

RANDOM BLACK

Bagus Pandega

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Onomatopoeia: a strange sounding word that accounts for a similarly strange meaning. It describes words that phonetically imitate, resemble, or suggest the source of the sound it describes. “BANG!” “Roar!” “Meow” “Chirp”. Onomatopoeia conforms to a wide-ranging array of linguistic syntax: “tick tock” in English, could be “katchin katchin” in Japanese, or “di da” in Mandarin.

Perhaps this strange word may provide us a metaphorical entry point into the mind of Bagus Pandega, the inexplicable ways his works seem to be constructed, and what his approach in communicating in and through his work. Onomatopoeia is interesting as, in my understanding, it expresses a certain interest in visualizing the audible into an almost physical format based off of the way

we communicate with each other. We try to explain the things around us through the formats we understand.

This is what seems to be most fascinating in Pandega’s works: establishing relations between the things we hear and the things we see, the things we experience with the things we communicate, the things we feel with the things we think. He provides us a sense of rhythm and control, but this control is at the same time distorted by elements of the chaotic and inordinate.

What seems to be of most interesting note is this:

As we attempt to deconstruct and peek deeper and further into Bagus Pandega’s mind, we ultimately arrive at reflections of ourselves.

Random Black

RANDOM BLACK
Bagus Pandega

An exhibition about the notion of the absolute and random

Mella Jaarsma

Before we enter the main art space at ROH Projects, we hear a sound as if we are close by the sea, where waves roll on the shore. But this is far from possible because we are standing on the fortieth floor of a skyscraper in Jakarta. Turning around the corner, we see where this sound is coming from: one hundred and eighty two warning lights running in different rhythms, creating the word PEAK at certain intervals. In this exhibition, each object, instrument, cable and item has their necessities and Bagus Pandega daringly shows us their appearances sans beautification.

As we have witnessed in his previous shows over the last seven years, Bagus Pandega's explorations have been aimed toward creating 'spectacles,' or 'total works of art'. He uses different media such as found objects,

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Sebuah pameran tentang pengertian yang mutlak dan acak

Mella Jaarsma

Sebelum kita memasuki ruang pamer utama di ROH Projects, kita akan mendengar suara seakan-akan kita sedang berada di dekat laut, di mana ombak-ombak menggulung di tepi pantai tetapi hal ini sangat tidak mungkin karena kita sedang berdiri di lantai 40 dari sebuah gedung pencakar langit di Jakarta. Saat kita berputar di pojok ruangan, kita bisa melihat sumber suara tersebut: 182 lampu peringatan yang berjalan dengan irama yang berbeda, menghasilkan kata PEAK pada interval-interval tertentu. Dalam pameran ini, setiap obyek, instrumen, kabel dan barang memiliki kebutuhan masing-masing dan Bagus Pandega berani menunjukkan penampilan mereka tanpa dipercantik.

Seperti yang telah kita saksikan dalam pameran-pameran sebelumnya selama tujuh tahun terakhir ini,

kinetic, light, sound, and then transforms them. He explores mechanical resources that increase the possibilities of a total theatre by alerting the audience and creating a space for involvement and 'experiencing.'

For his work at ROH Projects, Bagus Pandega makes a reference to the word Onomatopoeia, or transliteration of sound, a word that imitates the natural sound of an object or creature. We would find many examples in the Indonesian language like Tokek, Burung Tekukur, menggonggong, etc; the sound of the described thing. Bagus Pandega is obsessed with these complex relations: sound - words - objects - light - movement and time.

Especially for this exhibition, Bagus Pandega has devised and executed experiments on the unexpected and with random interfaces of each particular element in his installations. His ongoing research and exploration is reflected in the creation of 'occurrences.'

The beauty of random happenings lies in the fact that they are bound

eksplorasi Bagus Pandega telah diarahkan untuk menciptakan 'pertunjukan' ('spectacle') atau 'karya seni total'. Dia menggunakan berbagai macam media seperti obyek yang ditemukan (found object), kinetik, cahaya, suara, dan kemudian mengubahnya. Dia menjelajahi sumber daya mekanik yang meningkatkan kemungkinan teater total dengan menyiapkan penonton dan menciptakan ruangan untuk keterlibatan dan 'mengalami'.

Untuk karyanya di ROH Projects, Bagus Pandega membuat referensi pada kata Onomatope, atau transliterasi dari suara, sebuah kata yang meniru suara alami dari suatu obyek atau makhluk. Kita akan menemukan banyak contoh dalam bahasa Indonesia seperti Tokek, Burung Tekukur, menggonggong, dll; suara dari hal yang dijelaskan. Bagus Pandega terobsesi dengan hubungan-hubungan yang kompleks antara: suara - kata - benda - cahaya - gerakan dan waktu.

Khusus untuk pameran ini, Bagus Pandega telah merancang dan melaksanakan percobaan

to have an effect on the spectators' senses whether they are understood or not. In his installations, we are confronted with different elements that will blur into one another. We will hear objects, see sounds and feel movement. We will even listen to color and smell time. The use of visuals (light, color, objects), sound and movement help to emphasize the notion of the physical space around us: here and now. Standing in front of his immersive installations, we become spectator and participant at the same time. A certain awareness of occurrences comes into presence, thus extending and stimulating the viewer's perception of space.

Bagus Pandega explains: "I don't want to become an illustrator through my work. I am not interested in creating narrations and I'd rather not explain anything to the audience. I just start from the medium; an object, its kinetic aspects, and sounds."¹

In Random Black, he took the cymbal as a starting point. He painted the cymbals black, in which they then appear as LPs. Bagus Pandega: "The form as well

pada yang tak terduga dan dengan antarmuka acak untuk setiap elemen tertentu dalam instalasinya. Penelitiannya yang berkelanjutan dan eksplorasinya tercermin dalam terciptanya 'kejadian-kejadian'.

Keindahan dari kejadian-kejadian acak ini terletak pada kenyataan bahwa mereka pasti memiliki efek pada indera penonton terlepas dari mengerti atau tidaknya mereka. Dalam instalasinya, kita dihadapkan dengan unsur-unsur yang berbeda yang akan menjadi kabur antara satu sama lainnya. Kita akan mendengar benda, melihat bunyi dan merasakan gerakan. Kita bahkan akan mendengar warna dan mencium bau waktu. Penggunaan visual (cahaya, warna, obyek), suara dan gerakan akan membantu untuk menekankan ide dari ruang fisik di sekitar kita: yang di sini dan yang sekarang. Berdiri di depan instalasinya yang mempesona, kita menjadi penonton dan peserta pada saat yang sama. Sebuah kesadaran tertentu dari kejadian-kejadian akan muncul, sehingga memperluas dan merangsang

as material with sound led me to develop a new object, a sort of non-static form, a form that was shaped with the idea of expansion, like a tree." The visuals and sounds overlap with each other in the sensory department; an experience in real time, but depending on personal associations, differ between each person. This is a reference to elementary natural energies in which the unexpected and uncertainty play an important role, especially with relation to the apparent orderliness in the world.

"Looking at the visual aspects of Bagus Pandega's work, the use of black in his painted cymbals and his use of LPs, I interpret this to establish a certain balance to 'coincidence.' Black is like the stable factor, the absolute. Black cannot be random, and one may not go further than black. It is the final point. Like in Kazimir Malevich's painting 'Black Square,' 1913, there are no more representations of reality. It marks an end and a beginning. After reaching black one may only return to grey, the light, and colors, like what Kazimir Malevich did when he made a return to figurative paintings.

persepsi ruangan dari pengunjung.

Bagus Pandega menjelaskan: "Saya tidak ingin menjadi ilustrator melalui karya saya. Saya tidak tertarik untuk membuat narasi dan saya memilih untuk tidak menjelaskan apa-apa kepada penonton. Saya hanya mulai dari medianya; sebuah obyek, aspek kinetik dan suaranya."¹

Dalam *Random Black*, dia mengambil simbol sebagai titik awal. Dia mengecat simbol-simbalnya dengan warna hitam, di mana mereka tampak sebagai piringan hitam. Bagus Pandega: "Bentuk serta bahan dengan suara membawa saya untuk mengembangkan obyek baru, semacam bentuk non-statis, sebuah struktur yang dibentuk dengan ide ekspansi, seperti pohon." Visual dan suara tumpang tindih satu sama lain di departemen sensorik; sebuah pengalaman dalam waktu nyata, tetapi tergantung pada asosiasi pribadi, akan berbeda antara masing-masing orang. Ini adalah referensi untuk energi dasar alam di mana yang tak terduga dan ketidakpastian memainkan peran yang penting, terutama dengan

Bagus Pandega's approach expresses a certain affinity with the '50s and '60s artist groups Zero and Fluxus, who experimented with the most innovative materials and media of their time. 'Chance,' or elements of the 'accidental' were also important in their works. The factor of chance made its appearance in the arts in the 20th century. At the time when art became more and more influenced by concepts initiated through technology, rational processes and structures. Many artists wanted to escape this and went looking for other ways. Improvisations created the path to 'serendipity,' more clearly defined as 'the art of finding' even if you are not searching."²

In comparison with the Zero Movement, Bagus Pandega has a very different approach, than searching for a certain zone of silence and pure possibilities for a new beginning, as Otto Piene called it. Re-defining the meaning of art as it was fifty years ago is no longer an obsession in search of new forms, like happenings, interdisciplinary, etc. In this digital era, we move in dense clusters of waves with our wireless communications.

kaitannya dengan ketertiban yang terlihat di dunia.

"Melihat aspek visual karya Bagus Pandega, penggunaan warna hitam di simbol-simbol yang dicat dan penggunaan piringan hitam olehnya, saya menafsirkan ini sebagai pembanguan keseimbangan tertentu untuk 'ketidakpastian.' Hitam seperti faktor yang stabil, mutlak. Hitam tidak bisa diacak, dan seseorang tidak mungkin dapat pergi lebih dalam dari hitam. Hitam adalah titik terakhir. Seperti dalam lukisan Kazimir Malevich 'Black Square,' 1913, tidak ada lagi representasi kenyataan. Ini menandai akhir dan awal. Setelah mencapai hitam, seseorang hanya dapat kembali ke abu-abu, cahaya dan warna-warnanya, seperti yang Kazimir Malevich lakukan ketika dia kembali ke lukisan figuratif.

Pendekatan Bagus Pandega mengekspresikan afinitas tertentu dengan kelompok seniman Zero dan Fluxus dari tahun '50-an dan '60-an, yang bereksperimen dengan bahan dan media yang paling inovatif pada masanya. 'Kebetulan,' atau elemen dari 'ketidaksengajaan' juga penting dalam karya-

This creates other awareness about the seen and unseen, physical and virtual worlds, and their interconnections.

Bagus Pandega; “I am more interested in imagining where something is growing, instead of looking at what is already conceived. We are pre-conditioned and I don't want to bring symbolic meaning or dramatic effects through my work. What is concrete is the past, but I am interested in what is in front of us, imagining accumulative experiences in a predicted duration. Nobody knows what is ahead of us.”³

We can only imagine or actually experience, the sound of black cymbals in a certain time conducted by Bagus Pandega.

1. Interview with Bagus Pandega, 7 April 2016 at ROH Projects, Jakarta
2. Karl Philips, www.fvfwaa.home.xs4all.nl/art/ov001a.htm
3. Interview with Bagus Pandega, 5 May 2016 via Skype

karya mereka. Faktor kebetulan muncul dalam dunia seni di abad ke-20. Pada saat seni menjadi lebih banyak dipengaruhi oleh konsep-konsep yang dimulai melalui teknologi, proses dan struktur rasional. Banyak seniman yang ingin lepas dari ini dan mencari cara-cara lain. Improvisasi menciptakan jalan untuk ‘kebetulan yang bagus,’ lebih jelas didefinisikan sebagai ‘seni untuk menemukan’ bahkan jika anda tidak mencari.”²

Dibandingkan dengan gerakan Zero, Bagus Pandega memiliki pendekatan yang sangat berbeda, bukan mencari zona keheningan tertentu dan kemungkinan murni untuk sebuah awal baru, seperti yang disebutkan Otto Piene. Mendefinisikan ulang makna seni seperti lima puluh tahun yang lalu tidak lagi menjadi obsesi untuk menemukan bentuk-bentuk baru, seperti ‘happenings’, interdisipliner, dll. Dalam era digital ini, kita bergerak dalam kelompok-kelompok gelombang yang padat dengan komunikasi nirkabel. Hal ini menciptakan kesadaran-kesadaran lain tentang dunia yang terlihat dan yang tak terlihat, fisik

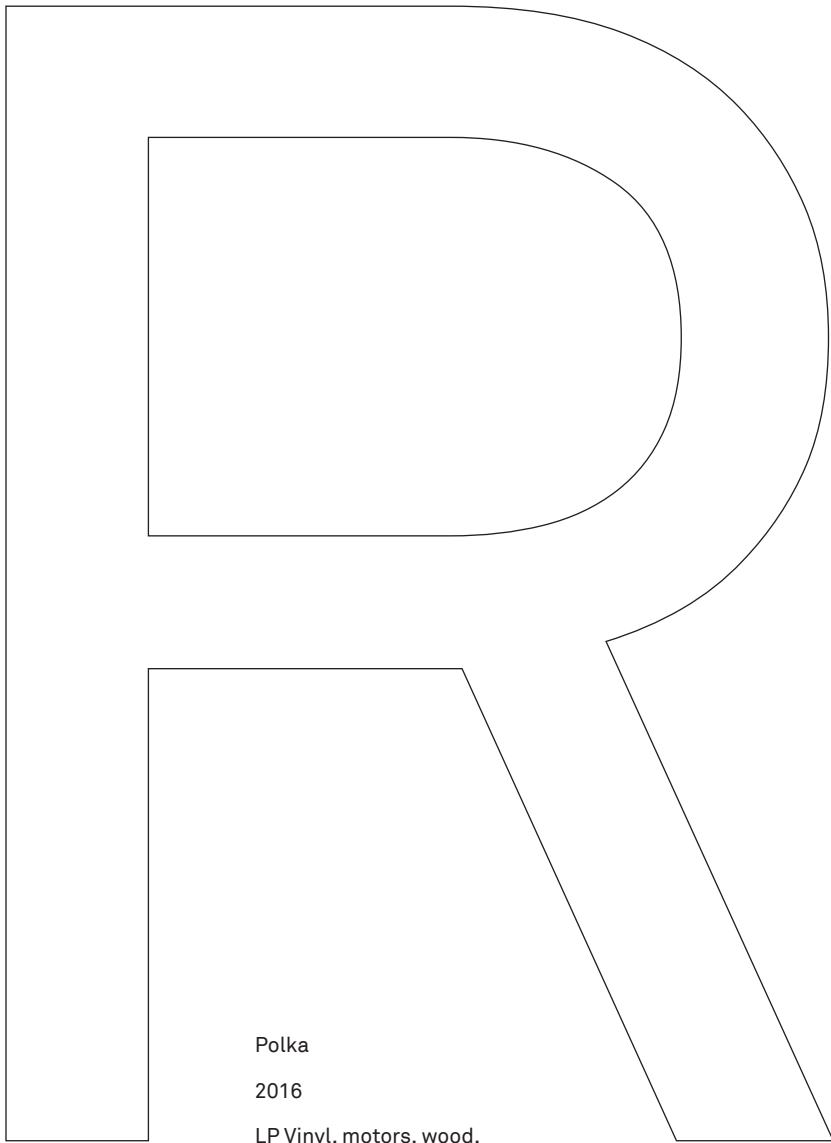
dan maya, dan interkoneksi mereka.

Bagus Pandega; “Saya lebih tertarik membayangkan di mana sesuatu itu tumbuh, bukan melihat apa yang sudah ada dan diterima. Kita sudah dikondisikan dari awal dan saya tidak ingin memberikan makna simbolis atau efek dramatis melalui karya saya. Apa yang konkret adalah masa lalu, tetapi saya tertarik dengan yang ada di depan kita, membayangkan pengalaman akumulatif dalam durasi yang sudah diprediksi. Tidak ada yang tahu apa yang ada di depan kita.”³

Kita hanya bisa membayangkan atau benar-benar mengalami, suara simbal-simbal hitam dalam waktu tertentu yang diadakan oleh Bagus Pandega.

1. Wawancara dengan Bagus Pandega, 7 April 2016 di ROH Projects, Jakarta
2. Karl Philips, www.fvfwaa.home.xs4all.nl/art/ov001a.htm
3. Wawancara dengan Bagus Pandega, 5 Mei 2016 via Skype



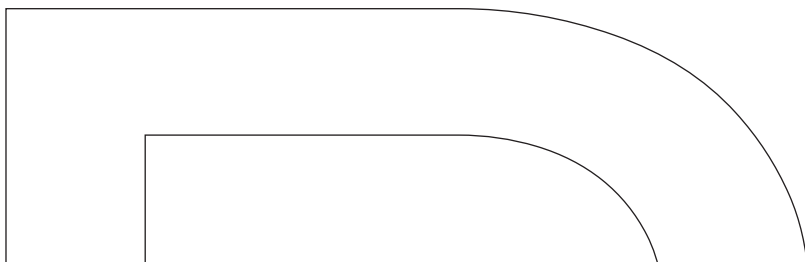


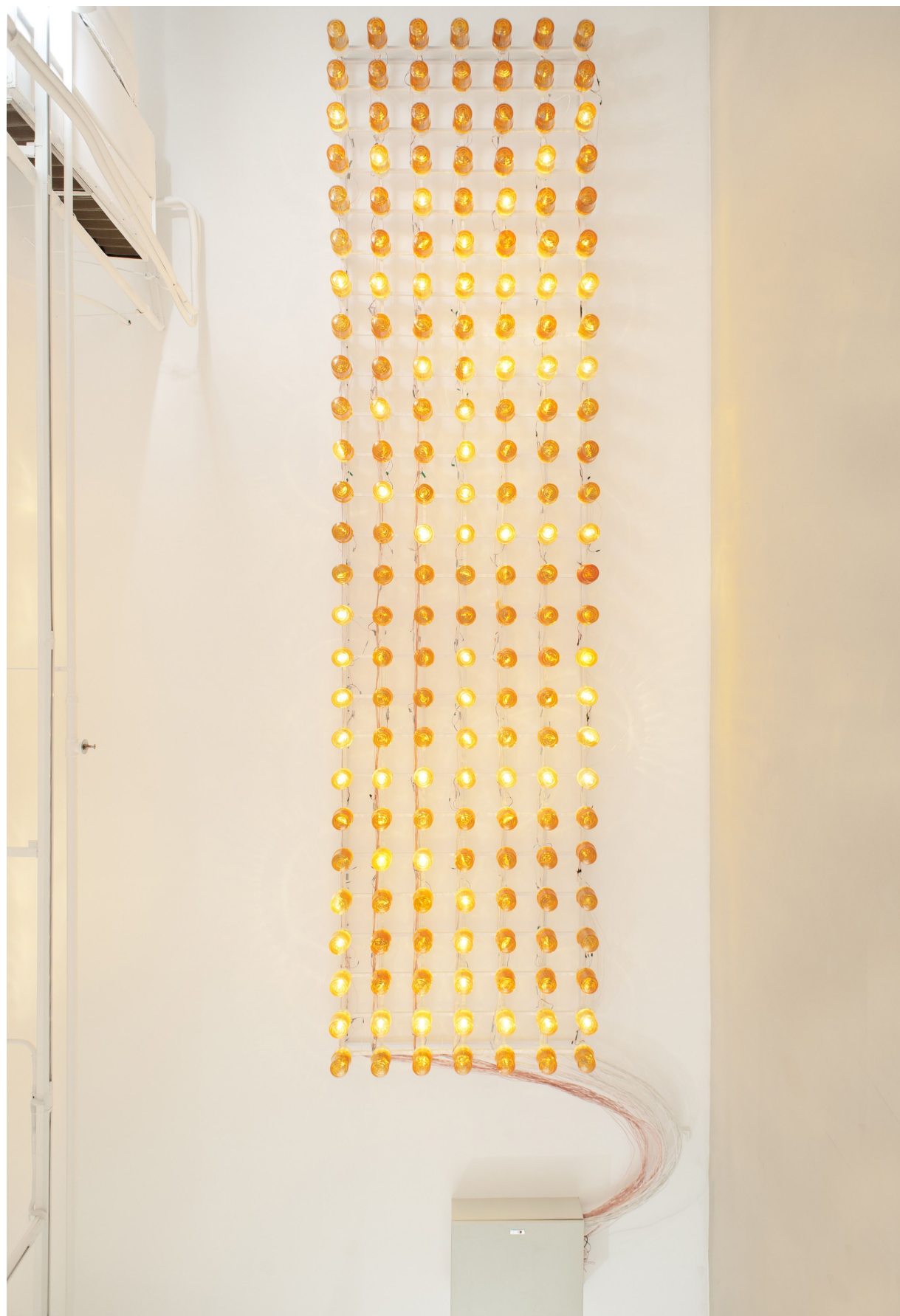
Polka

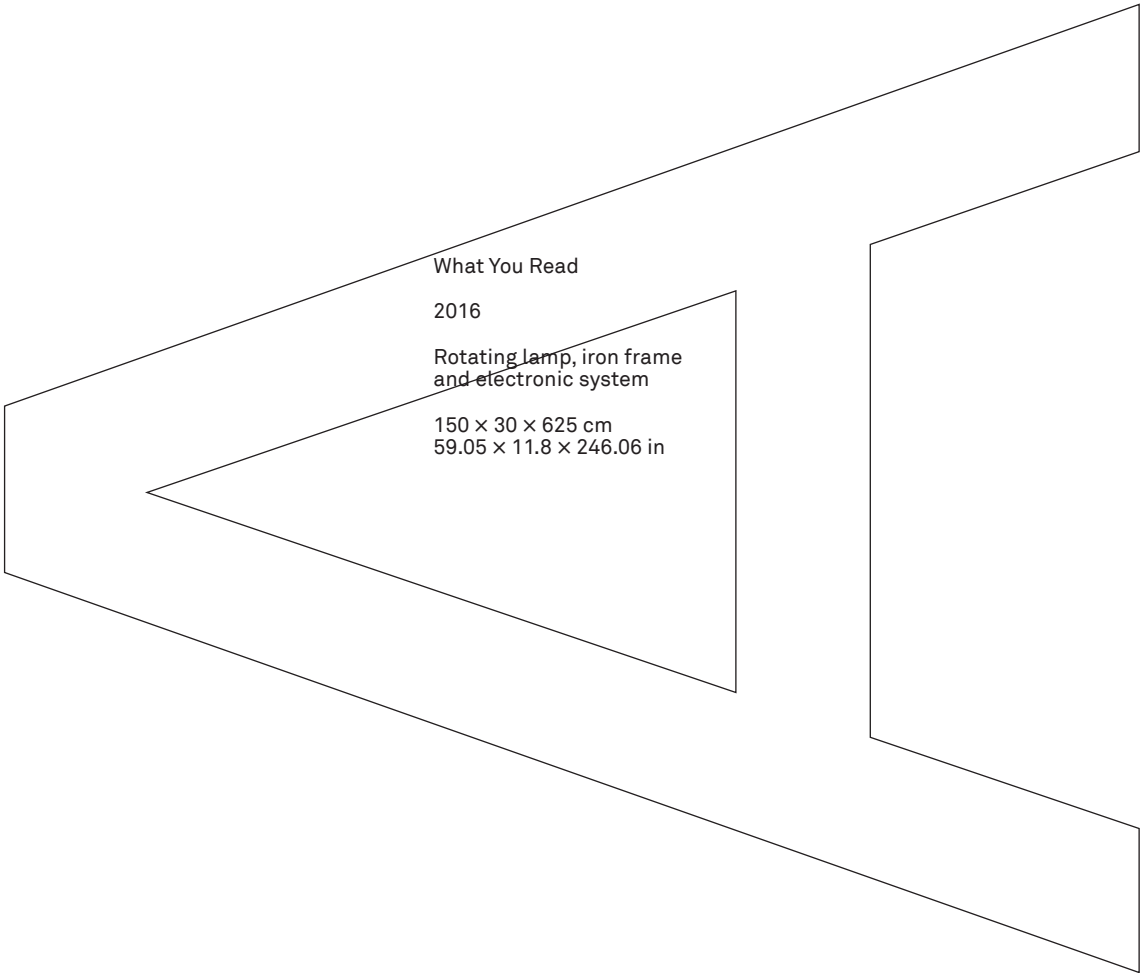
2016

LP Vinyl, motors, wood,
acrylic and electronic
system

150 × 27 × 150 cm
59.05 × 10.63 × 59.05 in











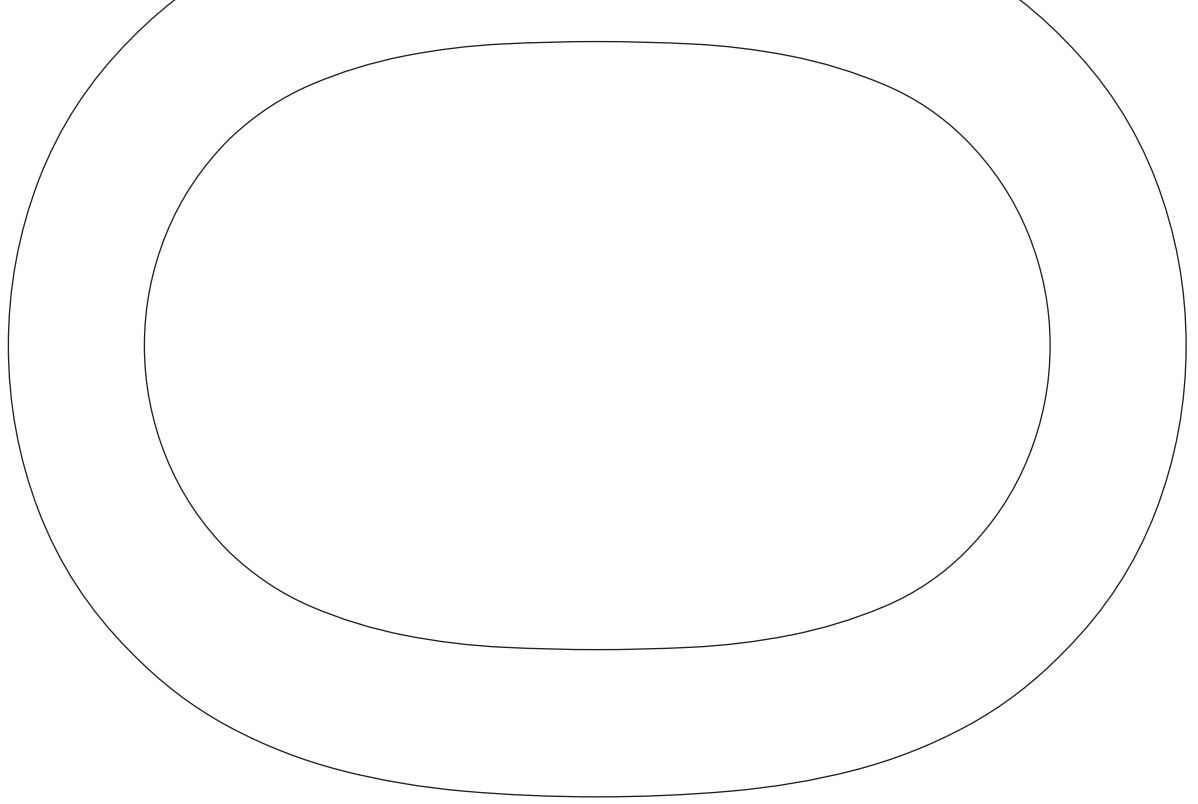
Breadman's Automation

2016

Guitar, brass, copper,
amplifier, cymbal stand,
cymbals, motor, electronic
system and LED

Variable Dimensions



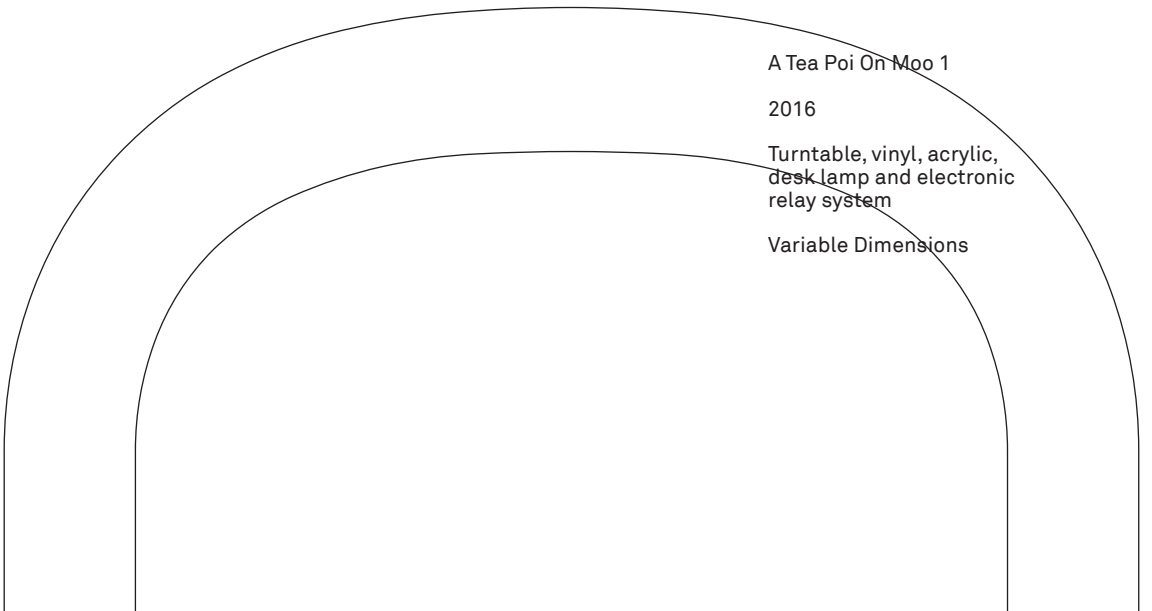


A Tea Poi On Moo 1

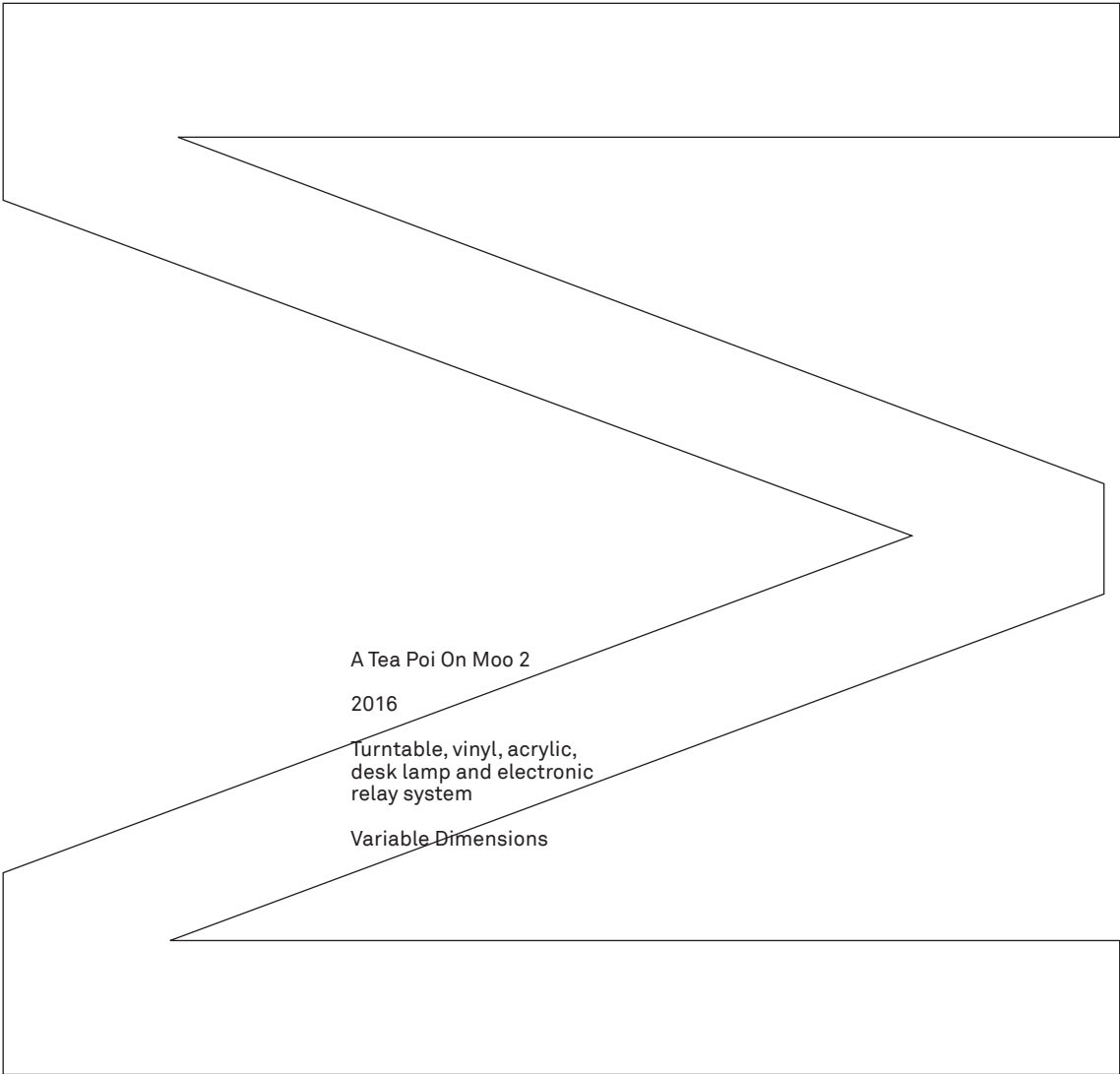
2016

Turntable, vinyl, acrylic,
desk lamp and electronic
relay system

Variable Dimensions





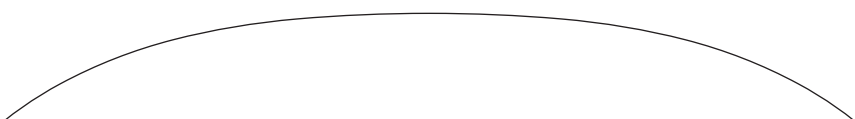


A Tea Poi On Moo 2

2016

Turntable, vinyl, acrylic,
desk lamp and electronic
relay system

Variable Dimensions



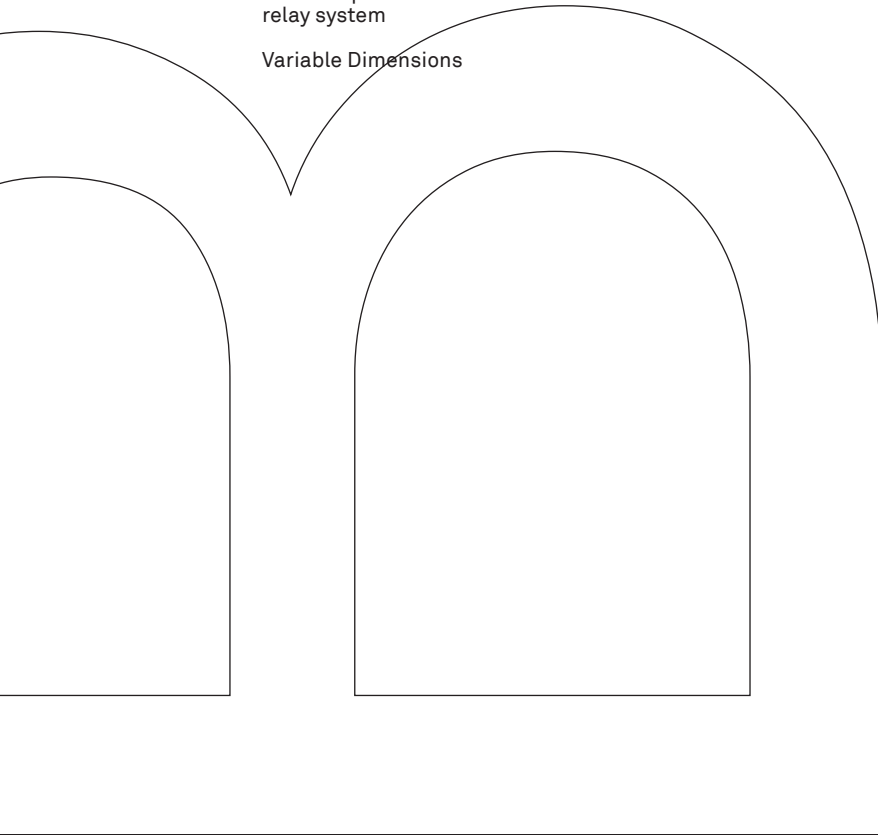


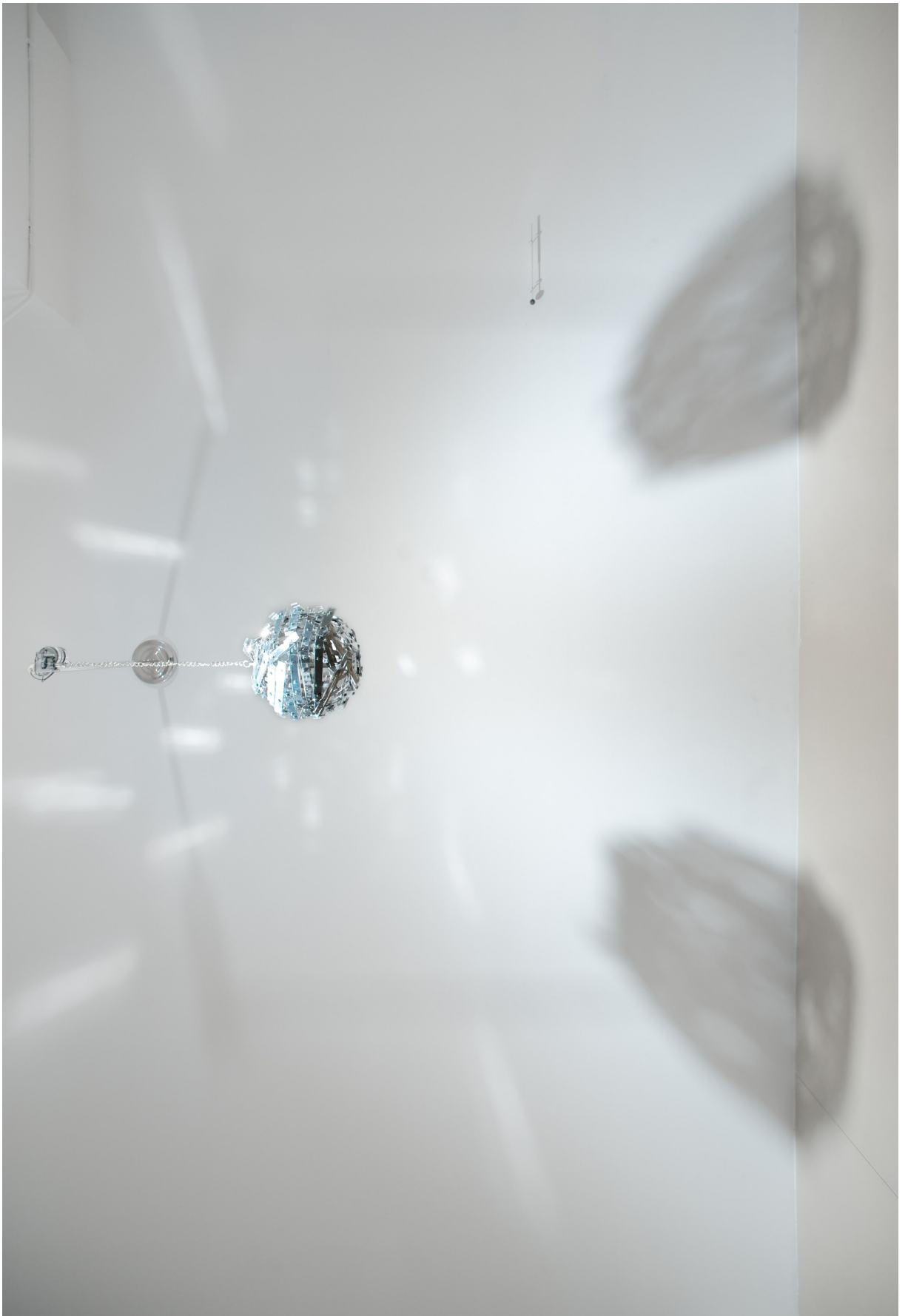
A Tea Poi On Moo 3

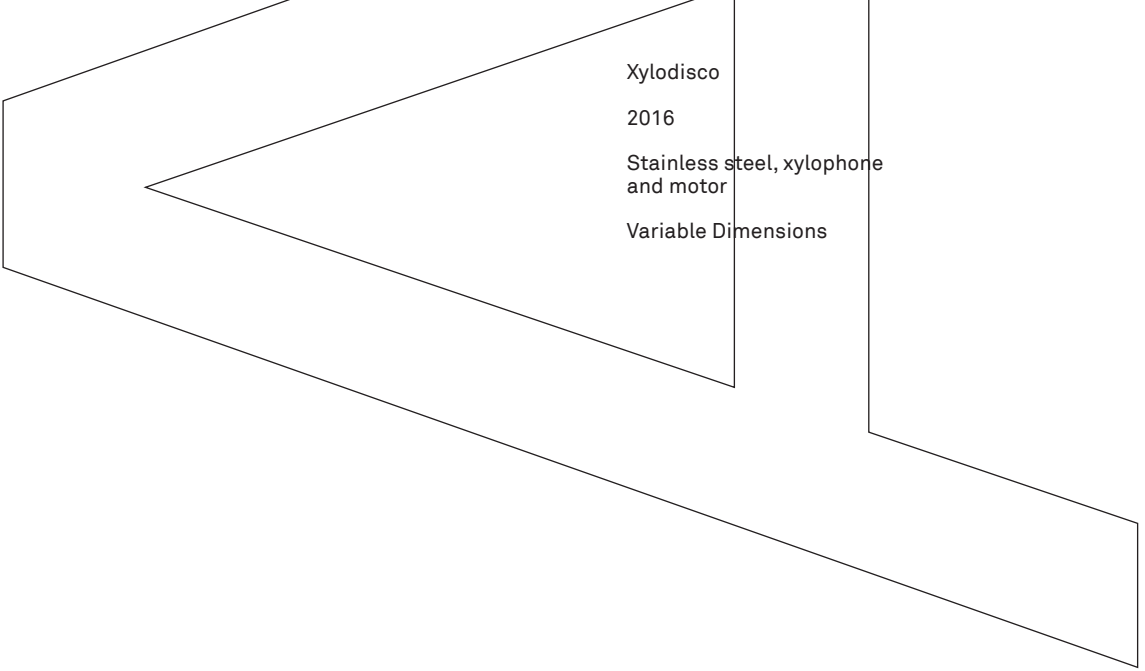
2016

Turntable, vinyl, acrylic,
desk lamp and electronic
relay system

Variable Dimensions





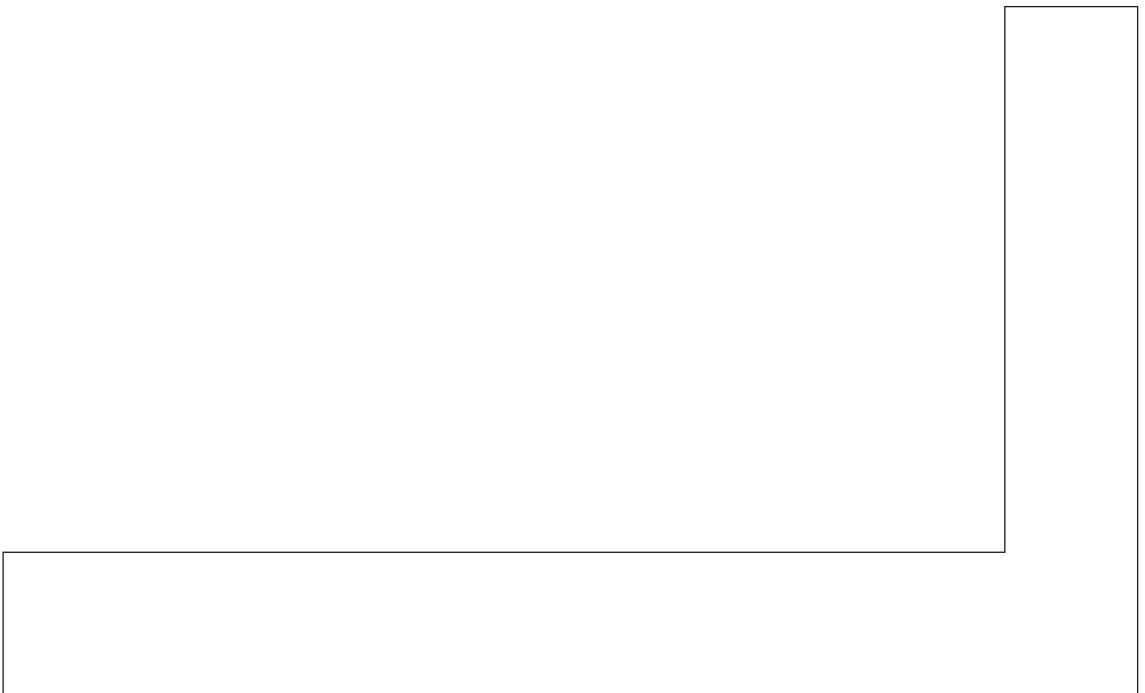


Xylodisco

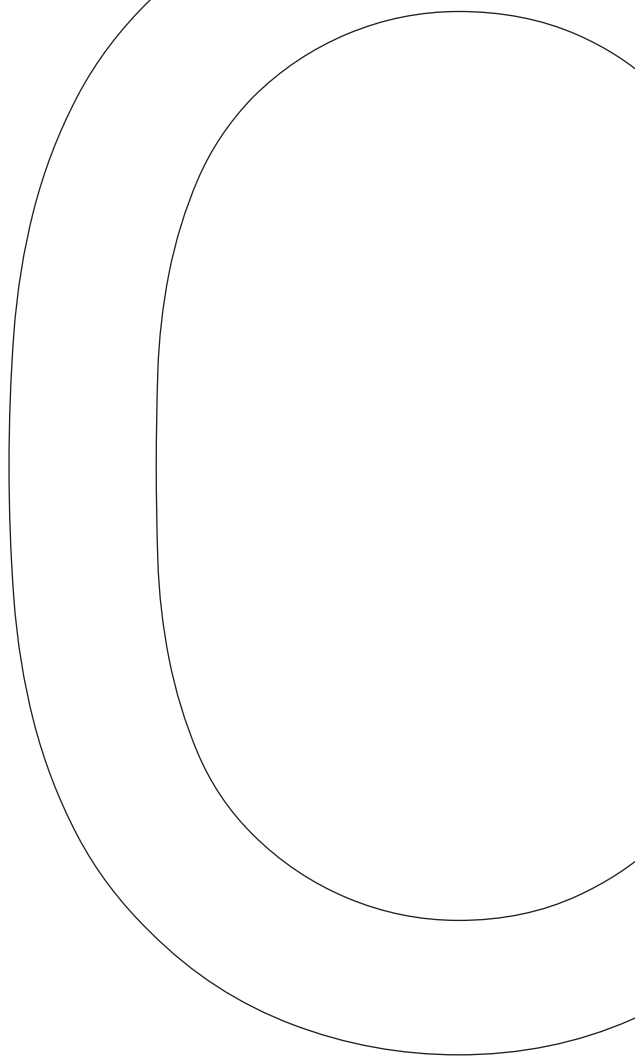
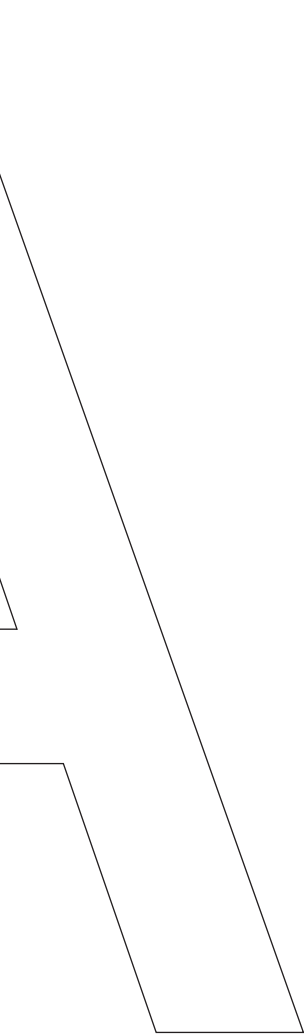
2016

Stainless steel, xylophone
and motor

Variable Dimensions







Delay Relay

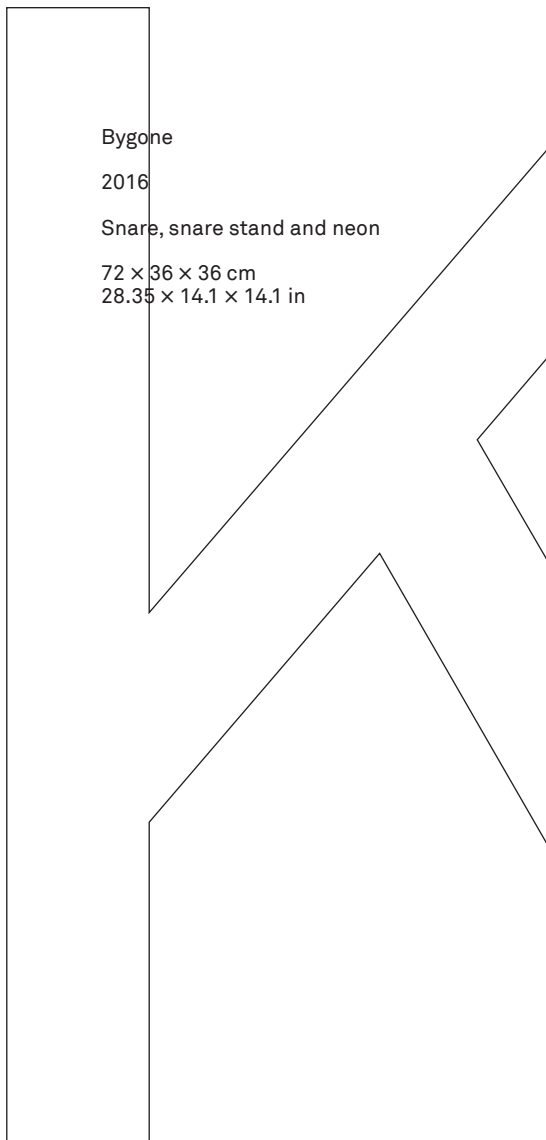
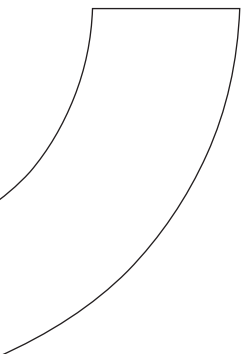
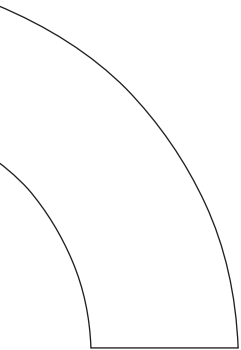
2016

Electronic system, acrylic,
nylon, cymbals, stainless
steel and cymbal stand

Variable Dimensions



bygone



Bygone

2016

Snare, snare stand and neon

72 × 36 × 36 cm

28.35 × 14.1 × 14.1 in

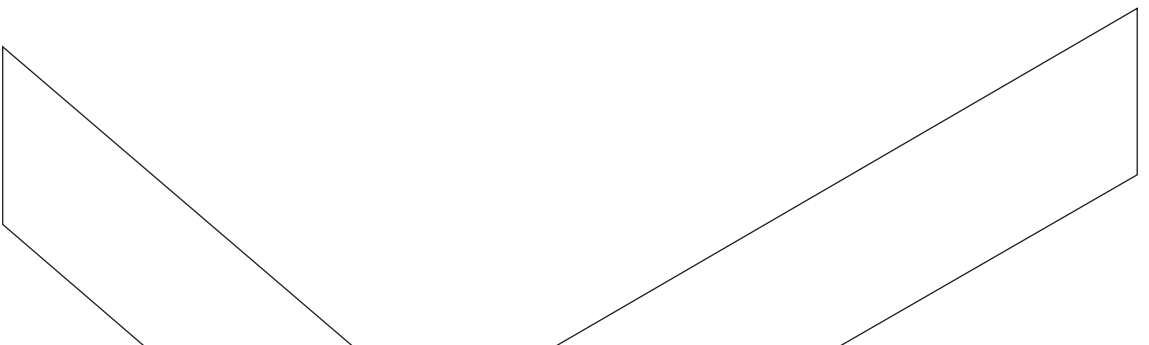


Childhood Mixed Fantasy

2016

Teak table, acrylic, LED
stainless bolts, switching
system, DMX lighting, iron,
soundcard and microphone

Variable Dimensions



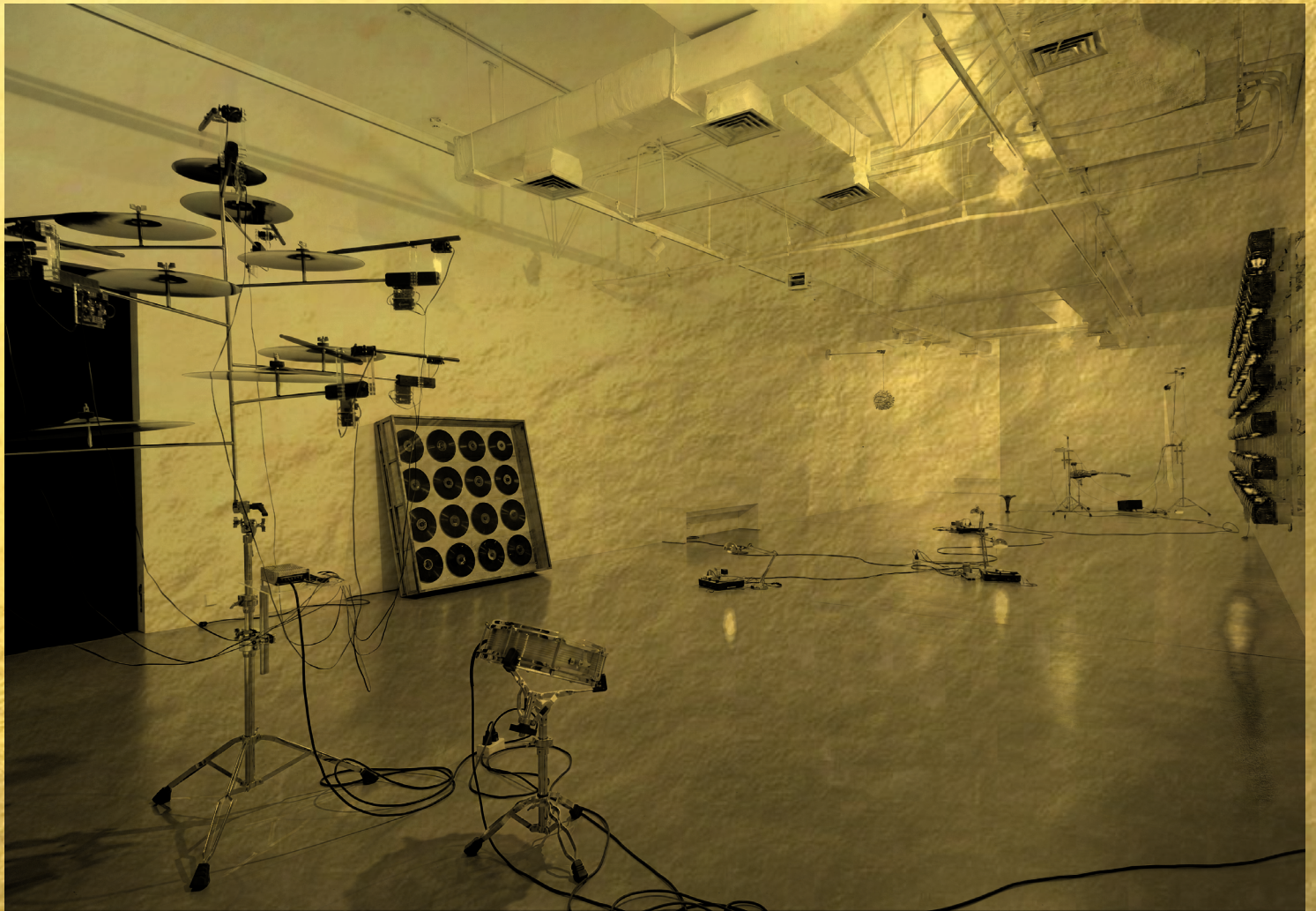


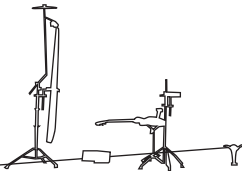
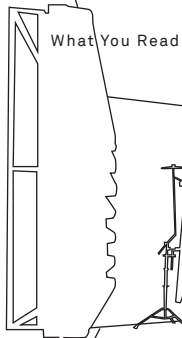
My Daily Synth

2016

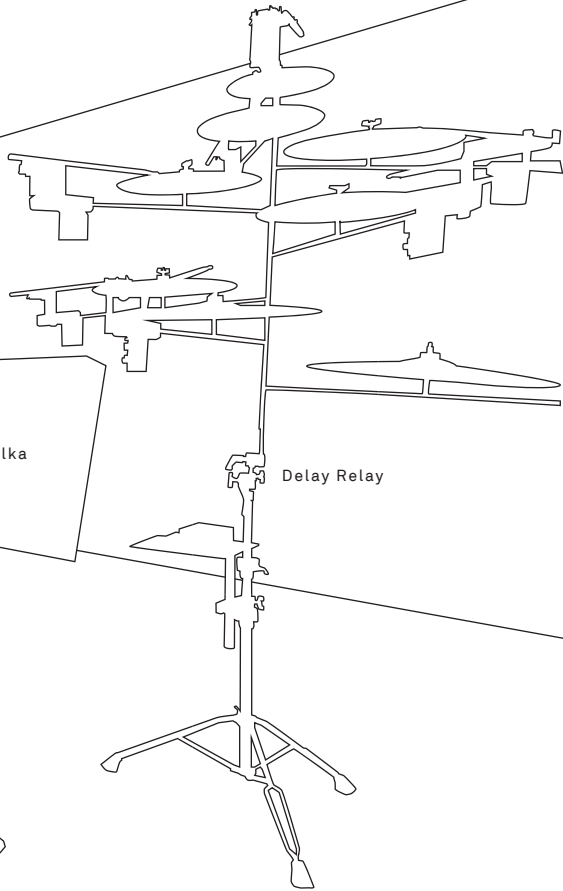
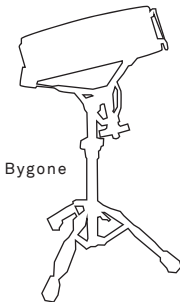
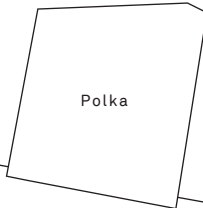
Pan, flight case, lamp and
electronic system

119 x 61 x 151 cm
48.85 x 24.01 x 54.45 in





A Tea Poi On
Moo 1



BAGUS PANDEGA
Born in Jakarta, 1985
Lives and works in Bandung

EDUCATION

- 2015 MA Fine Art, Fakultas Seni Rupa dan Desain, Institut Teknologi Bandung, Bandung, Indonesia
- 2008 BA Fine Art, Fakultas Seni Rupa dan Desain, Institut Teknologi Bandung, Bandung, Indonesia

SOLO EXHIBITIONS

- 2016 Random Black. ROH Projects, Jakarta, Indonesia
- 2015 A Monument That Tells Anything. Cemeti Art House, Yogyakarta, Indonesia.
Clandestine Transgression: Discoveries Section. Art Basel Hong Kong with ROH Projects, Hong Kong.

SELECTED GROUP EXHIBITIONS

- 2015 Belum Ada Judul. Sangkring Art Space, Yogyakarta, Indonesia
Vertical Horizon. ICAD, Grand Kemang Hotel, Jakarta, Indonesia
Transformaking. Jogja National Museum, Yogyakarta, Indonesia
#friendsandfamily. ROH Projects, Jakarta, Indonesia
Bazaar Art Jakarta 2015. Michael Janssen Booth, Ritz Carlton Hotel, Jakarta, Indonesia
New. Future: The 3rd Korea-Indonesia Media Installation Art

| | | | | |
|---|------|--|---|---|
| | | Exhibition. AGSI, Art Space:1 and Art:1 Museum, Jakarta, Indonesia | | Indonesia |
| | | Prudential Eye Zone. | | MANIS. Le Centre Intermondes, La Rochelle, France |
| | | ArtScience Museum, Singapore, Singapore | | Prismatic Vibe. Fang Gallery, Jakarta, Indonesia |
| | | Cryptobiosis, Seeds of the world: Special Exhibition from the Japan Media Arts Festival. Selasar Sunaryo Art Space, Bandung, Indonesia | | ARTJOG12: Looking East – A Gaze upon Indonesian Contemporary Art. Taman Budaya Yogyakarta, Indonesia |
| — | 2014 | Versi: Trienal Seni Patung Indonesia. Galeri Nasional, Jakarta, Indonesia | | Fountain of Lamneth. Gajah Gallery, Singapore, Singapore |
| | | Jakarta 3rd Contemporary Ceramic Biennale: Coefficient of Expansion. Galeri Nasional, Jakarta, Indonesia | | Bandung Contemporary Art Awards #2 (BaCAA). Artsociates,awangwangi Art Space, Bandung, Indonesia |
| | | Bazaar Art Jakarta 2014. ROH Projects Booth, Ritz Carlton Hotel, Jakarta, Indonesia | — | Art Stage 2012. Edwin's Gallery Booth, Singapore, Singapore |
| | | Causality. 1335 Mabini, Manila, Philippines | | 2011 Biennale Jakarta #14: Maximum City – Survive or Escape? Galeri Nasional, Jakarta, Indonesia |
| | | Instruments Builders Project #2. iCAN, Yogyakarta, Indonesia | | Motion/Sensation: Indonesia's First Kinetic Art Exhibition. Edwin's Gallery, Jakarta Art District, Jakarta, Indonesia |
| — | 2013 | Wunderkammer Vinyl Vol. X. Oberwelt e.V. Stuttgart, Germany | | Bayang: Contemporary Islamic Art. Galeri Nasional, Jakarta, Indonesia |
| | | 05 Seniman Suara. Galeri Gerilya, Bandung, Indonesia | | Ekspansi: Indonesia Contemporary Sculpture Exhibition. SIGlarts, Galeri Nasional Jakarta, Indonesia. |
| | | New Olds. Goethe Institut and Art:1, Jakarta, Indonesia | | 2010 Biennale Indonesian Art Awards 2010. Galeri Nasional, Jakarta, Indonesia |
| | | ME. NA. SA. Beirut Art Fair, Beirut, Lebanon | | Bandung New Emergence Vol. 3. Selasar Sunaryo Art Space, Bandung, Indonesia |
| | | Dishting. Galeri Rachel, Jakarta, Indonesia | | 2009 Everything You Know About Art is Wrong. Selasar Sunaryo |
| | | Kinetikamekanika. Galeri Soemardja, Bandung, Indonesia | | |
| — | 2012 | Running Linchpin. Artsphere, Jakarta, Indonesia | | |
| | | Jakarta 2nd Contemporary Ceramic Biennale. Museum Seni Rupa dan Keramik, Jakarta, | | |

Art Space, Bandung, Indonesia
Beyond the Dutch. Centraal
Museum. Utrecht, Netherlands
Contemporary Archaeology.
SIGIarts, Jakarta, Indonesia

AWARDS

- 2013 Kompetisi Karya Trimatra
Nasional. (Finalist) Komunitas
Salihara, Jakarta, Indonesia
- 2012 Soemardja Awards.
(Nomination). Bandung,
Indonesia
Bandung Contemporary Art
Awards #2. (Third Winner).
Bandung, Indonesia
2011 Soemardja Awards.
(Nomination). Bandung,
Indonesia
Bandung Contemporary Art
Awards. (Top 25 Finalist)
- 2010 Biennale Indonesian Art
Awards. (Finalist). Bandung,
Indonesia

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Immense gratitude to Ario Wibhisono, Bandu Darmawan, Pak Uus and also my uncle Nugroho Parmanto for helping me building up my ideas. They have willingly helped me out with their abilities. We passed all the hardwork, difficulty, tiredness, and at the end we could be delighted that we made everything happened. Ogi and Rilies for working on this catalogue and publication materials.

The ROHSquad who always told me that I will pass this. We should keep supporting each other and building up together. Also to Suyenni for accompanying me during the display.

To Kang Yudi, Kang Denni, Pak Faozi, and Edo. Your souls will always remain beautiful in my memories. And all my friends that I couldn't mention one by one that always be there to support me.

I have taken efforts in this exhibition. However, it would not have been possible without the kind support and help of many individuals and organizations. I would like to extend my sincere thanks to all of them.



