

SHOUT!

INDONESIAN CONTEMPORARY ART 2015

2 December – 22 December 2015

Opening Night: 1 December 2015, 6:00 – 8:00pm
Meat Market Stables

The Meat Market Stables

Wrecklyn St & Courtney St, North Melbourne VIC 3051

Sidney Myer Asia Centre

761 Swanston St, Parkville VIC

State Library of Victoria

Swanston St, Melbourne VIC 3000





**Consulate General of
the Republic of Indonesia
Melbourne Australia**

As-salamu alaykum wa rahmatullahi wa barakaatuhu

Culture plays an important role in strengthening understanding among peoples from many countries. The convening of Mapping Melbourne by Multicultural Arts Victoria, therefore, provides pivotal forum, not only, in developing understanding people's culture from diverse background through many forms of arts. But it also enhances appreciation of the multicultural make-up of the community which Victoria is proud of.

It is in this regard that Indonesia is deeply honoured to take part in Mapping Melbourne. As cultural diplomacy can enhance understanding between the two countries, the Indonesian culture and arts to be performed and exhibited during the Mapping Melbourne will be a good opportunity for the Australian in Melbourne to enjoy. The artists from two cities in Indonesia namely Yogyakarta and Bandung will indeed enrich the SHOUT event with their creative and diverse works. As Indonesia itself a multiethnic country, therefore, its participation in Mapping Melbourne is also a testament in its contribution towards Victoria's multiculturalism.

I wish to congratulate the Multicultural Arts Victoria for continuing to convene Mapping Melbourne and SHOUT. It is my fervent belief that through events like this, it will maintain the richness of Victoria's character as a multicultural society.

Was-salamu alaykum wa rahmatullahi wa barakaatuhu

DEWI SAVITRI WAHAB
Consul General of the Republic of Indonesia



Mapping Melbourne is a new initiative which brings Asian culture and contemporary arts together in new and exciting ways.

SHOUT! is a welcome addition in the 2015 Mapping Melbourne program opening up artistic conversations and bringing contemporary Indonesian work to Melbourne. Indonesia ranks as one of the most populous countries in the world and unites many different ethnicities, languages, religions and cultural influences. Melbourne is also made up of great diversity and many cultural expressions.

Mapping Melbourne is a platform for strengthening arts networks between contemporary independent artists across the Asian region, building connections and establishing collaborative ongoing relationships for both the Australian and the International artists.

SHOUT! will present challenging work and provide insights into contemporary Indonesia and has the potential for future artistic collaborations with our nearest neighbour.

The exhibition will shine a light on 16 talented Indonesian artists emphasising the importance of cultural exchange and the development of an international network. The artists belong to a larger creative community who are actively shaping Indonesia's dynamic developing contemporary art scene. Each of the exhibiting SHOUT! artists develops their practice through quite distinct considerations of Indonesian visual culture, including contemporary popular culture.

The artists through the artworks in SHOUT! will successfully communicate their realities not only to an Indonesian audience but also to non-Indonesian audiences. The exhibition will allow Australian audiences to experience first-hand this exciting progressive art movement coming out of the central Javanese cities of Yogyakarta and Bandung creating a unique opportunity for dialogue and creative interaction.

Multicultural Arts Victoria thanks all the artists, our sponsors and supporters who have made SHOUT! possible and a highlight of Mapping Melbourne. A special thanks to Konfir Kabo, Bryan Collic, Mara Sison, Resika Tikoalu and Meg Larkin

JILL MORGAN AM
Chief Executive Officer
Multicultural Arts Victoria



The arts have always played an important role in the success of the relationship between Indonesia and Victoria – in bridging our cultures, developing mutual understanding and respect, and providing opportunities for artists from both countries.

Victoria is continuing to build strong and resilient relationships internationally – with a particularly focus on Indonesia.

And importantly it is recognised the value of the arts in the broader international engagement agenda.

SHOUT! 2015 is an excellent example of just such a collaboration, demonstrating the capacity of the arts to develop meaningful connections and achieve far-reaching and positive outcomes between Indonesia and Victoria.

Being held in collaboration with MiFA Gallery and Multicultural Arts Victoria's 'Mapping Melbourne' program, this exhibition delivers and exemplifies MAV's long history of championing these ideas, and the contribution of our culturally diverse artists and communities.

SHOUT! 2015 throws a spotlight on contemporary Indonesian art and culture, as well as the cultural contribution Indonesian communities make to our city. It provides a network for artists across the region - a platform for them to build collaborative, ongoing and fruitful relationships.

Not least, it also presents great new art. It is art that challenges us, and gives us new perspectives on the world.

I congratulate Multicultural Arts Victoria and MiFA Gallery on the delivery of SHOUT! 2015.

BRETT STEVENS
Commissioner to Indonesia
Government of Victoria, Australia

This year saw the commemoration of some of the most dramatic turning points in Indonesian contemporary history: the 1945 Declaration of Independence, the 1955 Asia-Africa conference in Bandung, the 1965-66 mass killings and the 1975 invasion of East Timor. Today Indonesia is a young and vibrant democracy in a firmly globalised world. While looking back at the events of the past, Indonesia is also trying to deal with the opportunities and challenges of the present, ranging from economic growth and advanced information and communication technology to overpopulation and disaster relief.

Visual artists play a key role in provoking new thoughts and questions about commonly held beliefs as well as highlighting issues that have largely been ignored. This exhibition, aptly called 'Shout!', provides a fine selection of Indonesian artists using a rich diversity of media and styles to raise their voices about issues relevant to Indonesia as well as the global community at large.

Temporality is a dominant aspect of both the themes and materiality of their art works. In 'Palasari', one of Indonesia's most talented artists Tisna Sanjaya has literally resurrected books and their embodied creativity, civilization and cultural memory from the ashes after the bookshop in which they were stored was hit by a blazing fire.

In 'Titik silang kuasa '66-'98' ('The '66-'98 cross point'), Patriot Mukmin literally interweaves the dramatic events surrounding the beginning and the end of Suharto's authoritarian New Order regime by photographic representations of military violence in 1965-66 and 1998 in layers of embroidery.

Other artists in the exhibition try to record and critically interrogate an ever faster-changing and seemingly more-and-more ephemeral contemporary present. Interestingly, many of the predominantly younger artists express this type of temporality by linking disposable materials and commodities to fragile bodies and gender and sexual identities.

A thought-provoking example is 'Tamara = Adam'. It consists of a gown and heart made of synthetic cotton and yarn, which represent the artificiality of gender divisions in society. The work is made by Mulyana in collaboration with transgender artist-activist Tamara, whose original name is Adam Muloh.

It is through their creative reclaiming of the past and preservation of the present that artists such as Sanjaya, Patriot and Mulyana-Tamara suggest new directions for Indonesia's social, political, cultural and environmental future. Their informed experiments are transgressing not only the borders of time, however, but also those of socio-cultural and geopolitical space, and thus highly recommended to local and international audiences alike.

EDWIN JURRIËNS

Asia Institute, The University of Melbourne



It is always exciting to see contemporary Indonesian artwork displayed in Australia as it provides an opportunity to highlight the range of creativity coming out of Indonesia today. I really enjoy the varied nature of the works brought together in Shout – the diversity of mediums and voices and the range of feeling they evoke, from the whimsical to the confronting. One of themes that I see emerging from many of the pieces is a concern with the relationship of an individual or object with its larger context.

Afdhal's wall-bound electrical installations at first seem far removed from his paintings, which often create a sense of isolation – an animal, a structure or a human form suspended in but separate from a larger, sometimes ominous environment. But these installations also draw our focus to an object that is set in a larger space suggested by the wires strung across the wall. And the light and shadow emanating from these objects also reminds us of an inner glow found in his paintings.

In contrast, Erwin's capsules seem very self-contained. But they too are objects grounded in context – whether faces peering out of steam-punk capsules, or text covered capsules that are about to walk off through the gallery on their own legs. As Erwin himself has explained, the capsule will roll and return to position when pushed and so illustrates a way of interacting with the external world.

In the case of Patriot, a change of context or position causes a change of perspective and a change in the object we are observing. Both Mulyana and Tamara produce works that are organic and flow into the space they occupy. The title of Andita's work suggests inner feelings and struggle, but the form it takes is once again an individual interacting with their environment in a way that makes us contemplate – as so many of the works shown in Shout do – this connection between the inner and the outer.

MICHAEL EWING

Asia Institute, The University of Melbourne

THE AESTHETIC OF PARADOX: FROM CHAOS TO THE INFINITE

Understanding Indonesia especially in contemporary situation is always a challenging process, either by artist, academic, and policy maker from outside the country or even by the people who live within. I call it challenging because it is likely to encounter multifaceted situations in Indonesia now, in terms of social classes, economic growth (or, decline), shared values, and cultural expressions. Somehow these contrasting ideas or occurrences take place at the same time in the same cultural or social entity. What a paradoxical life!

However, for some contemporary independent artists in Indonesia – who definitely experience and are confronted by this paradox – the condition lead them to explore the very true idea of creating art in this so-called aesthetic milieu. If we may give it a label, well, “the aesthetic of paradox” might seem resonate by their artworks in SHOUT! 2015. This presentation can be seen as a (re)presentation of the infinite from the paradox of chaotic life.

As a part of Melbourne Mapping, the exhibited artworks in SHOUT! 2015 provide an interesting glimpse of the current paradox of Indonesia, and even Asia, by exploring – as well as challenging – the established and mainstream values. Additionally, the notion of absurdity of life is also well-elaborated in these presented artworks in order to shout new perception *towards* and *about* life in current Indonesia, including in relation to its interaction in the global context.

ZAKI HABIBI

Lecturer and Researcher in Media Studies and Visual Culture,

Department of Communications, Islamic University of Indonesia, Yogyakarta.

The 2015 Asian Studies Trust Fund Visiting Fellow at Asia Institute, The University of Melbourne.

The initial idea of SHOUT! Indonesian Contemporary Art exhibition series when it was first initiated in 2014, was to create a series of exhibitions featuring emerging and mid-career Indonesian artists, whose works illustrate current artistic development in Indonesia. With the aim to promote Indonesian contemporary art abroad, SHOUT! Indonesian Contemporary Art 2014 took place in Museo d'Arte Contemporanea Roma (MACRO) in Rome, showcasing works by eleven Indonesian contemporary artists.

Australia being the nearest neighbour to Indonesia and Melbourne being made up of multicultural communities makes it an ideal city to host for the second edition of SHOUT! Indonesian Contemporary Art 2015. The distinctive feature of this edition, in particular, is how the artworks are put on display in several public places in Melbourne, ranging from an office building to a historic 19th century meat market building, giving the artworks more visibility, interactivity and greater engagement with the public and be part of the everyday life activities of Melbournians. Some artists are also especially commissioned to create site-specific installations for this exhibition.

The increasing awareness in promoting Indonesian art abroad has been a phenomenon in the past few years. Different initiatives have been made by private individuals and collectives to promote Indonesian contemporary art to international level, both through exhibitions in art institutions and participations in regional and international art fairs. These initiatives provide opportunities for artists (as well as art professionals) to grow, both artistically and professionally, because such opportunities create new creative and practical challenges. This challenge includes, for example, creating an exhibition that is relevant and speaks to people from different languages and backgrounds.

All these different initiatives are significant because they create *exposure* for Indonesian art. However, what is also important in such initiatives is *continuity*: i.e, the need for such initiatives to be organized on a regular basis. That is what SHOUT! Exhibition series hope to achieve.

SANTY SAPTARI
Advisor

SHOUT!

INDONESIAN CONTEMPORARY ART

2015

MEAT MARKET STABLES – ROOM 1



TISNA SANJAYA
(Indonesian, b. 28 January 1958)
Palasari, 2008
burnt books and ash
200 x 600 cm

"Wherever they burn books they will also, in the end, burn human beings." - Heinrich Heine

Palasari is a rare books market in the city of Bandung. It has undergone several fires and a fire occurred in 2007 leaving thousands of books burnt into ashes and remains of the pages scattered along Palasari Street. For Tisna, books are the result of diverse writing and thinking, which then became a pile of ash, as if thoughts were being burnt. Symbolically, they are the abused, scorched thoughts and feelings of the authors of the books. The fire was an inspiration; he collected the burnt books and mashed the rest of the books into ash. He mixed the ash with various ingredients he found in nature. Tisna spread glue all over a canvas and used his own body as the main mould by covering the black ashes all over my body. The remaining books were filtered from type and content, and composed with the gesture of his body on canvas creating *Palasari*, an inspiration from the accidently burnt books.

Palasari is an offering and a sense of solidarity towards thinking, goodness, beauty of nature and humanity which are currently excluded by violent attitudes.

ANDITA PURNAMA
(Indonesian, b. 14 June 1981)
Are you tired of being single?, 2009
fibre glass and brass
150 x 75 x 50 cm



This work is a reflection of a journey through the cultural contradictions in society. Women have become vulnerable to negative justification. *Pakem* (cultural boundaries) and unwritten norms are very strong in social life presenting a transformation of reality in a person's personality. In the cultural context, Andita believes that tradition is an embodiment of spiritual meaning. *Are you tired of being single* is the shape of her own reflection while still appreciating and upholding the cultural values and norms without eliminating the cultural philosophies itself.



AFDHAL
(Indonesian, b. 29 March 1989)
World Dream #1, 2015
mixed media on canvas
115 cm (d)

This work is a metaphor for the energy available found from the earth that delivers people into a dream world of hope. The energy comes from natural resources essential to human life. Nature has contributed so much to human civilization and vice versa. Man is only a figure that relies on its mind's function. When civilization began, humans believed that there was greater power beyond them, which is an infinite power (God) that controls everything.



AFDHAL
(Indonesian, b. 29 March 1989)
World Dream #2, 2015
mixed media on canvas
135 x 150 cm

Man is only a small manifestation of the world. Water, air, and the sun are energy resources needed for human life. But despite the fact that man is only a small part of the universe, the elements of the universe actually exist within the human body. The universe has energy centers within the human body which means they are also the centers of energy. Elements that can be found in nature, can also be found in the human body; substances contained in the human body also originated from nature.

OCTORA CHAN

(Indonesian, b. 6 October 1982)

Seal, 2009

13 pieces of ready-made underwear and
beads

75 (h) x 30 cm (d)



Seal is one of the works that Octora created during her time with 'Landing Soon' residency at Cemeti Art House, Yogyakarta in 2009. This work was part of a project with the theme focusing on 'intimacy' and construction of public intimacy. The work reflects on the social cultural construction that affects how humans interpret their boundaries with other humans. Within a sexual context, Octora found a strong attraction between each value particularly values prevailing in the society with the desire within human beings because we are sexual beings.

Within the Eastern values she saw that there is an indication of sexual repression particularly in women. The concept of virginity among women in the Eastern community becomes a sensitive subject on how the woman's identity is being built as social constructional - how women are being seen, and how she sees herself.

OCTORA CHAN

(Indonesian, b. 6 October 1982)

Femme Fatale, 2011

metal

33 x 20 x 75 cm



Femme Fatale is a work from the 'Ready to War' series which Octora started from 2009 until present. In this series she received her inspiration from the concept of the armour – clothing as a form of protection.

This work is a reflection of the paradox in people towards their attitude within their interaction with others. I saw that there is indication in the community that man saw 'the other' as a threat, man is a wolf to another man, however ironically men and women are social creatures always longing to be together with other people

In the end, what happens within human interaction is like a field of attraction, where in one part a person provokes interaction with another, almost like 'seduction'. Nonetheless a person at a certain point can get scared and threatened by intimacy. People feel 'vulnerable' within intimacy and the issue of 'safety' becomes a question. Concerns of powerlessness protect yet bind them.



ERWIN WINDU PRANATA
(Indonesian, b. 6 June 1981)
I Give you Love to Face the World, 2013
steel, polyurethane paint, resin, sneakers
178 cm x 56 cm



ERWIN WINDU PRANATA
(Indonesian, b. 6 June 1981)
Keep On Trusting Every Step You Make, 2013
steel, polyurethane paint, resin, sneakers
178 x 56 cm

These works are part of the *Play Me* series, capsule-shaped toys as representation of individual figure that was compressed into something compact. Erwin interpreted the capsule as a comfortable room for someone to receive shelter or hide in, like a cocoon that protects the caterpillar to become something more beautiful. The capsule is made as such so it can stand to balance; shaken or pushed it will return to stand.

But in fact the comforting situation does not always make us calm. There is a sense of anxiety and fear of something uncertain. The feet of the two legged capsules are the embodiment of human effort driven by fear of a new world such as the evolution that occurred due to adjustment towards environment. It has reached the tipping point where it had to fight against its own comfort zone. The two legged capsule has successfully transformed its anxiety to have decided to move. Yet the two legged capsule re-discovered other anxieties just like a newborn entering a new world. Anxiety that is experienced is the fear of something uncertain. The words such as *Love*, and *Trust*, are symbols of "*advice*" or "*provision*" given by parents to their children who will continue their next life stage. The words *Love* and *Trust* advise: Love what you do, be sure of what you're doing, and believe that the dream you have dream will come true when you chase it.



SIGIT SANTOSO
(Indonesian, b. 11 March 1964)
Lama Sabachthani # 2, 2015
polyester, wood, and brass
220 x 180 x 50 cm

Lama Sabachthani is Jesus' sentence towards His God before He exhaled His last breath on the wooden cross. The meaning of that sentence is: *why have You forsaken Me?*

Sigit mentions that he does not know if God really left His followers in Papua who have been suffering because they have been deprived of their land, sucked of their natural resources, violated of their rights, and taken away from justice. Probably just like Jesus, they are being nailed on the cross in their own country.

MEAT MARKET STABLES – ROOM 2

ZICO ALBAIQUNI

(Indonesia, b. 8 August 1987)

Artist Studio, 2014

installation including oil on canvas, digital prints, found objects and industrial material
variable dimension



Artist Studio is a work constructed as a pattern of how art is being perceived. His daily basis in the studio became an interesting focus when the presence of the object has in fact an independent element of representation. Zico realised that when he stopped in a moment and had an awareness of the daily basis, he could celebrate the fact of reality. He believed that in his presence, as it was, *has* the power of art. In the point of being present, Zico was researching on how an object turns into art. His hypothetical approach was to conceive that when an artwork interacts or deals with the audience, a specific sense would emerge as its outcome.

Zico also realised that due to his work being a mere convention — not a symbol nor icon representation —, his work had some distance with its true meaning. With this presence of mind, he began a project about human relationship with the space they lived in, on how they would think and live if the space is not as what they thought. This concept of relation connects with a word of *Hijra*, an Arabic word that has a meaning of left or moved away from where we belong.

ERIKA ERNAWAN

(Indonesian, b. 21 January 1986)

Body as a mirror, 2015

series of four

digital print on mirror

100 x 160 cm each



“The sublime is to be found, for its part, in an ‘object without form’..” – Derrida, *Parergon*, 1978

In the *Body as a Mirror* series, Erika uses the body as the main medium to remove the limitations between a person’s body and the identity that is given to the body through an interactive work of art. The body presents as a medium for moral and social issues, where in most cultures the body becomes something that is quite ‘sensitive’ to be discussed, even ‘taboo’ in certain cultures. There is a process in offering a view towards objects outside the body and at the same time the ‘name’ even comes back towards itself, that continuously, create big space, towards its own aesthetic.



MAHARANI MANCANEGERA
(Indonesian, b. 8 August 1987)
The Patron, 2014
charcoal on pinewood and blackboard
185 x 100 cm

"Independence will be guaranteed on the hands of people with knowledge" -Thomas Jefferson

Knowledge Is Power, this insight is at least four centuries old, formulated by Francis Bacon the philosopher during the Enlightenment. Although it is more than four centuries old, the meaning of this statement has not lessened its relevance: Knowledge is power, and education is a basic requirement for political development, democracy and social justice.

In Indonesia the importance of education is still not recognised by many people. This stems from the idea of what used to be considered as higher education. Children's futures were being determined by their parents (such as looking after the rice field, the cattle, or looking after the household). It is rooted from the method of the past, where girls' education are limited until the primary school was introduced, then after prepared for arranged marriage (for the royal blood or upper class) or being employed at home (for ordinary people).

On the other hand, even in this era there is pessimism towards school that created the emergence of the "human robot." The education being given is not equal between learning by thinking and learning behavior by feeling. Whereas learning is not all thinking. When people learn, they perform a wide range of activities such as observing, comparing, doubting, appreciating, and supporting. It is often pointed out that education is being practised as a series of instruction from the teacher towards their pupils causing human personality to decrease by system. If we trace it, it can happen because of its roots in the past that has become tradition. The "order" teaching method was introduced by the Dutch in 1643, where the duty of the teacher in school is to nurture the fear of God, teachings of Christianity, teaching children to pray, sing, go to church, obey their parents, the authorities, and teachers.



LINGGA AMI
(Indonesian, b. 15 November 1990)
Sign of Love, 2012
oil and acrylic on canvas
140 x 140 cm

Signs of Love depicts a boy with bandages on his temples and cheeks, the symbols on each bandage represent man and woman. This work is about the wounds that he received and suffered from his parents - man (father) and woman (mother). There are some parents who punish their children by physically hurting them. The result of this abuse can give a negative impact towards a child's development in the future can easily follow the parents' behaviour. Punishing children by hurting them to create a better child is a parent's fatal error even though the reason behind it is to give the child a lesson. The blue and green colour face paint reflects the urban life where child abuse often happens. Lingga Ami often sees child abuse towards boys and this work reflects what he has witnessed. In this painting, Lingga Ami is exposing a boy's face.

Sign of Love is one of the works from a series about family problems. Family problems are something eternal in everyone's life story. Whatever the problem is, it is something that will always happen and manifest in human life at any time, to anyone, and anywhere.

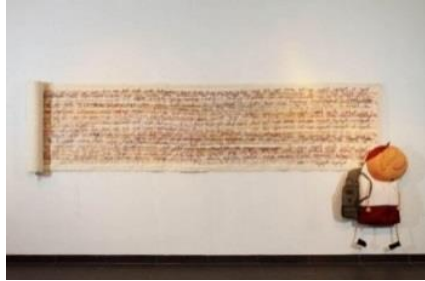


DEDY SUFRIADI
(Indonesian, b. 20 May 1976)
Identification Object Series, 2015
silicone on canvas
150 cm x 170 cm

There are a lot of themes to be explored through the aesthetic dialog between the imagined world and voyage of intuition. This power of intuition provides my work the themes and ideas from daily life experiences. Depiction of comfort, pleasure, and my interest in utilising unique materials encouraged me to create new works.

From the past few years, Dedy has explored using unusual materials, such as solid silicone, normally used as glass adhesive. There are some challenges when I use new material in my works. In creating the work, understanding the material's character becomes very important. We cannot force to create "what it is", but more into "what it becomes".

MARIA INDRIASARI
(Indonesian, b. 4 September 1976)
Endless Advice, 2012
embroidery on canvas, school bag
185 cm (length)



Moon,
Walking within your gaze is painful
Failed.. Regretted.. Dripping repeatedly on the cheeks

Moon...
Million senses raging in words
Long endless advice
Contained a million hopes and dreams for you
Narrowing in my chest
I am pretending to be the producer

Moon...
Reaching you weakens my body
And I am not able to embrace you
Hugging you...but I am not able to warm you

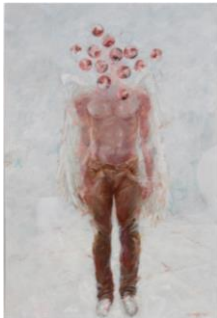
O the creator
You left moon inside my womb as the fruit of love
Long endless advice as proof of my helplessness towards your power

Yogyakarta 2012
For my lovely children

GUSMEN HERIADI
(Indonesian, b. 18 August 1974)
Finding Solution, 2007
acrylic on canvas
150 cm x 150 cm



Finding Solution is a representation of the relationship between personal space and the interpersonal relationship created in the room. In other words, someone's ability to solve any problems he faces can begin from positive building of personal space and the harmonious relationship created among the people within (family relationship, and or, husband and wife). How to nurture those values becomes the implicit meaning in the work.



GUSMEN HERIADI
(Indonesian, b. 18 August 1974)
Disappearance of the Angel's power, 2015
acrylic on canvas
150 cm x 100 cm

In general, humans are positive beings, wherein each individual embraces their humanity. Projection of this is revealed in the attitudes such as friendliness, tolerance, mutual respect towards differences, shortcomings and weaknesses on each individual. Nevertheless, those values become eroded behind all modernisation. With naked eyes, we can see human tragedy such as war, terrorism, discrimination and various criminal acts, up to the most internal things such as individualism, indifference and simply not caring. *Disappearance of the Angel's Power* is an image of the disappearance of positive values from each individual through misguided thinking and behaviour following the development of civilization and modernisation.



ANDITA PURNAMA
(Indonesian, b. 14 June 1981)
Dark Voyage, 2015
fiberglass and glass, synthetic hair
60 cm (h)
28 cm (d) plate

This work is from the series “Video Sign of Time”. *Dark Voyage* is presented through banquet style installation. It reflects what is happening within the food industry, particularly the meat industry that is taking place in several regions of Indonesia. It is distressing how the cattle must undergo '*penggelonggongan*' (fattening) in order to achieve a heavier weight. Andita has also witnessed cows eating residual plastic waste and other terrible cases. It is fortunate for live cattle in Australia to be able to live happy and healthy.

ERWIN WINDU PRANATA
(Indonesian, b. 6 June 1981)
The Good, The Bad and The Restless, 2010
iron plate, 7” LCD monitor, electrical
components
50 x 27 cm



The Good, The Bad and The Restless is Erwin’s expression towards current social conditions. 3D media is considered to be an excellent representation of his own personality into the artwork. Erwin was in a paradox state, where in one hand he enjoys the popular culture influences which are full of worldly pleasures, represented by the *clean* and *shiny* look as well as a self-portrait video display with happy facial expressions. On the other hand he tries to resist the influence of the culture, represent by rusty appearance with sad facial expression as if he was sad and restless towards all social phenomenon. The capsule form was inspired by the *mighty beans*, the capsule-shaped toys that cannot be tumbled down.

MEAT MARKET STABLES – WORKSHOP

MULYANA

(Indonesian, b. 23 May 1984)

Cloud Corals, 2015

yarn, cotton synthetic, wire, metal

195 cm (d)



Cloud Corals is a work that developed from previous projects *Mogus World* and *Out from the Deep*. This work is a view of a small portion of marine life, which is one of the world's natural resources that are endangered due to our consumption. Mulyana wants to bring the under the sea theme through knitting as a reminder of our appreciation on how valuable and vulnerable nature is in our life.



MULYANA

(Indonesian, b. 23 May 1984)

TAMARA PERTAMINA

(Indonesian, b. 11 July 1989)

Tamara=Adam, 2014

yarn, cotton, wire and lamp

variable dimension

Tamara=Adam is a collaborative work between Mulyana and Tamara Pertamina (Adamulloh), a fellow artist who participated with Mulyana in a workshop with the transgender community in Sorogonen area, Yogyakarta. This work tells the story of Tamara's and Mulyana's opinion regarding Tamara's gender identity. Their collaboration produced a knitted work in the shape of a love heart that fitted together with raffia embroidery shaped dress. This work was exhibited in *Bandung New Emergence, Selasar Sunaryo Artspace*, Bandung in 2014.

PATRIOT MUKMIN

(Indonesian, b. 4 June 1987)

Red Suit (Never forget history), 2014

oil and acrylic on canvas mounted on
wooden bars

94.5 x 93.5 cm



The *Red Suit* series is one of the works that mark the beginning of the social and political sensibility growing within Patriot's realisations. This work was also inspired by the succession of the momentum from the SBY government to Jokowi in 2014 that bring us back to the 1998 reformation. In the year 1998, the 11 year old Patriot witnessed the revolution that occurred in Jakarta either directly seeing the burning of a shopping centre or watching the development through television. He witnessed what he believed the three main occurrences from the upheaval in 1998: the resignation of President Suharto, looting and arson, and clashes between students against the security forces. The memories of those events are the images he adopted in *Red Suit*.

SIDNEY MYER ASIA CENTRE

PATRIOT MUKMIN

(Indonesian, b. 4 June 1987)

Sacred Pancasila and White Terror, 2015

manual woven digital print on book
paper

196.0 x 528.0 cm



Sacred Pancasila and White Terror is a work that displays the overlapping landscape of the Sacred Pancasila Monument with a photo documentation showing the 'White Terror'.

The Sacred Pancasila Monument has been built as a form of appreciation towards the *Pahlawan Revolusi* (Revolution Heroes) as well as a reminder that any attempt to betray Pancasila had been defeated.

The term White Terror was mentioned by D.N. Aidit in one of his speeches in 1965 to describe actions in the history of Indonesia showing discrimination on communist ideology in the country. With this work, Patriot aims to present a paradox. On one side, he displays an image of the human rights violations towards the generals and officers who were abducted and killed, but on the other hand, he is also featuring another human right violation from the another photograph of the supporters of *Partai Komunis Indonesia* (Indonesian Communist Party) whose members were arrested by the army. Patriot Mukmin notes, "*Actually there are a lot of other photos that are more sadistic from this event, however I chose to show a 'soft' one, so that it won't open the existing wound.*"

STATE LIBRARY OF VICTORIA



ERWIN WINDU PRANATA
(Indonesian, b. 6 June 1981)
Rigor Samsa, 2015
inflatable fabric
160 x 80 cm (5)
200 x 120 cm (4)
250 x 120 cm (2)
295 x 195 cm (1)

Rigor Samsa - n. a kind of psychological exoskeleton that can protect you from pain and contain your anxieties, but always ends up cracking under pressure or hollowed out by time—which grows back again and again until you develop a more sophisticated interior structure, held up by a strong and flexible spine, built less like a fortress than a cluster of treehouses

John Koenig – Dictionary of Obscure Sorrow
(<http://www.dictionaryofobscuresorrows.com>)

Rigor Samsa is coined by John Koenig, a graphic designer and editor. His website "Dictionary of Obscure Sorrows" is a dictionary containing new words he created discussing emotions.

The word rigor samsa represents and is well aligned with Erwin's works. Every human being has dimensions that are not visible, becoming the most private area, in which he calls the rigor samsa. The magnitude of the psychological territorial layer varies in each person, a layer-shaped zone where individuals can feel the comfort created by one's self.



SHOUT! began in 2014 when MiFA Asian Contemporary Art Gallery was invited by the Indonesian Ambassador to the Holy See (Vatican) to curate and showcase the rapidly expanding Indonesian contemporary culture with an invitation to exhibit in Italy at Museo d'Arte Contemporanea di Roma. I curated this project along with Ms Santy Saptari to feature 10 emerging Indonesian artists.

It was a challenging yet inspiring feat getting an Australian art gallery to organise an Indonesian contemporary art exhibition in Rome, Italy. The title SHOUT was chosen to emphasize and give a platform for Indonesian artists to voice their opinions (and sometimes frustrations) through this aptly named exhibition about issues regarding their personal experiences and, the Indonesian culture and society through their works.

SHOUT! 2015 will follow on with the same narration where 16 artists will again voice their opinions and concerns projecting a powerful and outspoken view through sculpture, installation, performance and paintings.

Exhibiting SHOUT! 2015 in Melbourne has given the opportunity to expand the show with a broader perspective of Indonesian culture, society and politics, and will hopefully challenge your perspective on Indonesian Contemporary Art.

MiFA would like to thank all the artists, Multicultural Arts Victoria, and Kabo Lawyers who have made this exhibition possible. A special thanks to Konfir Kabo, Jill Morgan AM, Meg Larkin, and Resika Tikoalu. Thank you to Mara Sison for the coordination of the exhibition content.

BRYAN COLLIE
Curator
MiFA Asian Pacific Contemporary Art

Post exhibition catalogue will be available early 2016
Please contact bryan@mifa.com.au if you would like to order a copy