

pada Ruang yang BerCerita

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SYAM TERRAJANA
MANABEBET MARS





pada Ruang yang BerCerita

5 - 15 march 2021

solo art exhibition
SYAM TERRAJANA

ruang dalam art house

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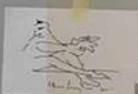
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Pada Ruang yang Bercerita

Syam Terrajana yang saya kenal adalah sosok muda yang multi bakat, ia punya minat kuat pada seni pertunjukan, sastra dan seni rupa. Ada begitu banyak jejak prosesnya terkait penjelajahannya ini. Itu sebabnya saya mencoba memasang bingkai pembacaan pameran tunggal seni rupanya dengan tajuk "Pada Ruang yang Bercerita. Setelah melalui percakapan intens, saya melihat ruang adalah bidang yang seringkali muncul sebagai latar ekspresinya, dan benar saja: ketika Syam memperlihatkan lukisan-lukisannya, beberapa tampak memusat pada ruang dalam, dan berlaku sebagai kunci, dari situ Syam bercerita pelbagai hal.

Subyek dan benda-benda di situ laksana tata artistik dalam sebuah panggung, ada aktor dengan berbagai ragam gestur, dan tata objek yang kadang menimpa, berhimpitan dengan kosa visual yang acak, dan ini meminta imajinasi kita untuk mencari tautan-tautan maknawinya. Jika itu puisi, kira-kira semacam susunan diksi yang tak gentar pada sintaks yang mengikat. Bila ini sebuah dokumen sejarah, maka lukisan-lukisan ini seperti hendak mengonfirmasi bahwa tujuan pameran tunggalnya hendak masuk ke dalam kesadaran sejarah modern bangsa Indonesia. Ada potret Tan Malaka, reproduksi arsip dokumentasi adegan 'pribumi' Hindia Belanda yang tengah menikmati candu, sebuah tanda ironi pelemahan perlawanan kaum pribumi atas penjajahan. Selain karya-karya yang beraroma sejarah ini, pada cerita lain, Syam tampak pula menautkan memorinya atas pesisir laut dan daratan dengan dibingkai dengan kerangka artistik yang dalam pameran ini tampak puitik.

Perhatikan cara Syam menjuduli karya lukisnya, dimulai dari adegan pertama dan seterusnya, setiap judul lukisannya ia beri tafsir ungkapan puisi. Sebuah tautan yang saling memancarkan dan menguatkan pesan, pesan visual ke pesan kata-kata, pesan kata-kata ke pesan visual. Dilihat dari pengurutannya, karya-karya Syam hadir dengan makna sekuenzial, yaitu rangkaian cerita yang bertali-sambung antara satu sekuen dengan sekuen berikutnya. Dalam esai ini, saya tidak ingin meringkus segera arti tiap-tiap lukisannya, namun membiarkannya terbuka untuk Anda baca senyamannya. Saya kira, Syam juga ingin untuk menakar pengalaman kekinian kita dengan teks karyanya yang tentu telah menjadi otonom, dengan sendiri, sejulur dengan konsep: karya akan berbicara sendiri, lepas dari maksud pengarangnya. Tiap lukisannya adalah sebuah rangkaian cerita, ini dibuktikan sekali lagi dengan caranya memberi judul 'adegan' secara berseri, namun saya kira, bila kita hendak menikmatinya dalam satu kisah juga tak jadi soal, satu lukisannya bisa menjadi kisah independen, ibarat buku yang berisi deskripsi kumpulan esai.

Kontak pertama saya dengan Syam terjadi saat Galeri Nasional Indonesia(GNI) mengadakan pameran keliling koleksi GNI di Gorontalo, 2017 silam, dimana saya kebetulan bertugas sebagai kurator. Mengambil tempat di Museum Gorontalo, saya menyaksikan karya-karya perupa Gorontalo yang begitu bersemangat merakit teknik, gaya dan gagasan kekaryaan. Salah satunya adalah karya Syam yang saya amati. Di Gorontalo, Anda akan mendapati banyak irisan antara seni rupa,pertunjukan dan sastra, dimana Syam ada di berbagai irisan itu. Satu angkatan perupa di Gorontalo tumbuh dan besar dalam kesadaran literasi dan eksperimentasi perupaan. Satu dari angkatan perupa itu telah lebih dulu dikenal di jagad seni rupa nasional yaitu Iwan Yusuf. Barangkali orang tak menyangka, Iwan yang dulu banyak berkiprah di Batu, Malang, Jawa Timur itu berasal dari kejauhan hiruk pikuk sentra seni rupa: Jawa-Bali. Nah, Syam ada dalam kelindan irisan, dan sahabat karib Iwan.

About Recounting Space

Syam Terrajana I know is a young multi-talented figure, he has a strong interest in performing arts, literature, and fine arts. There are so many traces of the process associated with his exploration. That is why I tried to put up a reading frame for his solo art exhibition with the headline "About Recounting Space". After going through an intense conversation, I saw that space is a field that often appears as a background for his expression, and it is true: when Sham shows his paintings, some seem to focus on the inner space, and act as a key, from there Syam tells various things.

Subjects and objects are like an artistic arrangement on a stage, there are actors with a variety of gestures, and objects that sometimes overlap, coincide with random visual vocabulary, and this prompts our imagination to search for meaningful links. If it's poetry, something like an arrangement of diction that is not afraid of binding syntax. If this is a historical document, then these paintings seem to confirm that his solo exhibition aims to enter into the awareness of the modern history of the Indonesian nation. There is a portrait of Tan Malaka, an archival reproduction of the 'indigenous' scene of the Dutch East Indies enjoying opium, an ironic sign of weakening the resistance of the natives to colonialism. Apart from these historical works, in another story, Syam also seems to link his memory of the coast of the sea and land framed with an artistic framework which in this exhibition looks poetic.

Pay attention to the way syam labeled his paintings, starting from the first scene onwards, he gave each of the titles of his paintings an interpretation of poetic expressions. A link that mutually transmits and amplifies messages, visual messages to word messages, word messages to visual messages. Judging from the order, Syam's works come with a sequential meaning, namely a series of stories that are interconnected between one sequence and the next. In this essay, I do not want to immediately summarize the meaning of each painting, but leave it open for you to read as comfortably as possible. I think Syam also wants to measure our contemporary experience with his text, which of course has become autonomous, on its own, in line with the concept: the work will speak for itself, regardless of the author's intent. Each of his paintings is a series of stories, this is proven once again by giving serial titles to 'scenes', but I think if we want to enjoy it in one story it doesn't matter either, one of his paintings can become an independent story, like a book containing the description of essays collection.

My first contact with Syam occurred when the Galeri Nasional Indonesia (GNI) held a traveling exhibition of the GNI collection in Gorontalo, 2017, where I happened to be a curator. Taking place at the Gorontalo Museum, I witnessed the works of Gorontalo artists who are so passionate about assembling techniques, styles, and artistic ideas. One of them is Syam's work that I have observed. In Gorontalo, you will find many intersections between fine arts, performance, and literature, where Syam is in various sections. A generation of artists in Gorontalo grows and grown in awareness of artistic literacy and experimentation. One of the artists' generation has already been known in the national art world, namely Iwan Yusuf. Perhaps people did not expect that Iwan, who used to work in Batu, Malang, East Java, came from a distance from the hustle and bustle of the fine arts center: Java-Bali. Well, Syam is in the wedge of spindle and is Iwan's best friend.

Ada dialektika yang hidup di antara mereka bersama komunitas Huntu Art District (Hardisk). Begitu Anda masuk kekalangan mereka akan terasa begitu hidupnya semangat kekaryaan pada perupa yang tergabung. Syam, kemudian hijrah ke Yogyakarta. Keputusannya diyakininya dengan bulat, seraya menguji nyali untuk berjibaku bersama ‘guyup’-nya seni rupa Jogja, dan kritik seninya yang ‘ngering-eringi sedap’. Anak dari perkawinan silang Jawa dan Sulawesi ini adalah salah satu dari perupa tempatan Gorontalo yang aktif dalam berkarya dan menggerakkan kesenian di sana. Sebagai pribadi yang besar dan tumbuh di Gorontalo, Syam dibesarkan dalam kerangka pertemuan laut dan daratan, ini adalah modal pengetahuan yang saya kira menarik bagi Syam untuk menjadi satu bagian dari perupa yang menyelami penghayatan arus balik kebudayaan, sebagaimana yang diingatkan oleh sejarawan Hilmar Farid dalam pidato kebudayaannya yang bernas.

Bagi yang tumbuh dan besar di daratan, barangkali sulit membayangkan betapa pada abad ke-7, Nusantara pernah berjaya dengan kebudayaan maritim yang menghubungkan berbagai kepulauan. Tidak hanya terjadi kontak secara intra regional namun meluas hingga ke mancanegara. Termasuk Gorontalo adalah bagian dari jejak warisan luar biasa kebudayaan maritim. Jika Anda berselancar di google, paduan suara dari Gorontalo menjadi nominasi dan menjuarai berkali-kali kompetisi paduan suara internasional. Lihatlah modal kultural yang luar biasa ini, saya membayangkan sosok seperti Syam yang cinta literasi ini dapat memanfaatkan kekayaan warisan produk pengetahuan dan budaya Gorontalo untuk dipertemukan dengan miskinnya kita akan peradaban maritim. Begitu banyak tokoh yang lahir dari Gorontalo yang ikut mewarnai sejarah Indonesia modern, siapa yang tak mengenal tokoh sastra H.B Jasin, J.S Badudu hingga mantan presiden Habibie. Artinya, ada banyak warisan intelektual yang memberi begitu banyak kontribusi pengetahuan, dan Syam saya kira adalah harapan dalam konteks seni rupa Gorontalo.

Dengan hijrahnya Syam ke Jogja, tentu akan meluaskan horison Syam dalam memandang interteks pengetahuan. Bagaimana melahirkan karya-karya yang lahir dari kesadaran kebudayaan maritim dan daratan? Bagaimana itu kemudian bertemu dengan spirit kelokalan dan universal? Dan lebih jauh lagi, bagaimana kelokalan itu tidak menjebak dirinya pada pandangan orientalis. Saya kira pertanyaan-pertanyaan ini yang dapat menyemati Syam untuk terus mengolah praktik-praktik seni rupanya. Di tengah wacana transkultural yang menjadi ‘kekhasan’ sejarah seni rupa Indonesia, Syam sesungguhnya dapat mengambil peluang menarik ini. Kita ingin perupa dalam konteks itu dapat mengartikulasikan pengalaman ini dengan kuat dan tajam. Bukan saja dalam perkara teknis yang tentu saja ini adalah mutlak dikuasai, namun juga dimensi sosio-historisnya. Pada akhirnya karya dapat membicarakan sejarah, pengalaman sosial dan tentu saja pergelakannya sebagai manusia yang diwarnai deru-debu hidup.

Esai ini lebih tepatnya sebagai catatan pendek atas pengamatan saya pada diri Syam yang pada pameran tunggal di Ruang Dalam Art House ini menghadirkan sejumlah kanvas dan aksi performativasnya. Kita akan melihat di situ sebuah mesin ketik lawas, kertas-kertas yang berhamburan di tengah fragmen-fragmen visual karya lukisannya. Syam yang juga jurnalis tentu sadar batas etik, antara dunia jurnalisme dan seni rupa, yang bagi saya justru saling memperkaya. Kita akan menunggu selalu, seperti apa debut karya-karya seni rupa Syam. Petulangannya dalam berbagai irisan sejarah kreatifnya. Episode pada ‘Ruang yang Bercerita’ kali ini adalah episode pertama pameran tunggalnya yang dipersiapkan serius setelah beberapa kali Syam tampil bersama dengan perupa-perupa nasional. Saya percaya kritik seni akan terus diperlukan Syam untuk terus menghasilkan kekuatan artistik, ketajaman pesan dan pada akhirnya ‘pleasure’, kenikmatan, dalam arti karya ini menyentuh batin penikmatnya.

There is a dialectic that lives between them with the Huntu Art District (Hardisk) community. Once you enter their circle, you will feel the enthusiasm of the workmanship of the artists involved. Syam, then moved to Yogyakarta. He was convinced of his decision unanimously while testing his guts to struggle with the "affectionate" of Jogja's fine arts, and his 'horrifyingly delicious' art criticism. This child from a cross-marriage of Java and Sulawesi is one of the local Gorontalo artists that active in creating and moving the arts there. As a person who grew up in Gorontalo, Syam grown in the framework of the confluence of sea and land, this is a knowledge asset that I think is interesting for Syam to become a part of an artist who delves into cultural backflow, as the historian Hilmar Farid reminded him in his speech "Culture that is pithy".

For those who grew up and grown on land, it may be difficult to imagine how in the 7th century, Nusantara had triumphed with a maritime culture that connected various islands. Not only intra-regional contact but extends to foreign countries. Including Gorontalo is part of an extraordinary maritime cultural heritage trail. If you surf on google, the choir from Gorontalo has been nominated and won many international choir competitions. Look at this extraordinary cultural capital, I imagine a figure like Syam who loves literacy can take advantage of the rich heritage products of knowledge and culture of Gorontalo to be reconciled with our poverty in maritime civilization.

There are so many figures born from Gorontalo who had colored the history of modern Indonesia, who doesn't know the literary figures H.B Jasin, J.S Badudu to former president Habibie. This means that much of intellectual heritages have contributed so much to knowledge, and I think Syam is hope in the context of Gorontalo art.

By Syam moving to Jogja, of course, it will broaden the horizon of Syam in the view of the intertext of knowledge. How to give birth to works that are born from the awareness of maritime and land culture? How did it meet the spirit of local and universal? furthermore, how locality does not trap him in the orientalist view. I think these questions can help Syam continue to cultivate his art practices.

Amid transcultural discourse that has become the 'uniqueness' of the history of Indonesian art, Syam can take this interesting opportunity. We want artists in that context to be able to articulate this experience powerfully and sharply. Not only in technical matters which of course is necessary but also in the socio-historical dimension. In the end, the work can talk about history, social experiences, and of course, its struggles as a human being colored by the roar of life.

This essay is more precisely as a short note on my observation of Syam, who in this solo exhibition at Ruang Dalam Art House presents several canvases and his performance acts. We will see there an old typewriter, scattered papers amidst the visual fragments of his paintings. Syam, who is also a journalist, is certainly aware of the ethical boundaries between the world of journalism and art, which for me enrich each other. We will always wait for the debut of Syam's works of art. His repetition in various slices of his creative history. This episode of "Recounting Space" is the first episode of his solo exhibition which is seriously prepared after several times Syam has performed together with national artists. I believe that art criticism will continue to be needed by Syam to continue to produce artistic strength, the sharpness of message, and ultimately 'pleasure', in the sense that this work touches the mind of the audience.

Yogyakarta, February 22nd, 2021
Sudjud Dartanto, editor at ArsKala Art Script.



Pada Ruang yang Bercerita
installation
mixed media on paper 15 x 15 Cm
85 panel, 2021



Tak (Melulu) Bermasa Lalu

Bandung Mawardi
Kuncen Bilik Literasi (Solo)

Pada abad XIX dan XX, Nusantara berada dalam situasi “pembinaan” bernalar dan berimajinasi Barat. Ajaran dan pengaruh meresap, menular ke sembarang arah. Tata kehidupan berubah dibenarkan kemunculan diksi-diksi memberi kepastian atau mengusik ragu masih dimiliki kaum kolot. Pemandangan dunia berubah. Cara melihat manusia pun berubah. Di Nusantara, perubahan-perubahan itu tampak mata. Kita mengandaikan perubahan mula-mula adalah rupa.

“Jadi, dalam hal pakaian, wanita pada umumnya menolak Barat, sedangkan lelaki menerima,” tulis Denys Lombard dalam buku berjudul *Nusa Jawa, Silang Budaya: Batas-Batas Pembaratan* (1996). Ia semula mengamati kehadiran sekian dokumentasi tentang kaum perempuan berbusana. Ia tak gamblang mengacu foto-foto masa lalu. Pada masa kehadiran raga dan busana menentukan derajat dalam sengketa ideologi, identitas, dan iman, tampilan para perempuan cenderung tak seheboh para lelaki. Di tatapan mata saat mereka berada rumah, jalan, atau ruang publik, perempuan cenderung membawakan diri dalam “kelamaan”.

Lombard membahasakan: “Pakaian itu pada dasarnya terdiri atas tiga unsur: kain, kebaya, dan selendang. Bagi wanita dari kalangan rakyat, selendang bernilai fungsional sebagai pengikat keranjang atau untuk menggendong anak, tetapi bagi kalangan wanita kelas tinggi, perangkat itu hanya berfungsi sebagai hiasan.” Pada masa kekuasaan Soekarno dan Soeharto, penampilan mengekalkan “kelamaan” memang paling tampak dalam busana perempuan. Soekarno seperti sengaja menampilkan ibu negara dalam busana khas kebaya tapi memungkinkan ada pengaruh-pengaruh “baru” dalam olahan luwes. Pembakuan terjadi pada masa Orde Baru saat Ibu Tien Soeharto mengesankan harus ada busana nasional. Di kalangan perempuan tentu kain, kebaya, dan selendang. Kita mengamati foto-foto dalam acara resmi, kehadiran Ibu Tien Soeharto makin menjelaskan busana khas perempuan Indonesia, terlihat pula sejak masa kolonial. Di depan kamera, para perempuan itu membawa memori dan mencipta kesan-kesan tak tergantikan oleh modernitas.

Pada pengamatan busana, Lombard tak lekas menjelaskan waktu dan ruang dalam pembentukan tatanan baru di Nusantara. Ia cuma mencatat ada “pembinaan” dalam tataran ide dan teknik menjadikan orang-orang di Nusantara mengalami “persamaan”.

Keajaiban terbesar justru diperlihatkan kaum lelaki. Selera busana mereka lekas Barat. Lombard menjelaskan: “Di Nusantara, sejarah pakaian tak pelak lagi mengungkapkan adanya pengaruh Eropa yang jelas. Pertama-tama perlu dikemukakan diterimanya pakaian Barat oleh kaum lelaki di kota-kota, dan makin lama makin banyak di perdesaan pula – artinya dalam kehidupan sehari-hari bercelana panjang dan kemeja, dan pada upacara berpakaian lengkap, dengan jas dan dasi.” Kesadaran busana itu sudah berlangsung melebihi seabad. Pada masa Indonesia bermimpi maju gara-gara pembangunan nasional, busana itu bertambah moncer dan mengesahkan.



Not (only) Past

Bandung Mawardi
Kuncen Bilik Literasi (Solo)

In the 19th and 20th centuries, Nusantara was in a situation of "directions" with the Western way of thinking and imagination. Thoughts and influences are pervasive, spreading in all directions. Changes in the order of life are justified by the emergence of diction, providing certainty or disturbing doubts that are still owned by the conservatives. The world landscape changed. The way of seeing humans has changed. In Nusantara, these changes are visible to the eye. We suppose that the initial changes are forms.

"So, in terms of clothing, women generally reject the West, while men accept it," wrote Denys Lombard in a book entitled *Nusa Jawa, Silang Budaya: Batas-Batas Pembaratan* (1996). At first, he observed the presence of some documentation about dressed women. He did not clearly refer to past photos. At a time when the presence of body and clothing determined the degree in disputes over ideology, identity, and faith, the appearance of women tended to be less exciting than men. In their eyes when they are in a house, street, or public space, women tend to carry themselves "old-fashion". Lombard commented: "The clothes basically consist of three elements: cloth, kebaya, and shawl. For women from among the people, the shawl has a functional value as a basket binding or to carry a child, but for high-class women, the shawl only functions as decoration."

During the reign of Soekarno and Soeharto, the appearance of perpetuating "old-fashion" was most evident in women's clothing. It was as if Soekarno deliberately dressed the first lady in a typical kebaya outfit but allowed "new" influences in her flexible processing. The standardization occurred during the New Order era when Mrs. Tien Soeharto gave the impression that there must be a national dress. Among women, of course, cloth, kebaya, and shawl. We observe photos at official events, the presence of Mrs. Tien Soeharto further explains the typical Indonesian women's clothing, seen also since the colonial period. In front of the camera, these women carry memories and create impressions that modernity cannot replace.

In observing clothing, Lombard was not quick to explain time and space in the formation of a new order in Nusantara. He only noted that there was "direction" at the level of ideas and techniques making people in Nusantara experience "equality". The greatest miracle was actually shown by the men. Their fashion tastes are fast Western. Lombard explains: "In Nusantara, the history of clothing undoubtedly reveals a clear European influence. First of all, it is necessary to point out the acceptance of Western clothing by men in the cities, and more and more in the countryside as well - that is to say in everyday life in trousers and shirts, and at ceremonies fully clothed, in a suit and tie." This fashion awareness has been going on for more than a century. When Indonesia dreamed of advancing because of national development, the clothes became more popular and legitimate.

Kita membuka lagi memori bentukan rezim Orde Baru melalui *Tempo* edisi 24 Juli 1982. Di kulit muka, kita melihat tujuh orang di depan kamera. Redaksi membuat judul besar “Orang Indonesia Memotret”. Di sana, tampak dua lelaki dewasa mengenakan busana modern bawaan Barat: berjas dan berdas. Pembeda kentara adalah tutup kepala. Pengaruh Barat agak lambat dalam menggantikan tutup kepala para lelaki di Indonesia. Dulu, pilihan berbusana modern tapi berpeci sempai membungkungkan gelagat-gelagat ideologis. Peci mula-mula ingin dimutiati corak nasionalis dan religius meski pernah bercap “komunis”.

Di hadapan lukisan-lukisan Syam Terrajana, kita melihat sekian tokoh dalam ruang tak terlalu terjelaskan sedang dalam peristiwa menampilkan adegan-adegan beragam. Penampilan sekian lelaki adalah berjas dengan siasat tutup kepala berbeda. kegagahan dan kewibaan terbentuk dalam pakaian tapi teragukan bila salah mengartikan saat melihat tutup kepala. Di *Tempo*, seorang lelaki mengenakan peci dan seorang lelaki memilih tanpa tutup kepala sadar rambut wajib rapi. Mereka menghadapi kamera, menganggukan bakal mencipta dokumentasi-memori mengawetkan waktu setelah kesanggupan beradegan sementara. Tema mungkin belakangan. Sajian-sajian Syam Terrajana mengesankan penggunaan atau pengabsenan tutup kepala menguak waktu-waktu dan pilihan tempat untuk peristiwa dilakukan dengan orang lain.

Tampilan para lelaki menjadi “minoritas” dibandingkan dengan kehadiran para perempuan. Tubuh-tubuh perempuan di Nusantara tak selalu terbungkus pakaian atau mutlak telanjang. Masa demi masa, tubuh itu mengalami pergolakan dan revolusi “tatapan massa”. Perhitungan batas-batas kesantunan, kemodernan, adat, atau nasionalisme memungkinkan pengenaan busana-busana kadang “merepotkan” dan kabur makna. Pada masa lalu, masalah busana itu justru pelik teralami oleh perempuan-perempuan Eropa atau Indo saat mengagumi busana termiliki di Nusantara. Kesadaran mereka mengenakan gaun putih di iklim-tropis tergoda oleh kebaya.

Kita agak menemukan episode-episode raga perempuan dengan “tradisi” dan pakaian “menutup” dalam lukisan-lukisan Syam Terrajana. Babak-babak waktu tak membutuhkan penggambaran asal ada undangan ke masa-masa memungkinkan kehadiran perempuan dalam peristiwa di rumah, tempat hiburan, jalan, tempat ibadah, atau ruang-ruang formal. Dulu, kebaya tak melulu dikenakan kaum perempuan Nusantara dengan penokohan babu. Pada lakon berbeda, kebaya itu kehormatan milik kalangan pembesar atau berkesadaran modern. Kebaya pun termiliki dan terkenakan kaum perempuan bukan ahli waris tradisi telah bertumbuh di Nusantara selama ratusan tahun.

Pada suatu hari, Frances Gouda dalam peristiwa sulit terlupa: “Kami mengamati foto orangtua kami yang berpose di depan pohon beringin, juga foto beberapa pasangan muda yang duduk mengitar meja makan sambil mengangkat gelas, bersulang di depan kamera. Ada juga sebuah foto bergambar wanita Jawa cantik yang mengenakan sarong dan kebaya – namanya baboe Siti, jelas ibu saya – dia pengasuh kakak tertua saya, yang menggendong kakak layaknya memegang bayi kayangan berambut emas di tangannya.” Kita membaca peristiwa tercantum dalam buku berjudul *Dutch Culture Overseas: Praktik Kolonial di Hindia Belanda, 1900-1942* (2007). Petikan kecil itu bisa terbawa saat kita di hadapan lukisan-lukisan Syam Terrajana. Petikan bisa berjarak jauh dan pendek.

Foto-foto dari masa lalu itu sejarah dan memori. Kita menduga terjadi penciptaan memori bangsa dan memori manusia. Pilihan tempat, busana, adegan, dan kehadiran benda-benda menjadikan kamera memiliki tugas besar “mengangkat” masa lalu dan mengarah “masa depan”. Tata cara itu berbeda saat tokoh-tokoh pembesar atau bangsawan membedakan makna diri dalam lukisan dan foto. Keinsafan estetika dan pukau kekuasaan mungkin berselisih. Di buku berjudul *Memoar Pangeran Aria Achmad Djajadiningsrat* (1936), kita agak beruntung “menonton” sedikit foto dan tempat. Foto terpilih ketimbang lukisan-lukisan mengawetkan masa lalu atau sejarah. Ketokohan dalam foto tampak tersengat kemodernan tanpa “membunuh” ketradisionalan tapi kehadiran dalam lukisan memicu “pengaramatan” atau ketakjuban tak habis-habis. Kita berada di perjalanan bolak-balik bila mengamati suguhan Syam Terrajana dalam kesadaran foto dan lukisan.

We open again the memory of the formation of the New Order regime through the July 24, 1982 edition of *Tempo*. On the front page, we see seven people in front of the camera. The editorial team made a big headline "Indonesians Photographing". There, you can see two grown men wearing modern Western clothes: suits and ties. The obvious difference is the headgear. Western influence has been slow to replace men's headgear in Indonesia. In the past, the choice to dress modernly but with a Peci (cap) confuses ideological signs. At first, Peci wanted to be filled with nationalist and religious features, even though he was once labeled "communist".

In front of Syam Terrajana's paintings, we see several figures in an inexplicable space presenting various scenes. The appearance of some men is in suits with different headgear tactics. Valor and compassion build-up in clothing but it is doubtful to misinterpret when looking at the headgear. At *Tempo*, a man wore a Peci and a man chose not to cover his head but realized that his hair had to be neat. They face the camera, dreaming of creating a memory-preserving documentary of time after a temporary scene performance. Themes maybe later. Syam Terrajana's offerings suggest the use or absence of headgear reveals the times and choices of places for events to be acted on with other people.

Men appear to be a "minority" compared to the presence of women. The bodies of women in Nusantara are not always wrapped in clothes or absolutely naked. Time after time, the body was subjected to upheaval and revolution "the gaze of the masses". The calculation of the boundaries of attractiveness, modernity, custom, or nationalism allows the wearing of clothes to be "troublesome" and blurred. In the past, European or Indo women faced the problem of clothing when they admired the clothes that were owned in Nusantara. Their awareness of wearing white dresses in tropical climates is seduced by kebaya.

We rather find episodes of women's bodies with "tradition" and "covering up" clothes in Syam Terrajana's paintings. Chapters of time do not require descriptions as long as there is an invitation to the periods that allow the presence of women in events at home, entertainment venues, streets, places of worship, or formal spaces. In the past, the kebaya was not only worn by Indonesian women with the character of a housemaid. In a different play, the kebaya is an honor belonging to a noble or modern consciousness. Kebaya is also owned and worn by women who are not the heirs of a tradition that has grown in Nusantara for hundreds of years.

One day, Frances Gouda in an unforgettable event: "We looked at the photo of our parents posing in front of the banyan tree, as well as the photo of several young couples sitting around the dining table raising their glasses, toasting in front of the camera. There is also a photo of a beautiful Javanese woman wearing a sarong and kabaja - her name is maid Siti, my mother explained - she is the babysitter of my oldest sister, who carries her sister like a heaven golden-haired baby in her hand." We read the events listed in a book entitled Dutch Culture Overseas: *Praktik Kolonial di Hindia Belanda, 1900-1942* (2007). That little passage can be carried away when we are in front of Syam Terrajana's paintings. The passages can be far and short.

Photographs from the past are history and memory. We suspect the creation of the nation's memory and human memory. The choice of place, clothing, scenes, and the presence of objects makes the camera have a big task of "transporting" the past and leading to "the future". The procedure is different when dignitaries or aristocrats differentiate between self-meaning in paintings and photographs. Aesthetic conviction and awe-inspiring power may clash. In a book entitled *Memoar Pangeran Aria Achmad Djajadiningsrat* (1936), we are rather fortunate to "watch" a few photos and places. Selected photos rather than paintings preserving the past or history. The character in the photo seems stung by modernity without "killing" traditionalism, but the presence in the painting triggers "observations" or endless amazement. We are on a journey back and forth when observing Syam Terrajana's treats in the awareness of photos and paintings.

Frances Gouda melanjutkan mengenang: "Saya ingat pernah mengamati foto-foto kecokelatan, dengan pinggiran berigi dan ujung-ujung berbingkai agak lucu. Di bawah tiap-tiap foto itu, ayah menulis dengan rapi tanggal, tempat, dan tajuk foto. Ketika kecil, saya tak pernah heran mengapa berjuta-juta orang Indonesia tak pernah tampak di berbagai foto tersebut, kecuali satu foto baboe Siti dengan kakak saya dalam gendongannya. Saya rasa, saya telah termakan mentah-mentah oleh ingatan orangtua saya bahwa orang Indonesia cenderung tidak memperlihatkan diri, lebih sering menjadi latar panggung hiruk-pikuk kehidupan dan kerja komunitas kolonial Belanda." Pada masa-masa berbeda, lukisan dan foto memiliki pertaruhan: menampilkan dan meniadakan. Imajinasi berserakan mungkin gara-gara ada politik pengabsenan ketimbang penghadiran dalam muslihat-muslihat.

Lihatlah, lukisan-lukisan Syam Terrajana tak cuma minta dipandang tapi menginginkan terbaca akibat pencantuman kata-kata ! Kita mungkin menganggap itu "puisi". Joost Cote' pernah sesumbar: "Dalam enam puluh tahun terakhir keberadaan Hindia Belanda, novel menjadi media yang sangat penting bagi masyarakat kolonial Belanda untuk merepresentasikan dan untuk direpresentasikan dirinya." Kata dan imajinasi. Suguhan teks-teks sastra membuka ingatan-ingatan, menularkan penasaran menata lagi masa lalu. Pada masa berbeda, novel-novel tetap menggugah atau merangsang. Situasi itu agak berubah saat manusia-manusia abad XXI memastikan beriman dengan foto-foto. Konon, foto itu paling representatif. Di depan lukisan Syam Terrajana, kita boleh berdiam dan merasa digoda foto, lukisan, dan sastra.

Keberimanian foto dituliskan Pamela Pattynama dalam ikhtiar mengingat masa lalu. Tulisan termuat dalam buku bejrudul *Recalling the Indis: Kebudayaan Kolonial dan Identitas Poskolonial* (2004) dengan editor Joost Cote' dan Loes Westerbeek. Pamela membujuk pembaca: "Batavia tahun 1928. Bayangkanlah sebuah foto cokelat sebuah keluarga tergantung di halaman belakang rumah mereka. Foto itu menunjukkan sekelompok besar orang. Papa dalam baju piyamanya. Mama berpakaian gaya Barat. Oma memakai *sarong* dan *kabaja* dan beberapa anak dari berbagai usia. Ada pula seorang pembantu rumah tangga perempuan dan di belakang kelompok itu terlihat seorang tukang kebun." Bujukan-bujukan itu mungkin kelak diladeni Syam Terrajana dengan keterpengaruhan foto-foto lawas dalam pembuatan adegan atau penaruhannya dalam babak-babak kesejarahan. Situasi terasakan di seantero Nusantara, tak melulu Jawa.

Kita tak sedang berada di sejarah. Kita menghadapi lukisan-lukisan Syam Terrajana, merasakan ada adonan-adonan mengikat dan mengingat foto, lukisan, dan kata. Kesejenakan mengingat sejarah itu keisengan ketimbang melogo dan murung saja. Kita tak sedang melulu bermasa lalu. Begitu.



Frances Gouda continues reminiscing: "I remember looking at photos that were tanned, with jagged edges and rather cute framed edges. Under each photo, dad neatly wrote the date, place, and header of the photo. As a child, I never wondered why millions of Indonesians were never seen in these photos, except for one photo of maid Siti with my sister in her arms. I think I have been completely consumed by my parents' memories that Indonesians tended not to show themselves, more often they became the backdrop for the frenetic life and work of the Dutch colonial community. At different times, paintings and photographs had a stake: presenting and negating. The scattered imagination may be due to the politics of absence rather than presence in trickery."

Look, Syam Terrajana's paintings don't just ask to be looked at but want to be read because of the inclusion of words! We might think of it as "poetry". Joost Coté once boasted: "In the last sixty years of the existence of the Dutch East Indies, the novel became a very important medium for the Dutch colonial society to represent and to be represented itself." Words and imagination. The treat of literary texts opens memories, transmits curiosity to rearrange the past. At different times, novels were still evocative or stimulating. The situation changed somewhat when the humans of the 21st century confirmed their faith with photographs. That said, the photo is the most representative. In front of Syam Terrajana's paintings, we may remain silent and feel tempted by photos, paintings, and literature.

Pamela Pattynama wrote the faith in the photo in her attempt to remember the past. The article is published in a book entitled Recalling the Indies: *Kebudayaan Kolonial dan Identitas Poskolonial* (2004) with editors Joost Coté and Loes Westerbeek. Pamela persuades the reader: "Batavia in 1928. Imagine a brown photo of a family hanging in their backyard. The photo shows a large group of people. Papa is in his pajamas. Mama dressed in Western-style. Oma wears sarong and kabaja and several children of various ages. There was also a female domestic helper and behind the group was seen a gardener." These persuasions may one day be served by Syam Terrajana with the influence of old photos in making scenes or playing in historical chapters. The situation is felt throughout Nusantara, not only in Java.

We're not in history. We face Syam Terrajana's paintings, feel that there is dough binding, and remember photos, paintings, and words. The goodness of remembering history is fun rather than just being the gawk and gloomy. We're not just in the past. That's it.



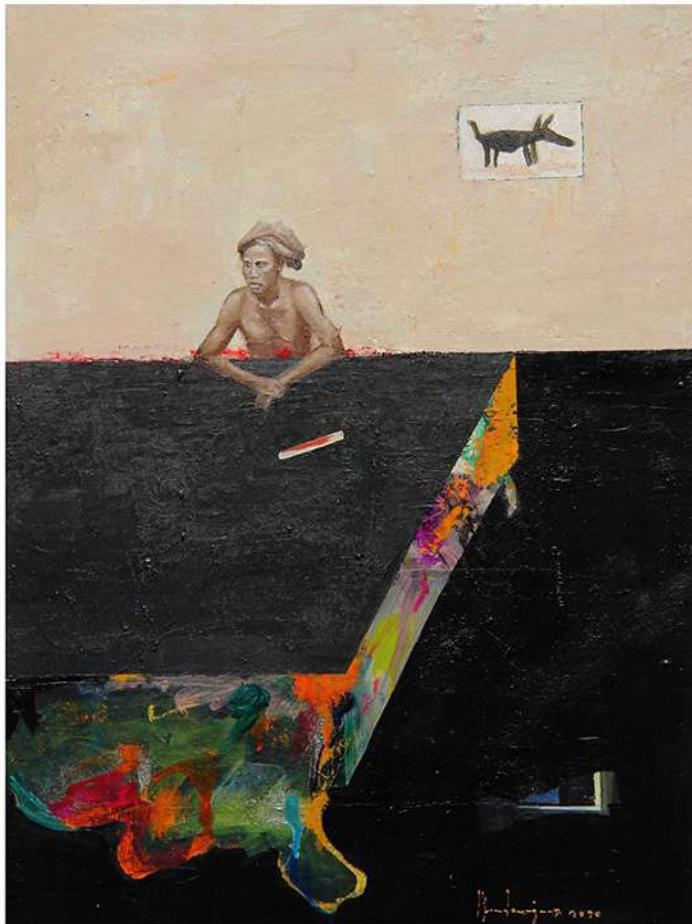


artwork
a twork
art or



kenapa hati beta gulita
tuanku
cinta babi lagi buta
 gegap gumpita; buruburu-birubiru
dijiwit cemburu

adegan no. 1
acrylics & oils on canvas, 2020
45 X 60 cm



hawa merah,hawa putih
bimbang beta
ke ujung warna

hidang beta
untuk semua tumpah lapar
megah liar

adegan no 2
acrylics & oils on canvas, 2020
45 X 60 cm



bawang putih bawang merah
sunyi pecah sebagai ratna
gula gulana.manis menyala

adegan no 3
acrylics & oils on canvas, 2020
45 X 60 cm



siapa ibu
benarkah dia hampar ngilu
atau samodra haru?

ibu, siapa aku?

adegan no 4
acrylics & oils on canvas, 2020
45 X 60 cm



o muka fana, bulan menala
berpendar merona
meronta ronta
gonggong gonggong purba

adegan no 5
acrylics, oils & pencils on canvas, 2020
45 X 60 cm



seperti seribu munsyi
murni dan suci
hening bersabda

kau ladang kusiangi
kau rimba kuteroka
sebelum terakota

adegan no 6
acrylics & oils on canvas, 2020
45 X 60 cm



bunga. laut tiup torang punya bidar
hinggap ke tepi bibirmu
inikah batas dunia?
mari jua tersesat. Veni, Vidi, Vici.

adegan no 7
acrylics & oils on canvas, 2020
45 X 60 cm



puak apa kita?
patah satu kalah seribu
dua hilang hingga tak terbilang
tanah jadi kalang
jasman jelma genangan

adegan no 65
acrylics, pencils,
oils and glitters on canvas
2020, 45 X 60 cm



tiup belai
hembus sangsai
sampai juga di ufuk timur
memecah kulit pala
gairah dan rempah

angin biru kehijauhijauan
arcyllics, oils on canvas
2020, 80 x 60 cm

di puncak lereng

mimpi bertahta

menari berpeluh renjana

tidur tergelincir

licin terpilih

harap gembira



candunia
acrylics and oils on canvas
2019-2020, 80 x 60 cm



mop no.1
acrylics, oils and pencils on canvas
2020, 100 x 120 cm

gunung,hutan,langit birubiru
paru paru penuh hirup haru

mama, mama
air pinang masih merah
puji tuhan, rahang masih kuat ketawa

buah nangka buk ditanah
air mata macam getah saja
lengket, tajam dan noda

lonceng gereja, pekik merdeka, piuh senjata
ha ha ha suaranya



mop no.2
acrylics, oils, pencils and glitters on canvas
2020, 100 x 120 cm



est fol

oi, dia merona

tapi bukan bunga

dari malaka dunia mekar

berpusing bertukar

melompati benua

segala bahasa

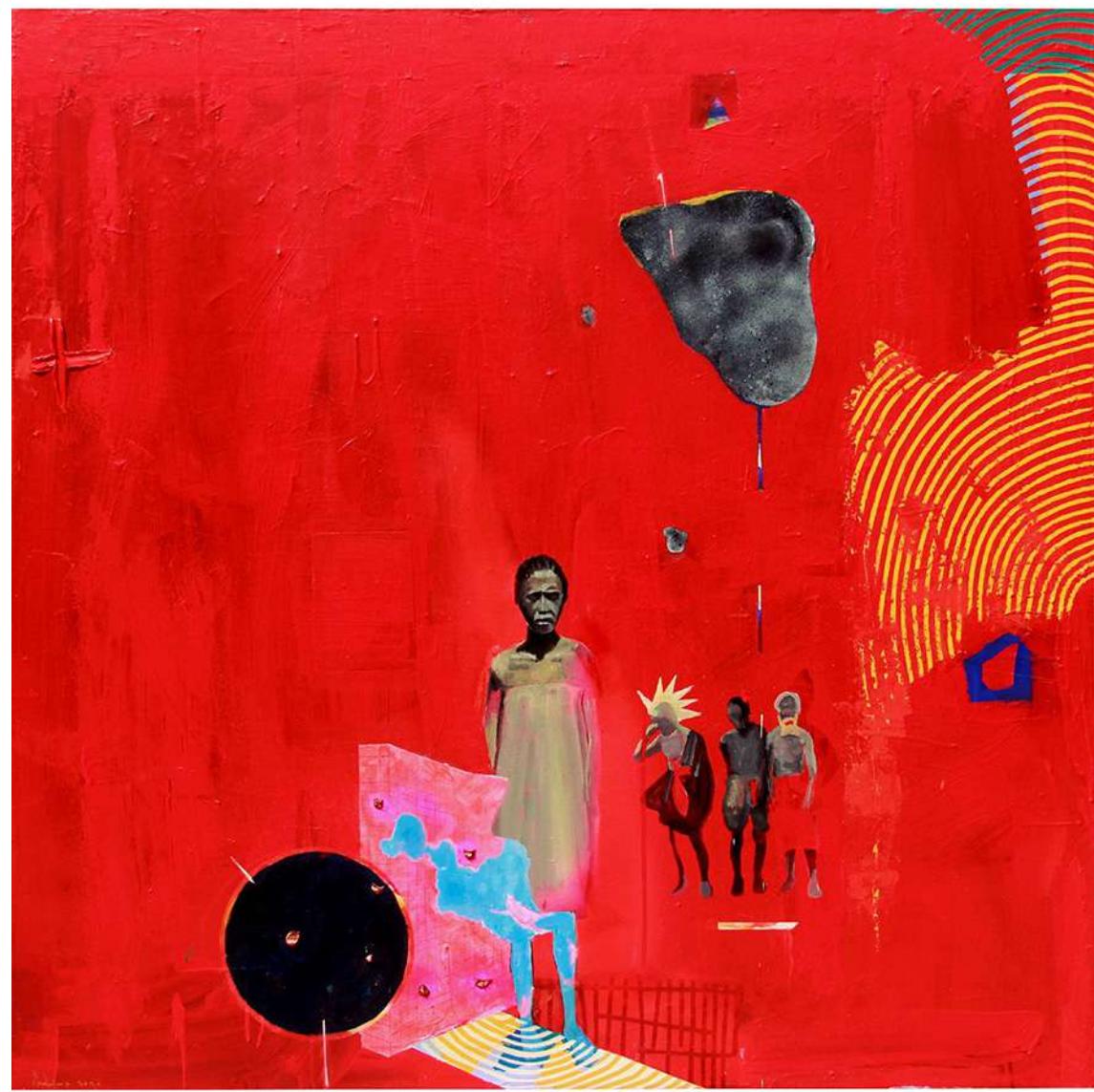
kata kata bertiuip

dari penjara ke penjara

legenda pacar merah
acrylics, oils on canvas
135 x 135 cm, 2020

kata hilang mantra
mantra hilang bahasa
bahasa hilang pelita

o segala musim
segala gulita



ejaan lama
acrylics, oils on canvas
135 x 135 cm, 2020



asam sagu. musim gagu
dimana juru kemudi
angin layar. mama tak gentar

jelang merah l
acrylics, oils, pencils on canvas
100 x 100 cm 2020

air. siapa dayung prahu
aku hulu sebenarnya
tempat tuju
paling haru dari sembilu

jelang merah 2
acrylics, oils, pencils on canvas
100 x 100 cm 2020





malam bakupas
acrylics and oils on canvas
180 x 200 cm, 2020

torang datang

iris rica bawang

perah santan pondang

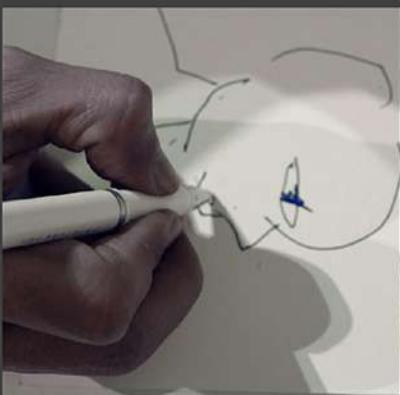
sate balanga, kuah hitam, acar manisan

torang siram bulan

basah wangi.rempah hakiki

Video Art

Pada Ruang yang Bercerita
Video Performance, 1:27 menit, 2021
Penampil : Syam Terrajana



Credits:

Juru Kamera: Suhartanto

Penyigi Panggung: Andi Acho Mallaena

Pengutil Riuah : R. Agustina

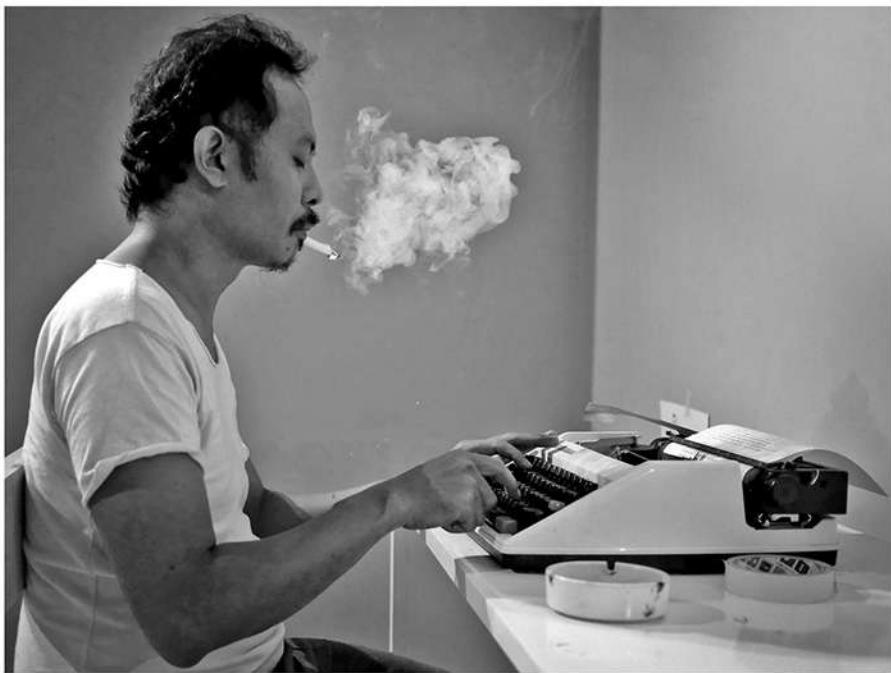
Putri Sunting : Desy Gitary

Penonton Diam : Gusmen Heriadi

Juru Lambung: Jeng Titik

Peneroka: Rizal Misilu





Syam Terrajana

Born in Gorontalo, June 3, 1982. He has loved literature since high school and started writing poetry. He completed a comparative study of religion at Universitas Muhammadiyah Surakarta (2005). His poetry has been featured in a number of anthologies and media, including Horison, Batam Pos, and Suara Merdeka. During his university days, he was active in Teater Ayat Indonesia and was involved as an actor and director in a number of repertoires. Syam was once a sales for gas stoves regulator, a drama teacher, and eventually a journalist at the Antara News Agency and a correspondent for The Jakarta Post for the Gorontalo region. He is now an editor at Tabloid Jubi, an online and printed media based in Jayapura, Papua. Together with a number of young writers and journalists in Gorontalo, he founded alternative media; Jurnal Kebudayaan Tanggomo dan DeGorontalo. He started learning to draw self-taught in 2013, at first because of fun and getting rid of fatigue in the middle of deadline hunting. Then continue until now. Now residing in Yogyakarta.

Awards

Finalist, UOB Painting of the year, 2019

Third Winner, Independence day painting competition, Popa Eyato Museum Gorontalo, 2017

First Winner, Gorontalo folklore painting competition, Popa Eyato Museum, Gorontalo 2016

Solo exhibition

“Pada Ruang yang Bercerita”, RuangDalam Art House Yogyakarta, Curator Sudjud Dartanto, Writer Bandung Mawardi, 2021

Group and Selected Exhibitions:

2020

Art Jakarta 2020, virtual artfair

Kembulan#3; Nguwongke, Galeri RJ Katamsi, Institut Seni Indonesia (ISI) Yogyakarta

Indahnya berbagi dalam berkarya, dari seniman untuk seniman, 25 UOB painting of the year winners and finalists alumnae, online exhibitions, managed by Artsphere, Jakarta

Solidaritas Perupa Lawan Corona, (online), Kemendikbud, Jakarta

Mania Tonawi #papuanlivesmatter, (online) kelompok Udeido, Yogyakarta

Pameran Amal Covid-19 (online), Ruang Dalam Arthouse, Nalaroepa, Lesbumi, Yogyakarta

MiniSeksi#2; Kotak, Ruang Dalam Art House, Yogyakarta

2019

Maaledungga, Gorontalo, 2019

Berawa Artfordable, Bali, 2019

Vitaminsee, Bigbadart, ICE, Serpong, Tangerang, 2019

Mairi,Kelompok Udeido, Sangkring Art Project, Yogyakarta, 2019

Pasarela, Omah Petroek, Pakem, Yogyakarta, 2019

Nandur Srawung#6 Gegayutan: Peer to Peer, Taman Budaya Yogyakarta, 2019

Walama, Tupalo art community Gorontalo, Join Event September Art Month, Lembah Metro Resort, Batu, east java

Art Jakarta, Booth of RuangDalam Art House, Jakarta Convention Center, Jakarta

Pijar Timur, Tupalo art Community Gorontalo, Studio Jaring, Batu, Jawa Timur

Post Truth(In material), Ruang Dalam Art House, Yogyakarta, 2019

“Helumo”, Lobby Kantor Bupati Bone Bolango, Gorontalo, 2019

Pasisi Lango: “Deep Blue Spirit” Berawa Beach Art Festival, Bali, 2019.

“Waterholics”, Lv Hotel, Canggu, Bali, 2019

“Bermuda” (art & stories) Gedung Pusat Informasi Pariwisata Singkawang, West Kalimantan 2019

“Miniseksi#1 +sir” Studio Jaring, Batu,East Java 2019

“Motombulu Lipu,” Rumah Dinas Bupati Gorontalo 2019.

2018

“Tupalo”, Indonesia National Gallery, Jakarta, 2018.

“Miniseksi#1” RuangDalam Art House, Yogyakarta 2018

2017

Amazing Things” Lv Resort Hotel Canggu,Bali 2017

“(Mo)dulanga Lipu”, Museum Popa Eyato, 2017

Lowali de Bali , Monkey Forrest Art Gallery, Ubud, Bali 2017

2016

Pameran Besar Seni Rupa (PBSR) IV “Epicentrum”, Taman Budaya Sulawesi Utara, Manado,2016

2015

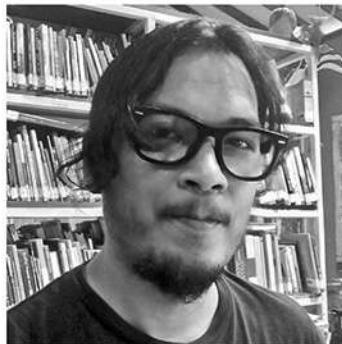
Art-Chipelago, Indonesia National Gallery Jakarta (2015)

“Menegaskan Gorontalo” Riden Baruadi Gallery, Gorontalo (2015)

“Karya Orang Lain Di Rumah Sendiri” DEKAN, Gorontalo (2015)

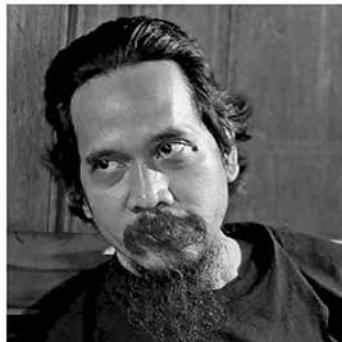
2014

“Tupalo” Art Community, Gorontalo State University (2014),



Sudjud Dartanto

Curator, art worker, and lecturer at the Faculty of Fine Arts, ISI Yogyakarta. He has curated and co-organized several fine art projects and exhibitions both solo and in groups on a national, regional, and international scale. Until now, he is a member of the curatorial board of the National Gallery of Indonesia. Besides curating, he is also active in writing and researching various issues related to history, media culture, and issues of disability. Currently managing the ArsKala Principle Project, one of its activities is to support young artists with discourse activities through the ArsKala Art Script platform.



Bandung Mawardi

Founder and manager of Kuncen at Bilik Literasi Solo. Author of the book Silih Berganti (2021), Terbit dan Telat (2020), Pengisah and Pengasih (2019). Columnist at majalahbasis.com and suningsih.net.

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Rizal Misili-Laila Tifah | Desy Gitary | Suharmanto | Aryo "Pipin" Pinandoyo | Andriko Sandria |

R Cahyoko | Oky Antonius | Andi Acho Mallaena-Vivi | Djefry Chaniago | Iwan Yusuf | Ito dan Ikha

Awaluddin Ahmad | I Wayan Seriyoga Parta | Keluarga besar Jubi | M. Irfan | Riden Baruadi |

Kelompok Perupa Gorontalo, Tupalo | Frino Bariarcianur | Argus FS | Teater Ayat Indonesia |

Gilang Suprapto | Iqi Qoror-Theresia Agustina Sitompul | Ronal Effendi Simabua | Uswarman |

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Aliansi Jurnalis Independen Gorontalo | Zaky Sore | Zulfianto Biahimo | Faisal Saidi | Yayak Furqon

Bambang Muryanto | Aryo Wisanggeni Genthong | Wenri Wanhar | Genthong HSA | Yaksa Agus

Kasih Hartono | Oom Lilik | Masyarakat Gorontalo, Poso, Surakarta, Yogyakarta, Magelang dan Papua







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ART SCRIPT

