An abstract artwork featuring a central, light-colored, rounded shape that resembles a fishbowl. The background is dark and textured, with various colors like orange, blue, and purple. There are several faces or profiles sketched in dark tones, some appearing to be inside or around the central shape. The text 'SWIMMING IN A FISHBOWL' is written in large, white, blocky letters across the center. Below it, 'SALUH ANINDITA X IPO HADI' is written in smaller white letters. At the bottom, there are more signatures and the year 'IPO 2017'.

SWIMMING IN A FISHBOWL

SALUH ANINDITA X IPO HADI

IPO 2017

Humanitas

SALUH ANINDITA

SALUH ANINDITA

SWIMMING IN A FISHBOWL

A DUET EXHIBITION

4 NOVEMBER - 4 DECEMBER 2017

NGD GALLERY

JL. LAKSDA ADISUCIPTO 80, SLEMAN, YOGYAKARTA

CURATOR

A. SUDJUD DARTANTO

GRAPHIC DESIGN

FIKA A. SULTAN

PHOTOGRAPHY

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SWIMMING IN A FISHBOWL:

PUISI VISUAL IPO DAN GALUH

A VISUAL POETRY BY GALUH AND IPO

A. Sudjud Dartanto Kurator | Curator

Karya Galuh dan Ipo berjumpa dengan latar belakang yang tidak disengaja. Keduanya merasa ada kecocokan sekaligus mendapati perbedaan. Gejala ini dapat dipahami sebagai sebuah perjumpaan asosiatif. Sebuah hal yang wajar ketika seniman merasa menjumpai dirinya ada pada karya orang lain, gejala ini memperlihatkan bahwa seni bisa berjalan dengan kesadaran 'sosio-imajiner'. Lihatlah karya kolaborasi mereka (Dissaray Fokuntru, 2017, mixed media on canvas, 180 x 140 cm), pada karya itu mana karya Galuh dan Ipo nyaris tidak ditemukan, sebaliknya bisa dibedakan apabila kita melihat detail kekhasan pada masing-masing karya mereka. Pada kasus karya itu, garis yang diungkapkan dengan benang oleh Ipo membentuk berbagai figur wajah perempuan yang menandai karya-karya Galuh, demikian pula bagaimana keduanya membangun komposisi baru melalui bidang, warna dan tekstur.

Sama halnya dengan bagaimana sistem bahasa lingual yang kaya dengan berbagai tipe ideoleknya, karya-karya nonlingual, dalam hal ini karya visual juga kaya dengan berbagai cara dan teknik pengungkapan. Kebebasan pengungkapan ini sepenuhnya adalah hak dan milik senimannya. Kebebasan ini sekaligus juga sebuah cara seniman untuk melakukan proses subyeksi, dengan warna, garis, perancangan bidang, tekstur, dan perspektif visual. Subyeksi disini adalah cara seniman untuk mengada dalam dunia, mencoba untuk mengatasi kontradiksi, mencari komposisi-komposisi baru, atau dalam arti lain: menciptakan bahasa, tempat mereka melakukan asosiasi bebas. Pada titik ini saya mengajak Anda untuk menyimak karya mereka satu demi satu. Karya mereka bagi saya, bisa dinikmati, satu demi satu, atau bahkan dengan cara keseluruhan.

Diantara keragaman karya-karya Galuh dan Ipo ada yang membuat saya jatuh pada sebuah fokus yang menghubungkan karya-karya mereka, yaitu mata. Mata menjadi sebuah 'animula', dari bahas latin yang kurang lebih berarti 'jiwa kecil'. Animula itu kunci dan memberi jiwa seluruh garis, warna, teks, dua dan tiga dimensi pada karya mereka. Roh kedua karya mereka bertumbuk pada bagaimana mata itu memandang saya, Anda, dan kita. Mata konon adalah jendela jiwa, tanpa ada percakapan verbal, seringkali kita bisa merasakan dialog imajiner lewat 'rasa'.

Galuh and Ipo's artworks unwittingly encounter. Both feel that there are similarities and differences between their works. This phenomenon can be understood as an associative encounter. It is common to come upon an artist who finds himself in another's work of art, demonstrating that art can advance in a social imaginary consciousness. When we observe the collaborative mixed media painting by Galuh and Ipo (Dissaray Fokuntru, 2017, mixed media on canvas, 180 x 140 cm), it is quite hard to differentiate the visual contribution of each artist. For example, from Ipo's thread the shape of various women emerge, marking Galuh's work. Likewise, they build new compositions through figure, color, and texture.

Like the variety of idiolects that we can find in the field of linguistics, visual art also possesses an assortment of ways and techniques of expression. This freedom of communicating one's opinion is the absolute right and property of an artist. Such can also be considered as a vital ingredient for an artist to be able to exercise subjection, through one's individual choice or design of color, line, figure, texture and visual perspective. Subjection is the main route for an artist to prove his existence, overcome contradictions and discover new compositions; in other words, it is the area for them to really practice free association. At this point, I invite the readers to examine Galuh and Ipo's artworks. In my opinion their artworks can be enjoyed, one by one, or as a whole.

When I gaze at the diversity of Galuh and Ipo's artworks there is one characteristic that, for me, connects these artworks – this is the 'eyes.' Eyes in this case play its role as an animula, a Latin word which more or less means 'little soul'. Animula becomes the key that rekindles the soul of each line, color and text, both two and three dimensionally. The spirit arising from both of the artists' artworks converge on how the eyes stare at you and me. Eyes are said to be the window to our soul, which often facilitate an imaginary dialogue through senses rather than verbal conversation. Through those eyes, we encounter Galuh and Ipo's subjection; we see the way these two artists formulate and form their symbols. We should then reassess the symbols in their works; whether those symbols are to correspond to particular concepts of

Dari mata itu kita berjumpa dengan proses subyeksi mereka, menyelami dan mengikuti bagaimana mereka mengolah dan membentuk tanda. Pada titik ini kita bisa mengapresiasi, apakah penanda dalam karya-karya mereka terhubung kepada sebuah konsep-konsep yang dimiliki oleh budaya? Atau sebaliknya, penanda dalam karya mereka bahkan melesat dan hendak melampaui kemapanan makna yang terlanjur dibentuk secara kultural?

Pada proses ini kita bisa melihat bagaimana kecenderungan karya-karya mereka bukanlah sebuah karya yang ditata dengan prinsip-prinsip realisme, yaitu karya yang menghadirkan gambaran 'kebenaran' dunia, sepintas barangkali kita akan memberi label karya mereka sebagai sebuah aliran surealisme, sebuah kecenderungan menghadirkan realisme bawah sadar, yang menegasi realitas, dan membawa kita melihat bangunan terbalik dari yang nyata. Mungkin setengahnya surealis, namun dengan cara mereka mempraktikkan asosiasi bebas menunjukkan negasi dari apa yang terbatas dan membatasi. Inilah puisi visual dalam karya-karya mereka. Puisi memiliki kekuatan untuk membentuk cara dan struktur lain dari bahasa formalis yang kaku dan selesai. Sebagai sebuah puisi, setiap karya mereka padat dengan simbol; lambang; metafora, yang direpetisi dengan cara berbeda. Pada titik ini pameran ini saya beri judul: "Swimming in a Fish Bowl", judul tidak perlu dipahami secara harafiah, namun sebaiknya diperlakukan sebagai sebuah penanda atas kecenderungan karya mereka yang puitik. Judul pameran ini saya penggal dari satu larik dari padatnya metafor dari lirik lagu Pink Floyd "Wish You Were Here":

"Wish You Were Here"

[...]

How I wish, how I wish you were here.

We're just two lost souls swimming in a fish bowl, year after year,

Running over the same old ground.

What have we found?

The same old fears.

Wish you were here.

[...]

Lagu itu diciptakan oleh grup musik yang berkarakter kuat dan memiliki posisi tersendiri dalam blantika musik. Saat saya diminta mengurasi karya mereka, dan kemudian melihat karya-karya mereka, dengan segera saya terkait dengan larik itu, "...we're just two lost souls swimming in a fish bowl...". "Kami hanya dua jiwa yang hilang berenang dalam sebuah mangkuk ikan, apa artinya? Jangan cari makna harafiahnya, ini adalah ekspresi dari jiwa yang 'mabuk' dalam arti melampaui kemapanan makna yang dihasilkan oleh budaya, mabuk karena menjumpai hal yang kuat memikat, yang

culture, or to progress and aim to surpass the significances which have already been established culturally instead.

Through such appreciation, we might then realize that Galuh and Ipo's artworks do not adhere to the principals of realism which require an artwork to generate the 'true' imagery of our world. At first glance, we might apply the label of surrealism to their work, due to their tendency to present a subconscious realism which negates reality and leads us to see objects being inverted from the reality. It might be said that they are half-surrealist, with some regard on how they practice free association that retracts from what is limited and limiting. This is what I consider as visual poetry, coming from within their artworks. Poetry has the capability to formulate an alternative structure that diverges from the rigidness of bounded formal language. As poetry, each of the artists' artworks contain a variety and repetition of symbols, emblems and metaphors. At this point, I proclaim "Swimming in a Fishbowl" as the title of our exhibition. Rather than taking the title literally, it should be treated as a token of their poetically inclined artworks instead. This title is inspired by the densely metaphorical lyrics taken from Pink Floyd's "Wish You Were Here":

"Wish You Were Here"

[...]

How I wish, how I wish you were here.

We're just two lost souls swimming in a fishbowl, year after year,

Running over the same old ground.

What have we found?

The same old fears.

Wish you were here.

[...]

When I looked at Galuh and Ipo's artworks after being asked by them to curate this exhibition, I immediately recalled that particular line of the song's lyrics. "...we're just two lost soul swimming in a fishbowl..." What is this supposed to mean? Rather than taking it literally, I prefer to believe that those particular fragments of the song are the expression of a soul that is on 'ecstasy', either physically or intellectually. On ecstasy and charmed as they fly high overlapping the establishment that is shaped by culture; a contemplative process that generates fresh imagination and free associations as proven by the fishbowl metaphor as an encounter of two souls. By providing such intertextuality, I aim to give more aesthetic context to their respective artworks.

The repetition of the forms in their artwork are not meaningless. Through such repetition, they wish to show a deep meaningful message that is solid and round in their artwork. There is a strong foundation where they live. The place where they live cannot be translated, even it was nameless, and does not even want to be named (atopos). The

menghasilkan imajinasi-imajinasi baru, asosiasi-asosiasi bebas, buktinya adalah metafor mangkuk ikan sebagai tempat berjumpanya dua jiwa. Intertekstualitas ini saya bangun untuk memberikan konteks estetis pada karya-karya mereka yang sedang memintal proses pengetahuannya.

Pengulangan-pengulangan bentuk dalam karya mereka bukan berarti kosong tak bermakna, namun justru ingin menunjukkan kedalaman, pesan yang justru maknawi, ada yang padat dan bulat disana, ada fondasi kuat tempat mereka bermukim. Tempat itu tentu tak dapat diterjemahkan, bahkan ia tak bernama, dan bahkan tak ingin dinamakan (atopos). Visualitas karya mereka dapat dipahami sebagai jejak, potongan, mozaik, dari apa yang rasa yang 'bulat dan padat'. Pada titik ini peristiwa apresiasi adalah sebuah peristiwa senyap yang justru aktif. Senyap bukan berarti kosong, dan mati, dalam peristiwa ini kita justru yang diaktivasi oleh karya-karya mereka. Kita tidak hendak meringkus makna karya-karya mereka dengan berbagai label mapan, namun sebaliknya, ini saatnya kita menuliskan subyektifitas kita dihadapan karya mereka, dan barangkali sebagaimana Ipo menemukan Galuh, Galuh menemukan Ipo via karya, maka besar kemungkinan subyektifitas kita ditemukan lewat karya-karya mereka, ada yang terwakili pada karya mereka, sesuatu yang bisa dirasakan, tapi tak bisa dikatakan dengan pengetahuan yang tersedia. Pada titik ini pengetahuan baru perlu lahir sebagai jalan mereka berkiprah pada kebudayaan.

Lewat konteks diatas, Galuh dan Ipo dapat saya sebut sebagai generasi perupa yang berada pada jejoran perupa yang intens mengeksplorasi bentuk-bentuk asosiasi bebas. Simbolisme pada karya Galuh yang padat metafor menunjukkan feminitas, melalui figur, hingga simbol bentuk kerawang, lobang, berongga pada karya-karya keramiknyanya. Sementara pada Ipo figur-figur disana nyaris tak dikenali batas jendernya, ia muncul sebagai penanda figur yang hadir dengan gestur komikal, jenaka, dan ringan. Dari feminitas bentuk, dan figur yang komikal mereka hadir dengan kesamaan bentuk yang menegasi realisme. Karya-karya mereka menambah vokaburi seni rupa kontemporer. Karya-karya mereka bersifat universal, dalam arti karya mereka tidak dibebani oleh proses pencarian identitas kolektif, namun sebaliknya, pesan yang mereka hadirkan adalah sebuah ekspresi kemanusiaan. Dibalik karya-karya mereka yang puitik sesungguhnya mengandung beragam tema kehidupan sehari-hari mengenai kritik dominasi, ekspresi kesunyian, kontradiksi nilai, dinamika hubungan manusia, yang mereka hadirkan dengan bahasa ironi-parodi.

Yogyakarta, Oktober 2017

visibility of their artwork can be understood as a trace, a piece, a mosaic, of what is a 'round and solid'. At this point, the appreciation is a silent event that is actually active. Silence does not mean empty and dead, as in this event we are actually being activated by their artworks. We do not want to capture the meaning of their artworks with established labels, but on the contrary, it is time we write our own subjectivity in front of their artworks and just like when Galuh finds Ipo through artworks, and vice versa, it is probable that our subjectivity is found through their artworks. There is something represented in their artworks, something that can be felt, but cannot be expressed with the available knowledge. At this point, new knowledge needs to be born as the gate to work on culture.

Through the above context, I can tell that Galuh and Ipo are part of the generation of artists who intensely explore the forms of free association. The symbolism in Galuh's artwork is rich with metaphor. It shows femininity, through figures, up to the symbol of the filigrees, holes, and hollows on the ceramic works. While in Ipo's artworks, the limits of gender are barely recognizable, as the figures have a comical, humorous, and light gesture about them. From the forms of femininity to those that are comical, they come with a similarity that negates realism. Their artworks add to the vocabulary of contemporary art. Their artworks are universal, which means that their artwork is not burdened by the search for collective identity, but instead, the message they present is an expression of humanity. Behind their poetic artworks, various themes of everyday life emerge about the critique of domination, the expression of silence, the contradictions of values and the dynamics of human relations – all presented in a language of irony-parody.

Yogyakarta, October 2017

SWIMMING IN A FISHBOWL

GALUH ANINDITA

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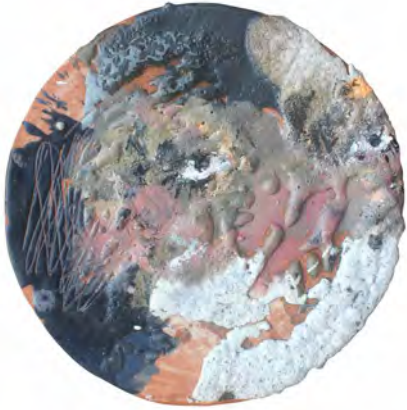
IPo Hadi



Galuh Anindita
ILLITERATE & DUMB #1, 2017
Mixed Media on Canvas, 40 x 30 cm



Galuh Anindita
ILLITERATE & DUMB #2, 2017
Mixed Media on Canvas, 40 x 30 cm (2Panel)



Galuh Anindita
CAN YOU TELL THE SMILES FROM THE VELL, 2017
Acrylic on Ceramic, D-25 cm (7pcs)



Galuh Anindita
QUIZZICAL LOOK THEY GAVE ME, 2017
Mixed Media on Paper, 23 x 18 cm (5PCS)



Galuh Anindita
A FRIENDLY HELPING HAND, 2017
Mixed Media on Paper, 25 x 17,5 cm



Galuh Anindita
WHY YOU MADE CAREFULLY CRAFTED NARRATIVE #1, 2017
Mixed Media on Paper, 25 x 17,5 cm



Galuh Anindita
WHY YOU MADE CAREFULLY CRAFTED NARRATIVE #2, 2017
Mixed Media on Canvas, 40 x 30 cm



Galuh Anindita
AND WHEN YOU TOOK ME FISHING YOU NEVER GIVE ME BAIT, 2017
Mixed Media on Fabric Paper, 50 x 50 cm (12 Panel)





Galuh Anindita
TOO DUMB TO DEAL TOO NUMB TO FEEL, 2017
Mixed Media on Canvas, 40 x 40 cm (2 Panel)



Galuh Anindita
BEAUTYPACK #1, 2017
Mixed Media on Canvas, 40 x 40 cm



Galuh Anindita
BEAUTYPACK #2, 2017
Mixed Media on Canvas, 40 x 30 cm



Galuh Anindita
BEAUTYPACK #3, 2017
Mixed Media on Canvas, 40 x 30 cm



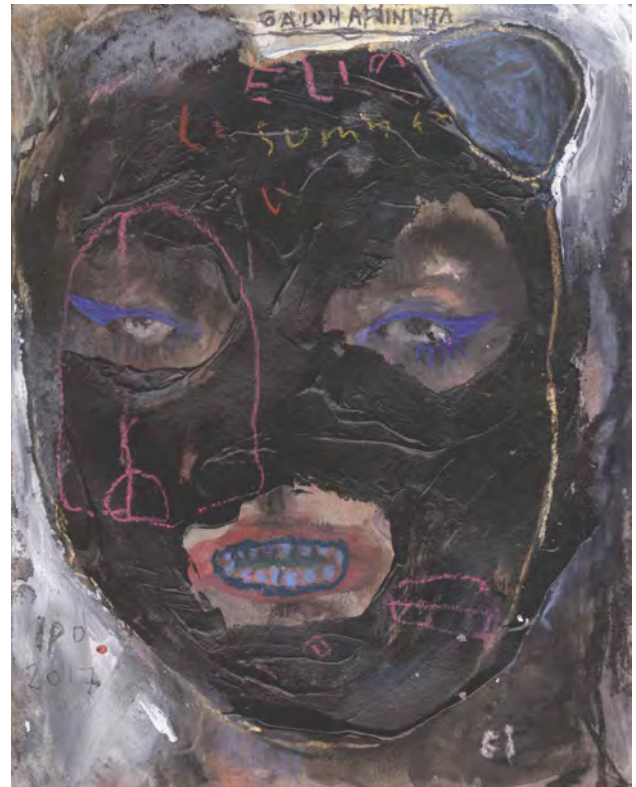
Galuh Anindita
SELF-MEDICATED HANDICAP, 2017
Mixed Media on Canvas, 40 x 30 cm



Galuh Anindita
WHERE CHARLIE AT, 2017
Mixed Media on Canvas, 40 x 30 cm



Galuh Anindita & Ipo Hadi
IPO, 2017
Mixed Media on Paper, 23 x 18 cm



Galuh Anindita & Ipo Hadi
GOULASH DISCO, 2017
Mixed Media on Paper, 23 x 18 cm



Galuh Anindita & Ipo Hadi
DISSARAY FOKUNTRU, 2017
Mixed Media on Canvas, 180 x 140 cm



Ipo Hadi,
READER, 2017,
Acrylic on Canvas, 40 x 30 cm



Ipo Hadi,
91K, 2017,
Acrylic on Canvas, 40 x 30 cm



Ipo Hadi,
M, 2017,
Acrylic on Canvas, 40 x 30 cm



Ipo Hadi,
LANIMAL, 2017,
Acrylic on Canvas, 40 x 30 cm



Ipo Hadi,
TREELE, 2017,
Acrylic on Canvas, 40 x 30 cm



Ipo Hadi,
GRISS IN IPO, 2017,
Acrylic on Canvas, 40 x 30 cm



Ipo Hadi,
HIIMJU, 2017,
Acrylic on Canvas, 40 x 30 cm



Ipo Hadi,
ELUSKALA, 2017,
Acrylic on Canvas, 40 x 30 cm



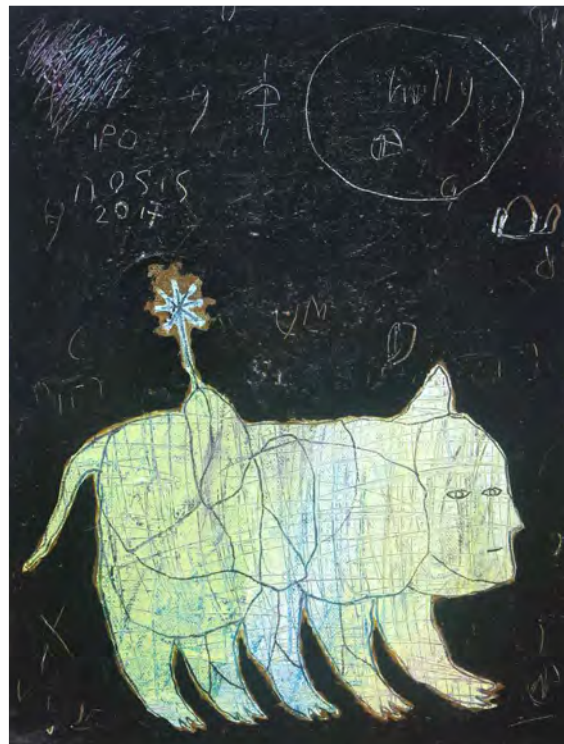
Ipo Hadi,
LUGIUC, 2017,
Acrylic on Canvas, 40 x 30 cm



Ipo Hadi,
DIMIRESL, 2017,
Acrylic on Canvas, 40 x 30 cm



Ipo Hadi,
REMIXED, 2017,
Acrylic on Canvas, 40 x 30 cm



Ipo Hadi,
NOSIS, 2017,
Acrylic on Canvas, 40 x 30 cm



Ipo Hadi,
UNSIGTL, 2017,
Acrylic on Canvas, 40 x 30 cm



Ipo Hadi,
RIG, 2017,
Acrylic on Canvas, 40 x 30 cm



Ipo Hadi,
ANRO, 2017,
Acrylic on Canvas, 40 x 30 cm



Ipo Hadi
WELLENIGIN, 2017
Acrylic on Paper, 23 x 18 cm



Ipo Hadi
BLUNTN, 2017
Acrylic on Paper, 23 x 18 cm



Ipo Hadi
CAMIC, 2017
Acrylic on Paper, 23 x 18 cm



Ipo Hadi
GLINGKET, 2017
Acrylic on Paper, 23 x 18 cm



Ipo Hadi
METHOT, 2017
Acrylic on Paper, 23 x 18 cm



Ipo Hadi
RESIDU, 2017
Acrylic on Paper, 23 x 18 cm



Ipo Hadi
RUMBUNT, 2017
Acrylic on Paper, 23 x 18 cm



Ipo Hadi
ELIET, 2017
Acrylic on Paper, 23 x 18 cm



Ipo Hadi
LIGMERBE, 2017
Acrylic on Paper, 23 x 18 cm



Ipo Hadi
TUMPLIUS, 2017
Acrylic on Paper, 23 x 18 cm



Ipo Hadi
FOLKIS, 2017
Acrylic on Paper, 23 x 18 cm



Ipo Hadi
PREMIRT, 2017
Acrylic on Paper, 23 x 18 cm



Ipo Hadi
RIN, 2017
Acrylic on Paper, 23 x 18 cm



Ipo Hadi
REHIMOMA, 2017
Acrylic on Paper, 23 x 18 cm



Ipo Hadi
RESTUNY, 2017
Acrylic on Paper, 23 x 18 cm



Ipo Hadi
TAMUR, 2017
Acrylic on Paper, 23 x 18 cm



Ipo Hadi
RUONGS, 2017
Acrylic on Paper, 23 x 18 cm



Ipo Hadi
GROMMMM, 2017
Acrylic on Paper, 23 x 18 cm



Ipo Hadi
DAYERMAN, 2017
Acrylic on Paper, 23 x 18 cm



Ipo Hadi
UNRISTANCE, 2017
Acrylic on Paper, 23 x 18 cm



Ipo Hadi
TREELIOGI, 2017
Acrylic on Paper, 23 x 18 cm



Ipo Hadi
CLOMGIUSIUS, 2017
Acrylic on Canvas, 180 x 140 cm



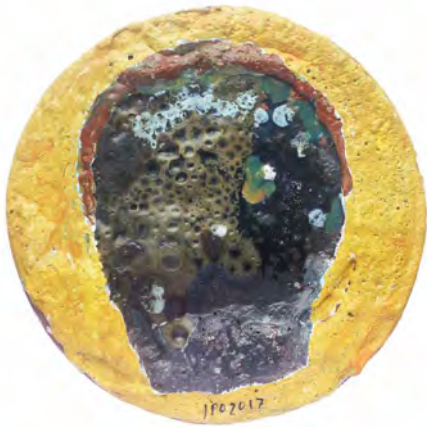
Ipo Hadi
THEOKRE, 2017
Acrylic on Ceramic, D-25 cm



Ipo Hadi
ALKIYAT, 2017
Acrylic on Ceramic, D-25 cm



Ipo Hadi
GTUIRE, 2017
Acrylic on Ceramic, D-25 cm



Ipo Hadi
ANTRUPI, 2017
Acrylic on Ceramic, D-25 cm



Ipo Hadi
FERIN, 2017
Acrylic on Ceramic, D-25 cm



Ipo Hadi
JUHGI, 2017
Acrylic on Ceramic, D-25 cm



Ipo Hadi
GURU, 2017
Acrylic on Ceramic, D-25 cm



Ipo Hadi
FNOM, 2017
Acrylic on Ceramic, D-25 cm



Ipo Hadi
MNOSI, 2017
Acrylic on Ceramic, D-25 cm

GALUH ANINDITA WARDANA | Artist Profile

Born : 10 June 1991

Education : Graphic Design, Art Institute of Indonesia (ISI), Yogyakarta, since 2010

Activity & Exhibition:

- 2017: - Jakarta Fashion Week 2018 at Senayan City, Jakarta
- MQ Vienna Fashion Week 2018 in Vienna at the Museum Quartier, Austria
- 23COUNTDOWN, Group Exhibition at Villa Rumah Dua Tiga, Bali
- Apprenticeship at Kitagama Kasen in Seto, Japan
- 2016: - SENYAWA, Contemporary Dance Performance in ARTJOG at JNM, Yogyakarta
- ART AROUND, Group Exhibition at Lippo Mall, Yogyakarta
- 2015: - Dewi Fashion Knight in Jakarta Fashion Week 2016 at Senayan City, Jakarta
- VOLUMES, Solo Exhibition at Greenhost, Yogyakarta
- Polychromatic, Drawing Exhibition at Greenhost, Yogyakarta
- 2014: - Negeri Amplop, Group Exhibition at Lir, Yogyakarta

IPO HADI | Artist Profile

Born : 21 December 1978

Education : Etnomusikologi, Art Institute of Indonesia (ISI), Yogyakarta

Activity & Exhibition:

- 2013: - Hairy Plastic, Exhibition Ipo Syntetic and Pete Warden at Survive Garage Yogyakarta
- 2012: - Exhibition "Fiber Art, Mapping" at Artone New Museum Jakarta
- Exhibition "Rambut Sehat" at Gandaria City Jakarta
- 2011: - Six Needles Six Group Exhibition at Sangkring Art Project Yogyakarta
- Drawing Revolution Exhibition at DGTMB Biennale Yogyakarta
- Six Needles Six Group Exhibition at Via-via Café, Yogyakarta
- Fiber Face 2 Exhibition at Taman Budaya Yogyakarta
- 2010: - Bendera Group Exhibition at JIH Yogyakarta
- 2009: - Exhibition and Performance Art Public On The Move Biennale X Yogyakarta
- Fiber Speaks Exhibition at Taman Budaya Yogyakarta
- 2008: - Fiber Face 2 Exhibition at Taman Budaya Yogyakarta
- Yaasin, Exhibition at Jogja Galery, Yogyakarta
- Wathathita Group Exhibition Samar Mesem at Coral Galery Yogyakarta

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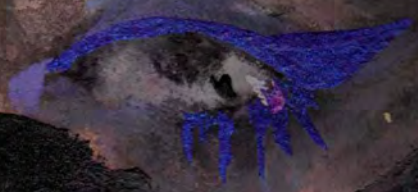
**NasiGoreng
Diplomacy**
(Fine) Art Merchandise

SASANTI
RESTAURANT

6 ALUM APRIINTA

ELIA

L SUMA



IPD
2017

