karya Alien tentu bukan pada sosok obyek perahu, namun perjalanan perahu tersebut sebagai bagian dari seni keterlibatan dan seni performans yang digarap sang seniman. Dengan kata lain karya Aliensyah merupakan paket lengkap yang dimulai dari interaksinya

Aliansyah Caniago – albeit his young age – is the most senior participant among the three winners. Known as an intense performance artist, Alin has long been active in Indonesia’s performance art scene. In his work submitted for BaCAA #04, Aliansyah presented an installation of a boat hanging from the ceiling, with a TV monitor playing a video of a performance – related to “history” and the issue of the boat displayed. The power of Alin’s work is certainly not with the object of the boat, but the journey of the boat as part of an involvement art and performance art made by the artist. In other words, Aliensyah’s work is a complete package that begins with his interactions with the people of Situ Ciburuy; his performance of dragging the boat from Situ Ciburuy to the city centre, and finally the installation and video performance at Lawangwangi. This work represents Alin’s criticism towards the issues of environment and society at Situ Ciburuy, as impacted by unplanned city development which ignored social and environmental aspects.

Aside from Alin, two of the three BaCAA #04 winners are young artists who have just recently graduated. This is an encouraging development, as they are capable of competing with their seniors who have entered earlier into the Indonesian contemporary art scene . Harits Rasyid’s work, for instance, is a breath of fresh air due to its quite different approach, from idea to appearance. Based on research of fictional characters, this work combines various creation approaches, like history, gender – in this case, LGBT – found objects, and museum-type presentations. This installation work represents the personal issues related to and at once criticism socio-cultural constructs dominated by patriarchal culture.

dengan penduduk di Situ Ciburuy; performansnya menggeret perahu dari Situ Ciburuy ke pusat kota, dan akhirnya instalasi dan video performansnya di Lawangwangi. Karya tersebut merepresentasikan kritik Aliensyah pada persoalan lingkungan dan sosial di situ Ciburuy, sebagai dampak dari pembangunan kota yang tidak terencana dan mengabaikan aspek-aspek sosial dan kelestarian lingkungan hidup.

Di luar Alin, dua dari tiga pemenang Bacaa #04 adalah seniman-seniman muda yang belum lama lulus dari bangku kuliah. Hal ini merupakan gejala menggembirakan, sebab mereka mampu bersaing dengan senior-seniornya yang telah lebih dahulu berkecimpung dalam medan seni rupa kontemporer Indonesia. Tengok saja karya Harits Rasyid, yang memberikan angin segar karena tampil cukup berbeda, baik dari segi gagasan maupun tampilannya. Didasari oleh riset untuk menampilkan tokoh fiktif, karya ini menggabungkan berbagai pendekatan berkarya, seperti sejarah, gender—dalam hal ini LGBT—, *found object* dan presentasi ala museum. Karya instalasi ini mereprsentasikan persoalan personal yang diramu berkaitan dengan dan sekaligus mengkritik kostruksi sosial-budaya yang didominasi kultur patriarki.

Selanjutnya, karya Vilhamy yang menggunakan teknik cat air, gambar dan cetak seni, tampil sederhana, apa adanya dan memanfaatkan plastik ziplock—yang biasanya juga digunakan untuk membungkus obat—sebagai wadah untuk gambar-gambarnya. Bagi Vilhamy berkarya adalah juga sebagai pelepasan atas keresahannya akan dunia seni. Tak heran dia menggunakan pendekatan apropiasi. Berbeda dengan dua pemenang lainnya, Vilhamy lebih menyoroti dan mengkritik paradigma seni rupa kontemporer itu sendiri. Caranya menempatkan karyanya sebagai suatu hal yang dangkal, justru menunjukkan pemahamannya terhadap persoalan seni rupa kontemporer, dan di sinilah letak kedalaman karya Vilhamy. Melalui karyanya ini terlihat jika Vilhamy tak dapat menyembunyikan keterampilan teknik yang dimilikinya. Selain itu alih-alih pendapatnya yang menyatakan bahwa karyanya terasa dingin dan berjarak, pemirsanya dapat merasakan jika karya Vilhamy justru memancarkan kehangatan, kecintaan dan kepedulian seorang seniman muda pada dunianya: dunia seni rupa kontemporer.

Vilhamy’s work, using watercolor, drawing and printing techniques, seems modest and humble, employing ziplock containers – often used for medicine – as containers for the pictures. For Vilhamy, creating is also an outlet for his anxiety towards the art world, and it is not surprising he used an appropriation approach. Differing from the other two winners, Vilhamy focuses on and criticizes the paradigm of contemporary art itself. The way he places his work as something shallow, shows his understanding about issues regarding contemporary art, and it is here where the depths of Vilhamy’s work lie. Through his work, we can see that Vilhamy cannot hide his technical expertise. And instead of feeling the coldness and distance of the work, as he suggests, the audience can sense that Vilhamy’s work is actually warm, loving, filled with care of a young artist for his world: the world of contemporary art.

The presence of Harits and Vilhamy as BaCAA winners, proves that the opportunity is always open for new artists to compete – and win – against more senior, well-known artists. This also answers the concerns often held by jurors of the previous BaCAA #03: “It seems that the hope to find a debut from unknown artists is difficult to achieve.” These two young artists respond to that concern.

In addition the artists with Special Mention underline our expectation for young artists. Faisal Habibi is widely known for his use of everyday objects such as chairs and tables, to express his views about human relations and objects. Meanwhile Nurrachmat with his works of futuristic vision and imagination about the traditional farmer reaching out to life in outer space opens up an even wider spectrum of creation and is considered to potentially advance further.

Keberadaan Harits dan Vilhamy sebagai pemenang Baca, menunjukkan bahwa tetap terbuka kesempatan bagi seniman-seniman pendatang baru untuk berkompetisi—dan menjadi pemenang—dengan seniman-seniman yang sudah lebih senior dan dikenal. Hal ini sekaligus menjawab kekhawatiran yang dilontarkan oleh juri pada kompetisi Baca #03 sebelumnya: “Agaknya harapan untuk menemukan debutan dari kalangan seniman yang belum dikenal memang menjadi sulit dicapai.” Kedua seniman muda ini menjawab kekhawatiran tersebut.

Tambahan seniman dengan predikat Special Mention memberikan harapan besar bagi para seniman muda. Faisal Habibi yang sering memakai obyek sehari-hari seperti furniture kursi untuk mengungkapkan visi tentang relasi antara manusia dan dunia sekitar, tentu tidak asing lagi di kalangan senirupa. Sedangkan Nurrachmat Widayasena (Ito) dengan karyanya yang memiliki visi dan imajinasi futuristik mengenai manusia petani menuju kehidupan di luar angkasa membuka cakrawala berkreasi yang lebih luas dan dianggap berpotensi untuk maju lebih jauh.

Dalam relasinya dengan penyelenggaraan berbagai kompetisi seni rupa di tengah medan seni rupa kontemporer Indonesia, posisi BaCAA menjadi unik, karena ditujukan bagi seniman muda dan mengakomodasi perkembangan mutakhir seni rupa kontemporer Indonesia. Karena itu BaCAA tidak menetapkan tema dan tidak membatasi penggunaan medium. Dengan demikian setiap seniman yang turut serta dalam kompetisi BaCAA mendapatkan keleluasaan untuk mengirimkan karya yang memang sesuai minat dan identitasnya dalam berkarya, tanpa harus menyesuaikan dengan tema atau medium. Dalam hal ini BaCAA bisa dilihat sebagai bentuk penghargaan terhadap seniman muda. Harus diakui bahwa sampai saat ini apresiasi dan dukungan masyarakat—bahkan di kota-kota besar di Jawa—terhadap seni rupa kontemporer masih cukup rendah. Dalam situasi seperti ini, keberadaan BaCAA bisa dilihat sebagai salah satu wahana bagi “exercise” seniman-seniman muda, dan tentunya diharapkan juga juga dapat menjadi salah satu upaya memperkenalkan seniman-seniman muda pada publik. Karenanya, keberadaan BaCAA menjadi penting, sebab sampai saat ini cukup sulit bagi para seniman untuk mendapatkan sokongan, baik dari pemerintah, publik maupun sektor swasta, untuk berkarya dan mendapat sorotan yang semestinya. Bisa dikatakan BaCAA menjadi

BaCAA’s position becomes unique in relation with the commencement of various art competitions in the Indonesian contemporary art scene, as it is focused towards young artists and accommodates the latest cutting-edge developments in Indonesian contemporary art. This is why BaCAA does not decide on a theme or limit the use of mediums, so that every artist that participates in the BaCAA competition can have the flexibility to submit work that follows their interest and identity in creating art, without having to adjust to a theme or medium.

Amidst a situation where appreciation and support for contemporary art, even in the big cities in Java, remains quite low, and particularly government's support is virtually absent, the presence of BaCAA invokes meaning and the spirit for artistic creation to continue evolving and developing.

The prizes for winners are in the form of one residency program, and two cash prizes. One of the art institutes that collaborated quite closely with BaCAA’s residency program is Centre Intermondes de la Rochelle in France. Through a residency program supported by an international art institute, the winner is enabled to experience the art world in another country. He can observe how art in a developed country receives support from the public and its government, and also directly experience how hard it is for a contemporary artist to become an artist of renown. As well, he will be provided the opportunity to first-hand observe and understand the general differences between countries, social and culture-wise.

EN

satu dari segelintir bentuk dukungan dari pihak swasta terhadap perkembangan seni rupa kontemporer.

Hadiah bagi para pemenang berupa satu program residensi dan dua hadiah berupa uang tunai, merupakan hal yang memang dibutuhkan oleh para seniman muda. Salah satu lembaga seni yang sudah cukup intens bekerja sama dalam program residensi BaCAA adalah *Centre Intermondes de la Rochelle*, Perancis, melalui program residensi yang didukung lembaga seni internasional seperti ini, para pemenang akan memperoleh kesempatan untuk melihat medan seni rupa di negara lain. Seniman dapat menyimak bagaimana medan seni rupa di negara maju mendapatkan dukungan masyarakat dan pemerintahnya, sekaligus juga merasakan pengalaman langsung bahwa di manapun tak mudah menjadi seniman kontemporer, khususnya menjadi seniman yang diakui oleh medan seni. Tentu saja program residensi juga akan memberi kesempatan bagi pemenang untuk melihat dan memahami perbedaan situasi sosial dan budaya secara generik. Harapannya sekembali dari program residensi ia menjadi lebih tangguh dan kreatif, serta dapat bertarung dalam medan seni rupa kontemporer internasional.

Melihat animo para seniman muda dan kualitas karya-karya yang cukup baik dalam Baca #04, kami, Dewan Juri optimis dengan kelangsungan Baca berikutnya. Sebagai penutup, kami Dewan Juri mengucapkan selamat kepada para seniman finalis dan para pemenang dan Special Mention. Kami juga menyampaikan penghargaan kepada ibu Andonowati sebagai direktur Art Sociates yang menyelenggarakan BaCAA. Semoga di masa depan BaCAA mendapatkan dukungan lebih luas, khususnya dari pemerintah kota Bandung. Tak lupa kami ucapan terima kasih atas kepercayaan Art Sociates yang telah memilih kami sebagai Dewan Juri.

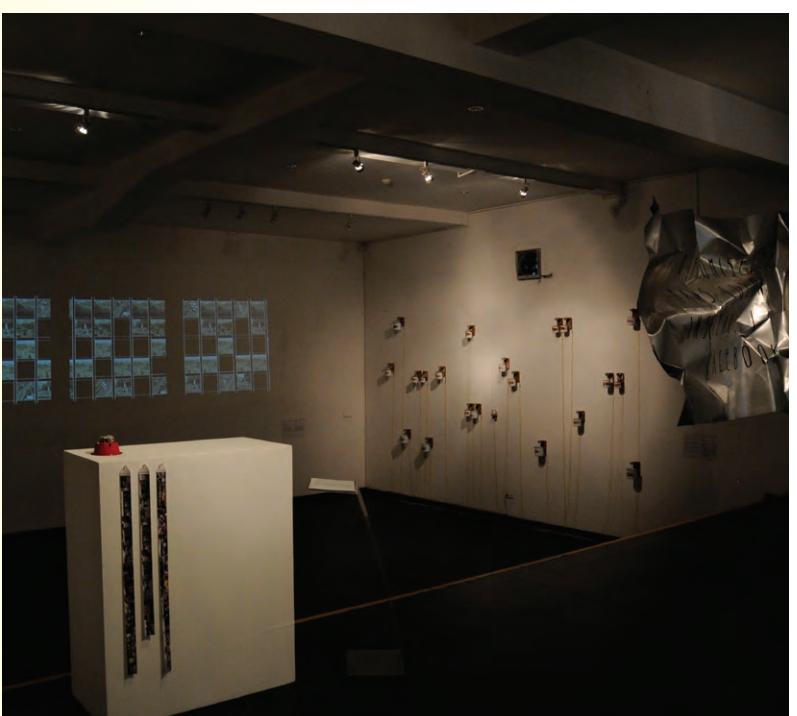
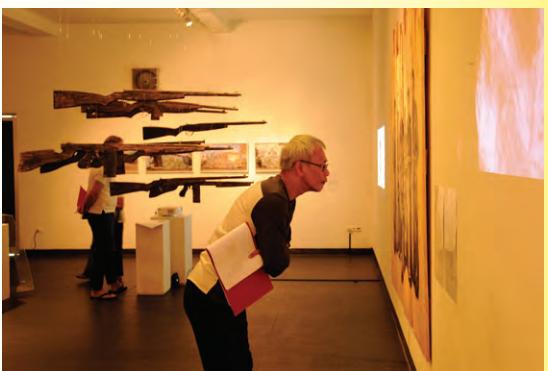
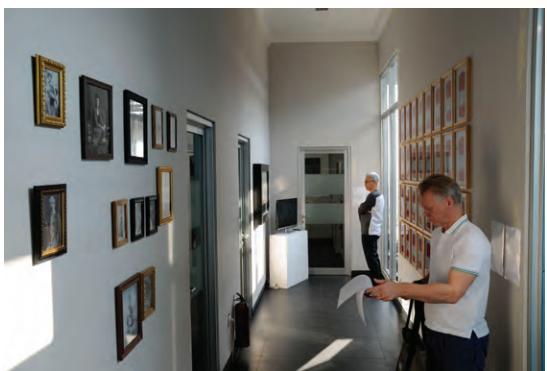
Seeing the enthusiasm of young artists and the high quality of their work for BaCAA #04, we the jury are optimistic for the next iteration of BaCAA.

In closing, we the jury, congratulate all the finalists and winners and Special Mentions. We would also like to extend our appreciation to Ibu Andonowati as the director of ArtSociates which organizes BaCAA. We hope and expect for BaCAA to further thread on its path to develop excellence in the works of young emerging artists, and receive adequate support to continue doing so, particularly from the Bandung City Counsel.

Last but not least, we would like to convey our gratitude for the trust ArtSociates has placed in us as juries.

Bandung,
September 2015

Asmudjo Jono Irianto
Carla Bianpoen
Edouard Mornaud
Michaael Janssen
Wiyono Wahono



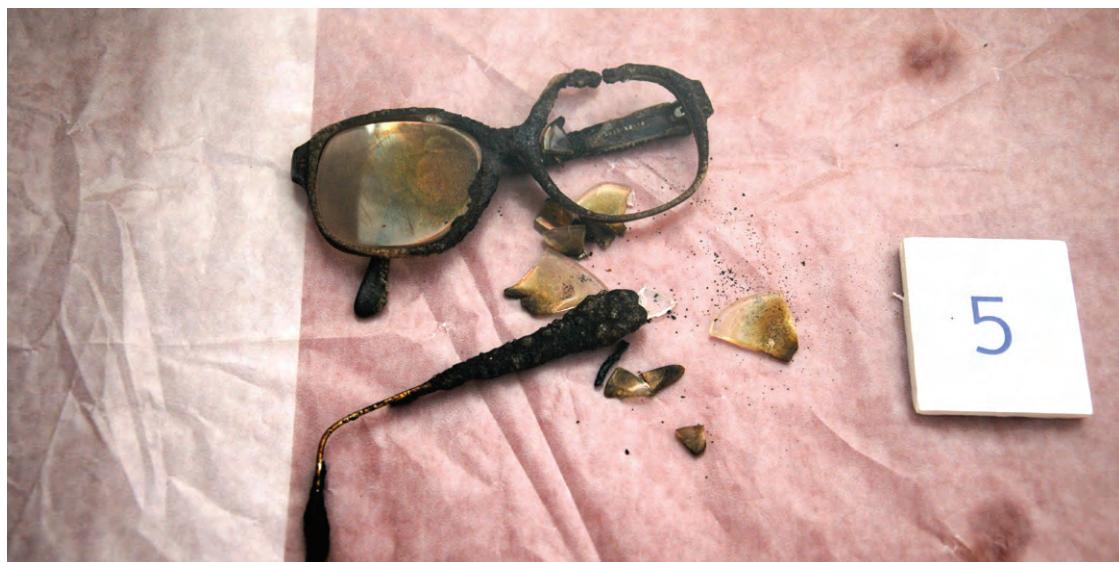
3

Karya Terbaik

*The
Best 3
Artworks*



Mengenang Khem
Mixed Media Installation
2,5 m x 2,5 m
(Object/Artefact : Dimension
Variable)
2015



ID Sejarah adalah sesuatu yang pelik. Karena ia dapat melegitimasi kekuasaan, dan membentuk identitas bersama, narasi sejarah menjadi sebuah alat pelanggeng kekuasaan. Menentukan apa yang dimasukkan atau dikeluarkan dari narasi sejarah adalah permainan kekuasaan. Sejarah bisa didistorsi sesuai kepentingan mereka yang berkuasa. Apa yang tidak sesuai dengan kemauan mereka dihapuskan dari narasi sejarah.

Sebagai bagian dari kaum LGBT yang kebebasan beridentitasnya kerap dihilangkan oleh distorsi sejarah, saya bertujuan membuat distorsi sendiri melalui karya ini. Jika biasanya distorsi sejarah dilakukan dengan menghilangkan narasi, di sini saya menciptakan narasi sendiri. Narasi tersebut berisi hal-hal yang menurut saya bisa, dan seharusnya, terjadi di narasi sejarah dunia nyata.

Narasi ini kemudian diceritakan dalam medium seni instalasi berformat pseudo-museum. Saya menciptakan sebuah instalasi pseudo-museum yang dipersembahkan kepada seorang tokoh fiktif yang saya perankan. Instalasi ini berisi benda-benda fotografi, tulisan, *sound art*, dan *found object*. Format pseudo-museum dipilih mengingat di dunia nyata museum kerap digunakan oleh pemegang kekuasaan untuk menyebarkan narasi sejarah versi mereka.

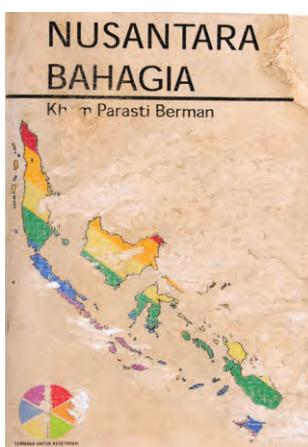
(Karya ini pada aslinya berukuran 9,5x7,5 meter, tetapi demi mengikuti aturan bermain BaCAA karya ini dirancang ulang menjadi sebuah instalasi berukuran 2,5x2,5 meter)

EN Historic narrative is a fickle thing. It is a tool of gain power and influence, since it can legitimate power, shape mutual identity. Deciding what's included or not in a historic narrative is a power play. Those in power could distort history to their fancy. Those who have power have erased persons and events from history.

As a part of the LGBT whose identity is often repressed by historic distortion, I intend to create my own distortion through this work. Although historic distortions usually involve the partial or whole erasure of a narration, this distortion is made by creating my own narration to the one that already exists. The narration contains what I thought could, and should, have happened in the historic narration that already existed.

The narration is told through museum-shaped installation, since museum is an often-used tool by those in power to spread their version of historic narration. This pseudo-museum is told to be a homage to the fictional character which I played the part, and is filled with photographs, writings, sound art, and readymade objects.

(This piece was created as a 9,5m x 7,5m installation, but was resized to 2,5m x 2,5m in order to follow BaCAA's rule)



Harits Rasyid Paramasatya BDG

Harits Paramasatya is an artist born in Jakarta, who started his career as an artist in Bandung, where he studied Intermedia Art at Institut Teknologi Bandung. He observes the daily life closely and translates them into his work. Among the inspirations are television drama series and museum layouts, and his form of works ranges from video projection, exhibition design to even writing pieces. The work "Mengenang Khem" is his first full-feature exhibition.

Selected Exhibitions

- 2013 "Performance Art 101" Curator | "Entitas: Sebuah Pameran Eksperimental" Exhibitor | "Report Knowledge #2" Exhibitor | "Chrysalis" Exhibitor

Aliansyah

ID Titik Balik Project Situ Ciburuy

Karya ini adalah sebuah project seni yang saya lakukan pada sebuah danau yang rusak di bagian pinggiran barat Bandung. Dalam karya ini, saya meminta sebuah perahu tua dari seorang warga yang dulunya adalah seorang nelayan. Saat ini banyak nelayan di Situ Ciburuy tidak dapat lagi "masuk" ke dalam air dan sebagian besar dari mereka mengubur perahu mereka ke dalam danau, sebagian lagi menjual perahunya, bahkan membakar perahu yang dulunya menjadi filosofi hidup bagi warga Situ Ciburuy.

Titik Balik Project
Situ Ciburuy:
Wounds (a gate to Situ Ciburuy)
Artefact Installation (wooden boat, stones, video)
4 m x 4 m x 4 m
2014



Saya masuk dan tinggal dengan masyarakat Situ Ciburuy selama proses penciptaan karya berlangsung; membaur dengan warga setempat, melakukan wawancara, riset terhadap permasalahan di lapangan. Akhirnya lahir keputusan untuk menarik satu perahu tua dari danau tersebut ke titik km0 Bandung yang terletak di Pusat Kota (22km dari danau). Pada prosesnya saya mengajak warga untuk terlibat dalam proses penciptaan karya secara aktif dengan sebelumnya menjelaskan maksud dan visi dari kekaryaan ini, dan mengapa saya membuat karya ini.

Tindakan menarik perahu merupakan kritik dan pertanyaan saya mengenai ide destruksi dan kreasi yang selama ini terjadi di masyarakat. Banyak hal di masyarakat kita, mengatasnamakan pembangunan atau kemajuan ekonomi atau usaha mempercantik kota, pada dasarnya seringkali tidak kontekstual dengan lingkungannya dan akhirnya meruntuhkan lingkungan itu sendiri. Dan apa yang terjadi di danau tersebut menurut saya merupakan contoh yang tepat yang terjadi disekitar kita dan dapat merefleksikan apa yang terjadi pada tempat-tempat yang lain. Kerusakan tersebut, saya maknai sebagai sebuah luka pada bagian kulit tubuh yang dibiarkan sangat lama pada akhirnya membusuk.

Dalam karya saya, destruksi merupakan kreasi itu sendiri. Aspal yang menjadi simbol kemajuan dan modernisasi, dalam karya saya menjadi medium sekaligus menjadi gerbang pada kerusakan di Situ Ciburuy. Penarikan perahu tua ke tengah kota Bandung, saya maknai sebagai proses membawa luka dari bagian terluar tubuh ke pusat hati. Setelah penarikan perahu ke pusat Kota Bandung, saya mencoba membawa perahu itu ke dalam galeri untuk menyampaikan pesan kepada publik yang lebih luas dan mengotak-atik artefak tersebut menjadi sebuah karya instalasi yang mandiri bersama dengan video proses penarikan perahu tua tersebut ke km0 Bandung.

EN The Turning Point Project Situ Ciburuy

This artwork is an art project I did in a damaged lake in Bandung's western outskirt. For the project, I asked to borrow an old boat from a local resident who was a fisherman. At the moment, there are many fishermen in Situ Ciburuy (Lake Ciburuy) who can no longer "jump" into the water and most of them sunk their boats deep in the lake, some sold theirs and some even burnt theirs that were once the philosophy of people living around Lake Ciburuy.

I entered the community and lived with the locals of Lake Ciburuy throughout the process of creating this artwork: mingling with local residents, interviewing them, doing research on the issues in the field. I finally decided to pull the old boats from the lake one by one and bring them to 0 km which is in Bandung city centre (22km from the lake). I managed to get the locals involved in the art creation process by explaining the intention and vision of this artwork and the reasons I created this artwork, before we started.

The action of pulling the boats was my criticism and my question on the idea of destruction and creation that exist within our communities. There are many things happened in our communities that are supposedly for the purpose of development, economic growth or to beautify the city, essentially without environment context in mind and eventually destroying the environment itself. I believe what had happened in the lake is a great example of what is happening around us and reflects what is happening in other locations. These damages, I interpret as a wound on the skin that is left for so long, it eventually rots.

In my artwork, destruction is a creation itself. Asphalt as a symbol of development and modernisation becomes a medium in my art that is also a gate to destruction of Lake Ciburuy. The pulling of old boats to Bandung city centre, I interpret the process of bringing the wound on the most outer part of the body to the centre of the heart. After pulling the boats to Bandung city centre, I will try to bring these boats to the gallery to deliver a message to a wider public and scramble the artefacts to turn it to a stand-alone installation with a video showing the process of pulling the boats to 0 km in Bandung city centre.



Selected Exhibitions & Performance Art

- 2015** "To whom It May Concern", Belfast International Performance Art Festival, Northern Ireland
- 2014** "Individualism", Bandung Institute of Technology Art Fair, ID | "Undisclosed Territory #8", International Performance Art Event, Solo, ID | "Paris Vu De Jakarta", Evenement Bienalle, INALCO, France | "Keseharian", Manifesto IV Exhibition, National Gallery Indonesia
- 2013** "Space Within Space", Undisclosed Territory #7, Studio Plesungan Solo, ID | "Land Under Our Feet is Belong to The People", Asiatopia #15, Thailand | "Performance Arthefak and Documentations", Local Art Jam #1, Gerilya Gallery, ID | "Heroes", Performance Art Event Padjak #2, Jakarta, ID | "Grateful Dead", Bentara Budaya Jakarta, ID
- 2012** "Urban Cosmic", Bazaar Art Jakarta, Ritz Calton-Pacific Place, ID | "Interface: Bandung", Valentine Willie Fine Art, Malaysia | "Revisiting Personal Body", International Performance Art Event Undisclosed Territory #6, Padepokan Lema Putih Solo, ID | "The Wicked Artist and Innocent Thief", Gedung Indonesia Menggugat, ID | "The Other Side of Performance Art", Asbestos Artspace, ID | "8 Hours Party People", Performance Art Labolatory, Gerilya Gallery, ID | "Headlights 2012", Valentine Willie Fine Art, Malaysia
- 2011** "Environmental Art", Cigandewah Cultural Centre, ID | "Creative Intersection", 5th World Summit on Art and Culture, Asia Europe Foundation, Melbourne-Australia | 2nd International Mail Art Exhibition "Journey To The East", SOS Siliwangi, ID | "Drawing Connection", Sienna Art Institute, Italy | "Bazaar Art Award 2011", Ritz Calton-Pacific Place, ID | "Bayang", National Gallery, ID

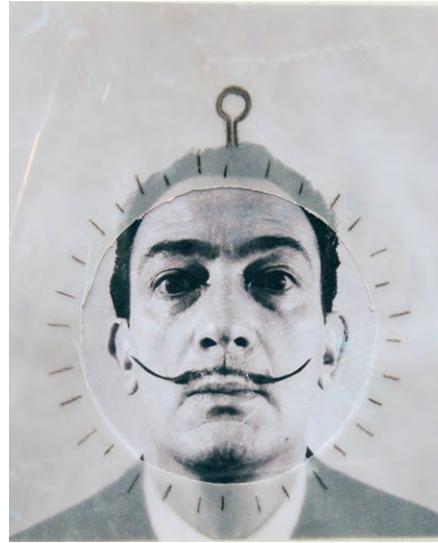


Aliansyah Caniago BDG

Painter and performance artist Aliansyah Caniago was born in 1987 in Tangerang, Indonesia. He is a graduate from Institut Teknologi Bandung's Painting Studio, and also participated in several performance art workshops, among them with Boris Nieslony, Waldemar Tatatchuck and Janusz Baldyga, Lee Wen, and Seiji Shimoda. Currently he is tutored by Melati Suryodarmo in performance art practice in Solo, Indonesia.

He is known for his work as a performance artist who brings the issues of art activism and social realism into public spaces, practices intervention art, site-specific art, to shape an art community that melds art with society to collaborate on creatively fixing areas with environmental damage or conflict areas. His latest solo exhibition, *Titik Balik Project* (2014) is an art project done at the Situ Ciburuy lake, at the outskirts of Bandung. He has also participated in several joint exhibitions and local and international performance events. He is also one of the founders of an alternative space in Bandung called Galeri Gerilya. In 2012, Aliansyah became the 4th Winner, Bazaar Art Award 2011, Indonesia Young Artists in Jakarta, and in 2015 he joined the residence program at Selasar Sunaryo Artspace; Transit #3 in Bandung.

Muhammad
Vilhamy



BAJ (Belum Ada Judul)
Mixed Media on Paper, Ziplock
Plastic,
120 cm x 450 cm
2015



ID Belum Ada Judul (Untitled Yet)– ???

Karya yang Saya tampilkan kali ini adalah sebuah "bukti" bahwa seorang seniman tidak harus selalu memaksakan kehendak karyanya dan berlomba-lomba untuk mendapatkan predikat "karya seni". Kebebasan dalam berkarya adalah salah satu poin dalam skena senirupa kontemporer saat ini (menurut saya). Namun, kriteria dan kerangka aturan masih tetap berjalan meskipun tidak terlihat secara langsung. Banyak persoalan yang masih belum tuntas didalam senirupa kita, ditambah lagi dengan banyak nya pekerja kreatif muda yang memasang label dirinya adalah seniman. Hal tersebut seharusnya kita sadari sebagai sebuah fenomena atau perkembangan dalam senirupa kita. Sebuah sekolah senirupa Saya rasa penting untuk sebuah kemajuan bidang senirupa, bukan hanya bermodal teknis karya bagus, enak dilihat, terlihat aneh (kontemporer), akan tetapi konten dan pendalaman berkarya, pengetahuan tentang sejarah senirupa, dan yang terpenting adalah teruji dengan sah dalam suatu institusi.

Empat puluh lima karya yang diberi judul BAJ (Belum Ada Judul) dan menjadi satu bagian ini merupakan "obat" untuk keluhan, dan semua anggapan Saya tentang generasi seangkatan saya. Semua karya dimasukkan dalam plastik Ziplock dengan maksud untuk membungkus "obat" keluhan yang telah Saya buat, tidak diindah-indahkan, terlihat apa adanya, dan masih dalam taraf aman dengan keunggulan plastik yang juga transparan. Gambar-gambar dikumpulkan berdasarkan ketertarikan Saya terhadap pergerakan seniman Dada (dan era sebelumnya) hingga perkembangan senirupa kontemporer, lalu dirombak ulang secara acak dengan kata-kata dangkal dan terlihat tanpa arti.

Apropriasi menjadi pilihan tema utama karena menurut Saya relevan dengan metode estetika empiris, yaitu karya seni sebagai kritik dalam skena senirupa itu sendiri. Secara khusus tertuju pada karya-karya perupa muda yang beredar di media sosial saat ini. keseluruhan karya sangat terlihat apa adanya, membingungkan, samar , dangkal, garing, dan membosankan.

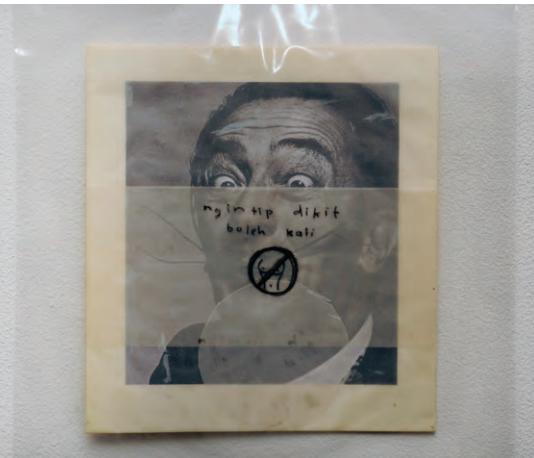
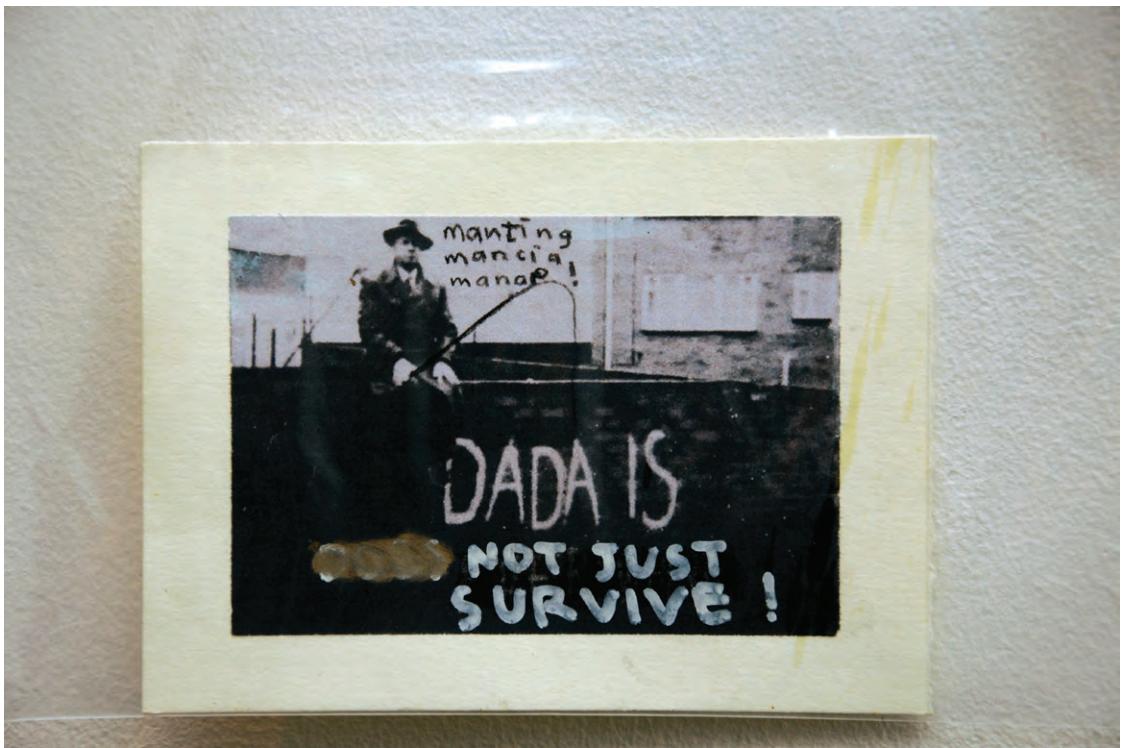
EN Belum Ada Judul (Untitled Yet)– ???

The artwork I am presenting this time is "proof" that an artist does not always have to obtrude his/her artwork and compete in order to gain the predicate of "art-work". The freedom to create is the point of the current contemporary art scene (in my opinion). However, the criteria and regulatory framework are still in motion even though they are not visible. There are many unresolved issues in our fine art scene including the many creative workers who label themselves as artists. This should be realised as a phenomenon or development in our fine art scene. I see a fine art school is important in the development of fine art; not only good techniques, looks beautiful, looks peculiar (contemporary) but also, the content and depth of creation, knowledge of art history, and most importantly it is legitimately tested within an institution.

45 artworks titled BAJ (Belum Ada Judul) – means 'Untitled Yet' – that become an entity is the "medication" for complaints and assumptions of my generation. All artworks are inserted into a zip-lock bag to wrap "medication" for complaints I made that are ignored, as they are, in a safe transparent plastic bag. Pictures collected are based on my interests on the Dada art movement (and the era before it) until the era of contemporary art. They are scrambled with shallow words that look meaningless.

Appropriation is the main theme because I think it is relevant with methods of empirical aesthetics that artwork as criticism to the fine art scene itself. It is particularly aimed at artworks of young artists currently circulating in the social media. All of my artworks appear as they are, confusing, blurry, shallow, dry and boring.





Muhammad Vilhamy BDG

Muhammad Vilhamy, (b. Surabaya, November 7th, 1990) resides and works in Bandung. He completed his Bachelor of Arts degree at Institut Teknologi Bandung's Graphic Art Studio, with a final project titled "The Journey Of Understanding, The Relationship Between Me And My Mother". He completed his final project with guidance from Aminudin TH Siregar and Tisna Sanjaya as supervisors.

During his student years (2010 – 2014), Vilhamy discussed about personal relationships and the distance he felt when studying in Bandung. The subtheme of mother he discusses is a small narration that was developed and eventually peaked where he fully understood about his personal and family problems. It is this process that became his work's concept at that time.

Currently, Vilhamy has switched to experimental work developed based on his diligence in two-dimensional work. Most of the resulting work are appropriations of work that he sees relevant to social developments and towards art, especially Indonesia. Watercolors, paper and etchings are mediums he continues to develop until today.

Selected Exhibitions

2015 Bandung Contemporary Art Award #4, Lawangwangi Creative Artspace, Bandung, Indonesia | GGIAA, Indonesia Art Award, National Gallery, Jakarta, Indonesia | ASIA Art Network "Soul of Asia", KEPCO Art Center Gallery, Seoul, South Korea | New Future, The 3rd Korea-Indonesia Media Art Installation, with Pemuda Setempat, ART:1 Museum, Jakarta, Indonesia | VOID ,Group exhibition (collective work with Pemuda Setempat), Langgeng Gallery, Magelang, east java, Indonesia | "Pameran Ilustrasi Cerpen 2014" Bentara Budaya Jakarta, Jakarta, Indonesia

2014 Un Seul Grain de Riz 2014 2nd Edition : Small Format Graphic Art Competition", Metanoia Gallery, Paris, France | Binnale International Mini Print VIII (BIMPE VIII), Vancouver, Canada | "5th International Miniature Print Biennale Exhibition", Ottawa School of Art Gallery, Canada | "Second Exhibition of Jogja International Miniprint Biennale", Mien Gallery, Yogyakarta, Indonesia | "Pemuda Setempat #3 : Pecundang Malam Minggu (Weekend Losers)", Platform3 Gallery, Bandung, Indonesia | "Student International Print Small (SIPS) 2014", El Minia, Cairo, Egypt | "ARTE 2014", Jakarta Convention Center, Jakarta, Indonesia | "Dance and Drawing" With Rubarb, Bale Handap, Sunaryo Art Space, Bandung, Indonesia

2013 "Jogja International Miniprint" ISI gallery, Yogyakarta, Indonesia | "Homage to Mochtar Apin" Mini Art Space of Soemardja Gallery, Bandung, Indonesia | "Blues in Art", RRI Alternative Space, Bandung, Indonesia | "Non-Expression", Bentara Budaya Solo, Solo, Indonesia | "SpotArt", Art Exhibition, ARTrium Singapore, MICA Building, Singapore | "Vertigo", Swoon Gallery, Sanur, Bali, Indonesia | "Pemuda Setempat #2 : Menghajat Seni", Kamones Gallery, Bandung, Indonesia

2012 "Self Metaphor" Printmaking Art Exhibition, Padi Gallery, Bandung, Indonesia | "15x15x15", "Mind Eye", Soemardja Gallery, Bandung, Indonesia | "ASEAN PRINT-MAKING Competition and Exhibition 2012", Hanoi, Vietnam

Finalis

Finalists

Agan
Harahap



Mardjikers Photo Studio
Digital C-Print on Paper
Variable dimensions
2015

ID MADIJKERS PHOTO STUDIO (1872- 1920?)

Sejarah Mardijker

Kata 'Mardijker' memiliki kisah panjang dalam sejarah bangsa Indonesia. Secara etimologis, frasa "Mardijker" bisa dikaitkan dengan frasa "Mahardikka" dari bahasa Sansekerta yang merupakan induk dari kata "Merdeka". Mardijker sendiri adalah sebutan untuk orang-orang yang pernah bekerja di bawah pemerintahan Portugis dan penduduk Indonesia lain yang beragama Katolik. Jatuhnya kekuasaan Portugis dan masuknya Belanda ke Batavia juga membawa dampak bagi kaum Mardijker. Pemerintahan baru ini kemudian "membebaskan" kaum Mardijker dengan pengertian teologis. Jika di bawah kekuasaan Portugis, kaum Mardijker ini menganut Katolik, kekuasaan Belanda "membebaskan" mereka dengan konversi agama menjadi Protestan. Inilah kemudian yang disebut sebagai "kaum yang dimerdekakan" oleh Belanda.

Di bawah pemerintahan Belanda, kaum Mardijker ini kemudian mendapat tempat untuk membangun komunitasnya. Mereka juga mendapat tempat untuk bekerja di pemerintahan Belanda. Komunitas mereka berkembang dengan pesat. Timbulnya persamaan nasib, membuat mereka erat dalam ikatan emosional. Mereka tetap percaya bahwa mereka merupakan "keturunan" Portugis dan tetap menjadi bagian dari bangsa Portugis.

Namun demikian, nasib kaum Mardijker ini tidak lebih baik dari pribumi yang notabene merupakan kasta terendah di jaman pendudukan kolonial Belanda. Walaupun sudah dimerdekakan, kaum Mardijker tetap menjadi warga negara kelas bawah di mata orang-orang Eropa berdarah murni. Mereka memang mendapat tempat di pemerintahan, namun kelasnya tetap yang terbawah dan mendapat tekanan yang besar dari kaum Eropa murni. Mereka memang dibebaskan secara fisik, untuk kemudian terjajah secara mental.

Setelah Pengakuan Kedaulatan RI pada tanggal 27 Desember 1949, para Mardijker ini ditawarkan pilihan menjadi WNI atau bermukim di Belanda. Namun, kecurigaan dan suasana xenophobia masyarakat Indonesia sudah tersemai: Mardijker lebih loyal kepada Belanda. Itulah kenapa sebagian dari mereka memilih menjadi warga negara Belanda karena khawatir dengan statusnya jika memilih Indonesia. Sebagian dari mereka seakan kehilangan induk dan mender menyadari posisinya dalam lingkungan masyarakat Indonesia. Dan jika kita melihat dari pemahaman sejarah di atas, maka kata Mardijker dapat pula diartikan sebagai orang-orang yang kehilangan identitas kebangsaannya.

Salah satu kebijakan kolonial Belanda yang kemudian menjadi sarana mempopulerkan frasa "Mardijker" adalah ketika Belanda menerapkan kebijakan Passenstelsel (Surat Jalan). Di masa inilah kemudian eksistensi mereka sebagai kaum yang "dimerdekakan" menjadi semu belaka. Dengan berlakunya kebijakan ini, kaum Mardijker diwajibkan untuk mengangkat tangan sembari berteriak lantang "Mardijker!" sebagai penunjuk statusnya. Kebijakan ini pulalah yang kemudian menjadi pemisah antara kaum Mardijker dengan pribumi.

Pemisahan identitas dengan kaum pribumi ini semakin nyata ketika revolusi fisik bergolak. Kaum Mardijker, yang walaupun tidak diakui sebagai bagian dari bangsa Eropa (Belanda), bergabung dengan kolonial sebagai bagian dari pasukan bentukan Belanda, KNIL. Dengan keterlibatan mereka di KNIL, jurang pemisah antara kaum Mardijker dan pribumi semakin dalam. Yang terjadi kemudian adalah hilangnya identitas mereka sebagai pribumi (jika mengacu kepada tempat kelahiran mereka di tanah Nusantara).

Hingga saat pengakuan kedaulatan Indonesia tahun 1950, dalam kebingungan identitas inilah, kaum Mardijker dihadapkan dengan dua pilihan: menjadi

EN MADIJKERS PHOTO STUDIO (1872- 1920?)

The History Of Mardijker

The word "Mardijker" retains a long story within Indonesian history. Etimologically, the phrase "Mardijker" can be tied to the Sanskrit phrase "Mahardikka", the root word for "Merdeka" (Independence). Mardijker itself is a name for people who have worked under the Portuguese government, and other Indonesians who are Catholic. The fall of Portuguese rule and the arrival of the Dutch in Batavia also brought influenced the Mardijker people. The new administration then "freed" the Mardijkers from its theological understanding. When under Portuguese rule the Mardijkers were Catholic, the Dutch occupation "freed" them by converting them to Protestant. They were then known as "the people given independence" by the Dutch.

Under Dutch rule, the Mardijkers found a space to build their community, and they also could work for the Dutch administration. The community grew quickly, and their solidarity in fate made them emotionally close. They still believed that they are the descendants of Portuguese and remain part of the Portuguese nation.

Despite this, the fate of the Mardijkers was never better than the indigenous population, notably the lowest caste during the Dutch colonial era. Despite their independence, the Mardijkers remained low-class citizens in the eyes of pure-blood Europeans. They were able to obtain places in the administration, but were of lowest class with high pressure from the pure Europeans. They were physically freed, to then be mentally oppressed.

After the Acknowledgement of Sovereignty of the Republic Of Indonesian on December 27th, 1949, the Mardijkers were offered Indonesian citizenship, or stay in Holland. The suspicion and xenophobia of the Indonesians, however, had taken root: the Mardijkers were more loyal to the Dutch. This is the reason why many of them chose to become Dutch citizens, because they worried about their status if they chose Indonesia. From the historical understanding above, we can also associate the word Mardijker as the people who lost their national identity.

One of the Dutch colonial policies that popularized the phrase "Mardijker" was when the Dutch implemented the Passenstelsel (Travel Papers) policy. This was the period when their existence as a "freed" people became vague, as the policy obligates them to raise their hands and yell "Mardijker!" to mark their status. It was also this policy that divided the Mardijkers from the indigenous people.

The separation of identity from the locals became more apparent during the Physical Revolution. The Mardijkers, while not acknowledged as part of the European (Dutch) nation, joined the colonials as part of the Dutch-formed KNIL army. With their involvement in KNIL, the divide between the Mardijkers and the locals became deeper. Eventually they lost their identity as locals (if referring to their birthplace in Indonesia).

At the moment of acknowledgement of Indonesia's sovereignty in 1950, the confusion of identity brought the Mardijkers to two choices: become an Indonesian citizen or live in Holland. Meanwhile, the perception of the locals of that time was that the loyalty of the Mardijkers was to Holland. The construction of the reality of the Mardijkers was built upon the "reality" that they are the people who were "freed" by the Dutch.

Based on the historical facts above, the Mardijkers were obligated (if we do not want to use a harsher word, 'forced') to lose their identity. Their national identity as Indonesians disappeared, and then transformed into a new identity based on an emotional bond with the Europeans.



WNI atau bermukim di Belanda. Sementara pola pikir kaum pribumi yang berkembang pada saat itu adalah loyalitas kaum Mardijker adalah kepada Belanda. Konstruksi realitas kaum Mardijker sendiri dibangun atas sebuah "kenyataan" bahwa mereka adalah kaum yang "dimerdekakan" oleh Belanda.

Diditik dari fakta sejarah di atas, kaum Mardijker terpaksa (mungkin inilah istilah yang paling halus, jika tidak ingin menggunakan kata 'dipaksa') kehilangan identitasnya. Identitas kebangsaan mereka sebagai orang Indonesia asli pun hilang, dan kemudian menjelma sebagai sebuah identitas baru berdasarkan ikatan emosional dengan bangsa Eropa.

Mardijker Photo Studio

Sejarah dibangun dari ribuan bahkan jutaan narasi kecil di dalamnya. Narasi-narasi ini memiliki jalurnya masing-masing dan lantas membentuk sebuah narasi besar yang dikenal sebagai sejarah. Kepinggan-kepinggan ini lantas menjadi semakin menarik apabila diamati secara lebih spesifik.

Hampir seluruh keluarga di Indonesia memiliki kepingan sejarah yang kemudian secara turun temurun diceritakan kepada anak-cucu atau generasi baru mereka. Namun sayangnya, di era "No pic = Hoax" ini, budaya lisan turun temurun kemudian menjadi kabur akibat minimnya bukti pendukung baik visual maupun tulisan. Pada akhirnya, cerita turun-temurun ini hanya menjadi sebatas dongeng pengantar tidur tanpa makna yang mendalam bagi generasi baru.

Kenyataan yang terjadi saat ini adalah masyarakat kita lebih mudah mencerna fakta melalui hal yang fiktif. Hal ini terlihat dari larisnya film, novel, dan produk budaya lain, yang mengambil setting dan latar belakang sejarah namun dengan bumbu romantisasi fiktif yang sangat kuat.

Mardijker Photo Studio adalah 'novel' tentang studio foto fiktif yang diciptakan untuk menampilkan 'fakta' sejarah dengan versinya sendiri. Mardijker Photo Studio mencoba untuk memberikan bukti 'otentik' lewat berbagai variasi portrait yang terdiri dari berbagai kepingan-kepingan narasi kecil sejarah.

Lebih jauh lagi, Mardijker Photo Studio mencoba menunjukkan bagaimana bias sejarah itu bisa dengan mudahnya terjadi di masyarakat. Mardijker Photo Studio hadir untuk menjadi sebuah alternatif untuk memahami sejarah melalui hal-hal yang fiktif.

Biasanya identitas ini kemudian menjadikan kita tidak ubahnya kaum Mardijker yang kehilangan identitas aslinya. Kita, yang dengan naifnya menerima begitu saja tekanan dari budaya asing, tanpa sadar telah menjadi bagian dari kaum Mardijker yang sedang dilanda kebingungan identitas, dan menerima semua yang ditawarkan globalisasi.

Namun, seperti kaum Mardijker pula, kita dihadapkan dengan dua pilihan, tetapi bertahan dengan budaya lokal atau turut hanyut dengan budaya asing yang menyerbu. Pilihan itu ada di tangan kita.



Mardijker Photo Studio

History is built upon thousands, even millions of little narrations. Each narration has its own track, shaping a larger narration known as history. These shards become more interesting when observed more closely.

Almost all families in Indonesia retain a shard of history which will be handed down generation to generation to their children, grandchildren or their new generation. Unfortunately, in the "No pic = Hoax" era, this oral culture becomes vague due to the minimal amount of supporting proof, visual or written. Eventually, these oral histories become merely bedtime stories, without deeper meaning for the new generation.

The reality of today is our society accepts facts easier through fiction. We can see this from how box-office films, novels and other cultural products sell out, those which take a setting and historical background, yet with strong fictitious romance elements.

Mardijker Photo Studio is a 'novel' about a fictitious photo studio, created to present historical 'facts' following its own version. Mardijker Photo Studio attempts to provide 'authentic' proof through variations of portraits that consist of narrative shards of history.

Further on, Mardijker Photo Studio attempts to show the ease history's bias can happen in society, and presents itself as an alternative to understand history through fiction.

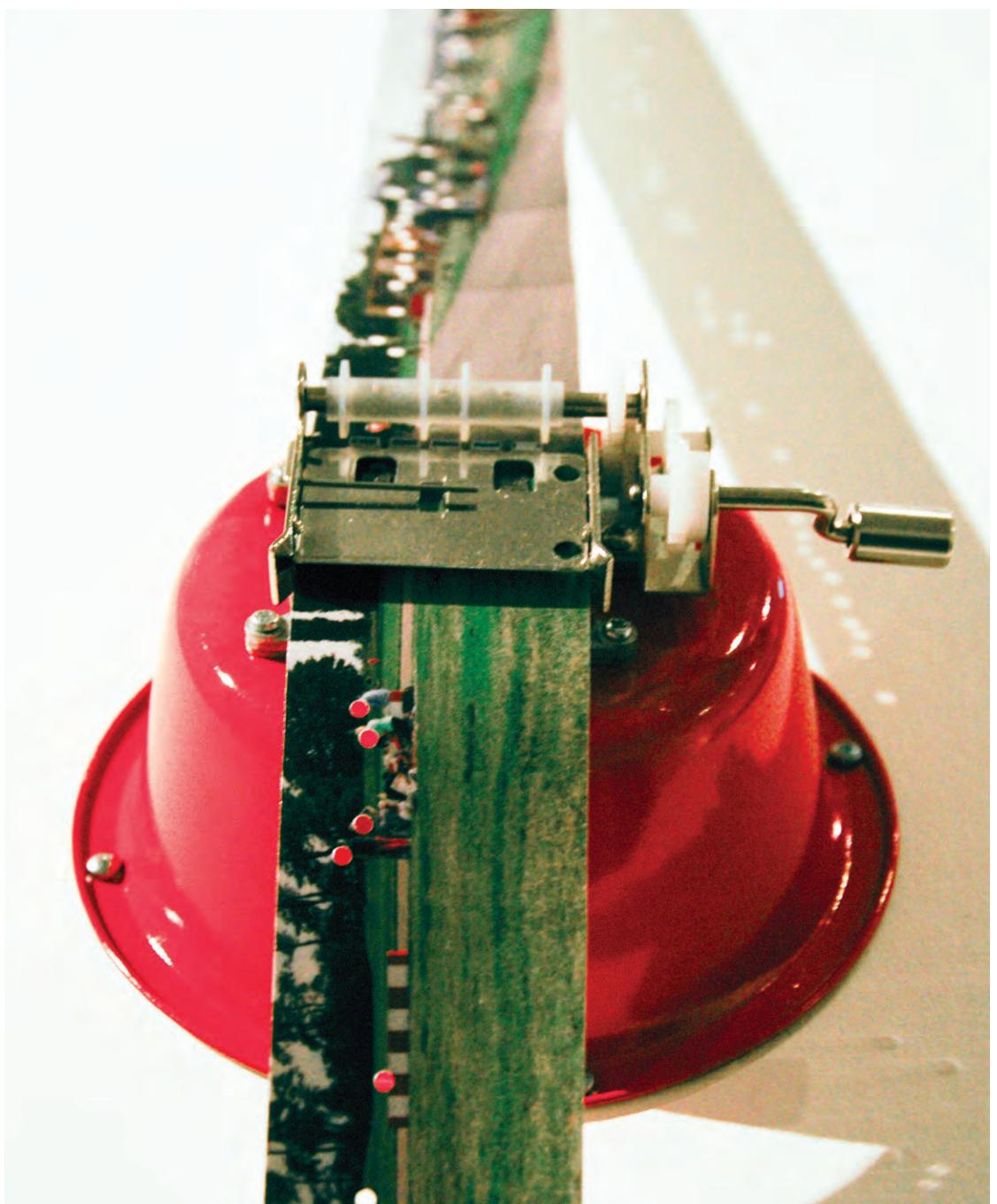
The identity bias makes us just like the Mardijkers, who have lost their identity. We, who naively accept pressure from foreign culture, have unconsciously become part of the Mardijkers who are currently going through identity confusion, and accept all that globalization has to offer.

Yet, also like the Mardijkers, we are faced with two choices: maintain the local culture, or be enveloped in the advance of foreign culture. The choice is in our hands.

Budi
Adi
Nugroho



Sounds of Berlin
Music Box, Photo Print on Paper,
Installation
20 cm m x 20 cm x 1,5 m
2014



ID Karya ini dibuat dalam rangka residensi seniman di kota Berlin, Jerman. Sebagai pendatang, eksplorasi keadaan kota adalah hal pertama yang dilakukan, ketertarikan akan keragaman penduduk kota tersebut dengan 4,5 juta jiwa penduduk yang berasal dari kurang lebih 180 negara. Suara yang diproduksi kota ini amat beragam, ragam bahasa yang digunakan semakin beragam di pusat kota dan sebaliknya menjadi ciri khas tersendiri di distrik tertentu.

Ragam bahasa asing yang tidak dimengerti seniman membawa ide untuk menangkap visual suasana kota saat itu, merekamnya dalam format foto panoramic (yang sering digunakan untuk menampilkan suasana lansekap), menambahkan lubang-lubang yang merepresentasi kehadiran penghuni kota lalu merubahnya dengan bantuan alat putar musik manual yang mengeluarkan nada tertentu ketika melewati lubang-lubang tersebut.

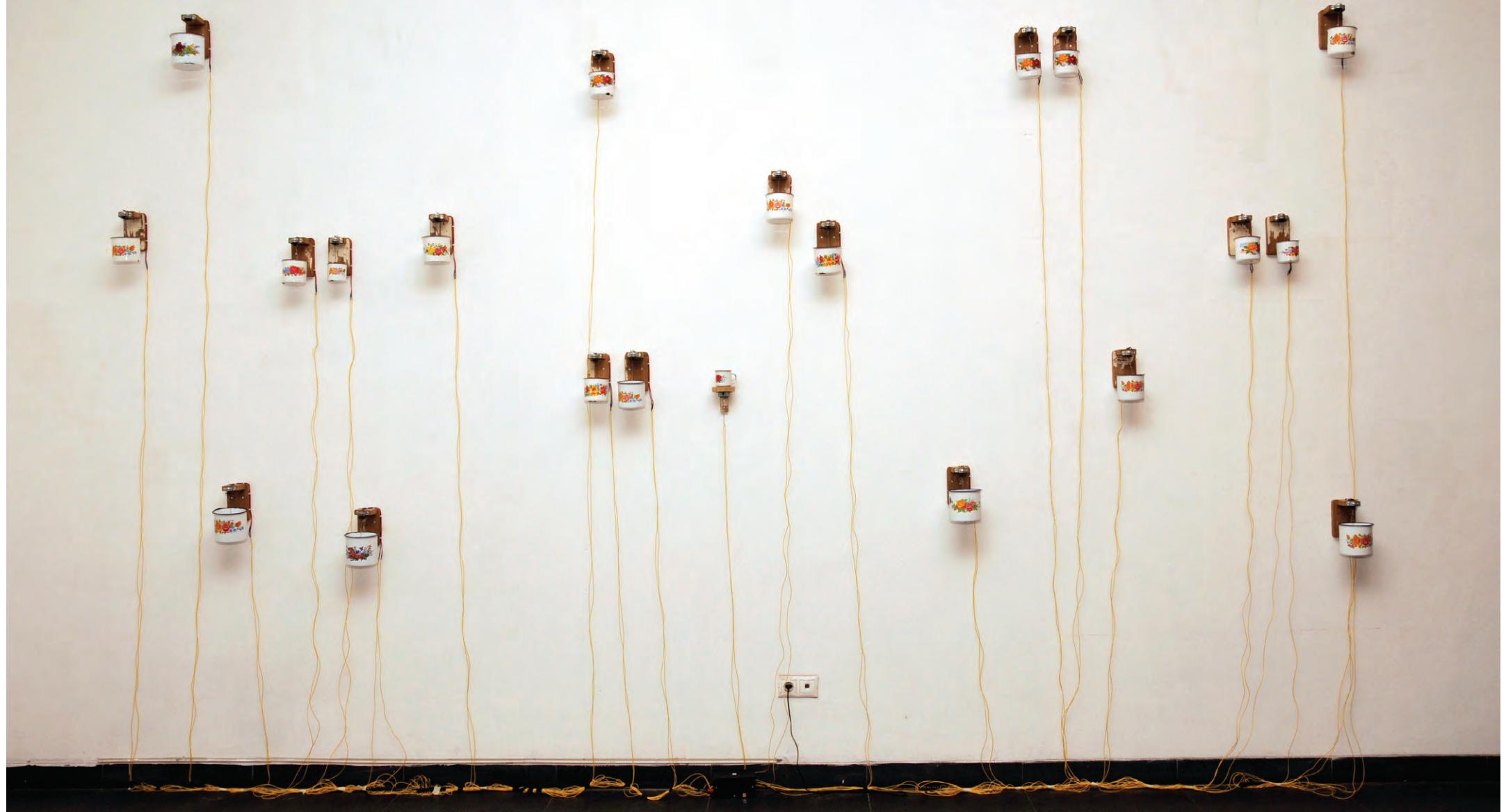
Video karya dapat dilihat di link youtube:
<https://www.youtube.com/watch?v=T6uAuiU8MyE>

EN This artwork was created when I was an artist residence in Berlin, Germany. As a visitor, exploring the town is one of the first thing I did because of my interest in the diversity of people living in the city, 4.5 million residents from approximately 180 countries. The sound produced by the town is varied, so is the language spoken, more varied in the town centre but becomes more distinct in a certain district.

Different foreign languages that I do not understand bring me an idea to visually capture the situation in the city at that time, recoded it in the form of panoramic photographs (usually used to capture a landscape view), adding holes to represent the existence of the city's inhabitants. With the help of a manual music player, these holes create different tones when the pictures are passed through the player.

Video of the artwork can be seen by clicking the below YouTube link:
<https://www.youtube.com/watch?v=T6uAuiU8MyE>

Aduklah Sedemikian Rupa
Mixed Media Installation
500 cm x 250 cm x 30 cm
2013



ID Saya mengawali pembuatan karya ini dari cerita keseharian mengenai gula. Dari situlah saya mulai sedikit demi sedikit menelusuri kisah masa lampau tentang gula di Indonesia. Kisah bagaimana tanaman tebu dan pabrik-pabrik gula bermunculan di Nusantara.

Alih-alih meneliski kisah tersebut dengan lebih dalam, saya memilih untuk berhenti sejenak dan kemudian merepresentasi hubungan yang timbul antara masyarakat disekitar saya dan gula itu sendiri.

Dilingkungan saya yang kental dengan kebudayaan Jawa yang hirarkis. Ada satu bentuk tingkah laku yang dianggap tidak sopan yaitu memproduksi suara ketika mengaduk minuman. Biasanya memang mengaduk minuman yang ditambahkan gula didalamnya. Kata para tetua kebiasaan mengaduk minuman hingga menimbulkan suara dari sendok yang bersentuhan dengan gelas tersebut merupakan kebiasaan masyarakat rendahan yang tidak tau tatakrama.

Kisah mengenai tatakrama itulah yang menginspirasi saya untuk membangun karya ini. Membuat suara-suara berisik dari susunan cangkir enamel. Serta memberikan keleluasaan pada penikmat untuk memilih menjadi sopan atau tidak sopan. Dengan cara menjadi lebih tidak sopan, yaitu dengan mencelupkan satu jari kedalam sebuah cangkir yang dilengkapi dengan tombol On/Off.

Untuk dokumentasi Video dapat ditilik melalui tautan berikut:
<https://www.youtube.com/watch?v=eqpUL4ifScs>

EN I began the process of creating this artwork from a regular story about sugar. That was when I started to slowly discover a story from the past about sugar in Indonesia. The story of how cane trees and sugar factories began to spread in this country.

Instead of researching more into the story, I chose to stop for a while and then represented the relationship between the people around me and sugar itself.

In my neighbourhood with strong hierarchic Javanese culture, there is certain behaviour that is considered impolite, like making noises when steering your drink – usually when adding sugar to your drink. The elders believe that this habit of making noises when steering your drink with a spoon that touches the glass is a character of lower class people who have no manners.

The story of this mannerism inspires me to start this artwork. The audience is given the choice to behave mannerly or unmannerly by making noises (or not) from a pile of cup enamels; also to behave more unmannerly like dipping a finger into a cup that has an On/Off switch.

Please click the below link for the video documentation:

<https://www.youtube.com/watch?v=eqpUL4ifScs>



Watercasteel: Canto
Installation, video projection, chicken cage, bird cage, myth scent
100 m x 200 m x 100 m (object),
480cm x 360cm (video projection),
2 minutes (video duration)
2015



ID Karya ini dibuat saat saya menjalani masa residensi di Cemeti Art House, Yogyakarta. Dalam masa residensi tersebut saya mengangkat tema besar mengenai isu komodifikasi budaya yang berakar dari industri pariwisata global.

Sebagai salah satu tujuan wisata utama di Indonesia, Yogyakarta terpapar pada berbagai dampak pariwisata, termasuk juga kelunturan nilai-nilai budaya. Keunikan tadisi dan kebudayaan merupakan salah satu daya tarik objek wisata. Wisatawan ditawarkan sebuah pengalaman untuk mengetahui, menyaksikan, dan merasakan keseharian masyarakat lokal. Komodifikasi budaya dilakukan atas pemenuhan kebutuhan wisatawan, tanpa memperhatikan kebutuhan masyarakat lokal. Unsur-unsur kebudayaan dicerabut, didistorsi, dan direproduksi agar mudah dikonsumsi oleh wisatawan.

Dalam karya ini, saya merespon fenomena yang saya temukan di situs-situs sejarah kota Yogyakarta, di mana para pemandu wisatanya memiliki cerita yang berbeda-beda mengenai sejarah situs tersebut.

Sebuah objek, yang berada di situs Istana Air Taman Sari (juga dikenal dengan nama Waterkasteel), saya gunakan sebagai sample dari fenomena ini. Saya melakukan "riset" dengan mengunjungi situs tersebut sebagai wisatawan, dan menampung cerita-cerita sejarah yang diberikan oleh pemandu lokal. Saya mendapat 4 versi sejarah berbeda dari 4 orang pemandu wisata.

Objek yang terletak di pojok-pojok area pemandian Taman Sari tersebut diceritakan bahwa dahulu merupakan makam, sementara pada versi lain diceritakan sebagai kandang ayam bekisar, pemandu lain mengatakan bahwa objek tersebut merupakan sangkar burung kepodang, dan cerita terakhir menyatakan bahwa objek itu merupakan tempat untuk membakar dupa.

Dalam instalasi karya, saya menempatkan sebuah objek baru yang mewakili keempat versi: kuburan, kandang ayam, sangkar burung, dan pembakaran dupa. Sebuah video, dengan visual kain yang tertutup angin, diproyeksikan di sekitar objek tersebut. Permukaan atas memperlihatkan foto objek di Taman Sari pada masa sekarang. Sementara permukaan bawah kain memperlihatkan foto area Taman Sari yang diambil oleh fotografer Kassian Cephas pada tahun 1884.

Pada foto Cephas sebenarnya kita dapat melihat bahwa objek tersebut tidak ada di lokasi Taman Sari tahun 1884. Objek tersebut merupakan penambahan yang dilakukan pada salah satu periode revitalisasi Taman Sari pada tahun 1970an. Objek ini kemudian dimaknai dengan cerita-cerita sejarah baru oleh warga setempat. Pemahaman sejarah rekaan inilah yang kemudian "dijual" pada para wisatawan.

Karya ini mempertanyakan seberapa penting identitas sejarah suatu situs bagi masyarakat disekitarnya. Dan juga bagaimana sejarah dapat direproduksi untuk berbagai kepentingan, termasuk industri pariwisata.

EN I created this artwork during my residence at Cemeti Art House, Yogyakarta. During the residency, I selected the main theme about the issue of commodification of culture rooted in the global tourism industry.

As one of the main tourist destinations in Indonesia, Yogyakarta has been subject to various impacts of tourism, including the fading of cultural values. The uniqueness of tradition and culture is one of the main attraction points for tourism; tourists are invited to an experience to know, witness and feel the daily lives of locals. Cultural commodification is done to fulfill the needs of tourists, without proper attention to the needs of the local society. Cultural elements are uprooted, distorted, and reproduced for easier consumption by the tourists.

My work responds to the phenomenon I found in historical sites in Yogyakarta, where the tour guides have different stories about the history of those sites.

I used an object, located at the Taman Sari Water Castle (also known as Waterkasteel), as a sample of this phenomenon. I conducted "research" by visiting the sites as a tourist, and recording the historical stories given by the local tour guides. I received 4 different versions from 4 different tour guides.

The objects at the corners of the Taman Sari bath house are told to be graves; another version say they are chicken coops; yet another tour guide says that they are birdcages for orioles, and the last version says they are for burning incense.

In the installation work, I placed a new object to represent all four versions: a grave, a chicken coop, a birdcage, and the burning of incense. A video, showing a sheet blown by the wind, is projected around the object. The top surface shows the object as it is today, while the bottom surface of the sheet shows a photo of the Taman Sari area taken by photographer Kassian Cephas in 1884.

In Cephas' photo we see that the object was not in Taman Sari in the year 1884, and was an addition done during one of the revitalization projects of the area in the 1970s. The object was then given new historical stories by the locals, and it was this pseudo-history that was "sold" to the tourists.

This work questions the importance of historical identity for the people living around it, and how history can be reproduced for various interests, including the tourism industry.



Iqra: Baca
 Drawing on Paper, Silver Plat
 Braille, Sound from mono speaker
 on hole metal
 200 cm x 100 cm
 2015

ID Latar Belakang Studi

Latar belakang ini diawali dari pemikiran yang muncul dari dalam diri saya, mengenai hal-hal eksistensial tentang keberadaan diri sendiri. Dengan bertambahnya pengalaman serta pemikiran, hal tersebut menggiring saya untuk selalu bertanya tentang segala fenomena keseharian yang saya alami dan amati. Pertanyaan di atas didasari saat saya melihat tubuh yang semakin lama bertambah tinggi. Tubuh yang secara fisik menua sejalan bertambahnya usia, serta bagaimana pengalaman tubuh yang mengalami sehat dan sakit. Segala pertanyaan kemudian muncul dalam benak saya secara spontan saat menyadari diri saya sebagai manusia yang dilengkapi dengan keutuhan indra. Dengan demikian, tubuh menjadi sebuah keberadaan yang eksistensial. Tubuh yang selalu ada untuk dapat mengekplorasi segala kesempurnaan realita fisik.

Secara khusus, saya menarik permasalahan tersebut ke dalam tema yang lebih luas lagi, yaitu mengenai membaca fenomena. Fenomena yang kemudian saya padatkan kepada pembahasan sosial masyarakat; keseharian yang terekam dan terjadi di sekitar kita. Baik yang mengganggu maupun yang merayu; absurd. Bersama dengan seorang tunanetra, saya kemudian mencoba membaca dan merekam fenomena. Kami dengar, kami rasakan bersama melalui persepsi masing-masing. Melalui bahasa rasa, kami mencoba memahami bagaimana tubuh serta indra secara kontemplatif saling berusaha menterjemahkan. Dalam seni mungkin akhirnya ada bentuk penghalusan; ketika fakta itu absurd dan buram maka gagasan muncul sebagai penawaran untuk menjadikan permasalahan itu lebih halus, bahkan, indah.

Bentuk kegelisahan tentang keberadaan orang-orang yang tidak bisa melihat realitas fisik (tunanetra) kemudian mengantarkan saya kepada proses penghayatan. Kolaborasi dan dialog berarti bekerja sama dan saling memahami. Yaitu secara khusus saya mencoba untuk mencari sebuah makna, sesuatu yang konseptual, mengenai fenomena yang terjadi dihadapan saya; antara padatnya korporasi budaya visual dengan persepsi seseorang yang tidak bisa melihat realitas fisik. Barangkali ini merupakan sesuatu yang paradoks, tetapi inilah bagian dari dualisme yang hadir dalam fenomena. Saya mencoba membaca dan merekonstruksi makna melalui rasa. Meskipun proses berkarya merupakan pencarian pemahaman secara personal, pada akhirnya makna secara umum diharapkan pula dapat dirasakan oleh khalayak.

Konsep Karya

Gagasan tentang "baca", saya singgung dengan proses kolaborasi bersama tuna netra. Dalam bahasa arab, baca berarti menghimpun informasi sebanyak mungkin dari segala sumber, baik lewat pendengaran, penglihatan, maupun hati. Bagaimana konsepsi mengenai "baca" kemudian direkonstruksi melalui persepsi yang lain. Masyarakat tengah candu terhadap budaya visual, segala nya dikonsumsi dan diterima apa adanya. Dalam karya ini saya ingin menunjukkan sebuah proses penciptaan karya seni lewat disiplin intermedia. Pada praktek nya, tema mengenai baca ini akan mengantarkan kita kepada sebuah bentuk katharsis, yang menjadikan karya seni bukan hanya sebuah bentuk artistik, namun mengantarkan kepada penghayatan yang mampu dirasakan lebih jauh lagi.

EN Background of the study

The background of the study began with my own thoughts regarding my own existentialism. Increasing amounts of experience and thought has brought me to always question the everyday phenomenons that I observe and experience. The questions above started when I noticed my body which gradually grew taller. On how the body physically gets older along with age, and the experience of a healthy or ill body. All these questions surfaced in my mind spontaneously, when I became aware of myself as a human with complete senses. Therefore, the body is an existentialist presence. The body which will always be there to explore all the perfection of a physical reality.

I specifically brought this issue into a much wider theme, about reading phenomena. I compressed these phenomena into a discussion about society; the daily lives recorded and happening around us; those which bother or flirt, absurdly. With a visually impaired partner, I attempted to read and record phenomena. We heard and felt together through our own perceptions. Through the language of touch, we attempted to understand how the body and the senses contemplatively try to translate. In art there may be some euphemisms; when facts are absurd and vague, ideas come forth as an offer to make the problem softer, or even more beautiful.

The anxiety of the blind, those who cannot see the physical reality, brought me to a contemplation. Collaboration and dialogue meant working together and understanding each other. I specifically tried to find a meaning, something conceptual, of the phenomenon in front of me; between the density of corporate visual culture, and the perception of those who cannot see physical reality. It may become something paradoxical, but this is part of the dualism present in the phenomenon. I attempted to read and reconstruct meaning through touch; and although the creation process is a personal search for understanding, it is hoped that eventually the general meaning will also be felt by the public.

Conceptual Framework

I brought the idea of "reading" into a collaboration process with a visually impaired person. In Arabic, "to read" means to acquire as much information from many sources, whether it be through listening, seeing or conscience. What if the concept about "reading" could be reconstructed through another perception? Society is currently addicted to visual culture, where everything is consumed and accepted as is. In this work, I would like to present a creation process through an intermedia discipline. In practice, the theme of "reading" will bring

Metode yang saya terapkan terdiri dari proses kolaborasi dan konversi. Secara harafiah, Kolaborasi merupakan suatu bentuk interaksi antara dua orang atau lebih. Kolaborasi merupakan sebuah cara untuk menggali ide serta gagasan baru yang hadir melalui berbagai arah. Bagi saya, kolaborasi ini menjadi cara yang sangat penting untuk menemukan kemungkinan – kemungkinan baru dalam berkarya seni. Akhirnya ide serta gagasan itu menjadi lebih meluas. Begitu pula dengan kemungkinan – kemungkinan akan hadirnya medium – medium yang beragam.

Bagi saya metode ini menjadi sangat menarik karena dengan adanya kolaborasi itu artinya akan muncul sebuah dialog. Akhirnya kata – kata yang muncul menjadi sebuah bentuk yang sangat dekat antara diri saya dan kolaborator. Bagi saya pribadi, dialog itu merupakan sebuah metode yang sangat ideologis. Karena dengan adanya dialog, proses untuk mengenal orang lain menjadi sangat intim. Terutama melalui pendekatan dialog yang face to face, karena kita bisa merasakan dan mengamati berbagai macam gesture, gaya bicara maupun nada bicara yang diungkapkan oleh tubuh. Bagi saya, kolaborasi berarti melebur menjadi satu, meskipun medium yang muncul akhirnya bisa berbeda beda.

Dalam proses nya, saya mencoba untuk mencari kemungkinan – kemungkinan dalam mengolah dialog menjadi sebuah bentuk.

Proses Studi Kreatif melalui tahapan tahapan sebagai berikut:

- Dialog yang direkam secara verbal.
- Dialog tersebut kemudian diubah menjadi teks, yaitu melalui braille.
- Saya mengungkapkan braille tersebut menjadi sebuah bentuk visual, yaitu drawing dengan teknik yang ingin saya coba kembangkan: rubbing. (menggosok permukaan kertas dengan charcoal menggunakan tangan)
- Titik titik pada goresan drawing diubah menjadi notasi musik.
- Notasi diterjemahkan menjadi musik.
- Temuan – temuan medium dari keseluruhan proses yang ditampilkan dalam bentuk instalasi/mixed media.

Karya ini mencoba untuk memvisualisasikan setiap peristiwa yang terjadi apa adanya, menangkap sebuah realitas dan mengolahnya untuk dituangkan dalam bentuk karya. Saya melihat bahwa realitas dalam kehidupan merupakan wahana kreatif terdekat yang bisa menjadi sumber inspirasi. Dengan melihat ketimpangan sosial, kekurangsempurnaan manusia, dan kehidupan masyarakat dengan berbagai ekspresi, serta berbagai 'ideologi' yang melandasinya.

Plato pernah berpendapat bahwa seni yang mengandung hal-hal buruk dan tidak bermoral bagi manusia meskipun indah harus ditolak. Seni tidak hanya sebatas fungsi kenikmatan dan keindahan bentuk melainkan juga keindahan pada isinya. Saya berharap bahwa nantinya kreativitas yang disampaikan melalui karya seni kiranya dapat membantu dalam mengekspresikan keberanian seorang seniman untuk melakukan kritik. Namun dengan metode yang halus, bukan lagi melalui simbol yang sarkastik atau vulgar.

us to some sort of catharsis, which will not only make an artwork as an artistic shape, but also bring it towards further understanding through sensation.

The methods applied consisted of a collaboration and conversion process. Literally, collaboration is a form of interaction between two or more people. Collaboration is a way to find new ideas and notions presenting themselves from various directions. For me, this collaboration became an important way to discover new possibilities in creating art. Eventually, the ideas widened, as did the possibility for more variety of mediums.

For me, this method is very interesting since through collaboration, a dialogue will surface. The emerging words will become shapes that are very close to me and my collaborator. Because personally, the dialogue is a very ideological method, because dialogue is a very intimate way to know another person, especially with a face to face dialogue. We can feel and observe many gestures, way of talking or tone expressed by the body. For me, collaboration means melding into one, although the resulting mediums may differ.

In the process, I attempted to find possibilities in developing dialogue into form.

The Creative Study Process went through these steps:

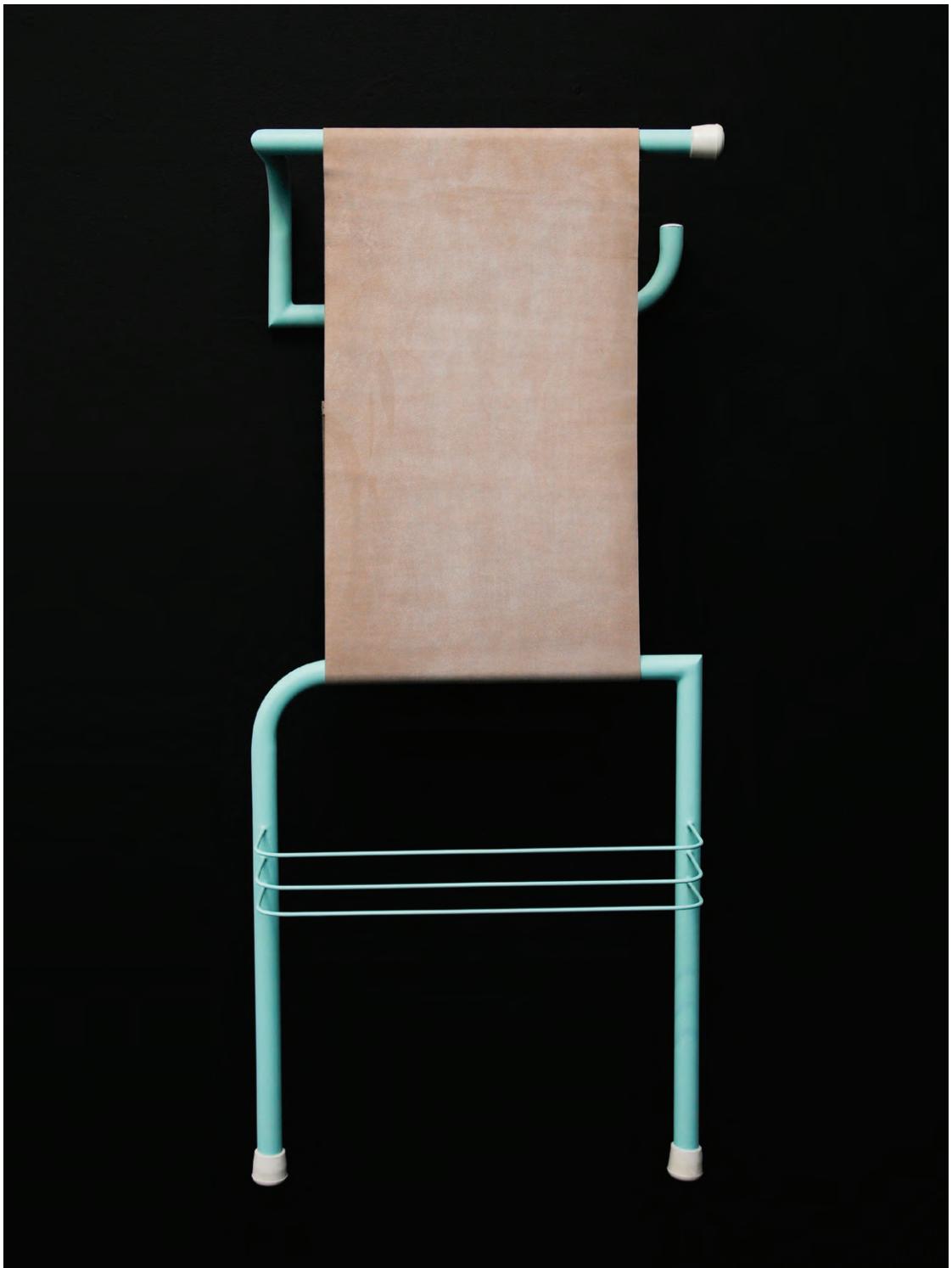
- Recorded verbal dialogue.
- Transliteration of the dialogue into braille.
- Expression of the braille into a visual form, through a drawing technique I am attempting to develop: rubbing (the surface of paper with charcoal, using hand)
- The dots on the drawing are changed into musical notes.
- The musical notes are changed into music.
- The discovery of mediums of the whole process is presented in the form of an installation/missed media.

This work attempts to visualise every event as is, capturing reality and develop it into an artwork. I see that reality in life is the closest creative vehicle which can become a source of inspiration. Through observing social disparities, human imperfections, and the many expressions of society, together with the 'ideologies' that underlie them.

Plato once stated that art that contained bad, immoral elements for man, despite its beauty, must be rejected. That art is not merely a function of enjoyment and beauty, but also must contain beauty. I hope that the creativity communicated through art can help express the courage of an artist in criticism; but in a soft way, and not through vulgar, sarcastic symbols.



Faisal
Habibi



This Thing
Painted Steel, Leather, Rubber
115 cm x 50 cm x 20 cm
2015

ID Dalam menjalani kehidupannya manusia kini tidak lagi dapat dilepaskan oleh benda/things. Ada berbagai macam pola hubungan antara manusia dengan benda. Fungsi kini tidak lagi menjadi alasan tunggal bagi manusia dalam memenuhi hasratnya tentang kebendaan. Dari satu fungsi yang ada kini kita disajikan dalam berbagai pilihan. Hal ini yang kita sebut dengan kemasan. Kemasan menjadi pembeda antara satu dengan yang lain di luar dari konteks fungsi. Kemasan(visual appearance) juga merupakan titik temu antara kebutuhan manusia dalam berbagai bidang; social, politik, ekonomi, dll. Pembahasan tentang hal ini juga disebut dengan Material Culture Studies.

Material Culture sebenarnya tidak hanya melingkupi persoalan objek sehari-hari saja namun segala hal yang dapat kita lihat dan menjadi kesan akan dunia kita saat ini seperti arsitektur, design grafis, perhiasan, hingga karya seni. Latar belakang dari munculnya Material Culture Studies salah satunya adalah ketika manusia terus menerus secara intens memberi asosiasi dan makna pada benda, hal ini sekaligus menjadi trigger pada karya saya.

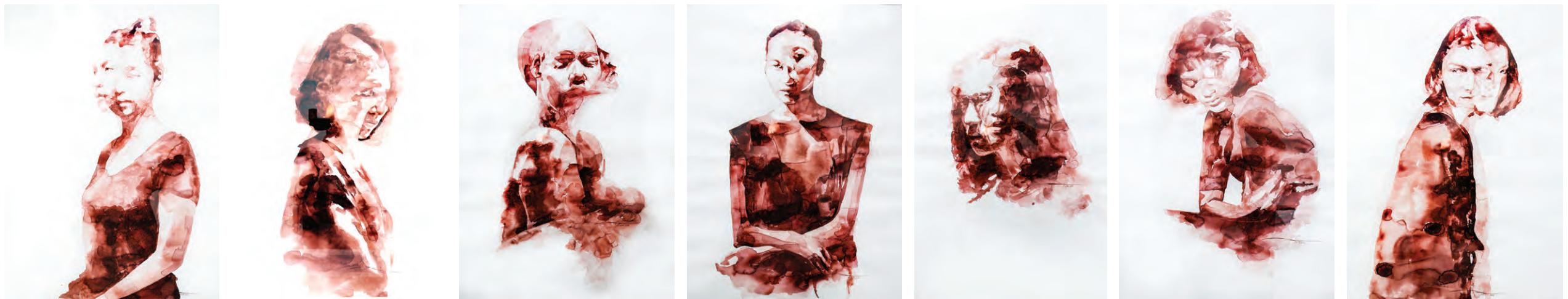
Dalam 7 tahun terakhir saya kerap meminjam bentuk benda sehari-hari dan kurun waktu tersebut menjadikan saya lebih intens dalam mengamati benda yang ada disekeliling saya. Karya ini merupakan interpretasi akan dunia kita saat ini yang saya dapat dalam mengamati benda. Menjadikannya benda lain yang mungkin akan menghadirkan asosiasi dan makna yang baru. Tidak dapat saya pungkiri bahwa karya ini juga merupakan bagian dari material culture itu sendiri.

EN In experiencing life, man cannot be separated from objects/things. There are a variety of patterns of relationships between man and thing, and function is no longer the sole reason for man to fulfill his desire of objects. For one existing function, we are now presented with a multitude of choices. This is what we call packaging. Packaging becomes the differentiator between one or the other outside of the context of function. The packaging's visual appearance is also the convergence of human needs of various fields; social, political, economical, and so on. The discussion about this is known as Material Culture Studies.

Material Culture does not only cover the issue of daily objects, but also everything that we can see and give impressions to us about the world today like architecture, graphic design, jewelry, to artwork. The emergence of Material Culture began, among other things, from when man intensely and continuously gave association and meaning to objects, which is also the trigger for my work.

In the last 7 years, I often borrowed the shapes of daily objects, and within that time I became more focused in observing the objects around me. This work is an interpretation of our world today, which I achieved from observing objects; creating another object that may present new associations and meaning. I cannot deny, though, that this work is also part of the Material Culture.





ID Eve Project Series vol. 2.1 terlahir dari kegelisahan saya tentang definisi persona sebagai seniman dalam ruang sosial seni sekaligus sebagai individu dalam realitas sebenarnya.

Proses berkesenian yang saya lakukan menggunakan permainan ide, muslihat tanda atau pun argumentasi logis-definitif dalam bahasa visual, menyesatkan kemampuan saya untuk menafsirkan diri dalam aktivitas seni maupun realita kehidupan, sehingga memunculkan pertanyaan "Lalu siapakah saya dalam segala aktivitas (seni) yang telah dilakukan?". Saya lakukan pencarian kembali definisi diri sendiri sebagai entitas dalam ruang seni serta keseharian, dan menemukan makna dalam proses 'mengalami' keterhadiran diri secara langsung, yaitu adanya 'interaksi' sebagai katalisator pencerminan diri.

Dalam seri karya ini, momen mencari, berkenalan, perbincangan acak dengan individu asing, serta meminta kebersediaan individu tersebut menjadi objek karya, merupakan langkah awal mendefinisikan ulang diri dalam ruang interaksi inter-personal sekaligus mengalami 'keterhadiran diri' dalam proses berkesenian. Kecanggungan interaksi antara dua individu asing menghasilkan interpretasi samar atau tidak tepat tentang sosok lawan bicaranya. Momen menarik ketika merasakan adanya dorongan pada setiap individu untuk mengeluarkan bermacam 'jati diri' sebagai upaya memperoleh kenyamanan dalam kecanggungan interaksi.

Dalam penggerjaan seri drawing di atas kertas dengan medium gouache ini, saya menyadur pengalaman interpretatif interaksi inter-persona dengan menggambarkan figur-figur multi-layar. Interpretasi tentang seorang lawan bicara yang saya hadapi, tidak dapat ditafsirkan pada sebuah definisi yang utuh, selalu parsial dan berubah sehingga bermacam layar wajah citraan yang tertangkap. Sebuah definisi yang selalu berubah tergantung, siapa, dimana, kapan dan situasi apa yang hadir. Penamaan Eve didapat setelah menjalani proses interaksi dan mendapatkan kesamaan dengan apa yang di paparkan Carl Jung tentang teori Animus. Citraan diri (laki-laki) yang di cerminkan melalui persepsi pada lawan jenis (wanita). Fase 'Eve' berarti citraan yang dipersepsi secara permukaan atau apa yang terlihat secara kasat mata. Dalam Eve Project Series vol. 2.1, saya mendefinisikan ulang citraan diri dalam proses interaksi dengan lawan bicara (wanita).

EN Eve Project Series vol.2.1 was born from my anxiety around the definition of the persona of an artist in the social art space, and as an individual in reality.

My creative process uses a play on ideas, tricks of symbols or logic-definitive arguments in visual language, damaged by own ability to comment on myself in art activities or real life, bringing the question, "So who am I, through all the [art] activities I have done?" I attempted a rediscovery of the definition of self as an entity in the art space and daily life, and found meaning in the 'experience' of immediate 'presence of self', with 'interaction' as a catalyst of self-reflection.

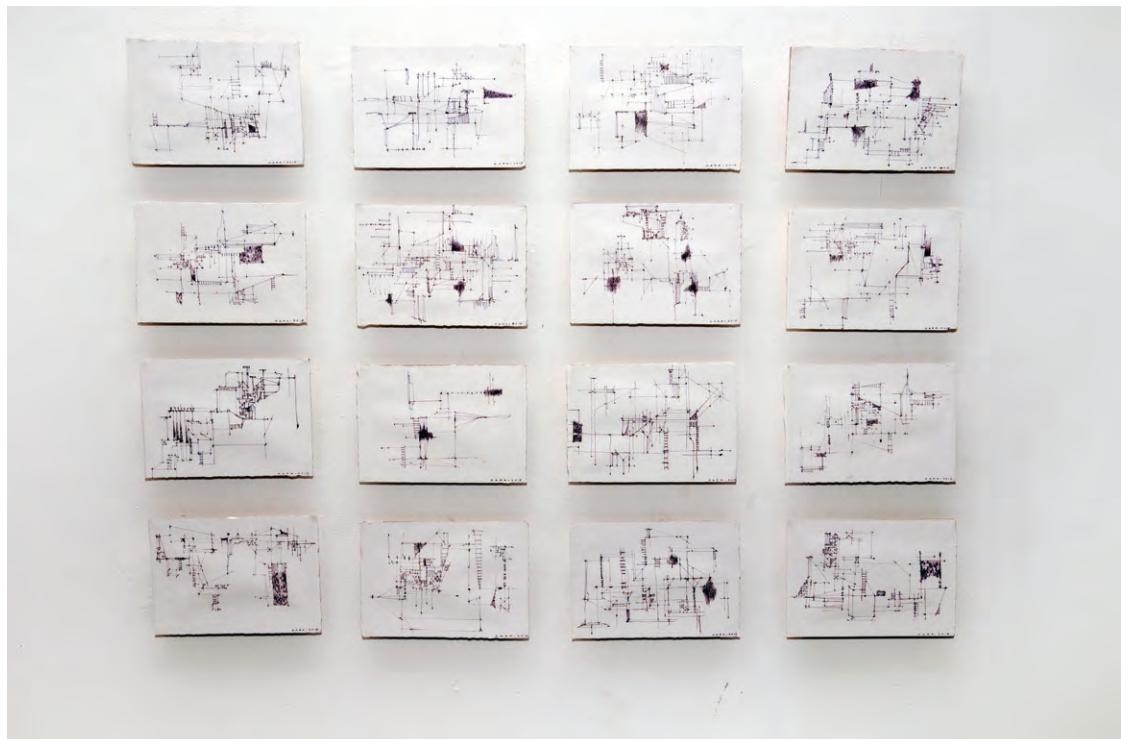
In this series, the moment of searching, introduction, random discussions with strangers, and asking for permission of said stranger to be work's object, was a first step in redefining self in interpersonal interaction space, and also experience 'presence of self' in the creative process. The awkwardness of interaction between two strangers resulted in vague or incorrect interpretations about the other. Interesting moments surface when we feel an urge in each individual to express various "identities" to achieve some comfort in the awkwardness of interaction.

In the process of creating this series of drawing on paper using gouache as a medium, I summarised an interpretative experience of interpersonal interaction by depicting multi-screen figures. The interpretation of the discussion partner I face, cannot be deciphered into a complete definition; it will always be partial and changing, capturing forth many layers of face images. An always-changing definition that depends on who, where, when and what situation is faced.

The title Eve was found after an interaction process and the discovery of similarity to what Carl Jung explains in his *Animus* theory. The self-image [of man] is reflected through the perception of the opposite [woman]. The 'Eve' phase is an image perceived only on the surface, or what can only be seen by the eyes. In Eve Project Series vo. 2.1, I redefined self image through an interaction process with an opposite (woman).

Eve Project Series vol.2.1
Gouache on Montval Paper 300gr,
521,5 cm x 94,5 cm (74,5 cm x
94,5 cm/frame)
2015

Kara
Andarini



Lost in Translation: Jakarta
Acrylic, Paper, Mixed Media
30 cm x 30 cm (Acrylic),
140cm x 100 cm (Papers on Frame),
20 cm x 15 cm (drawings, 16 pieces),
2013



ID Elemen garis pada medium drawing merupakan awal dari pengembangan projek peta pada karya "Lost in Translation" ini. Bagi saya, drawing dapat merekam jejak proses kekaryaan secara jujur. Mulai dari tarikan garis dengan permainan tebal tipis kemudian berkembang ke arsiran bertekstur, sampai dengan kondisi kertas atau bidang datar lainnya yang dapat berubah seiring proses pengerjaan sebuah karya.

Bagi saya drawing secara teknis tidak hanya sekedar membentuk objek dari lapisan arsiran, namun ada proses perenungan dimulai tarikan garis digoreskan diatas kertas. Eksplorasi tebal tipis tarikan garis menggiring saya pada sebuah peta. Bagaimana sebuah informasi jalan sangat penting bagi saya yang sehari-hari bekerja di Jakarta, sering melakukan perjalanan dari satu tempat ke tempat lain dalam satu hari dengan kendaraan umum transjakarta atau angkot. Kondisi kota yang chaos kadang membuat saya tersesat di kota sendiri, sehingga memerlukan arahan jalan dari orang yang saya temui di jalan. Menariknya setiap orang memiliki arahan/instruksi yang berbeda, baik instruksi lisan ataupun tulisan, dan visual (berupa peta). Perbedaan informasi jalan disebakan oleh bergamnya kemampuan seseorang dalam memvisualisasikan tata letak ruang kota.

Melalui gambar peta dan tulisan yang diinformasikan oleh orang-orang yang saya temui di jalan pada saat bekerja inilah saya mencoba membaca, mengikuti arahan. Pada akhirnya informasi yang saya dapatkan pun tidak terarah dengan baik dan sistematis, cenderung kacau. Kekacauan dari beragam informasi yang didapat direpresentasikan pada seri karya "Lost in Translation".

Informasi berupa gambar peta dan tulisan merupakan bagian dari seri karya ini, karena informasi arah jalan yang beragam dan kacau menggiring saya untuk semakin masuk didalam kekacauan akan pemahaman dalam pengalaman ruang kota Jakarta. Kemudian setiap peta dicetak diatas akrilik bening dan disusun berlapis sehingga pada saat cahaya disorot ke plat-plat akrilik tersebut, terlihat bayangan garis yang dihasilkan dari peta dan drawing saya yang ditumpuk. Tumpukan bayangan garis tersebut saya respon kembali dengan drawing, setiap garis merepresentasikan informasi jarak dan ruang kota yang saya alami ketika di jalan.

EN The line elements on the drawing medium were the beginning of the map project in the work titled "Lost in Translation". For me, drawing can record the creation process honestly. Starting from creating lines, playing between thick and thin, and expanding towards textured shading, to the point the condition of the paper or any other flat surface changes along with the creation process of an artwork.

For me, drawing is not simply technically shaping an object from layers of shading, but there is a contemplation process that begins with the first line drawn on paper. The exploration of the thickness and thinness of lines brought me towards a map. On how information of roads from one place to another is important for my day job in Jakarta, where I often travel from one place to another in one day using Transjakarta or angkot public transport. The city's chaos often made me lost in my own city, to the point I had to ask for directions from people I meet on the street. What is interesting is, every person would give different directions or instructions, which could be verbal or written, or visual (as a map). The difference in road information is caused by the varying capabilities of people in visualizing the city's layout.

I attempted to read and follow the directions given through the pictures of maps and writing informed by the people I met on the street during my work. Eventually, the information I received was never structured well and systematically, and tended to be chaotic. The chaos of all information received is represented in the series "Lost in Translation".

Information in the form of maps and writing is part of the series, because the differing, chaotic directions brought me closer to the disorder of understanding in experiencing the space of Jakarta. Every map is printed on clear acrylic and layered, so that if light is directed to the acrylic plates, the lines from the layers of maps and drawings I made will cast a shadow. The layers of line shadows are responded with drawings, with every line representing information about distance and space of the city I experienced on the streets.



**Lokale Hulptroepen
(Legion Lokal KNIL)**
Charcoal and assemblage
on pine wood
200 cm x 100 cm x 250 cm
2015

EN Lokale Hulptroepen (Local KNIL Legionnaires)

Dalam kisah perang Diponegoro yang berlangsung pada tahun 1825 s.d. 1830, saya tertarik untuk mengambil babak dimana Hindia Belanda menjalankan strategi perang Benteng Stelsel untuk menghadapi pasukan perang Diponegoro.

Benteng Stelsel ini merupakan salah satu strategi perang Belanda yang dicetuskan oleh Jenderal de Kock. Secara garis besar strategi perang ini adalah pada setiap kawasan yang sudah berhasil dikuasai Belanda, dibangun benteng pertahanan atau kubu pertahanan, kemudian dari masing kubu pertahanan tersebut dibangun infrastruktur penghubung seperti jalan atau jembatan. Hal ini tentunya menguntungkan bagi Belanda untuk mempersingkat waktu dan memperluas area jajahan.

Selama perang berlangsung, pemerintah Hindia Belanda terpaksa harus membangun lebih dari 250 buah benteng untuk mendukung strategi perang Benteng Stelsel yang mulai dicanangkan di tahun 1827. Menerapkan strategi politik berupa Blokade Politik, Isolasi Politik, politik Belah Bambu (Stick and Carrot), Politik Adu Domba (Devide Et Empera). Dibarengi penelitian sosio budaya untuk menguak titik kelemahan kekuatan Laskar Diponegoro yang dilakukan oleh ilmuwan orientalis ahli urusan Pribumi dan orang Jawa (Roorda van Eysinga).

ID Lokale Hulptroepen (Local KNIL Legionnaires)

In the story of Diponegoro War in 1825 – 1830, I am interested in exploring one chapter when Dutch East Indies implemented Benteng Stelsel (Fort System) war strategy to face Diponegoro War.

This Benteng Stelsel is a Dutch war strategy initiated by General de Kock. Essentially, this war strategy is building strong forts surrounding each area that the Dutch has taken over and connecting these areas by building infrastructures like roads or bridges. This benefited the Dutch for efficient time usage and expansion of their colonies.

Throughout the war, Dutch East Indies was forced to build more than 250 forts as part of the Benteng Stelsel strategy which began in 1827. Implementing other political strategies such as Blockade Politics, Isolation Politics, Stick and Carrot Politics, Devide Et Empera Politics (Divide and Rule), along with socio-cultural research to reveal the weaknesses of the Diponegoro Troop carried out by an orientalist(researcher) named Roorda van Eysingawho specialises in Pribumi (Indonesians) and the Javanese.

In addition, the Dutch East Indies also brought in Royal Troop Koninklijke Leger Expedition (Expeditionaire Afdeling) straight from the Netherlands. Also, mobilising support of Pribumi Troop from other areas

Selain itu, pemerintah Hindia Belanda juga mendatangkan bala bantuan pasukan koninklijke leger expedisi (Expeditionaire Afdeling) yang didatangkan langsung dari negeri Belanda. Memobilisasi pasukan bantuan prajurit Pribumi dari berbagai daerah (Hulptroepen), antara lain: Legiun Mangkunegoro, Pasukan Kasunan Surakarta, Manado dan Gorontalo (pimpinan Hasan Monwarfa), Buton (pimpinan Raja Haji Sulaiman), Alfoeren Halmahera, Tidore, Ternate, Sumenep Madura, Badung Bali, and a few more others(from the book Stelsel Benteng: Strategi Menjinakkan Diponegoro (transl. "Fort System: Strategies to Tame Diponegoro") by Saleh As'ad)

Menarik bagi saya ketika pemerintah Hindia Belanda menerapkan beberapa strategi pendukung Benteng Stelsel dengan mengupayakan bala bantuan pasukan pribumi dari berbagai pulau bahkan dari beberapa Laskar Diponegoro itu sendiri. Berangkat dari hal tersebut, timbul pertanyaan di benak saya, apakah penerapan dari strategi tersebut juga masih muncul sampai saat ini?

Dalam karya ini, saya mencoba untuk merekonstruksi melalui prajurit-prajurit khusus bentukan pemerintah Hindia Belanda semasa perang Diponegoro (yang kemudian dinamakan KNIL, het Koninklijke Nederlands(ch)-Indische Leger, setelah usai perang Diponegoro), dihadapkan dengan susunan assemblage berupa beberapa senapan angin yang diarahkan menujurus kepada prajurit tersebut.

(Hulptroepen), such as: Mangkunegoro Legionnaires, Pasukan Kasunan (SunanateTroop) Surakarta, including troop from Manado and Gorontalo (led by Hasan Monwarfa), Buton (led by King Hajj Sulaiman), Alfoeren Halmahera, Tidore, Ternate, Sumenep Madura, Badung Bali, and a few more others(from the book Stelsel Benteng: Strategi Menjinakkan Diponegoro (transl. "Fort System: Strategies to Tame Diponegoro") by Saleh As'ad)

I find it interesting when the government of Dutch East Indies implemented several strategies to support Benteng Stelsel by bringing in Pribumi support troop from many islands/areas even included some of Diponegoro's own soldiers. This brings another question in mind, is the implementation of these strategies still exist now?

In this artwork, I try to reconstruct the special troop that the government of Dutch East Indies formed during Diponegoro War (later named KNIL, het Koninklijke Nederlands(ch)-Indische Leger, after the war ended), faced with assemblage of air rifles directed at these soldiers.

Nurrachman
Widyasena

**ID You Promised Me Mars Colonies
Instead I Got Facebook**

Dengan berakhirnya perang dingin dan Space Age, mimpi umat manusia pada titik tahun 2000an untuk untuk meraih pencapaian teknologi yang mutakhir masih menjadi sebuah mimpi pada masa sekarang. Banyak sekali justifikasi-justifikasi serta janji-janji modernisme yang menyatakan Space Age sebagai sebuah takdir kemanusiaan untuk hidup yang lebih baik, khususnya di bidang teknologi. Sebut saja mobil terbang, sistem teleportasi, kehidupan di koloni mars, bahan bakar kendaraan yang tidak menggunakan minyak bumi, robot pembantu untuk kehidupan serba instan dan lain sebagainya.

Dengan berakhirnya Space Age dan perang dingin, kepentingan negara-negara di dunia sudah tidak ada untuk mengembangkan teknologi mutakhir secara maksimal, perusahaan-perusahaan swasta yang diharapkan dapat melanjutkan mimpi-mimpi tersebut lebih memilih untuk mengembangkan teknologi-teknologi yang lebih bersifat sepele, tidak memerlukan waktu panjang untuk riset, dan lebih cepat dalam menghasilkan keuntungan. Seperti handphone, komputer, pakaian, dan lain sebagainya. "You promised me mars colonies instead I got Facebook" bagi saya merupakan pernyataan yang mewakili hal tersebut.

Melalui karya ini saya ingin menyadarkan kembali pentingnya investasi teknologi pada kepentingan-kepentingan besar untuk kehidupan manusia yang lebih baik. Untuk memperkuat alasan tersebut, saya mencantumkan artikel dari jurnal MIT pada bagian belakang karya ini. Selain itu saya ingin menarik kembali ke masa kini ide-ide dan janji-janji lama yang terlupakan semasa Space Age untuk kehidupan umat manusia yang lebih baik. Hal ini direpresentasikan dari bentuk plat yang seolah membentuk kertas yang baru dibuka setelah diremas dan dibuang. Saya percaya kita perlu memiliki mimpi untuk hidup yang lebih baik dan saya percaya hal tersebut dapat dicapai dengan ilmu pengetahuan dan teknologi.

**EN You Promised Me Mars Colonies Instead
I Got Facebook**

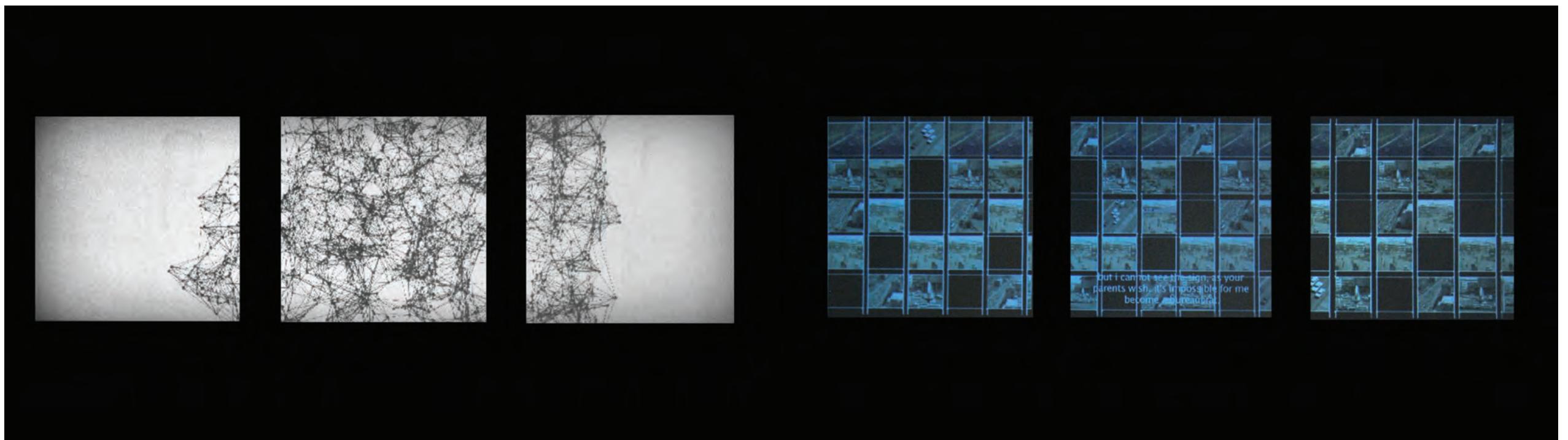
Along with the end of cold war and Space Age, the dream in the 2000s to achieve the ultimate goal of cutting-edge technology is still a dream today. There are many justifications and modernism promises stating that Space Age is the destiny of human beings for a better life, specifically in technology. Flying cars, teleporting system, life in Mars colonies, non-petroleum fuel for motorised vehicles, robot assistants for the 'instant' lifestyles, to name a few.

With the end of Space Age and cold war, there is no need for countries in the world to further develop the cutting-edge technology to the maximum. Private companies that are hoped to continue on with the dream decided to choose to develop technology of less important that does not require much time for research with faster results, such as mobile phones, computers, and clothing. "You promised me Mars colonies instead I got Facebook", this statement pretty much sums it all up.

Through this artwork, I would like to remind everyone on the importance of investing in technology for important matters for the purpose of a better life. To support this, I included an article from MIT Journal at the back of the artwork. I would also like to bring people to this point in time where old ideas and promises made in the Space Age are now forgotten. All of this is presented in a form of a plate that shapes like a newly opened paper after being scrambled and tossed away. I believe that we have to have dreams for a better life and it can be achieved with science and technology.

You Promised Me Mars Colonies
Instead I Got Facebook
Silkscreen on Alumunium
260cm x 170cm x 30cm
2013





Square Disintegrate
Video Projection
3 m x 10 m, duration: 05 min. 11 sec.
2013

ID Instalasi audio visual terintegrasi, 3ch proyeksi, 2 ch sound stereo di dalam setiap frame, yang diambil untuk pembagian visual didalam bioskop(cinema) memiliki kode rumit yang memprovokasi kita untuk menerjemahkannya. meskipun lapisan-lapisan kode tersebut memiliki jejak riwayat dan "masa depan" yang setiap bagiannya menjadi subjek perekaan sutradara. Namun kemungkinan dalam perbedaan dan perekualangan dari setiap tanda(kode) masih terbuka luas untuk diterjemahkan atau mungkin ditautkan dengan tanda(kode) lain untuk membuat jejak riwayat dan masa depan lain yang jauh berbeda dari konstruksi awal sang sutradara. Square disintegrated mengumpulkan "local signifier-sifnified" yang terdapat dalam jejak rekam film-film Indonesia yang mematerialisasikan lapisan-lapisan kode sebagai percobaan pengartian ulang dari konstruksi asli akan bahasa film indonesia.

EN Square Disintegrated AudioVisual Installation 3ch Projection, 2ch sound stereo 2013 In any frames, Shots to visual sequence in cinema has a complexity of code that provoke us to interpret it. Although the layers of code has its track history and 'future' each of which is subject to the authority of the director construction, but the chances of disintegration and deconstruction of each sign are still wide open to be interpreted or even attached together with other signs to make other history and 'future' that are much different from initial construction of director. Square Disintegrated collect local signifier-sifnified that contained in the footages of Indonesian films. that 'materialized' layers of code as a trial to interpreting again of how the actual construction of Indonesian cinema language.

thedeo
MIXBLOOD
hybrid
customtoys



ID Kami selalu mengeksplorasi ide dan gagasan kami melalui media mainan. Mainan tersebut dibongkar lalu disusun kembali partikel per-partikel hingga membentuk figur baru. Kali ini, kami berdua mengeksplorasi cerita rakyat dari Jawa Barat, karena Dila memiliki kedekatan dengan tanah kelahirannya, yaitu Bandung. Respon kali ini yaitu kisah Sangkuriang. Disadari maupun tidak, masyarakat lokal Indonesia sangat memuja mitos dan memaknai hal-hal yang ditemui sehari-harinya dengan merumut pada masa lalu.

Seperi halnya yang terjadi pada cerita rakyat di setiap daerah. Perbedaan cerita rakyat memiliki warna sendiri, dan kami melihatnya bahwa cerita rakyat dibentuk oleh para orangtua yang menggunakan imajinasi mereka kemudian terbentuklah fantasi dalam menerjemahkan sebuah fenomena, baik alam, hingga situasi yang ada kepada anak-anak mereka. Pendekatan fantasi tersebut yang bagi kami sangat memiliki nilai estetis dan berpotensi untuk kami olah menjadi figur baru yang dikemas futuristik (unidentified object). Kegigihan Sangkuriang dan kepercayaan dirinya untuk membuktikan pada Dayang Sumbi, meskipun dikelilingi berbagai keterbatasan, mampu menggoda thedeoMIXBLOOD untuk merespon dengan gaya kami berdua. kali ini, menerjemahkan visual Sangkuriang dalam bentuk custom. Figur ini akan mengadaptasi project kami selanjutnya yang diberi nama Upgrade Series, dimana kami akan merespon cerita-cerita rakyat lainnya dalam versi yang futuristik dan tidak teridentifikasi (unidentified object).

EN We always explore our ideas and concepts using toys as a medium. We take apart these toys and then reassemble them, part by part, into a new form. This time, we both explored folklore from West Java, because of Dila's closeness to her city of birth, Bandung. This time it is the story of Sangkuriang. Consciously or not, the local Indonesian people firmly believe in myths and give meaning to things seen every day with a reference to the past.

As with all folklore from any area, they all have their own unique colors, and we see that folklore was shaped by the elders who used their imagination into making a fantasy, interpreting some phenomenon, which could be natural, or some sort of situation, to their children. For us, the fantasy approach has aesthetic value, and has potential to be shaped into a new, futuristic (unidentified object) figure. The tenacity and confidence of Sangkuriang to prove himself to Dayang Sumbi, despite many obstacles, has teased thedeoMIXBLOOD to respond with our style. This time, a custom visual representation of Sangkuriang. This figure will adapt our next project which will be titled Upgrade Series, where we will respond other folklore with a version which is futuristic and unidentified.



CV & Profil Singkat

CV & Short Profile



Budi Adi Nugroho BDG



Agan Harahap YOG

Yohanes Paganda Halasan Harahap as knows as Agan Harahap, born on January 28, 1980, began his career as a painter and illustrator when he was a graphic design student at STDI (Design and Art College) in Bandung, Indonesia. After graduating (2005), he moved to Jakarta with his first job as a digital imaging artist in Tarzan Photo Studio. He quit after a year and joined Trax Magazine (Indonesian music magazine) as a senior photographer. At 2008, he was one of the finalists for the Indonesian Art Award. A year later, his first solo exhibition was held in MES 56 Yogyakarta and he began to participate in several photography exhibitions. By the end of September 2011, he quit his job to become a full time artist.

His works combine between fantasy and reality, a satire or parody of human life. He also has participated in several exhibitions in Southeast Asia, Korea, Japan, Portugal, Colombia, Australia and the Netherlands.

Solo Exhibition

- 2012 "GARDEN FRESH" at Element Art Space, Singapore
- 2011 "Holy War" at Richard Koh Fine Art, Kuala Lumpur Malaysia | "Holy War" at Singapore Art Stage- Project Stage at Marina Bay, Singapore | "SUPERHISTORY" at Ion Art Space, Singapore
- 2010 "SUPERHISTORY" at Viviyip Artroom, Jakarta, Indonesia
- 2009 "SAFARI" at Ruang MES 56, Yogakarta, Indonesia

Selected Group Exhibition

- 2015 BITTERSWEET at Cemeti Art House, Yogyakarta | Pursuing The Future at Ruci Art Space, Jakarta | FULL HOUSE at Mes56 Yogyakarta | ARTJOG 8 'Infinity in Flux' at Taman Budaya Yogyakarta | NO WORRIES: HALAL at Vanessa Quang Gallery, Paris France | FAD DEMOCRACY At Mizuma Gallery, Singapore
- 2014 #Masalujamanbaru at Sarang Building, Yogyakarta | Afterimage: Contemporary Photography from Southeast Asia at Singapore Art Museum II | MANIFESTO #4 at Galeri Nasional Indonesia | La Super Expo ! at Sakura Gallery, France | The Invisible Monuments at ART LONDON 14, England | SUPERHEROS at Galeries Forum Meyrin, Geneva, Switzerland
- 2013 "SIASAT" at Jakarta Biennale. Taman Ismail Marzuki, Jakarta | "FETART 15" at Arles, France | "KUOTA 4" at Langgeng Art Foundation, Yogyakarta | "Beyond Boundaries" at Umahseni, Jakarta | "Beast/Bloom for Thee: Biota Etc" at Canna Gallery, Jakarta
- 2012 "TOP COLLECTION #3" at Ruang Rupa, Jakarta | "ARTJOG XII" at Taman Budaya Yogyakarta, Yogyakarta | "Zeitgeist" at Bataviatische Kunstrking, Jakarta | "Tribute To Mentor" at OHD Museum, Magelang | "Saturations" at Element Art Space, Singapore

**Doni Maulistya** YOG

Doni Maulistya, was born, lives, studied and works in Yogyakarta. This young artist, born in 1987, received formal education at ISI Yogyakarta's Faculty of Recorded Media Art. Eventually he chose to find non-formal education by taking advantage of a scholarship from Angkor Photography Workshop in Siem Reap – Cambodia (2009) and Foundry Photo Workshop (USA) which was held in Istanbul, Turkey (2010).

Doni began his artistic journey using the medium of photography. His experiments in photography as a medium were supported by spaces in Yogyakarta like MES 56 and Kelas Pagi Yogyakarta. Not satisfied with photography as a medium, he kept pushing the limits of the medium, starting from creating objects, to repeated processes with performance art like Papermoon Puppet Theater, Migrating Troops and Padepokan Seni Bagong K. Doni became increasingly challenged with mastering and processing of mediums during his creation journey. The opportunity to experience a process as an artist in Singapore and Australia brought Doni to believe that any medium can be studied. And any medium can be properly selected for an interesting, suitable theme.

Recently he got art residency in Router Art Project, Cemeti Art House, Yogyakarta – Indonesia and KERJASAMA, Asia Link Australia Residency, Alice Springs NT Australia & Yogyakarta Indonesia

Solo Exhibition

- 2015** HOW TO DRAW WATER HOLE – A POP-UP EXHIBITION, Watch This Space AIR Gallery, Alice Springs NT Australia
- 2013** HAPPY HERE, Prada Coffee, Yogyakarta, Indonesia
- 2007** REPERTOAR HITAM PUTIH, Graha Bhakti Budaya, Taman Ismail Marzuki, Jakarta, Indonesia.

Selected Group Exhibition

- 2015** Jangan Sampai Mama Tau, Cemeti Art House, Yogyakarta – Indonesia | REVITALISASI 20 Tahun Museum H. Widayat, Museum Haji Widayat, Magelang, Central Java – Indonesia
- 2014** Arobic, Dia.Lo.Gue Art Space Jakarta, Indonesia | Merayakan Agar-Agar, DGTMB Versus Project, Yogyakarta – Indonesia | Middle Age, Cemeti Art House, Yogyakarta – Indonesia.
- 2013** Pertemuan Pertama, Padepokan Seni Bagong Kussudiardja Yogyakarta, Indonesia | ArtJog13, Taman Budaya Yogyakarta, Indonesia | The Stage, Esplanade, Singapore | VERTIGO, Swoon Gallery, Bali, Indonesia.
- 2012** Book Play Project, Kedai Kebun Forum, Yogyakarta, Indonesia | ArtJog12, Taman Budaya Yogyakarta, Indonesia | Co.Lab, Viridian Art House, Singapore | 2012 "Melawan Lupa" (Mes 56), UPT Gallery ISI Yogyakarta, Indonesia | Archive "Reclaim.doc" (Mes 56), National Galery, Jakarta, Indonesia
- 2011** Blow-up Angkor by Blid-boys, Angkor Photo Festival 2011, Siem Reap, Cambodia | Beyond Photography, Ciputra Artpreneur Center, Jakarta, Indonesia | The 1st 3point Award, Ruang MES 56, House of Kelas Pagi, Yogyakarta, Indonesia | INDONESISCHER ABEND 2011, Audimax Universität Erfurt, German | Pameran Album Foto Vakansi, White Shoes & The Couples Company project, Ruang MES56 Yogyakarta, Indonesia and Aiola Store Surabaya, Indonesia.

**Eldwin Pradipta** BDG

Eldwin Pradipta (born in Jakarta, 1990) finished his studies at the Faculty Of Art & Design, Intermedia studio, Institut Teknologi Bandung, and currently resides and works in Bandung.

Since beginning art, Eldwin was always interested in developing new possibilities in new media art, which was based on his familiarity with non-conventional technology and media. The use of new media in fine art became an interest for him, as the new media was initially more often used for popular art or 'low art'. Through an awareness of the medium, Eldwin's work often plays at the fringes of high art and low art.

In his current creative journey, Eldwin visits the issue of culture commodification and the impact of the global tourism industry. Culture commodification is done to fulfill demand from tourists, often ignoring the needs of the local culture. Elements of culture have been uprooted, distorted and reproduced for easy consumption by the tourists. Eldwin's work uses cultural history or artifacts of tourist-version traditions found at tourist sites.

Selected Group Exhibition

- 2015** "ArtJog18 - Infinity In Flux", Taman Budaya Yogyakarta, Indonesia | "Makan Angin #3 Presentation", Cemeti Art House, Yogyakarta, Indonesia "Karyawisata", Jogja Contemporary, Yogyakarta, Indonesia | "No Worries: Halal Indonesian Art", Galerie Vanessa Quang, Paris, France | "Aku Diponegoro: Sang Pangeran Dalam Ingatan Bangsa", Indonesian National Gallery, Jakarta, Indonesia
- 2014** "Bandung International Digital Art Festival 2014", Selasar Sunaryo Art Space, Bandung, Indonesia | "Put Up a Signal", Ruang MES 56, Yogyakarta, Indonesia | "Bandung New Emergence Vol. 5", Selasar Sunaryo Art Space, Bandung, Indonesia | "Coefficient of Expansion, The Third Jakarta Contemporary Ceramics Biennale", Indonesian National Gallery, Jakarta, Indonesia | "on painting-neun: NATHALIE KOGER: Motiv", Pinacoteca Gallery, Vienna, Austria | "ArtJog14 - Legacies of Power", Taman Budaya Yogyakarta, Yogyakarta, Indonesia | "LOOP Festival", La Virreina Centre, Barcelona, Spain | "Bexco Young Artist Award 2014", Artshow Busan 2014, Bexco Exhebition Center, Busan, South Korea | "B-Seite Festival 2014", Zeitraumexit, Mannheim, Germany | "Mapping the Unmapped", Artists' Gallery, Fukuoka Asian Art Museum, Fukuoka, Japan | "Pullman Art Night", Pullman Hotel, Jakarta, Indonesia (organized by Artsphere Jakarta)
- 2013** "Soemardja Award", Soemardja Gallery, Bandung, Indonesia | "Gambar Idoep", Semarang Gallery, Semarang, Indonesia | "SEA+ Triennale (South East Asia Plus Triennale) 2013", Indonesian National Gallery, Jakarta, Indonesia | "Indonesia Art Award 2013", Indonesian National Gallery, Jakarta, Indonesia | "Bandung Contemporary: Disposition", Selasar Sunaryo Art Space, Bandung, Indonesia | "ArtJog13 - Maritime Culture", Taman Budaya Yogyakarta, Yogyakarta, Indonesia
- 2012** "Soemardja Mini Art Space", Soemardja Gallery, Bandung, Indonesia | "ArtJog12 - Looking East: A Gaze upon Indonesian Contemporary Art", Taman Budaya Yogyakarta, Yogyakarta, Indonesia

**Etza Meisyara** BDG

Etza was born in 1991, lives and works in Bandung, Indonesia, has graduated from Faculty of Art & Design, Institut Teknologi Bandung, and majored in Intermedia & New Media Art.

Etza's works finds as many possibilities for making art from any source, either through hearing, seeing, and feeling. She alludes to the process of blending any mediums in the Mixed Media discipline. In practice, she uses sound as her art form, and allows herself to feel the essence of hearing even further. She bridges sound, performance and installation art as her possibilities to create art.

Recently she got Art Residency in Listhus Art space, Olafsfjordur, Iceland.

Selected Group Exhibition

- 2015** Jogja Art Moment, Jogjakarta Nasional Museum, Indonesia | VOID.Langgeng Art Magelang, Indonesia | I don't need to edit the reality, The reality is always modifying itself, Gallery Gerilya, Bandung Indonesia | Outdoor Analog Sound & Music Experiments, Kent Ridge Park, Singapore
- 2014** Constellation #4. Sound & Music Performance, Toulon, France | Experimental Space. Sound & Music Performance, Reykjavic, Iceland | Aleph. Group Exhibition, Olafsfjordur, Iceland | Pameran Besar Seni Rupa Indonesia Manifesto #4 "Keseharian: Mencandra Tanda-Tanda Masa". Opening Act: Sound Performance, Galeri Nasional Indonesia, Jakarta | Constellations, Kubilai Khan Investigations Satellite #5.Institut Français d'Indonésie | Kubilai Khan Investigations Satellite # 5. Lawangwangi Creative Space, Bandung | Terra Clout Union. Experimental Acts & Sound IARC, Singapore | Gulayu Wants You!! with Gulayu Arkestra, a performance in conjunction with SOUND: Latitudes and Attitudes, Lasalle College of the Arts, Singapore
- 2013** Space Intruders. Sound Performance, Vanilla Kitchen and Dine, Bandung | Tips for those who wants to be a spiritual artist in five minutes. Video Performance, Bandung and Berlin | Video Sonic. Video Art, Sunaryo Art Space, Bandung
- 2012** Video Killed Radio Star. Video Art Screening, Institut Teknologi Bandung, Bandung | Art Act. Sound Installation, Padi Art Ground, Bandung | Dark Room .Sound Installation, ITB Art Fair, Bandung | 2011 Jakarta Biennale: Maximum City. Collaboration Art Work, Galeri Nasional Indonesia, Jakarta.

**Faisal Habibi** BDG

Faisal Habibi was born in Jakarta (1984), lives and works in Bandung. After graduating from the Faculty Of Art & Design, Institut Teknologi Bandung in 2008, he decided to continue as an artist. His basic knowledge as a sculptor and his love for design brought him to a more specific medium for creation, objects. After 7 years creating, he still often uses daily objects as subject matter with a larger theme of "the relationship pattern between man and objects". He creates art using design methods, considering ergonomic issues, material, color, display, as a way to communicate ideas or criticism based on the experience between the public and the work he presents.

Recently in 2013, he won First Prize Competition for Three-Dimensional Works, Salihara Community, Jakarta, Indonesia (awarded with a residency at Zentrum für Kunst und Urbanistik in 2014).

Selected Group Exhibition

- 2015** FAD Democracy, Gallery Mizuma, Singapore
- 2014** Bazaar Art Jakarta, Booth ROH Project & Canna Gallery, Jakarta, Indonesia | Ortstermin, Moabit, Berlin, Germany | In Between, Salihara Gallery, Jakarta, Indonesia | Symbol, Spirit, Culture (To Communicate in Art Making Today), Edwin's Gallery, Jakarta, Indonesia
- 2013** Everyday is like Sunday, Langgeng Gallery, Magelang, Indonesia | Indonesia Art Award, National Gallery, Jakarta, Indonesia | Dishting, Gallery Rachel, Jakarta, Indonesia | IVAA ArtJog Archive Aid, Taman Budaya Yogyakarta, Yogyakarta, Indonesia | Horizon of Strength, Tugu Kunstrking Paleis, Jakarta, Indonesia | ARTE Indonesia Arts Festival, Jakarta Convention Centre, Jakarta, Indonesia
- 2012** Renegotiating Boundaries, Lawangwangi Art & Science Estate, Bandung, Indonesia | A Role Play, Artsphere Gallery, Jakarta, Indonesia | Karya Sang Juara 1994 – 2010, National Gallery, Jakarta, Indonesia
- 2011** Expansion: Contemporary Sculpture Exhibition, National Gallery, Jakarta, Indonesia | ArtJog 11, Taman Budaya Yogyakarta, Yogyakarta, Indonesia | Somewhat Different, National Gallery, Jakarta, Indonesia | Kuota! Kuota!, Langgeng Art Foundation, Yogyakarta, Indonesia | 1001 Pintu, Ciputra Artpreneurship, Jakarta, Indonesia



Kara Andarini JAK



Jabbar Muhammad BDG

Jabbar Muhammad began studying for his Bachelor Of Arts from the Painting Studio, Fine Arts Department, Faculty of Art & Design ITB in 2004, and graduated cum laude in 2008. He continued pursuing a master's degree at the same university from 2009 to 2012.

He actively joined several exhibitions since 2005 until today. During his academic period at the painting studio (2005 – 2008), he most often used oils using a photographic realism approach. After 2009, though, he began exploring other mediums, like print, packaging techniques for photography, installations, and artifact engineering, exploring wood and torches as mediums. In this phase, he attempted to discover the meeting point of Quranic perspectives with science, about the biological and moral functions of the body. At the beginning of 2014, Jabbar made another change in his creation process. Beginning with interviews with unknown models, photos, and creating the work, the "Eve Project" was created in 2015. The "Eve Project" series is still in progress, projected to be a solo exhibition next year.

Other than exhibiting work, he actively works as a lecturer at the Intermedia Art Department of FIK – Universitas Telkom from 2012 until today.

Selected Group Exhibition

- 2015 Material(ity), Hidayat Gallery, Bandung
- 2014 Hole in the Wall, Ruci Gallery, Jakarta | Manifesto #4, National Gallery, Jakarta
- 2013 Offside, Bazaar Art Jakarta, Pasific Place, Jakarta
- 2012 Interface: Bandung, Valentine Willie Fine Art, Kuala Lumpur, Kuala Lumpur | Headlights, Valentine Willie Fine Art, Kuala Lumpur, Kuala Lumpur
- 2011 Hybrid Project 2011-2012: The Butterfly Effect. Barli Museum & Maja House, Bandung | Bayang. Pameran Besar Seni Rupa Kontemporer Islami Indonesia. National Gallery, Jakarta | 1001 Doors Reinterpreting tradition, Ciputra Gallery, Jakarta



Kara Andarini JAK

Kara Andarini graduated from FSRD ITB's Graphic Art department in 2012, and has settled back in Jakarta until today. She worked part time as an illustrator, as part of a creative team and bag designer in a business she ran with a friend. She actively participated in several exhibitions since 2010 until today, including design exhibitions from Jakarta to New York.

Her creative process since university often explored drawing as a medium, specifically the use of pen and paper. The themes of her work are often based on her daily analyses of what she has faced and experienced. Moving back to Jakarta, in a city where a lot of time is spent on the road moving from one point to the next, heavily influenced her work process. We can see the differences in the drawing work she made in Bandung and in Jakarta, yet overall, every work begins with her understanding of the drawing medium.

At the beginning of 2015, Kara joined the residence program, Transit, at Selasar Sunaryo Artspace, for 3 months, and responded to her journeys on public transport through the drawing medium.

Selected Art Exhibition

- 2015 "Fever Pitch". Serum Gallery. Jakarta, Indonesia
- 2014 "Manifesto 04: Keseharian". National Gallery, Jakarta, Indonesia
- 2013 "E(x)ist #2 "Instruksi". Dia.Lo.Gue artspace. Jakarta, Indonesia
- 2012 "Trick or Truth" .Fang Gallery Jakarta, Indonesia. | Artbook Exhibition: "Lembaran Puisi di Meja Makan", Gondomanan, Yogyakarta, Indonesia
- 2011 "Tribute to Radiohead". Wajah Café. Seturan, Indonesia | "OSTRALE 011". An International Exhibition of Contemporary Art .Dresden, Germany.

Selected Design Exhibition

- 2015 Indonesia Fashion Week, JHCC, Jakarta, Indonesia
- 2014 Designboom Mart at Jacob K. Javits Center, New York City | Sm(art) Dialogue at Dia.Lo.Gue artspace, Jakarta, Indonesia | Indonesia Arts Festival (ARTE) at JHCC, Jakarta, Indonesia | Indonesia Fashion Week at JHCC, Jakarta, Indonesia | Local Fest at Gandaria City, Jakarta, Indonesia
- 2013 Local Fest pre Event at The Hall Senayan City, Jakarta
- 2012 Indonesia Islamic Fashion Week at JHCC, Jakarta, Indonesia.

Maharani Mancanagara BDG

Maharani Mancanagara is an Indonesian artist who lives and works in Bandung, Indonesia. Graduated from Institut Teknologi Bandung, Faculty of Art and Design, majoring in printmaking studio. She primarily works with the mediums of printmaking, mixed media and drawing. Her works explores Indonesia's history, ancient time to present, based on her personal and family experiences.

Ideas occur within our natural consciousness on present occurrences, while history is then derived as a media, connecting different times through historiography of past occurrences. Aided by mandatory causal relationships, history is coherent based solely on the writer of the record. This subject is the drive for Maharani to enunciate stories from the outer realm of popular documented history, transforming those to reconstructed monuments. In the last three years, Maharani honed this tendency of devising interruptions as a fragment outside of history's known continuity that affects incidents in the past.

Looking at her personal background, Maharani grew her interest upon visualizing the long history of education in Indonesia—a part of history left on artifacts from her late grandfather's possessions. Based on the aforementioned perspective, Maharani then aimed to express these belongings to a work of art, a path she took in identifying herself, where she hopes could provide recognition for a larger sphere of people with similar background.

Selected Group Exhibition

- 2015 Aku Diponegoro, National Gallery, Jakarta-Indonesia | Contemporary Alternative, Ar+otel, Jakarta-Indonesia | Connection, Commemorative 60th years of Asian African Conference, Rumah Seni Sarasvati, Bandung-Indonesia | Void, Langgeng Gallery, Magelang-Indonesia | Artmometers Jogja, Jogja National Museum, Jogjakarta-Indonesia
- 2014 Arte Indonesia 2014, Regenerasi, Jakarta Convention Centre, Jakarta-Indonesia | BEXCO Young Artist Award, Art Show Busan 2014, Busan-South Korea | Detournement, Duo- Solo Exhibition, ROH Projects, Jakarta – Indonesia | Korea International Art Fair 2014, COEX Hall A&B, Seoul – South Korea | Bandung New Emergence vol. 5, Selasar Sunaryo Artspace, Bandung – Indonesia | Symbol, Spirit, Culture, Edwin's Gallery, Jakarta – Indonesia
- 2013 Indonesia Art Award 2013, Galeri Nasional, Jakarta-Indonesia | Bandung Contemporary: Disposition, Selasar Sunaryo Art Space, Bandung-Indonesia | Stepping Into The Light, Tugu Kunstkring Paleis, Jakarta – Indonesia | SPOT ART, MICA Building, Singapore | Soemardja Award, Galeri Soemardja, Bandung – Indonesia
- 2012 Ranah Bertabur Kreasi, MEDCO, Jakarta-Indonesia | Design Statement: A Design Weekend, Industrial design exhibition, dia.lo.gue artspace, Jakarta-Indonesia | The Billboard Art Project, digital LED billboards exhibition, Salem, Oregon-USA | Atlanta Billboard Art Project, digital LED billboards exhibition, Atlanta, Georgia-USA
- 2011 LongliveMilosundae, tribute to Anggi A Sundahjada, GaleriSoemardja, Bandung-Indonesia | Festival GrafisBersen: Reframing Printmaking, Lawangwangi Art and Science Estate, Bandung- Indonesia
- 2014 "Young Artist Discovery", Art Taipei 2014, Solo Presentation, Taipei World Trade Center, Taipei, Taiwan 2014
- 2013 "Patriotic Myth of Space Age", Bandung Contemporary, Solo Exhibition, Kamones Gallery & Workshop, Bandung, Indonesia
- 2015 "Bazaar Art Jakarta", Art Fair, Ritz-Carlton Jakarta, Pacific Place, Jakarta, Indonesia | "#friendsandfamily", ROH Project, Equity Tower, Jakarta, Indonesia | "The Collective Young From South East Asia", Mizuma Gallery, Singapore | "Void", Langgeng Gallery, Magelang, Indonesia | "Road To Artistic Diversity", Nafas Residency Showcase, Langgeng Art Foundation, Yogyakarta, Indonesia | "Art Stage Singapore 2015", Marina Bay Sands, South East Asia Pavilion, Singapore
- 2014 "Bandung New Emergence Vol.5", Art Exhibition, Selasar Sunaryo, Bandung, Indonesia | "Ciputra Collection", Art Exhibition, Ciputra Artpreneur Center, Jakarta, Indonesia | "When In Bali, Do Like The Balinese Do", Art Exhibition, Kendra Art Space, Bali, Indonesia | "Art | Jog | 14", Art Fair, Taman Budaya Yogyakarta, Yogyakarta, Indonesia | "How To Draw #1", Drawing Festival, Gedung Gas Negara, Bandung, Indonesia | "Jogja Miniprint Biennale", Printmaking Biennale Exhibition, Bank Indonesia Museum, Yogyakarta, Indonesia | "Detournement", Duo Exhibition, ROH Projects, UOB Plaza, Jakarta, Indonesia
- 2013 "Kampung Pande", Art Exhibition, Museum Sri Baduga, Bandung, Indonesia | "Spot Art", Art Exhibition, ARTrium Singapore, MICA Building, Singapore | "Horizon Of Strenght: Meta Kriya Nusantara", Art Exhibition, Kunstkring Art Gallery, Jakarta, Indonesia | "Art | Jog | 13", Art Fair, Taman Budaya Yogyakarta, Yogyakarta, Indonesia | "Open Visual Art", Academic Exhibition, FSRD ITB, Bandung, Indonesia
- 2012 "Art | Jog | 12", Art Fair, Taman Budaya Yogyakarta, Yogyakarta, Indonesia | "Drawing A Distance", Drawing Exhibition, House Of Matahati Gallery, Selangor, Malaysia | "Those Good Old Days", Art Exhibition, Galeri Kita, Bandung, Indonesia | "Billboard Art Project", Salem, Oregon, United States



thedeoMIXBLOOD hybridcustomtoys YOG

This independent hybrid custom toys group formed at the beginning of 2009, with Fahla Fadhillah Lotan (Dila) and R. Bonar Diat Senan Putro (Otong) as members, both with different art bases. The differing interests between the two gave a certain color to thedeoMIXBLOOD. Otong is very focused on history and myths that developed in Java, issues about religion and identity. Meanwhile, Dila enjoys being the victim of popular culture like hip hop and rap, fashion, and maintains interest in extraterrestrial live beyond Earth. ThedeoMIXBLOOD consistently uses toys as a medium to convey notions and visual shapes of the ideas they work on. They chose toys as toys are the second world after the real world, as anything in the world has been made into toys. Lately, thedeoMIXBLOOD have been working on a new project developing local folklore and legendary figures into action figures.



Ricky Janitra JAK

Ricky Janitra, born in 1985, began his creative journey studying graphic art at Institut Kesenian Jakarta as an artist that works in audiovisual, installation and video art. For him, an artwork is a process of combining the physical and emotional into the realm of mind, and capturing what the eyes see. In 2011 he had a solo exhibition in Jakarta, 2012 group exhibition at ruangrupa and Michael Janssen Gallery, Singapore, and in 2013 he created video mapping for the opening of the Jakarta Biennale. He joined the Mediaart Kitchen Festival in 2014 in Manila, and in 2015 joined the Fringe Festival in Melbourne. He currently resides and works in Jakarta.

Solo Exhibition

"Cyclture" at Grand Indonesia – Level One

Selected Group Exhibition

- 2014 "WASAK" media art Kitchen, Manilla-Phillipine | "AYATANA" ICAD (Indonesian contemporary art and design) 2014 hotel grand kemang | ARTE 2014 "Regenerasi", JCC jakarta, Indonesia
- 2013 Collaboration Project with Aksan Sjuman, speech culture DKJ, jakarta | Arkipel (Experimental film festival), Jakarta, Indonesia | Indonesian Art Festival 2013 ARTE, JCC Jakarta | Carp2 Dragon Festival, Ho Chi Minh City Vietnam
- 2012 Blended By Desire, Galerie Michael Janssen, Gillman Barrack Singapore | Multimedia Art Exhibition, "DRIFT" at Ruangrupa | Exhibition 100th Anniversary Martell at Hotel Mulia | Visual Jockey for freeMagz Birthday with AvReactor | Visual Mapping at Beatfest "Metamorphic", Trolley Project at Perth – Australia | APOCALYPSE 2012 Mixtape – Drawing Exhibition | JKTBDG PP at dia.lo.gue Artspace
- 2011 Visual Mapping at GBB, Closing party OK.video Soundscape Perform di ruangrupa dalam pameran underdeveloped (kurator: Reinaart Vanhoe), berkolaborasi dengan Goh Lee Kwang (Malaysia), Asung (Indonesia) | Visual Mapping di pembukaan OK.video 2011 | GIF Festival 2011 at www.giffestival.tumblr.com | TEMPERTANTRUM, Exhibition at malang & surabaya | GOOD LOOKING, Exhibition with ruangrupa at Goodsdept | Jogja Art Fair 2011 | Exhibition Jalan Bersatoe at Bintaro Sektor 9 Jakarta



Profil Juri

**Edouard Mornaud**

Born in Cognac (France), he has worked in the French cultural network abroad at the French Cultural Center in Nazareth (Israël), Alliance française and cultural attaché at the Delegation of the European Commission in Bangkok, Institut français as an assistant to the curator of "Djazair, one year of Algerian culture in France" and Director of the Alliance française de Melbourne (Australia).

Since 2008 he is the Director of Centre Intermondes, international art residency in La Rochelle (France) and as international project manager at the city Council of La Rochelle.

**Wiyu Wahono**

was born in Jakarta / Indonesia and has stayed 20 years in Germany. He has his Ph.D. degree in Plastic Technology. He collects Contemporary Art based on his understanding that good collection has to reflect the Zeitgeist, thus artworks are the visual reflection of an era. He collects cohesively contemporary photography, video art, installation, sound art, light art, bioart, pixel art, video mapping, etc. He sometimes writes in a number of magazines and was speaker or moderator in several art talks. He was in the Honorary Board of Patrons in Singapore Art Fair 2014.

**Carla Bianpoen**

was born in Makassar, South Sulawesi. She studied social sciences at Wilhelms University, Muenster/Westfalen, Germany where she also engaged with Asian and African cultural and inter-cultural meetings. She has been a World Bank (Indonesia) staff for 15 years. Her engagements in the field of visual arts encompass: over two decades of observing and reviewing the Indonesian and international art scenes as an art journalist for local and international publications. Events of importance included, among others, the 'I La Galigo' theatrical performance in Singapore, Amsterdam, Barcelona, the Lyon Biennale, 'Speak Memory' seminar in Cairo, the Singapore Biennales, Signature Art Awards, a tour of Dutch Museums and the ceremony of Prince Claus Fund Awards at the Amsterdam Palace. She was the senior editor of C-Arts Magazine during its lifetime, co-authored the seminal book on Indonesian Women Artists, authored the (unpublished) IndoArtNow- commissioned book on Indonesian emerging artists.

She has been a Juror of BaCAA, the Bandung Contemporary Art Awards, since its inception (4 editions) and has been involved in the Indonesia Pavilion for the Venice Biennale, as Artistic Director cum Co-Curator (2013) and as Adviser cum Co-Curator (2015). She received the Visual Art Award from the Visual Arts Magazine (2011) and the Anugerah Adikarya Rupa (Award) from Government of Indonesia (2014)

**Michael Janssen**

Michael Janssen is an international art dealer and gallery owner and divides his time between Singapore and Berlin. His galleries feature painting and sculpture as well as installation and film works from both established as well as up-and-coming artists. Michael Janssen opened his first gallery in 1995 in Cologne, where it operated its first twelve years of business. More than eighty exhibitions were held during that time. Among them were solo exhibition

projects with Lynda Benglis (1997) and Pino Pascali (1997) and Braco Dimitrijevic (1999). Also in this early period of the gallery, Michael Janssen started his collaboration with Thomas Grünfeld and Peter Zimmermann. In July 2008, Michael Janssen closed the space in Cologne and continued his activities at a new space in Berlin. The gallery predominately featured European and American artists until opening of the Singapore location in 2012, when he opened a second branch at Gillman Barracks. Since then an increasing number of talents from Southeast Asia were included and Michael has travelled extensively in the region to built relationships with artists, institutions and galleries.

Currently, in addition to collaborating with well established artists such as Ai Weiwei, Meg Cranston, and Peter Zimmermann, he strives to introduce up and coming artists such as Ho Tzu Nyen, Aiko Tezuka and Ronson Culibrina a.o.

**Asmujo Jono Irianto**

Asmujo Jono Irianto born in Bandung, is known as an independent artist and curator. He is also a lecturer at the Faculty of Art and Design, ITB Bandung. Since 1996, Asmujo has been curating many local and International exhibitions. In 2000, he participated in a curatorship workshop held by Japan Foundation and in 2005, he received a grant from ACC (Asia Cultural Council) to visit Art & Craft Centre in USA.

Beside being an active part in contemporary artworld, Asmujo also knows as a craft expert. Since 1990, he has been actively involved in nurturing and developing craft industry. His experience on curatorial started in 1990 when he joined YASRI as an exhibition organizer, in 1999- 2001 he became a director and curator for Soemardja Gallery, he is also one of the board curator for Indonesia National Gallery. In 2002, he initiated and found Fabriek Gallery as a knock-down alternative art space. Currently, he is a head of ceramic studio in FSRD ITB.

Jurors' Profile



Andonowati

Andonowati received a PhD degree in mathematical physics from McGill University, Montreal, Canada, in 1995. Afterwards she was working as a Researcher and a Faculty Lecturer at McGill until 1997 when she joined the Applied Analysis and Mathematical Physics Group, at University of Twente, Netherlands.

She was appointed as the Scientific Manager, 2000–2005, for the Extended Programmes in Applied Mathematics (EPAM); a bilateral programme Indonesia – Netherlands. She came back to Indonesia in 1999 to work at Institut Teknologi Bandung.

Andonowati is the founder: together with Prof. E (Brenny) van Groesen; of an independent research institute called LabMath-Indonesia www.labmath-indonesia.org. The institute, advocating and stimulating the use of mathematical modelling and simulation, currently focuses on two main strategic orientations namely coastal oceanography and environmental water.

In 1992 Andonowati embarked in art market practices while living in Canada. Upon returning to Indonesia in 1999, she has been collecting artworks mostly from Indonesian artists.

Andonowati initiated ArtSociates in 2007, an entity that is later hosted at a private Art and Science Estate, Lawangwangi starting in late 2009. Initially, the Estate was meant to be a gift to Art & Science Society in general.

In 2010, Andonowati initiated Bandung Contemporary Art Awards. It is annual awards to encourage young talented artists to develop ideas in art and visualize them using diverse media.

Aiming at sustainability, in recent development, Lawangwangi is re-branded as Lawangwangi Creative Space and became a Flag Ship for PT. Lawangwangi, working on hospitality industry. The New Venture was initiated in collaboration with TRG Investama.

Andonowati has travelled the globe intensively since early age and has been living in many different countries. She experienced diverse life styles and is capable to adapt a completely new environment.



ArtSociates

ArtSociates Indonesia was established in 2007 with the vision to contribute on promoting talented artists at International level. At the early stage, ArtSociates focuses on promoting artists that fall into two categories. These are young prospective artists and good portfolio artists.

ArtSociates will in general invest on such artists in some period between 3 to 5 years. This investment will mostly be allocated in developing the careers of young talented artists or to create a possible break-through for good portfolio artists to enter international exposures and market. The awareness of art players as well as collectors on artists' portfolios will be part of the targets for such an investment.

ARTSociates' activities include the following: **Artists**. ArtSociates is open to make agreements with selected artists about support and partial management of the artists' career for a certain period between 2 to 5 years. **Art collectors**. ArtSociates supports art collectors to obtain the desired high-quality artworks, **Galleries, auction houses, art managers**. ArtSociates welcomes collaboration with galleries, auction houses, art managers and event organizers., **Exhibitions**. ArtSociates conducts art exhibitions as experimental and market oriented events, **ARTspaces**. ArtSociates is hosted in several locations: Lawangwangi (Bandung),



Lawangwangi Creative Space

Lawangwangi started in late 2009 as a art gallery space, and now extended as a design and café/restaurant. Commenced back in 2010 as a gallery under the caretaking of ArtSociates management, the lasting space maintained its sole function as well as relationships with concurring artists. Up to today, Lawangwangi Art Gallery has an active schedule in holding contemporary exhibitions every month in scales of national and international caliber artists and artworks. Locating itself in a block of buildings within pleasant valley-hill vistas, spaces made inside the Art Gallery is meant to inspire.

The freshly assembled Design Space is intended as a showcase for selected products and objects made by burgeoning local designers. Aimed to develop itself to be a retail shop for designed products, The Design Space will hold the process of delicate curation for each displayed objects—which every visitors can freely try to use or sit upon. Lawangwangi Café is a must-see and must-be-seen place for young-affluent urban dwellers. It would also serve well as a peripheral site for occasional professional meetings. The café contains extensive public area as well as some private meeting spots plunging in a thorough ambience of art, and wide selections of art merchandizes and design products.

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