

## **Made of: Stories of The Material**

The attempt to define crafts is a problematic inquiry, considering the long historical trajectories which have continually changed its meaning features. For the current exhibition, we depart from the understanding that craft is not merely subjected to the functionality of artistic objects, but also to the relational aspects of its processes. We borrow and further explore essential elements of crafts – seen as a way of thinking and creating – such as materiality, the provenance (material), and the process of making. With this, we aim to reveal various types of socio-cultural narratives incorporated within the threefold relationship.

Artists have opted for various artistic strategies in interpreting the concept proposed. Yahya DK and Gintani Swastika, for instance, departed from the topic related to the narrations behind the legendary drink *Lapen* in Yogyakarta, from the material's narratives to the genealogies of its current discourse as “society's ailment”. Similar entry points, although with different material basis and approaches, have been appropriated by Julian Abraham “Togar”, FJ Kunting, and Andri William.

Togar explores the physicality of sound on the basis of the material found in gamelan, whereas FJ Kunting plays with the aesthetic features related to sound in the process of manually processing agate stones. As for Andri William, he appropriates the images of the windshield protectors he usually encounters in traffic light intersections to address ‘visual gymnastics’. A different approach we can find in the work of Yosefa Aulia. She invites the audience to connect with the oral narratives created between humans and material, through the medium of ceramic.

In this exhibition artists chose to narrate stories of various materials in performative ways or through interactive experiences – seen as embodiments. It proposes certain aesthetic experiences we can access through the interaction between body and the material. By possessing various artistic backgrounds, the artists contribute with different perspectives and approaches in response to craft's position, methods, way of thinking as well its essential elements within the Indonesian contemporary visual art practice.

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