

ARCO/LABS

SPACE  GALLERY*
WORKSHOP



TERRA INCOGNITA

Artists:

Eldwin Pradipta

Prihatmoko Moki

Suvi Wahyudianto

Curator:

Adelina Luft



Foreword

As urbanites, we go through time-travel every day. Whether we are conscious of it or not, we are exposed to historical traces over hundreds of years that have remained on the city landscape. Crossing Jakarta from the north to the south, for instance, you will encounter the layers of time in which historical and cultural events have accumulated in the city. From the streetside, you can witness modern architecture interspersed among historical sites and landmarks. Tangibly and conceptually, we stand on the surface of a land where the past, the present, and the future co-exist.

Terra Incognita is an exhibition proposed by a young curator Adelina Luft who is interested in the issue around land and its relation to the cities where it is situated. She invited three young artists for the exhibition; Eldwin Pradipta from Bandung, Moki Prihatmoko from Yogyakarta, and Suvi Wahyudianto from Madura. The artists incorporated the concept of palimpsest as a metaphor for understanding how the land embraces and evokes numerous remains of the city through the ages. They also explore the way in which the land is governed and represented by power.

Showcased in Space: Gallery + Workshop in Jakarta, the exhibition has given the audience in Jakarta an opportunity to learn about the unknown stories of the three local cities, and further reflect on the recent dynamic conflicts experienced in Jakarta due to its urban development.

Jeong-ok Jeon
Director ARCOLABS

Curatorial Notes

The reality of our proximate surroundings redirect our attention to a central element which has always been a subject for social injustice, political power, and a tool for nationalistic agendas - the LAND. In the current context of increasing urbanization, Indonesian local governments adapt policies to accommodate the needs of the empowered middle and upper classes, while other strata of the society become victims of policy changes, inconsistencies, and more surly ambiguities of local and national land legislation. Most often, the causes of land conflicts are closely tied to ownership rights and the difficulty to cope with the legacies of Suharto's era implemented and adapted to an alleged context of democratic practices. In this sense, land becomes more than a mere geographical entity hosting current conflicts, and more a tool for exercising democracy, even to a point where it becomes an abstract concept to deal with. With various initiatives seen through activism, NGO campaigns and political formations to democratize land distribution and reduce urbanization developments, artists have consistently reflected and acted upon the issue. Observing the current art dynamics, the question whether young generations of artists continue to tackle this secular problem is important to address in order to see in what ways artistic inquiries continue to provoke the topic.

Experiencing recent events and encounters with young artists, I came to realize there is a great deal of interest from young generation of artists located in different areas to discuss issues of land ownership, urbanization and the condition of the unprivileged social classes. Artists from previous generations and recent ones approach the issue from different perspectives, which sometimes meet at the crossroad between art and activism. Although the discussion about the role of arts in empowering social classes seems important to be addressed, artists in this exhibition are detached from any form of activism, and explore, artistically, three different perspectives connected with the role of land in the regions they live. Their reflections commonly point to our relationship with land and how historical processes inform recent conflicting situations.



The title of the exhibition, “Terra Incognita” refers to an unknown or unexplored land which here expresses less known land issues related to three localities taken idiosyncratic – Yogyakarta, Bandung and Madura. Although the territorial formations are known as large units, it is the quintessential matter they carry which is unknown, both from our perspective as viewers, and from a macro level - unknown to us as a society in the lack of an apparent truth. Differently, Terra Incognita takes us to point zero of departure when land existed in its pure formation without the added layers of century developments. This moment, where land is undressed of any social condition, is taken by the artists to further discuss how consequent historical courses inform the current dynamics of land inhabitation.

The Land as Palimpsest

Our relationship with the land we inhabit is closely tied with the historical layers that compose its structure, and a reflection upon its current dynamics asks for historical and cultural investigations. This inquiry points to the different stages of development, relationships between a past and the present, time layers that coexist, reminiscences of a past displayed with new meanings, as well erasures of old traces which are never truly eliminated and remain to be seen until today. Land is, as Andre Corboz has ingeniously formulated in his short essay, similar to a palimpsest. The palimpsest resembles a manuscript where words have been scrapped off in order for other narratives to be written, yet coexisting with the remaining traces of the first written signs.

The text “Land as Palimpsest” by Corboz represents the preliminary formulation for this exhibition, as a reflecting point to discuss about contemporary landscapes from three different localities while revealing past narratives about the spaces involved. The text became a tool for the artists to be employed in their works - more literally by showing different layers of time and consequent land formations as in Eldwin Pradipta’s work, or shown inductively in the juxtaposition between 3D frames of gates on a black fictional map of Yogyakarta in the mural installation by Moki Prihatmoko. Reading Corboz, land is both a physical and mental entity that now belongs to the public domain, a focus of great national problems. It looks at land as incorporating different juxtaposed time layers, which also coexist and are in a conflicting relationship.

Taken a bit further, the exhibition looks at social cohabitation purposively pointing to urban formations by naming the three cities where the artists reside. The conquest of the land by the city can be deplored, denied or argued, but is, as Corboz reflected upon, a reality which cannot be denied when looking at its increasing power of its effects. The consequences of land conquest by the city becomes the central point in the artworks in this exhibition – the conquest of land in Yogyakarta by the power of the Sultanate over the centuries, the conquest of land in Bandung by the Dutch colonizers and more recently by neo-colonialist forms of domination, and a conquest of land in Madura by its very own inhabitants which create a particular land ecosystem.

How Land (Un)folds

Looking at their previous artistic explorations, the artists invited in this exhibition might appear as having nothing in common, except the fact they are in their early stages of their artistic career. They work with different medium, concepts, themes, and reside in different cities in Indonesia, brought up in different cultures, influenced by different communal artistic practices and history, and even speaking different local languages. Apart from all the elements that separate them, the very separation is also one element which unites them – seen in the fact that they research various issues connected with the cities they live in.

The inquiries they address are connected with the cities they reside in, their place of birth, upbringing, and furthermore they grab to one aspect of their explorations and hold to it consistently in the process of creating new bodies of work. They focus on a defined area of interest, within specific limits and methods of research, consistently developed to a point where each artist builds a trademark for himself.

Each artist explored one element as a common denominator among the works, yet revealing distinct approaches of how land can fold and unfold with a view on historical processes. I proposed the text by Corboz to become a paradigm and framework for each artist to explore and reveal elements of past and the ways they can be read from a contemporary perspective, as well to explore some of the relations between historical inquiries and land formations today, as a continuation of each artist's undergoing research.

Eldwin Pradipta explored, in a previous work, the topographic landscape of a tea plantation in the area of South Bandung and intervened on the Google Map image of the area with colorful visual elements. The tea plantation represents the first urban formation in Bandung during colonial occupation. For the current work, Eldwin moved further in his research on the colonial occupation in Bandung and composed the landscape phases of the city center from its historical formation towards the relation with the condition of the society today. The two video projections in the space reflect more explicitly the concept of land as palimpsest, where different time layers are superposed. The first layer returns to point zero when land was merely a natural formation, juxtaposed by an acrylic layer representing the city of Bandung under Daendels as General Governor, which marks the inception phase of the area as a city. The third layer expands into the 3D image of the city center as we know it today, filled with architectural developments displayed vertically. The artwork brings into reflection the ambivalence of two opposing views – one that constantly looks into the past to eulogize pre-modern eras and favoring traditional societies, while the other looks at novel ways to accommodate the increasing needs of the people, adding layers of architectural formations to respond the issue of a fast growing population.

The context of land occupation in Yogyakarta is presented from the historical perspective related to the attribute of Special District and the position of the sultanate. With a long research presented through previous series of mural projects and collaborations, Prihatmoko Moki brings to attention the remaining value of Kraton Palace using the image of the soldiers as a metaphor for a decaying society and decreasing power held by the institution of the Sultanate in the special district of Yogyakarta. The discourse around the visual imagery of the soldiers and other elements of the sultanate continue to be researched and scrutinized in Moki's work. For this exhibition, the artist investigates the power relations between the Sultan Ground owned by Kraton and the larger delimitations of Yogyakarta as Daerah Istimewa (Special District). Moki reveals the initial story of the first sultan, Sri Hamengkubuwana I in drawing the city borders between the location of five mosques appointed by the sultan to delimit its region, coincidentally overlapping with the official map of the city boarders today. The artist took the image of the gate, as a visual common element of the five mosques, to further question the territorial delimitations drawn by the higher power. For the exhibition space, the artist created a fictional map where the gates are spread arbitrarily, challenging the idea of power relations and hegemony of the Kraton's secular presence over the land. The work contributes to the longstanding issue concerning conflicts of land distribution and ownership, while at the same time reflects upon the declining power hold by the sultanate in the context of an increasing urbanization.

The notion of unknown land, of a terra incognita, has been differently proposed by the artists in the exhibition. The region of Madura addresses distinct ways of how to disentangle uncertainties connected with land, apart from its relation with urbanization conquests. Suvi Wahyudianto expresses his personal connection with a homeland, an unfamiliar space constructed on general stereotypes which affect our general understanding of the artist's own ethnical identity. Suvi speculates with ethnographic methods of research to reveal ecologies of land and architectural formations with a role in constructing the character of Maduranese people by revealing layouts of house-holds distribution and several artifacts – both found and built from scratch. Suvi recreates a Maduranese atmosphere where artifacts are exposed, distorted and fabricated, criticizing the thin border between made-up and legitimate ethnographic methods of research. For the artist, land is always connected with family, homeland, and society, which from an outer perspective point to general stereotypes of being and acting attributed to his place of origin. In the current work, the artist wishes to de-construct these general stereotypes of what means to be Maduranese, by creating a romanticized encounter with his personal and collective identity which are informed by the larger ecologies of land.



ARTWORKS



Eldwin Pradipta

Zorg dat Als Ik Terugkom

Single channel video and
acrylic sheet

Variable dimension

2017





Prihatmoko Moki

Tapal Batas Kasat Mata

Mural installation with wood
frames, light

Variable dimension

2017





Suvi Wahyudianto

Tana Kajel

Installation with glass box, soil,
resin, clothes, xerograph
monoprint on canvas

Variable dimension

2017



BIOGRAPHIES

Eldwin Pradipta

(b. 1990, Jakarta – Indonesia)

Graduated from Faculty of Art & Design at InsitutTeknologi Bandung (ITB), majoring in Fine Art - Intermedia Art Studio. He currently lives and works in Bandung. His works mainly explore video and digital projection as medium. For Eldwin, new media has an interesting position between high art and low art distinction. His works often focuses on the subject of populist or low art in Indonesia, in juxtaposition and dichotomized with objects and praxis of high art. The life of the people is also one of the background and recurring theme in some of his works.

Education

2008 - 2013 Faculty of Art and Design Institut Teknologi Bandung,
Fine Art Major, Intermedia Art Studio

Residency

2015 "Makan Angin #3", Cemeti Art House, Yogyakarta, Indonesia

Award

2015 Finalist of "Indonesia Art Award 2015", Yayasan Seni Rupa Indonesia, Jakarta IND

Finalist "BaCAA - Bandung Contemporary Art Award 2015", ArtSociates, Bandung IND

2014 Winner of "Young Artist Award", Art|Jog|14, Yogyakarta, IND

Finalist of "Bexco Young Artist Award 2014", Busan, South Korea

Selected Group Exhibitions

2017 "South East Asia Forum", Art Stage, Marina Bay Sands, Singapore

2017 "Fantasy Islands", Objectifs Center for Film and Photography, Singapore

2016 "Living With Art", Ambiente, Jakarta, IND

"Bandung International Digital Arts Festival", Bandung Convention Center, Bandung, IND

"A.S.A.P. - New Contemporary Artist from Indonesia", G13 Gallery, Kuala Lumpur, MY

"Stills in Action", Video Stage, Art Stage, Marina Bay Sands, Singapore

"FastForward", Cemeti Art House, Yogyakarta, IND

"Bipolarity to Multipolarity", Langgeng Art Foundation, Yogyakarta, IND

"Bandung International Digital Art Festival 2015", Landmark Building, Bandung, IND

"BaCAA - Bandung Contemporary Art Award 2015" Lawang Wangi Art Space,
Bandung, IND

"Respublica - Pameran Finalis GGIAA 2015", Indonesian National Gallery, Jakarta, IND

"Art|Jog|8 - Infinity In Flux", Taman Budaya Yogyakarta, Yogyakarta, IND

"Makan Angin #3 Presentation", Cemeti Art House, Yogyakarta, IND

"No Worries: Halal Indonesian Art", Galerie Vanessa Quang, Paris, FR

2014 "Bandung International Digital Art Festival 2014", Selasar Sunaryo Art Space,
Bandung, IND

"Put Up a Signal", Ruang MES 56, Yogyakarta, IND



Prihatmoko Moki

(b. 1982, Yogyakarta – Indonesia)

Graduated from ISI Yogyakarta – Indonesia, Printmaking Department in 2009. He uses a multitude of media, from painting, drawing, printmaking/silkscreen to comics, and murals. In his recent body of works he explores historical views in the relation between fiction and reality, while often referring to historical myths as a means to discuss and understand social contemporary situations.

Education

2002 – 2009 Graduated from Indonesian Institute of Art, Yogyakarta, Indonesia, Majoring Printmaking Department (B.F.A)

Residency

2016, Zero Station, Saigon, Vietnam

2014, Megalo Print Studio, Canberra, Australia

Solo Exhibition

2015“Forget Me Not”, Krack! Studio& Gallery, Yogyakarta, Indonesia

2012“Mukamalas silkscreen” LIR space, Yogyakarta, Indonesia

2011“Art Project KW2”, KedaiKebun Forum, Yogyakarta, Indonesia

2010“Melancholic Ego In The Colorful Song Of Agony”, Srisasanti, Jakarta

2008“Mukamalas Hobby Studio”, IVAA, Yogyakarta, Indonesia

Selected Group Exhibition

2017 “Unfolded Vietnam – Indonesia”, mural art project, Prawirotaman, Yogyakarta, IND

“Beyond Prawirotaman”, Viavia café, Yogyakarta, IND

“Friends of TPS”, printmaking exhibition, Miracle prints Art Shop&Studio, Yogyakarta, IND
2016

“PrajuritKalahtanpa Raja”, mural art project, Prawirotaman, Yogyakarta, IND

“Redbase Young Artist Award”, Jogja Gallery, Yogyakarta, IND

“PrajuritKalahtanpa Raja”, Red Base Foundation, Yogyakarta, IND

“PrajuritKalahtanpa Raja”, mural art project, Minggiran, Yogyakarta, IND

“Print Parade #2studio GrafisMinggiran”, GrafisMinggiran, Yogyakarta, IND

“Jogjakarta International Miniprint Biennale”, Sangkring Art Space, Yogyakarta, IND

“ObatKuat”, a video exhibition with GEMATI, Krack! studio, Yogyakarta, IND

2015

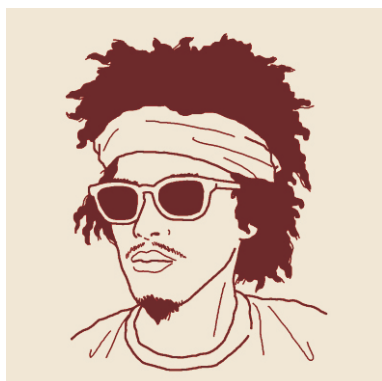
“Out Of Joint”, curated by Roy Voragen, dia.io.gueartspace, Jakarta, IND

“Rough Machine Soft Power”with PUNKASILA & Slave Pianos, Biennale Jogja XIII,
Yogyakarta, IND

“IN RESIDENCE 14” Megalo print studio, Canberra, AUS

“Salon KrackKrack-an”, Krack studio, Yogyakarta, IND

“The Krackatorium”, Krack studio, Yogyakarta, IND



Suvi Wayudianto

(b. 1993, Bangkalan-Indonesia)

Graduated from UNESA (State University of Surabaya, Indonesia). In his works, Suvitries to scrutinize the roots of Maduranese culture, starting from everyday observations, memories, to researching the history of events by using ethnography as a method. He is also one of the 20 finalist of REDBASE Foundation Young Artist Award in 2016, and finalist at Surabaya Art Award in 2012. In 2016 he took a residency program at ACE House Collective in Yogyakarta and in 2017 was accepted in the Artist in Residency program at REDBASE Foundation in Yogyakarta.

Education

2011-2017 Visual Arts Education, Faculty of Design and Language, State University, Surabaya, Indonesia

Residency

2017 "Artist in Residency", REDBASE Foundation, Yogyakarta, Indonesia.

2016 "3 Musketer vol#2", Ace House Collective, Yogyakarta, Indonesia.

Awards

2016 Finalist UOB "Painting of the Year", Jakarta, Indonesia

Finalist YAA (Young Artist Award), REDBASE Foundation, Yogyakarta, Indonesia

2015 Best Paining at Faculty of Visual Arts, State University Surabaya, Indonesia

2014 Second Place Painting Competition "The World Disability Day", Spasial, Sidoarjo, Indonesia

Second Place Painting Branch, BPSMI, East Java, Indonesia

Solo Exhibition

2016 Homo Sapien", C2O gallery, Surabaya, Indonesia

Selected Group Exhibitions

2017 "Terra Incognita", ARCOLABS SPACE: Gallery + Workshop, Jakarta, Indonesia

"Rest Area", National Gallery, Jakarta, Indonesia

2016 "UOB Finalist Painting of the Year Exhibition", Ciputra Antreprenor Gallery, Jakarta

"Biennale JATENG 1. Cronotophos", Kota Tua, Semarang, Indonesia

"REDBASE Young Artist Award", Jogja Gallery, Yogyakarta, Indonesia

"Artakulturasi", House of Sampoerna Gallery, Surabaya, Indonesia

2015 "Biennale JATIM 6. Art Ecosystem Now!", Balai Pemuda, Surabaya, Indonesia

"Outline", Indonesian Drawing Festival, Bandung, Indonesia

Festival "Toleransi", Spasial, Bandung, Indonesia



About the Curator

Adelina Luft

(b. 1989, Romania)

Lives and works in Yogyakarta, Indonesia. After finishing her Bachelor Diploma in Public Relations in Bucharest, she took a one year language and cultural program in Surakarta, followed by a scholarship for a Master degree at Gadjah Mada University, Yogyakarta, in Visual Arts Studies. She was involved in various art projects in Yogyakarta, as a Residency Coordinator during Biennale Jogja XIII, or coordinator for Forum Ceblang Ceblung (2014-2015). She worked as Exhibition and Program Manager at REDBASE Foundation during 2016, and at the end of 2016 she took a 6-week residency program for young curators in Vienna. She also contributes with essays and exhibition reviews for art magazines. Currently, she works as an independent writer and curator.

EDUCATION

2014 - 17 MA Visual Art Studies, Gadjah Mada University, Yogyakarta, Indonesia (full scholarship). Thesis: Biennials of South: Internationalization and Discursive Turn in Biennale Jogja Equator

2012 - 13 Indonesian Language and Culture, Cultural Program, Muhammadiyah University, Surakarta, Indonesia (scholarship)

2009 - 13 BA Public Relations, School of National and Political Studies, Bucharest, Romania.

INTERNATIONAL SEMINARS, WORKSHOPS AND RESIDENCY

2016 Oct-Nov: Curatorial Residency "Curator's Agenda" at Blockfrei, Vienna, AUS | blockfrei.org

2015 Nov: Participant Curator "Young Curator Workshop", organized by KAMS (Korean Art Management Service) and Biennale Jogja XIII, Yogyakarta, IND | biennalejogja.org

2015 Jan-Mar: Gallery Intern, at SIN SIN Fine Art, Hong Kong | sinsinfineart.com

CURATING

2017 May-present: Assistant Curator Jogja Biennale IV, Yogyakarta, IND.

2017 June-present: Curator Title on Progress at SaRang Building, Yogyakarta, IND.

2017 June: Curator "All the World's A Display" at Vienti4/Siete Gallery, San José, CR.

2017 Jan-April: Curator "Terra Incognita", at ARCO/LABS, Jakarta, IND | arcolabs.org

2016 Oct-Nov: Curatorial Team "I was Here Tomorrow", at KRINZINGER PROYEKTE, part of Curatorial Residency Curator's Agenda at Blockfrei, Vienna, AUS | blockfrei.org

2016 Feb-Jun: In-House Curator and Manager REDBASE Young Artist Award Competition, at REDBASE Foundation and JOGJA Gallery, Yogyakarta, IND | redbasefoundation.com

2016 Jan-Apr: Curator "Neglected Ordinaries", at REDBASE Foundation, Yogyakarta IND | redbasefoundation.org



ARCOLABS

Was established in 2014 as the Center for Art and Community Management within Surya University in Indonesia. Its mission is to enhance creativity and innovation through a variety of practice-based programs including visual art exhibitions, community development projects, hands-on workshops, student research and other academic and non-academic events. Since 2016, ARCOLABS has operated independently of the university.

ARCOLABS strives to achieve three distinct objectives: **APPRECIATING, EMPOWERING, AND SHARING** which ultimately bridge and actively engage various communities. By providing an innovative and multicultural environment, it also promotes both interdisciplinary interaction and international exchange between artists, theorists, practitioners and scholars.

From 2014 to 2015, ARCOLABS operated **SPACE: Gallery Pasar** in Santa Market, one of the traditional markets in South Jakarta. As the only contemporary art gallery in the market, SPACE focused on contributing to art experience in everyday life and to the revitalization of the market through art exhibitions and community development projects.

After a year of the activities in the market gallery, SPACE moved to its current location, and renamed as **SPACE: Gallery + Workshop**. Here the gallery is constantly developing programs through collaborations with local art communities and curators to support young artists with experimental practices.

Terra Incognita

Eldwin Pradipta, Prihatmoko Moki, Suvi Wahyudianto

Curated by Adelina Luft

8 - 29 April 2017

SPACE Gallery + Workshop

Jl. Terogong Raya No. 36J

Cilandak Barat, Jakarta 12430

ARCOLABS

Director: Jeong-ok Jeon

Curator: Evelyn Huang

Assistant: Febriana Pratiwi

PRODUCTION

Publication design: Prihatmoko Moki

Documentation: Muhammad Hafiz

Art Handling: Iyus Yusup Sidik

TW: @arcolabs

IG: @arcolabs.surya

WEB: www.arcolabs.org

Email: arcolabs.surya@gmail.com

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