

I too am untranslatable

RUCI Art Space

RUCI Art Space held its first exhibition in October 2014 at an abandoned restaurant, which now has been converted to the gallery's permanent space. The 450m² area includes a main exhibition hall, and a video/installation room where artists are challenged to produce works that are outside of their artistic practice. Throughout the year collaborative projects with art communities are initiated into the program. We participate in both domestic and international art events to broaden the platform for Indonesian artists. We aim to provide a space for artists and the public to develop, experiment and transform ideas into representative symbols and objects in the context of Indonesian contemporary art. To nurture the artistic interest of young generations we collaborate with young and emerging contemporary artists in our exhibitions. The name, RUCI, is malleable in its connotation from being the source of light, taste, or pleasure. Based in Jakarta, Indonesia, we aim to cultivate the rising awareness of art amongst the youth. In the last 2 years, RUCI has hosted 8 exhibitions. The first being a group show of Jakarta and Bandung based artists and creative brands in an exhibition titled, "Hole in the Wall" (HITW). Followed by a young collectors show, "Y : Collect", was held with over 20 artworks from private collections were displayed. Launching the grand opening, RUCI celebrated with the photography works of Kinez Riza. Followed by solo exhibitions of Oomleo, Glenda Lee Sutardy, Anton Ismael, Arkiv Vilmansa, Natisa Jones, and Y : Collect 2.0.

I too am untranslatable

Deden Hendan Durahman
Jabbar Muhammad
Kelvin Atmadibrata
Theresia Agustina Sitompul

curated by
Roy Voragen

14 July - 13 August 2017

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*she never spoke of herself, she never
represented her emotions, presence, or history.
He spoke for and represented her.*

– Edward Said

*Today, I believe in the possibility of love;
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makes it an issue of identity, a battle of props and costumes.*

– Arundhati Roy

Where can we locate the body? To describe it. To inscribe it. To name it. To map it. To trace it. To travel it. Is to invent it. Is to locate it. To locate it as and within a labyrinth. A labyrinth of other spaces. A labyrinth of other bodies. A labyrinth of other voices...

We're so habituated with the geography of our body and the spaces it inhabits, writes Georges Perec, that we do not question our body. And it doesn't question us. However, what if we attempt to pose the body as a problem?

How am I? How do I sleep? What does my body do to wake me? How do I get up? How do I get my trousers on? How do I brush my teeth? What do I see when I see a reflection in the mirror? In the extraordinary-ordinary everyday minute minutiae we can locate and interrogate the body and its discursive representations.

Language – and its syntax – can play tricks on our senses. For example, to paraphrase Nietzsche, we use a singular 'I' so that the predicate 'to speak' has a subject. But the 'I' as a subject in a sentence is not to be confused with the 'I' as a marker of agency. Agency doesn't come prior to speech acts. The multiplicity of the self is performed through and as a result of speech acts. Moreover,

each speech act performs many acts at once. In other words, the subject is constituted through actions – done by and done to – and experiences within a network of discursive strategies.

Language is public, i.e. it's an open source collection of signs exchanged between bodies: an academic proposition, a bossy yell, a hungry yawn, a questioning eyebrow, a flirtatious wink, a passionate whisper, a misplaced punctuation mark, a malicious middle finger...

We can modify and re-distribute (parts of) language. But we don't have equal access. Yet, language is always already open to be hacked.

Language is a social space, albeit an unstable space: we speak in deliciously delirious tongues. And the language of the body – gestures as a somaesthetic forms of everyday translation – fills up the gaps between the words we utter.

Like any social space, language is human-made and, nonetheless, constraints us. Language is more than syntax. Socio-cultural codes are embedded within language and, thus, emotions, thought and speech. The master language represents the body in ways that is heteronormative, racialized and gendered. However, while power, through discursive strategies, creates realities, power is not univocal.

The hegemonic discourse can muddle other voices. Subaltern spaces of difference, Spivak's term, are needed to allow for other voices to develop. If equality could only mean sameness then the bar remains to be set by the hegemonic voice of white protestant heterosexual middle-aged men and no meaningful alternative differences are possible. Marginality, writes black feminist bell hooks, is a site of resistance as well as a site of possibilities from which alternatives could be imagined by de-colonizing eyes and tongues.

This exhibition, then, doesn't espouse a self-marginalizing solipsism: no one is an island unto her- or himself. *I too am untranslatable* reflects a refusal to allow a master to speak in the name of the other. It reflects a refusal to have our voices absorbed. And this exhibition brings different voices together within one space.

Creating art in, on & about the margins is a way to both see from the outside in as well as from the inside out. The practice of incessantly shifting perspectives, by the artists in this exhibition, could potentially lead to increasingly louder and rounder voices on the body, its representations and our everyday embodied experiences.

Each of the artists – Theresia Agustina Sitompul, Kelvin Atmadibrata, Jabbar Muhammad and Deden Durahman – brings her and his own artistic strategies and sensibilities to this exhibition. All four of their works deal with the body. Each artist places different accents based on different everyday experiences and concepts. Placed in one space, the four bodies of work form a biotope to form dialogs and confrontations laced with permutations and punctuation marks unfolding for all our senses.

The Jogjakarta based artist Theresia Agustina Sitompul works deal with issues of personal memory, gender identity, body shaming and a reinterpretation of histories from an intimate perspective in order to offer a re-reading of everyday life. Everyday space and time are gendered, which means that at different times the same space can place different demands, and at other times multiple tasks need to be performed at once in one space (time and space distribution are gendered).

For the show *I too am untranslatable* at Ruci Art Space, Jakarta, 2017, Tere shows two series: *decrease-increase* and *Moment*.

The work *decrease-increase* utilizes a DIY printmaking technique: carbon tracing, in which the copy becomes, in terms of the printmaking medium, the only existing original, as the works are

obviously in an edition of one. Carbon tracing was a technique used by secretaries and seamstresses. For these new originals, Tere copied clothes – clothing forms the outer skin of our private bodies. Apart from carbon tracing, the three panels in this work are eloquently embossed.

The second series, *Moment*, is made out of silicone and steel. Among many other purposes, silicone is used as an implant in breast augmentation surgery. However, note that despite the common view on ‘boob jobs’ not all breast augmentation procedures are elective cosmetic surgeries to change the aesthetics – size, shape and texture – of healthy breasts. For Tere, *Moment* signifies the many changes a woman goes through throughout her life, from puberty to marriage, from childbirth to menopause, to name a few markers of socially coded bodily changes in relationship to space and time.

For the Jakarta-based artist Kelvin Atmadibrata fan fictions, folklores, myths and historical narratives inform his practice; particularly Shōnen characters and macho ero-kawaii significantly influence his work. By using these sources, Kelvin often argues against the heteronormative voice of the father/Father in Southeast Asia. His inspiration also derives from RPGs (role-playing video games) to re-tell narratives and to turn characters into new fan-fantasies of rejects, outlaws and antiheroes. He frequently uses performance as his artistic medium; his performances are recurrently accompanied by drawings, mixed media collages and objects compiled as intricate, poetic installations.

For this current exhibition, Kelvin shows a large-scale site-specific installation-performance titled *Benched*. This work celebrates the perennial (missed) opportunity to become a real man: a player. And this work appropriates the artist’s first crush: a water polo player/classmate, who later in life became a baker. And for the performance Kelvin borrows solitary bodies as stand-ins for and to reflect on his long lost adolescent crush. This results in an erotic echo of a long lost longing. A longing he did not address nor confess at the time. This distant object of longing became idealized and

frozen in time. The idyllic player didn't age and remained athletic. While remaining idle at the time, the artist's bittersweet memory of his first infatuation does ignite changes: failure isn't failure when failure's flipside is an opportunity to reboot and re-write one's autobiography to create a second life in which the self blossoms as never before. To celebrate this desire, one candle is lit every day for the duration of the exhibition, and after a month the cake will be covered in commemorative candle wax.

Bandung based artist Jabbar Muhamad has been working on the ongoing series *Eve* since 2015. For this series he interviews and photographs models, based on which he creates works on canvas and paper using, respectively, acrylic and watercolor paint. The project was borne out of his anxiety concerning identity. In his everyday life and his practice as an artist, Jabbar became aware of a disconnection between his social life and his artistic career.

The series *Eve* is based on his interactions with strangers and his reading of Carl Jung – especially this dual concept: 'anima', the archetype of a feminine inner personality expressed in the unconscious mind of a man, and 'animus', the archetype of a masculine inner personality expressed in the unconscious mind of a woman. *Eve* exemplifies a way of perceiving: we internalize the gaze of the other/Other, however, never in a straightforward sense. The artist adapts his experiences and concepts by painting layer over layer, which results in a parallax: the effect whereby the understanding of a person alters when perceived from different positions, which, in turn, leads to the conclusion that we might have to postpone judgment of the other – and ourselves: we are multitudes, we are contradictions.

For this current exhibition, Jabbar continues his series on canvas and paper. However, the artist no longer solely portrays women. This exhibition includes portraits of men as a way of showing that Jabbar isn't only interested in portraying the (psychology) of (young) women but that he aims to explore both sides of Jung's concept of duality.

Bandung-based artist Deden Durahman's relevant series for the current show is *Corpus*. As part of this series, Deden created the solo exhibition *Amorphous Amours*, Singapore, 2014. For this exhibition, Deden explored the geography of bodies. And he considers the body as an unstable category: gestural permutations can allow for changes to occur. Our bodies are the primary sites of the expanded field of knowing (ontology of the flesh) and remembering (kinetic memory). Memories leave imprints in and on our bodies. One body remembers and reminds another; memories move from body to body, re-touching us sensually, re-touching the unfathomable geography of our bodies. In short: the morphing of bodies, memories and representations of bodies in Deden's work can instill an aesthetic sense of tremor as well as awe.

For the current exhibition, Deden created two new series: *Peerless* and *Peers*, which are not part of but can be considered a continuation of *Corpus*. The two new series interrogate self-representation. A longstanding anxiety going back to the myth of Narcissus: what's *mine* and what's *thine* in myself, my body? We wish to shine in the best of lights when we enter the world stage and to showcase an unparalleled self. Each of the three works that make up the series *Peerless* seem to be straightforward yet sliced-up portraits of each one individual. The slicing-up hints at barcodes, which is a reference to logarithms used by social media to categorize and distribute images. On closer inspection, it's revealed that each sliced-up portrait consists out of many portraits. The two large works in the *Peers* series, on the other hand, are portraits of a group morphed into one sculptural composition. And the self is seemingly lost in these seamless configurations.

Roy Voragen is a Bandung-based poet & curator (issuu.com/royvoragen).
The exhibition title is a line from a Walt Whitman poem.

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Dimana kita dapat melacak keberadaan tubuh kita? Untuk memaparkannya secara utuh. Untuk menorehkannya dalam keabadian. Untuk memberinya nama. Untuk memastikan keberadaannya. Untuk melacak jejak langkahnya. Untuk bertualang menyusurnya. Kita lakukan itu untuk memberinya inovasi. Untuk memastikan keberadaannya. Memastikan keberadaannya sebagai dan di dalam sebuah labirin. Sebuah labirin tentang ruang-ruang yang lain. Sebuah labirin tentang tubuh-tubuh yang lain. Sebuah labirin tentang suara-suara yang lain...

Kita sudah selalu terbiasa dengan watak geografis dari tubuh kita dan ruang-ruang yang dikungkung olehnya, kata Georges Perec, hingga kita tidak lagi mempertanyakan tubuh kita. Dan sebaliknya sang tubuh juga tidak mempertanyakan kita. Namun demikian, bagaimana bila kita mencoba untuk mendudukan tubuh sebagai sebuah pangkal permasalahan?

Misalnya –apa kabar-ku? Bagaimana cara-ku tertidur? Apa yang dilakukan tubuh-ku untuk membangunkan-ku? Bagaimana cara-ku terbangun? Bagaimana cara-ku memakai celana? Bagaimana cara-ku menggosok gigi? Apa yang kulihat saat aku menatap tubuh-ku di dalam cermin? Di dalam keluarbiasaan yang sangat

biasa di setiap cacahan terhalus dari setiap menitnya kita dapat menemukan dan menginterogasi sang tubuh dan representasi diskursifnya.

Bahasa –dan sintaksnya –bisa saja memperdaya atau mengelabui panca indera kita. Misalnya, bila kita coba meminjam Nietzsche, kita menggunakan bentuk tunggal ‘aku’ sedemikian sehingga predikat ‘berbicara’ memiliki subyek. Namun ‘aku’ sebagai subyek kalimat jelas tidak untuk dirancukan dengan ‘aku’ dalam konteks sebuah representasi kehadiran (*agency*). Wujud kehadiran semacam ini tidak mendahului kerangka *speech-acts* (ujaran-tindakan). Multiplisitas dari sang diri dilakukan dengan dan sebagai hasil dari ujaran-tindakan. Lebih dari itu, setiap bentuk ujaran-tindakan pada dasarnya meramu dan mengait banyak hal pada saat yang bersamaan. Dengan kata lain, kehadiran sang subyek dimungkinkan lewat tindakan –dilakukan oleh dan dilakukan untuk –dan juga dialami dalam sebuah jejaring diskursif strategis.

Bahasa pada dasarnya bersifat publik, maksudnya, bahasa adalah sekumpulan tanda yang bersifat lentur dan terbuka yang dipertukarkan lewat dinamika kehadiran kebertubuhan kita: sebuah tawaran akademik, teriakan angkuh yang sok memerintah, kantuk yang menyertai rasa lapar, lekukan alis penuh kecurigaan, kedipan mata menggoda, bisikan yang sarat gairah, tanda baca yang kacau-berserak, atau acungan jari tengah yang cari masalah...

Kita dapat memodifikasi ulangan dan mere-distribusikan (bagian-bagian dari) bahasa. Namun sayangnya kita tidak memiliki peluang dan kesempatan yang setara. Namun entah apapun itu, bahasa sudah selalu terbuka untuk diretas.

Bahasa adalah sebuah ruang sosial, meski sebuah ruang yang sangat labil: kita berbicara lewat lidah lanturan dan kesurupan yang hilang kendali. Dan bahasa tubuh –gerak-gerik sebagai bentuk soma-estetik dari cara kita menterjemahkan keseharian

kita –mengisi kokosongan yang ada di antara kata-kata yang kita ucapkan.

Seperti ruang sosial lainnya, bahasa adalah hasil karya manusia dan, walau bagaimanapun, bahasa memagari ruang gerak kita. Bahasa lebih dari sekedar sintaks. Kode-kode sosio-kultural diselipkan dalam bahasa, dan, karenanya, emosi, pikiran dan ujaran juga mengimbuhi erat dalam bahasa. Bahasa para majikan merepresentasikan tubuh lewat cara-cara yang heteronormatif, yang di-rasial-kan dan di-kelamin-kan. Namun demikian, meski kuasa, lewat strategi-strategi diskursif, menciptakan realitas, kuasa itu sendiri pada hakikatnya tidaklah univokal.

Diskursus-diskursus hegemonik dapat mengaburkan suara-suara lain. Ruang-ruang marginal (*subaltern spaces*) dari perbedaan, meminjam istilah yang digagas Spivak, diperlukan untuk memberi ruang bagi suara-suara lain untuk tumbuh dan berkembang. Bila kesetaraan hanya diartikan secara sempit sebagai kesamaan, maka kita tinggal menunggu pagar-pegar tinggi menjulang yang akan dengan angkuhnya dibangun oleh suara hegemonik orang-orang protestan kulit putih paruh baya, dan jelas tidak akan ada suara-suara lain yang berbeda yang bisa kita dengar. Marginalitas, kata feminis kulit hitam bell hooks, adalah situs resistensi dan juga situs berbagai kemungkinan yang dari sana berbagai macam peluang dan alternatif dapat digagas oleh mata dan lidah yang sudah didekolonisasi.

Pameran ini, dengan demikian, mengambil sikap untuk tidak jatuh ke dalam solipsisme marginalisasi diri: tidak ada orang yang tidak membutuhkan orang lain. *I too am untranslatable* adalah sebuah refleksi tentang penolakan terhadap sikap arogan seorang majikan untuk berbicara atas nama orang lain. *I too am untranslatable* juga merefleksikan perlawanan terhadap upaya untuk meredam suara yang kita miliki. Dan pameran kali ini merangkul beragam suara dalam satu ruang.

Menciptakan karya di dalam, di atas dan tentang situs-situs marjinal semacam itu adalah sebuah cara untuk sekaligus

menerawang dari luar ke dalam dan dari dalam ke luar. Praktik tanpa henti untuk mengubah perspektif, yang dilakukan oleh para seniman di pameran kali ini, dapat menuntun pada suara-suara yang lebih keras dan kuat tentang tubuh, tentang representasinya dan pengalaman keseharian kita yang tersemat di dalamnya.

Masing-masing seniman – Theresia Agustina Sitompul, Kelvin Atmadibrata, Jabbar Muhammad and Deden Durahman—membawa strategi dan sensibilitas artistik mereka ke pameran ini. Masing-masing menggarisbawahi aksen-aksen yang berbeda yang didasarkan atas konsep dan pengalaman keseharian yang bermacam-macam pula. Saat disandingkan dalam satu ruang, keempat alur karya membentuk rentang biotopik yang membentuk dialog dan konfrontasi yang disulam dengan permutasi dan permainan tanda baca yang mengusik dan membuka seluruh indera kita.

Seniman yang berbasis di Yogyakarta Theresia Agustina Sitompul berkuat dengan garapan tentang ingatan personal, identitas jender, tabu-tabu kebertubuhan dan karya-karyanya merupakan interpretasi sejarah dari perspektif yang sangat intim yang ditujukan untuk membaca ulang kehidupan keseharian. Ruang dan waktu keseharian kita ternyata adalah ruang dan waktu yang dijenderkan, yang berarti bahwa pada waktu yang berbeda-beda ruang yang sama dapat menuntut hal yang berbeda-beda, dan di waktu yang lain berbagai tuntutan kegiatan sekaligus harus dituntaskan di ruang yang sama (saat distribusi waktu dan ruang pun dijenderkan).

Untuk pameran *I too am untranslatable* di Ruci Art Space, Jakarta, 2017, Tere menampilkan dua rangkaian karya: *decrease-increase* dan *Moment*.

Karya bertajuk *decrease-increase* menggunakan prinsip teknik cetak swakarya (*Do It Yourself-DIY*): *carbon tracing*, yang mana hasil cetaknya menjadi, dalam terminologi medium teknik cetak, satu-satunya yang paling orisinal yang masih tertinggal, yang jelas berarti bahwa karya ini hanya memiliki satu edisi. *Carbon tracing*

adalah teknik yang biasa dipergunakan oleh sekretaris dan tukang jahit. Untuk karya-karya baru yang jelas orisinal ini, Tere mengkopi pakaian –pakaian yang diartikan sebagai kulit terluar dari tubuh privat kita. Selain menggunakan teknik *carbon tracing*, ketiga panel dalam karya ini juga dikerjakan dengan teknik cetak timbul yang menawan.

Rangkaian karya yang kedua, *Moment*, dibuat dari baja dan silikon. Lepas dari berbagai macam fungsi lainnya, silikon dipergunakan sebagai bahan implan dalam operasi bedah plastik payudara. Meskipun demikian, perlu diingat bahwa alih-alih persepsi orang pada umumnya tentang ‘boob jobs’ –operasi payudara –tidak semua prosedur operasi semacam ini bersifat kosmetik yang melulu menekankan pada aspek estetik –ukuran, bentuk dan tekstur – dari payudara yang sehat. Malah bagi Tere, *Moment* menandakan berbagai perubahan yang dilalui oleh seorang perempuan dalam hidupnya, dari masa puber sampai perkawinan, dari momen melahirkan sampai menopause, dua dari sekian contoh marka perubahan kode-kode sosial tubuh perempuan dalam kaitannya dengan ruang dan waktu.

Bagi seniman yang berbasis di Jakarta Kelvin Atmadibrata, cerita fiksi-fantasi, hikayat, mitos, dan narasi historis menjadi sumber inspirasi dari praktik berkeseniannya; terutama karakter-karakter Shōnen dan ero-kawaii yang cenderung macho berpengaruh besar terhadap karya-karyanya. Dengan menggunakan sumber-sumber semacam ini. Kelvin kerap berargumen melawan suara-suara heteronormatif dari sang ayah atau Ayah yang lazim dijumpai di Asia Tenggara. Inspirasinya juga dikembangkan dari video game genre RPG (*role-playing game*) untuk menceritakan ulang narasi yang ia bawakan dan untuk mengubah karakter-karakter yang ia ciptakan menjadi cerita fantasi (*fan-fantasies*) tentang orang-orang yang terbuang, kriminal dan antiheroes –para pahlawan (*heroes*) yang jauh dari keluhuran dan sikap heroik. Ia juga kerap menggunakan pertunjukan sebagai medium artistiknya; penampilannya sering disertai dengan gambar, kolase mix-media dan kumpulan benda-benda yang diramunya menjadi instalasi yang rumit dan sekaligus puitik.

Untuk pameran kali ini, Kelvin menampilkan sebuah instalasi spesifik berukuran besar dalam skala yang diberi judul *Benched*. Karya ini merayakan kesempatan abadi (yang lepas dari genggaman) untuk menjadi laki-laki sejati: seorang atlet olahraga. Dan karya ini mengapropriasikan tambatan hati pertama sang seniman: teman sekelasnya sekaligus atlet polo air, yang di kemudian hari memilih menjadi tukang roti. Dan untuk penampilannya kali ini Kelvin meminjam tubuh-tubuh yang mengantikan dan dijadikan bahan renungan tambatan hati masa remajanya. Hasilnya adalah sebuah gaung erotik dari penantian yang tidak berkesudahan. Sebuah penantian yang tidak diungkapkan atau diakui pada waktu itu. Penantian tanpa akhir seperti ini akhirnya mengental dalam khayal dan membeku dalam waktu. Sang atlet idola tidak pernah tambah tua dan selalu bertubuh atletis. Saat semuanya seakan diam tak-bergeming, bayang-bayang pahit atas kenangan manis sang seniman jelas mengubah sesuatu: kegagalan bukanlah semata kegagalan saat mengalami kegagalan berarti membuka kesempatan baru untuk memulai lagi dan menuliskan ulang garis hidup seseorang untuk memberikan kesempatan kedua –hidup yang baru –dimana sang diri akhirnya mendapatkan ruang yang jauh lebih lega dari sebelumnya. Untuk merayakan harapan ini, satu lilin setiap hari dinyalakan selama pameran berlangsung, dan setelah satu bulan kue tersebut akan tertutupi oleh cairan lilin yang membeku yang mematri kenangan abadi tersebut.

Seniman yang berbasis di Bandung Jabbar Muhamad sudah mulai menggarap rangkaian karyanya *Eve* sejak 2015. Untuk seri karyanya ini ia mewawancarai dan memotret model, yang kemudian menjadi dasar untuk membuat karya-karya di atas kanvas dan kertas yang masing-masing menggunakan cat akrilik dan cat air. Gagasan proyek ini lahir dari keresahannya akan identitas. Dalam hidup kesehariannya dan pekerjaannya sebagai seorang seniman, Jabbar menjadi semakin menyadari keberjarakkan antara kehidupan sosial dengan karir artistiknya.

Rangkaian karya *Eve* didasarkan atas interaksinya dengan orang asing dan pembacaannya atas Carl Jung –terlebih soal dualisme konsep: ‘anima’, arketip kepribadian feminin tersembunyi yang

tercermin dari alam bawah sadar seorang laki-laki, dan sebaliknya ‘animus’, arketip kepribadian maskulin tersembunyi yang tercermin dari alam bawah sadar seorang perempuan. *Eve* mau bercerita tentang cara kita mempersepsi sesuatu: kita menginternalisasikan tatapan dari yang lain atau yang Lain, meski anehnya, tidak pernah dalam artian secara langsung. Sang seniman mengadaptasi pengalaman dan konsep yang ada di kepalanya dengan cara melukis lapisan dengan lapisan yang akhirnya menghasilkan paralaks: sebuah efek saat pemahaman seseorang terlihat berubah saat dialami lewat sudut pandang yang berbeda-beda, yang, pada gilirannya, membuat kita mungkin menunda penghakiman kita atas yang orang lain –dan bahkan atas diri kita sendiri: kita adalah kejamak-dan-ragaman itu sendiri, kita adalah kontradiksi.

Untuk pameran kali ini, Jabbar melanjutkan rangkaian karyanya di atas kanvas dan kertas. Walaupun demikian, sang seniman tidak lagi hanya melukiskan dan menggambarkan perempuan. Pameran kali ini juga melukiskan potret diri laki-laki sebagai cara untuk menunjukkan bahwa Jabbar tidak hanya menaruh perhatian pada rekaman-rekaman (psikologis) dari perempuan (muda) namun justru sebaliknya bahwa ia berusaha keras untuk mengeksplorasi kedua sisi konsepsi Jung tentang dualitas.

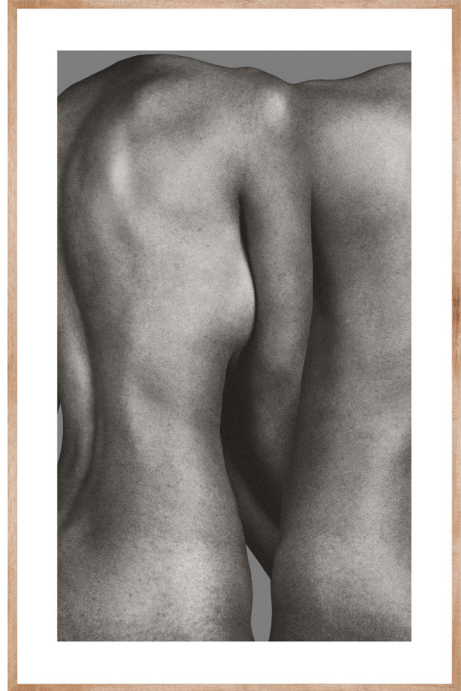
Karya seniman yang berbasis di Bandung Deden Durahman yang relevan dengan pameran kali ini diberi tajuk *Corpus*. Karyanya kali ini masih merupakan bagian dari rangkaian karya-karyanya, terutama saat Deden berpameran tunggal bertajuk *Amorphous Amours*, di Singapura, tahun 2014. Dalam pameran kali ini, Deden mengeksplorasi geografi tubuh. Dan ia menganggap tubuh sebagai sebuah kategori yang tidak stabil: permutasi gestural dapat membuat perubahan yang berarti. Tubuh kita adalah situs primer dari perkembangan ranah mengetahui (ontologi “daging”) dan mengingat (memori kinetik). Kenangan meninggalkan jejak di dalam dan di atas tubuh kita. Sebuah tubuh mengingat dan mengingatkan yang lain; memori semacam ini berpindah dari tubuh ke tubuh, me-reka ulang tubuh kita secara sensual, me-reka ranah geografis tak-terperikan dari tubuh kita. Singkatnya: pem-bentuk-an (*morphing*) tubuh, memori dan representasi

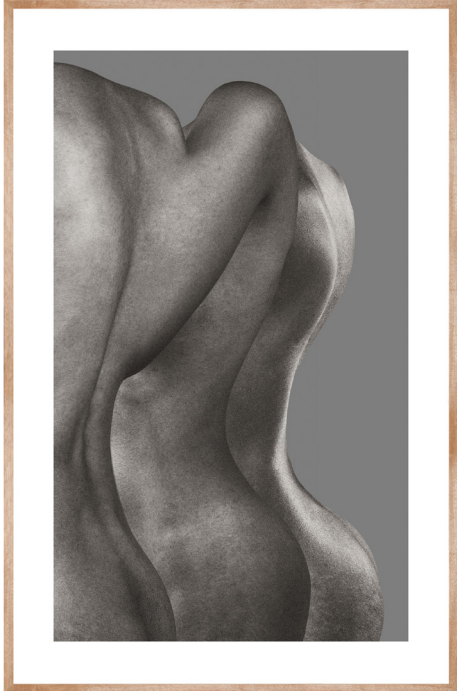
tubuh dalam karya Deden dapat menyematkan kepekaan estetik, sekaligus sentakan dan pukauan.

Untuk pameran kali ini, Deden hadir dengan dua rangkaian karya baru: *Peerless* dan *Peers*, yang tidak dapat dikatakan sebagai bagian dari tapi lebih tepatnya sebagai kesinambungan dari *Corpus*. Kedua ragam karya ini menginterogasi representasi-diri. Sebuah kegelisahan mendalam yang dapat ditelusuri hingga ke mitos tentang Narcissus: apa yang sebenarnya milikku dan apa yang sebenarnya milikmu di dalam diriku sendiri, tubuhku? Kita mungkin berharap untuk tampil cemerlang dan gemilang saat kita memasuki panggung dunia dan untuk menunjukkan sang diri yang tiada bandingan dan taranya. Masing-masing dari ketiga karya tersebut yang menjadi bagian dari rangkaian *Peerless* keliatan seperti potret langsung dan polos yang dicacah dari masing-masing individu. Cacahan semacam ini mengingatkan kita akan kode batang (*barcodes*), yang merupakan referensi akan logaritma yang dipergunakan oleh media sosial untuk mengkategorisasikan dan mendistribusikan gambar. Lebih detail lagi, ternyata potret yang dicacah itu disusun atas banyak potret. Dua karya besar dalam rangkaian karya *Peers*, sebaliknya, adalah potret sebuah kelompok yang menggabung jadi sebuah komposisi patung. Dan sang diri seakan tenggelam dalam konfigurasi-konfigurasi tak-bersekat ini.

Roy Voragen adalah seorang penyair dan kurator yang berbasis di Bandung (issuu.com/royvoragen).

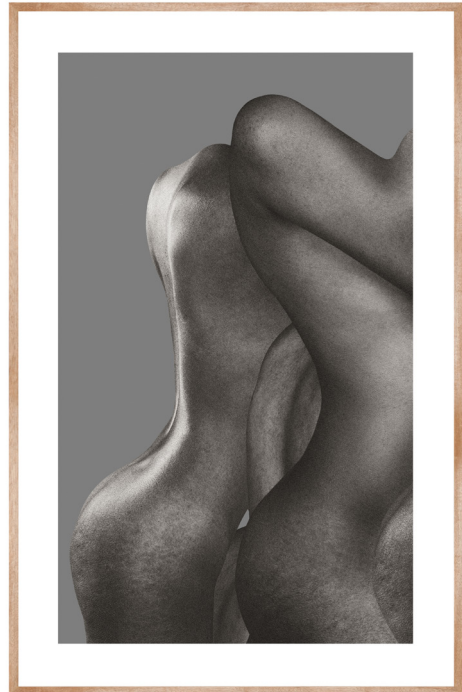
Judul pameran ini adalah sebuah baris dari sajak yang ditulis oleh Walt Whitman.





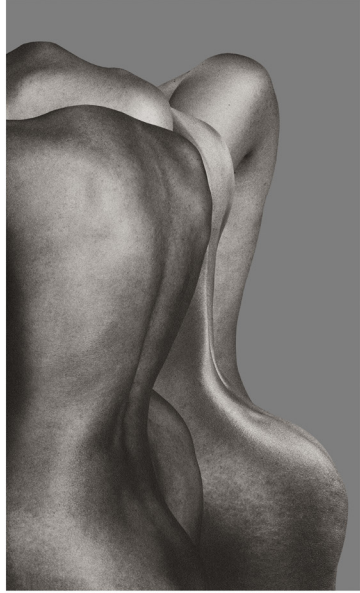
Deden Hendan Durahman
Peer #01

Ultra Chrome Print on
Hahnemühle Cotton Paper
117 cm x 77 cm (each)
Edition of 1 of 3
2017



Deden Hendan Durahman
Peer #02

Ultra Chrome Print on
Hahnemühle Cotton Paper
117 cm x 77 cm (each)
Edition of 1 of 3
2017





1.



2.



3.

Deden Hendan Durahman

1. ***Peerless #01***

Ultra Chrome Print on
Hahnemühle Cotton Paper
77 cm x 117 cm
Edition of 1 of 3
2017

2. ***Peerless #02***

Ultra Chrome Print on
Hahnemühle Cotton Paper
77 cm x 117 cm
Edition of 1 of 3
2017

3. ***Peerless #03***

Ultra Chrome Print on
Hahnemühle Cotton Paper
77 cm x 117 cm
Edition of 1 of 3
2017



Jabbar Muhammad

EVE 3.6

Acrylic on canvas

150 cm x 150 cm

2017



Untitled 1.2

Acrylic on canvas

150 cm x 150 cm

2017



1.



2.

Jabbar Muhammad

1. ***EVE 4.18***

Watercolour and
Gouache on Paper
76 cm x 57 cm
2017

2. ***EVE 4.2***

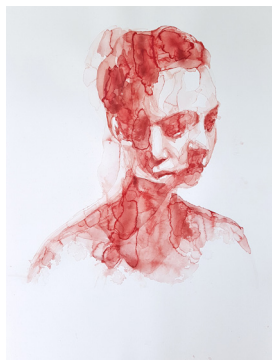
Watercolour and
Gouache on Paper
76 cm x 57 cm
2017

3. ***EVE 4.11***

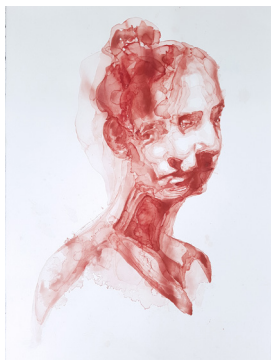
Watercolour and
Gouache on Paper
76 cm x 57 cm
2017

4. ***EVE 4.12***

Watercolour and
Gouache on Paper
76 cm x 57 cm
2017



3.



4.



5.



6.



7.



8.

5. **EVE 4.14**
Watercolour and
Gouache on Paper
76 cm x 57 cm
2017

7. **EVE 4.17**
Watercolour and
Gouache on Paper
76 cm x 57 cm
2017

6. **EVE 4.15**
Watercolour and
Gouache on Paper
76 cm x 57 cm
2017

8. **EVE 4.19**
Watercolour and
Gouache on Paper
76 cm x 57 cm
2017





Kelvin Atmadibrata

Benched

Performance on a wooden bench with a dummy cake and candles accompanied by a paper collage mounted on wood and photo documentation

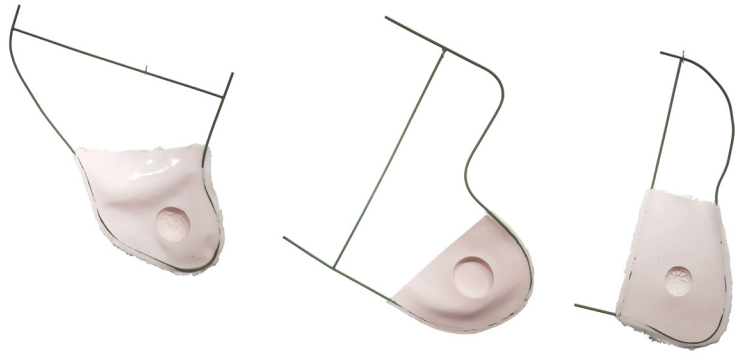
Photo Documentation:

Digital Print on Paper

50 cm x 50 cm (unframed)

50 cm x 50 cm (framed)

2017



Theresia Agustina Sitompul
Moment

Silicone Rubber, Painted Steel
Variable Dimension
2017







Theresia Agustina Sitompul

Decrease Increase

Carbon Print on Paper

216 cm x 115 cm (each)

2017

Deden Hendan Durahman

Born in Majalaya - Indonesia December 6th
Lives and works in Bandung

Education:

1993 -1997

Bachelor in Fine Art Faculty of Art & Design
Bandung Institute of Technology Bandung
Indonesia

2002 – 2005

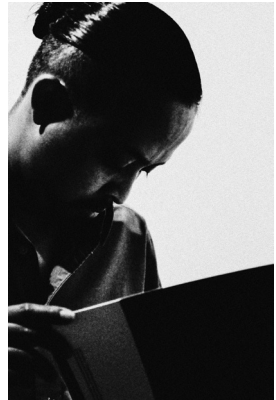
Diplom in Fine Art Hochschule für Bildende Künste
Braunschweig Braunschweig – Germany

2005 – 2006

Meisterschüler in Fine Art Hochschule für Bildende Künste
Braunschweig Braunschweig – Germany

Awards/Grants:

- 1st Prize, Illustration & Cartoon Festival 1992,
Bandung, Indonesia
- Silver Prize, Polaroid Transfer Photography Competition 2004,
Hanover, Germany
- Juror Candidate Award, Tama Tokyo Print Triennial 2005,
Tama Museum of Modern Art, Tokyo, Japan
- DAAD Scholarship, Fine Art – Prints, Photography & Media,
HBK Braunschweig, Germany
- Artist Residency the City of Braunschweig & Muenster, DAAD Germany
- STUNED NESSO, Amsterdam, Den Hague, Netherlands
- AAF Residency, Melbourne University, Australia



Selected Group Exhibitions:

2017

- I too am untranslatable, Ruci Art Space, Jakarta, Indonesia
- Photo Speaks, The 9th International Festival for Photography & Video, Cheonan, Republic of Korea
- Identity Crisis, Herbert F. Johnson Museum of Art, New York State, U.S.A
- IDENTITY CRISIS Reflections on Public and Private Life in Contemporary Javanese Photography, Book Publishing, Afterhour Book & bert F. Johnson Museum of Art, New York State, U.S.A
- CMPF 2017, Young Eyes, Curator, Chiang Mai, Thailand

2016

- Photography in Southeast Asia: A Survey, Book Publishing NUS, Singapore

2015

- Bandung Re-Visited, Bandung Photo Showcase 2015, Bandung, Indonesia
- Chiang Mai Photo Festival 2015, Chiang Mai, Thailand

2014

- Virtuoscaples, Ian Potter Museum, Melbourne, Australia
- Amorphous Amours, Richard Koh Fine Art, Helutrans. Singapore

2013

- 27th AIAE, Contemporary Art Centre, Bangkok, Thailand
- ASE#2, Soemardja Gallery, Bandung, Indonesia
- Singapore Biennale, KOMVNI, Singapore National Library, Singapore
- Paperium, Museum Sri Baduga, Bandung, Indonesia
- SEA +, National Gallery, Jakarta, Indonesia

2012

- ASE#1, Soemardja Gallery, Bandung, Indonesia
- What Do Picture Want, Art1, Jakarta, Indonesia
- Certain Grace from Bandung, Esplanade, Singapore
- Vertigo, Ode To Art Gallery, Marina Bay, Singapore
- Reconstructio, Exhibition & Workshop, Lette, Germany

Public Collector:

- Art Gallery Varna, Bulgaria
- HBK Braunschweig, Braunschweig, Germany
- ProjektRaum, Berlin, Germany
- Tama Art Museum, Tokyo, Japan
- Cabinet des Estampes of Art & History Museum, Geneva, Switzerland
- Kerstan Hall, Celle, Germany

Jabbar Muhammad

Born in Bandung - Indonesia October 11th 1986
Lives and works in Bandung

Education:

2004-2008
Bachelors of Fine Art, Painting Studio
Bandung Institute of Technology Bandung
Indonesia

2009-2012
Master of Fine Art, Faculty of Fine Art and Design
Bandung Institute of Technology Bandung
Indonesia

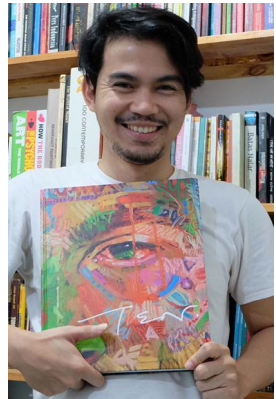
Solo Exhibitions:

2016

- Potret Parallax, iCAN, Yogyakarta, Indonesia
- Anima, Salian Art Space, Bandung, Indonesia (parallel exhibitions)
- Anima, OMNIspace, Bandung, Indonesia (parallel exhibitions)

Awards:

- Bandung Contemporary Art Awards #4, Lawangwangi Art Space, Bandung, Indonesia (Popular Votes), 2015
- UOB Painting of the Year 2015, Jakarta, Indonesia



Selected Group Exhibitions:

2017

- I too am untranslatable, Ruci Art Space, Jakarta, Indonesia
- Art Jog 10, Jogja National Museum, Yogyakarta, Indonesia
- Getok Tular, Omni Space, Bandung, Indonesia

2016

- SEA+ Triennale 2016, National Gallery, Jakarta, Indonesia
- Bazaar Art Jakarta, The Ritz Carlton Jakarta, Pacific Place, Indonesia
- Pindai/Senarai, NuArt Sculpture Park, Bandung, Indonesia
- Redraw II: Discovery, Edwin's Gallery, Jakarta, Indonesia
- Art Fair Philippines, Michael Jansen Gallery, Manila, Philippines

2015

- Langkah Kepalang Dekolonialisasi, National Gallery, Jakarta, Indonesia
- Bandung Contemporary Art Award #4, Lawangwangi Art Space, Bandung, Indonesia
- The UOB Painting of the Year 2015, Jakarta, Indonesia
- Hello!, Salian Art Space, Bandung, Indonesia
- Material(ity), Hidayat Gallery, Bandung, Indonesia

2014

- Hole in the Wall, Ruci Art Space, Jakarta, Indonesia
- Pameran Besar Seni Rupa Indonesia Manifesto #4 "Keseharian: Mencandra Tanda-Tanda Masa, National Gallery, Jakarta, Indonesia
- Melihat Indonesia, Ciputra Gallery, Jakarta, Indonesia

2013

- Off-side, Baazar Art Jakarta, Pasific Place, Jakarta

2012

- Interface: Bandung, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- Headlights, Valentine Willie Fine Art, Kuala Lumpur, Malaysia

Kelvin Atmadibrata

Born in Jakarta - Indonesia 1988
Lives and works in Jakarta

Education:

2007-2012
Bachelor of Fine Arts (HONS) major in Interactive Media
School of Art, Design and Media
Nanyang Technological University
Singapore

Solo Exhibitions:

2015

- Carbuncle, SPACE Galeri Pasar, Jakarta, Indonesia

2014

- たけくらべ, Japan Foundation Gallery, Jakarta, Indonesia

2013

- GHB, Asbestos Art Space, Bandung, Indonesia

- GHB, Pasar Pagi Mangga Dua, Jakarta, Indonesia

2012

- Tangkuban Perahu, The Pigeonhole, Singapore

2009

- Dipped In Red, PLU Hangout Cafe, Singapore

Awards:

- Finalist, Chimera Art Award, Hungary, 2016

- Finalist, Gudang Garam Indonesian Art Award, Indonesia, 2015



Selected Group Exhibitions:

2017

- I too am untranslatable, Ruci Art Space, Jakarta, Indonesia

2016

- Two-way Mirrors, Objectifs, Singapore
- Imaginary Synonyms, Tokyo Wonder Site Hongo, Tokyo, Japan

2015

- Nir-Absolut, Japan Foundation Gallery, Jakarta, Indonesia
- Shibuya Eggs, Shibuya Cityhall, Shibuya, Tokyo, Japan
- Hal Publik, Gudang Garam Indonesian Art Award Finalists, National Gallery of Indonesia, Jakarta, Indonesia

2014

- Manifesto no.4 Keseharian, National Gallery of Indonesia, Jakarta, Indonesia
- ARTE Indonesian Art Festival, Jakarta Convention Center, Jakarta, Indonesia

2013

- Young Curators Workshop Presentation, Galeri Cipta III, Taman Ismail Marzuki, Jakarta Arts Council, Jakarta, Indonesia
- New Nationalism, Light and Space Contemporary, Quezon City, Philippines

2012

- tranSport: Madrid/Singapore, Factoria de Arte y Desarrollo, Madrid, Spain and Goodman Arts Center, Singapore
- Pulau, Stockholm Pride, Kulturhuset, Stockholm, Sweden
- Queer Creatures, Supermarket: Stockholm Independent Art Fair, Kulturhuset, Stockholm, Sweden

Selected Performance Art Festival:

2017

- Dhaka Live Art Biennale, Dhaka, Bangladesh
- Kolkata International Performance Art Festival, Kolkata, India

2016

- Rapid Pulse International Performance Art Festival, Defibrillator Gallery, Chicago, Illinois, United States of America
- ArtStage 2016 After Party, CHIJMES, Singapore

2015

- Melaka Art and Performance Festival, Melaka, Malaysia
- Fringe Manila, National Commission of the Arts and Culture, Intramuros, Metro Manila, the Philippines

2014

- Festival Theatre Jakarta, Taman Ismail Marzuki, Jakarta, Indonesia

Selected Collaborative Exhibitions:

2017

- Qahwah, with Rummana Yamanie, Kopi Kalyan, Jakarta, Indonesia

2016

- Liar vol.3: RIPE, directed by Agnes Christina, Kedai Kebun Forum, Jogjakarta, Indonesia

2015

- Magpalitan Tayo ng mga Alingawngaw, with Magpies, Electrical Engineering Building, University of Los Baños, Laguna, the Philippines

Theresia Agustina Sitompul

Born in Pasuruan - Indonesia October 5th 1981
Lives and works in Yogyakarta

Education:

1999-2007

Fine Art dep. Printmaking
Indonesia Institute of Art
Yogyakarta, Indonesia

2009-2011

Postgraduate, Fine Art dep, Printmaking
Indonesia Institute of Art
Yogyakarta, Indonesia

Solo Exhibitions:

2014 - 2015

- Pada Tiap Rumah Hanya Ada Seorang Ibu
(within each house there is only a mother),
Tour Solo Exhibition, Bentara Budaya,
Jakarta, Bali, Solo, Yogyakarta, Indonesia

2012

- Prints the Book of Genesis: Seeds of Peace,
Lawang Wangi, Bandung, Indonesia

2011

- Spirit of Noah, Bentara Budaya, Yogyakarta, Indonesia

2010

- Happyartland, ViviYip art Room 2, Jakarta
- Happyartland, S Bin Art Plus, Singapore

2009

- Confession, Vivi Yip Art Room, Jakarta
- Confession, Richard Koh Fine Art, Kuala Lumpur

2004

- Yearning, Via-Via Cafe Yogyakarta, Indonesia

Awards:

- Nominee of Prudential Eye art Award, Emerging Artist using Sculpture, 2015
- Winner of Young Artist Award, ArtJog 2013, Yogyakarta, Indonesia, 2013
- Finalist of the 2012-2013 Sovereign Asian Art Prize, Espace Louis Vuitton Island Maison and W.Hotel, at Korea and Singapore
- Finalists of Indonesian Art Awards - "Ideolect", Galeri Nasional Indonesia, 2013
- The Third Winner of Indonesia Triennial Printmaking IV, 2012
- The First Winner of Belanja Grosir sambil Plesir, Mural Competition ITC, Surabaya, 2005



Selected Group Exhibitions:

2017

- I too am untranslatable, Ruci Art Space, Jakarta, Indonesia
- Interpersonal Encounter, Tribute to S. Teddy D. , Museum dan Tanah Liat, Yogyakarta
- BABON, Bumbon#2 Project, Bale Banjar Sangkring, Yogyakarta
- Sikat Sekat, Taman Budaya Surakarta

2016

- SEA+ Triennale “ENCOUNTER: Art from Different Lands”, Galeri Nasional Indonesia
- Bazaar Art Jakarta, Ritz Carlton Ballroom, Jakarta
- ArtJog 9 “Universal Influence”, Jogja National Museum, Yogyakarta
- Chairity Art and Design Against Cancer, Jakarta
- Singapore Contemporary, Suntec City, Singapore
- Bumbon, Sangkring Artspace, Yogyakarta
- Martell Contemporary Art Exhibition, “Historia Docet, Historia Vitae Magistra”, D Gallerie, Jakarta, Indonesia

2015

- Mencegah Bara, Galeri Fatahillah, Jakarta
- Belum Ada Judul, Sangkring Art Space, Yogyakarta
- 5th Anniversary Exhibition, Element Art Space, Singapore
- Fundraising Biennale Yogya, Ruci Art Space, Jakarta, Indonesia
- Dies Natalis ISI ke 31, ISI Yogyakarta

2014

- Legacies of Power, ARTJOG14, Taman Budaya Yogyakarta, Indonesia
- Manifesto#4 “Keseharian”, Galeri Nasional Indonesia
- Wood & Good: Meta-Kriya Nusantara, Ciputra Artpreneur Center, Jakarta
- Untukmu Guru, Museum Widayat, Muntilan, Indonesia

2013

- ArtEdition, Seoul, Korea
- Membaca Kota #01, House of Sampoerna, Surabaya
- Paperium, Museum Sri Baduga, Bandung
- PRINT PARADE, Studio Grafis Minggiran, Yogyakarta
- Maritim Culture, ARTJOG13, Taman Budaya, Yogyakarta
- KUOTA #4: KEPINGAN, Langgeng Art Foundation, Yogyakarta
- Silkscreen Exhibition, KRACK Studio, Yogyakarta
- Sovereign Asian Art Prize, Espace Louis Vuitton Island Maison and W.Hotel, at Korea and Singapore
- Girl Gangs of Indonesia, News agency Gallery, Sidney
- Foundraising Steak Daging Kacang Ijo, Museum dan Tanah Liat, Yogyakarta
- DERMAWAN untuk DARMAWAN, Charity Exhibition, Nadi Gallery, Jakarta

2012

- Citysoundscape Sound installation, Karta Pustaka, Yogyakarta
- Triennale Seni Grafis IV Indonesia, Bentara Budaya, Indonesia
- Design Art : Renegotiation Boundaries, Lawang Wangi, Bandung
- Happy Art Land, ARTOTEL Surabaya
- 1 Abad Sultan HB IX ,JNM, Yogyakarta, Indonesia

RUCI Art Space

Director

Melin Merrill at the age of 27 years old is the gallery Director of RUCI Art Space. Her background in International Relations from the University of Washington, Seattle, has taught her to understand the importance of art and culture as a diplomatic tool for a nation. Raised in Indonesia she is aware of the countries prosperous diversity in culture and its potentials. Thus, she is aligning her life mission to support the art and culture of Indonesia. It is in the contemporary realm that Indonesian artists are representing and reinterpreting global impact, be it political, economic, social or personal. Their artworks give meaning to shape and inspire our direct surrounding. Through the support of local artistic practices her hope is to contribute to the development of Indonesia's artistic and creative identity locally and internationally.

Partners


Tommy Sibarani a young entrepreneur at the age of 27 recently begin collecting Indonesian contemporary art. A graduate from University of Indonesia, Faculty of Economy, and University of Queensland, Business Economic and Law is intrigued in the representational and economic value of art. The creative industry provides a platform to source for innovations. The establishment of RUCI Art Space is Tommy's commitment to the exploration of creativity to gain collective benefits from the limitless pool of inspiration.

Bima Rio Pasaribu, is a corporate lawyer with experiences in other fields ranging from fashion, music and now contemporary art. The 27 years old Padjajaran Bandung University graduate finds in his profession the art of persuasion. To be conversing in the context of contemporary art he is able to recognize and learn the depth of people's characters. Appreciation of beauty through art has the ability to gratify the inner self. With his line of work it's important to balance the logic and emotional attributes. Thus, he hopes with the support of the arts others too can benefit from such self exploration. To inspire future generations to embody altruistic quality.

RUCI Art Space

Jl. Suryo No. 49 | Kebayoran Baru | Jakarta, 12180 | Indonesia

www.ruciarth.com

 @ruciarth