

Curated by Asmudjo Jono Irianto & Henrycus Napitsunargo | Curator Venue by Danuh Tyas Pradipta  
30 September - 30 October 2022 | ArtSociates Jl. Dago Giri No. 99 Lembang, Jawa Barat.

*Dystopian Diffraction*

# REALITY RECONSTRUCTION

**CHIEN-HUA HUANG** ————— **TAIWAN**

**KAMILA KOBIERZYŃSKA** ————— **POLAND**

**KELLY HUSSEY-SMITH & ALAN HILL** — **AUSTRALIA**

**KRISNA TRISILA SATMOKO** ————— **INDONESIA**

**LARISSA MÜHLRATH** ————— **GERMANY**

**LAURENT MILLET** ————— **FRANCE**

**NARAPHAT SAKARTHORN SAP** ————— **THAILAND**

**OH SOON-HWA** ————— **SINGAPORE**

**PIYATAT HEMMATAT** ————— **THAILAND**

**WIMO AMBALA BAYANG** ————— **INDONESIA**

**1**

Sebuah gambar -citra (image)- pada dasarnya dapat memberikan sifat mendua bagi kita. Tentu ia memberikan apa yang ditampilkannya pada kita, citra manusia, benda, pemandangan dan sebagainya; tapi di balik itu selalu ada kemungkinan untuk kita memaknainya -lebih dari sekedar mengenalinya. Proses memaknai tersebut bersangkut-paut dengan segala pengetahuan dan pengalaman kita terhadap citra yang kita persepsi. Sifat mendua itu menyatu dengan berbagai citra yang bertebaran di sekeliling kita; mulai dari ilustrasi buku, iklan di televisi, poster di pinggir jalan, meme di internet, sablon di kaos, hingga karya seni rupa. Terutama objek yang disebut terakhir, berkait erat dengan perkara makna-memaknai sebuah citra. Sebagai perwujudan gagasan-gagasan seniman dalam merespon dunia sekelilingnya, di balik citra yang dihadirkan karya seni (lukisan, drawing, patung atau sebutlah macam yang lain) selalu terdapat maksud dan makna.

Begitupula fotografi seni. Meski begitu, dengan latar belakang yang dimilikinya, fotografi seni memiliki perkara yang khas, dan berbeda dengan medium seni rupa lainnya. Secara umum, fotografi sudah akrab dengan keseharian kita. Betapa kini kita melihat hasil-hasil fotografi bertebaran di sekeliling kita. Proses fotografi -memotret- juga bukanlah hal yang kagok, apalagi di hari ini alat bernama kamera bisa dengan mudah berada dalam genggam tangan siapa saja. Bersamaan dengan keakraban itu, persepsi umum kita pada fotografi adalah fungsinya untuk merekam apa yang kita lihat di sekeliling dengan persis sama -mendokumentasikan.

Persepsi umum semacam itu seringkali menyebabkan kita abai untuk melihat adanya sifat mendua dalam citra hasil fotografi, tidak terkecuali hasil fotografi seni. Meski, kita tahu bahwa kata "seni" dalam "fotografi seni" dengan segera mengaitkan berbagai citra yang dihasilkannya pada sifat yang mendua tersebut -pada proses pemaknaan dan tidak sekedar pengenalan.

"Retorika citra (rhetoric of the image)" istilah yang Roland Barthes gunakan untuk menggambarkan proses pemaknaan terhadap suatu citra. Retorika ini kelak menghasilkan argumen yang menyediakan jalan bagi kita untuk memaknai sebuah citra (gambar). Retorika ini hadir dari konfigurasi di antara kode-kode. Kode-kode itu adalah apa yang tampak dan dapat kita kenali di dalam citra; sementara untuk mendapatkan makna keseluruhan, itu bersangkut-paut dengan pengalaman serta pengetahuan kita terhadap makna kode-kode tersebut dalam konteks sosial dan budaya.

**2**

Dystopian Diffraction: Reality Reconstruction menampilkan pemilihan karya fotografi seni yang memperlihatkan cara seniman merespon dunia sekelilingnya; baik dunia dalam maupun dunia luar dirinya. Tentu, kedua dunia tersebut akan saling pengaruh dalam membangun makna yang dimaksud seniman. Di dalam karya-karya ini, para seniman merekonstruksi kembali persoalan yang ada, dengan mengkonfigurasi kode-kode visual dalam karyanya yang berasal dari berbagai realita: kode-kode personal, maupun yang telah dikenali dan disepakati secara sosial.

Beberapa seniman memilih berfokus pada dunia dalam; rekonstruksi atas memori dan pengalaman personal mereka. Kamila Kobierzyńska (Polandia) menampilkan citra burung merpati di tengah bidang biru. Bagi masyarakat Polandia, burung merpati adalah pertanda lingkungan yang bersih. Sementara itu, sebagian citra burung digambarkan menyaru dengan latar biru (mengingat pada warna langit yang bersih); seolah sesuatu yang tampak samar-samar, menyiratkan ingatan atau hasrat atas sesuatu yang samar dan tidak benar ada lagi. Larissa Mühlrath (Jerman) menampilkan beberapa citra, masing-masing memperlihatkan tiga buah jarum dikelilingi guratan-guratan garis yang tida ajek (karena terbuat dari bahan semacam bubuk atau pasir). Konfigurasi tersebut bisa-bisa menggugah permenungan kita pada waktu yang selalu berubah dan sifat kesementaraan. Krisna Trisila Satmoko (Indonesia) menampilkan foto-foto makanan yang ditransfer ke atas piring. Foto-foto tersebut adalah hasil kerja fotografinya di masa lalu. Konfigurasi ini menyiratkan sikap reflektif terhadap sikapnya pada makanan selama ini. Persandingan citra makanan dengan piring yang kongkret memberi kode lain. Betapa hari ini, menyantap makanan tidak lagi sederhana; mengecap rasa makanan boleh jadi tidak lebih penting dari ritual memotret dan membagikannya di sosial media. Di situ, makanan dengan segala bahan, tekstur dan rasanya yang kongkret seolah dapat terwakili melalui citra digitalnya yang diunggah di sosial media. Laurent Millet (Prancis) menampilkan citra objek berbentuk polyhedron di tengah bidang hitam. Objek-objek tersebut adalah hasil rekonstruksinya atas rumusan matematik yang dibuat oleh seorang pandai emas terkenal: Wenzel Jamnitzer; yang dikenal juga dengan pendekatan kerjanya yang ilmiah untuk mendapatkan bentuk yang presisi. Objek-objek transparan dengan latar hitam, sepintas seperti usaha memperlihatkan struktur objek -detil dan kerumitannya. Penggunaan material fotografi yang rumit dan mahal, memperlihatkan makna lain: penghargaan atas gagasan atau cita-cita di masa lalu dan capaian perwujudannya di masa kini.

**2**

Sebagian seniman lainnya memilih berfokus pada dunia luar; rekonstruksi atas fenomena yang terjadi di lingkungan sosial mereka. Piyatat Hemmatat (Thailand) menampilkan citra objek geometris dan organis berlatar hitam. Kontras dengan latar, menyebabkan detail bentuk-bentuk objek terkespos dengan sangat baik; kita diajak menikmati tampilan bentuk-bentuk tersebut. Bentuk-bentuk itu berasal dari senjata api: bagian dari pistol, bekas proyektil peluru, momen letupan tembakan atau residu mesiu. Sikap kritis dari situasi ironi muncul di sana: apa yang kita cerap sebagai bentuk indah dan menarik, sebetulnya berasal dari sesuatu yang dapat mematikan. Fenomena sosial tentang penembakan di ruang-ruang publik belakangan, menambah urgensi atas sikap kritis tersebut. Naraphat Sakarthornsap (Thailand) menampilkan rekonstruksi atas rangkaian bunga. Citra berbagai rangkaian bunga ditampilkan, namun dengan kejanggalan di beberapa bagian. Kejanggalan tersebut berupa bagian batang dan daun bunga yang dibentuk membentuk sebuah kata; kesemuanya berupa kata-kata umpatan dan vulgar. Di dalam masyarakat Thailand, rangkaian bunga adalah benda elit yang hanya dimiliki oleh kelas sosial atas. Maka di sini, kita mendapati gugatan atas pembedaan kelas sosial. Chien-hua Huang (Taiwan) menggabung-gabungkan citra dari berbagai realita. Hutan, berbagai hewan dari daerah berbeda, hewan-hewan laut, virus hingga kendaraan. Konfigurasi tersebut menciptakan pemandangan yang surreal dan imajinatif. Aksi menggabung-gabungkan tersebut merepresentasikan bagaimana situasi hidup hari ini, dimana dengan kemajuan teknologi yang ada, kita dapat dengan mudah memanipulasi, menciptakan fantasi-fantasi kita sendiri, dan bahkan memosisikannya sebagai realita dan dunia ideal bagi kita. Wimo Ambala Bayang (Indonesia) menawarkan persepsi yang ganjil terhadap hal-hal yang biasa kita temui sehari-hari. Karya-karyanya menampilkan citra yang fantasi, dengan cara menambah, mengurangi serta menggabung citra berbagai objek di sekitar kita. Ia merekonstruksi foto-foto lama yang pernah ia buat. Kemajuan teknologi digital telah mengakibatkan keterbatasan yang dulu ada, kini terlampaui; imajinasi terbang tak terbatas. Apa yang sudah terlanjur ada, kini dapat direvisi seperti apa yang kita mau dan anggap ideal.

Dunia luar seniman tidak saja berupa lingkungan sosial, melainkan pula lingkungan alam. Beberapa seniman mencoba merekonstruksi persoalan yang berkaitan dengan situasi alam di sekitar mereka. Oh Soon-hwa (Singapura) menampilkan foto dokumenter yang memperlihatkan sekelompok orang bersanding dengan aliran sungai Mekong.

**2**

Konfigurasi terjadi antara semua citra dalam karya; situasi proyek pembangunan bendungan, aliran sungai yang terasa dangkal, serta beberapa orang di sekitar aliran sungai yang tampak pasif –tanpa melakukan aktivitas apapun. Konfigurasi tersebut boleh menyiratkan relasi: pembangunan bendungan untuk pembangkit listrik di aliran sungai Mekong –sebagai sumber energi di perkotaan– memberi dampak lain bagi segala macam kehidupan di sepanjang aliran sungai. Ekosistem yang rusak akibat pembangunan, serta terganggunya aktivitas matapencaharian masyarakat di sekitar aliran sungai akibat terbatasnya pasokan aliran air akibat proses pembendungan. Kelly Hussey-Smith (Australia) berurusan dengan lingkungan alam dan sosial sekaligus. Berkolaborasi dengan co-author Allan Hill, ia menampilkan citra-citra dokumentatif yang ia ambil dari beberapa bagian proyek pembangunan di Central Queensland. Konfigurasi antara citra-citra seperti: tiang-tiang gardu listrik, alat-alat berat, mesin-mesin besar, hamparan tanah luas, atau padang rumput, serta sosok manusia, menghasilkan tegangan antara sesuatu yang industrial dengan yang natural. Pembangunan yang dilakukan manusia, atas nama modernisasi, kemajuan serta kesejahteraan ekonomi seringkali berimbas pada rusak dan hilangnya lingkungan alamiah; dan mengiringi itu berubah pula situasi hidup (sosial) masyarakat yang hidup di sekitar wilayah tersebut.

**3**

Karya-karya di dalam *Dystopian Diffraction: Reality Reconstruction* sekaligus menunjukkan situasi lain dalam perkembangan fotografi seni: dua macam modus dalam penciptaan karya. Pada modus pertama, seniman berlaku memproduksi citra sebagaimana lazimnya. Memproduksi dalam pengertian menggunakan kamera untuk memotret atau merekam objek yang diinginkannya. Sejak awal seniman dengan leluasa menentukan sikap-sikap personalnya terhadap citra yang dihasilkan: menentukan objek, teknik, sudut pandang, perspektif, intensitas cahaya dan sebagainya.

Pada modus kedua, seniman bekerja tanpa melibatkan lagi kamera. Pada prosesnya seniman berurusan dengan berbagai citra fotografi yang sudah ada dan bertebaran di sekitarnya. Berbagai citra tersebut diperlakukan sebagai citra temuan (*found image*). Bahkan, seniman dapat bekerja dengan beberapa citra temuan sekaligus; ia memilih, memilah, menambah, mengurangi, menggabung serta mengkonfigurasikannya. Bila dengan modus ini seniman masih dapat disebut "memproduksi citra", maka memproduksi di sini bukan dimaknai membuat yang benar-benar baru, melainkan "mendaur ulang" yang sudah ada dan menjadikannya berbeda dan tampak lain dari sebelumnya. Maka, di sini mengedit atau "merekayasa" adalah proses yang aci.

*Danuh Tyas*

## Artist Statement

"The Secret Garden of Non-first-person", "The Forest of Hertz" and "Plan V" were first published in my solo exhibition "Oasis of the Prophets" in 2021. Oasis of Prophets is an image project strongly reminiscent of a theatrical event and gaming behavior, seeking to explore the identity and evolutionary modality of humanity in the era of imaget.

This project attempts to create a simulacrum of nature that mirrors the wonderland for group life of the information generation. Drawing on the serendipitous discoveries from my daily observation of human behavioral patterns and their responses to current events, I developed the stories about people who receive digital messages every day, set their pace of life accordingly, and adapt to the rheological community.

# Chien-Hua Huang --- Taiwan

Plan V | Photo Manipulation on Kappa Board | 66x66 cm | 2020



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# Chien-Hua Huang Taiwan

The Forest of Hertz | Photo Manipulation on Kappa Board | 90x240 cm | 2021



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PHOTOGRAPHY  
TRIENNALE

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# Chien-Hua Huang --- Taiwan

The Secret Garden of Non-First-Person | Photo Manipulation on Kappa Board | 90x240 cm | 2021



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**Kamila Kobierzyńska** ————— *Poland*

*Artist Statement*

The main area of my interest is the concept of individual memory, genetically passed post-memory and human identity. I also analyse human relations in the social environment and other species, I often work with variety of archive materials also comments relationship between human habitat and nature. I adhere to the principle of experimental photography as an added value. As part of my artistic activity, I organise workshops and exhibition activities.

# Kamila Kobierzyńska — Poland

*Pigeon's Tale* | Cynotype on Silk | 210x140 cm | 2022

# Kelly Hussey-Smith & Alan Hill — *Australia*

## *Artist Statement*

Given the complexity of the modern economy, and the insularity of city life, many city dwellers are blind to the reality of life beyond the city limits. Co-authored with Alan Hill, *The Central Queensland Project* is a photographic exploration of a largely invisible, but economically powerful mining region in Australia. This project explores the social and environmental impacts of mining, particularly the way it is changing labour practices.

# Kelly Hussey-Smith & Alan Hill ————— *Australia*

Extraction #1 | Print on Kappa Board | 110x89 cm | 2013



# Kelly Hussey-Smith & Alan Hill ————— Australia

Extraction #2 | Print on Kappa Board | 110x89 cm | 2013



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# Kelly Hussey-Smith & Alan Hill ————— *Australia*

Extraction #3 | Print on Kappa Board | 110x89 cm | 2013



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# Kelly Hussey-Smith & Alan Hill — Australia

Karlaa | Print on Kappa Board | 72x90 cm | 2013



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# Kelly Hussey-Smith & Alan Hill — Australia

Pieter | Print on Kappa Board | 72x90 cm | 2013



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# Kelly Hussey-Smith & Alan Hill — Australia

The New Village | Print on Kappa Board | 494x181 cm | 2013



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# Kelly Hussey-Smith & Alan Hill

Australia

The New Village | Print on Kappa Board | 494x181 cm | 2013



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# Kelly Hussey-Smith & Alan Hill — Australia

Transmission

#1

|

Print

on

Kappa

Board

|

110x89

cm

|

2013



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# Kelly Hussey-Smith & Alan Hill --- *Australia*

Transmission

#2

|

Print

on

Kappa

Board

|

110x89

cm

|

2013



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***Artist Statement***

There are three keywords that I can translate literally, DOUBT, NEW REALITY, and SOMETHING WITHOUT LIMITATIONS.

"Bon Appetit"

Eating is something that for me has no limits, if we don't eat we will suffocate and then disappear and move to another world that doesn't know where the limit is. When food is presented, there are doubts in the mind, whether it is good to eat, whether what we eat is good for health, what is this or what is it, but we still eat. After we are full, another doubt comes to mind, is this expensive? , is my money enough? , who pays? Indeed, the reality is like that, we tend to eat by paying for services, not like in prehistoric times when we have to fight for meat.

In this exhibition, I deliberately presented food in the form of polaroid transfer, because polaroid is an antidote to doubts. Please enjoy it, enjoy the taste but don't occasionally eat polaroid because it will lead you to something out of bounds.



# Krisna Trisila Satmoko ————— *Indonesia*

Bon Appetit | Polaroid Transfer Installation | Variable Dimension | 2022



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# Krisna Trisila Satmoko ————— *Indonesia*

Bon

Appetit

|

Polaroid

Transfer

Installation

|

Variable

Dimension

|

2022



# Krisna Trisila Satmoko ————— *Indonesia*

Bon Appetit | Polaroid Transfer Installation | Variable Dimension | 2022



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# Krisna Trisila Satmoko ————— *Indonesia*

Bon Appetit | Polaroid Transfer Installation | Variable Dimension | 2022



## *Artist Statement*

The basis of my artistic practice is the observation of human activity and its inscription in material and objects. I am particularly fascinated by processes of shaping that occur unintentionally in everyday contexts. Thus, various manifestations of these non-intentional phenomena catch my attention: damaged objects of use, worn-out working tools, by products or material waste. I am also attracted by provisional constructions and misappropriation of things.

All these are phenomena of the in-between, which no longer, or not yet, occupy a past or future optimal state. Some of the phenomena are not even meant to reach this state, they are merely created so that other forms can emerge. In my installations, objects and photographic works, I try to capture these temporary phenomena and at the same time create new phenomena that visualize the relationship between cause and effect of human creative processes.

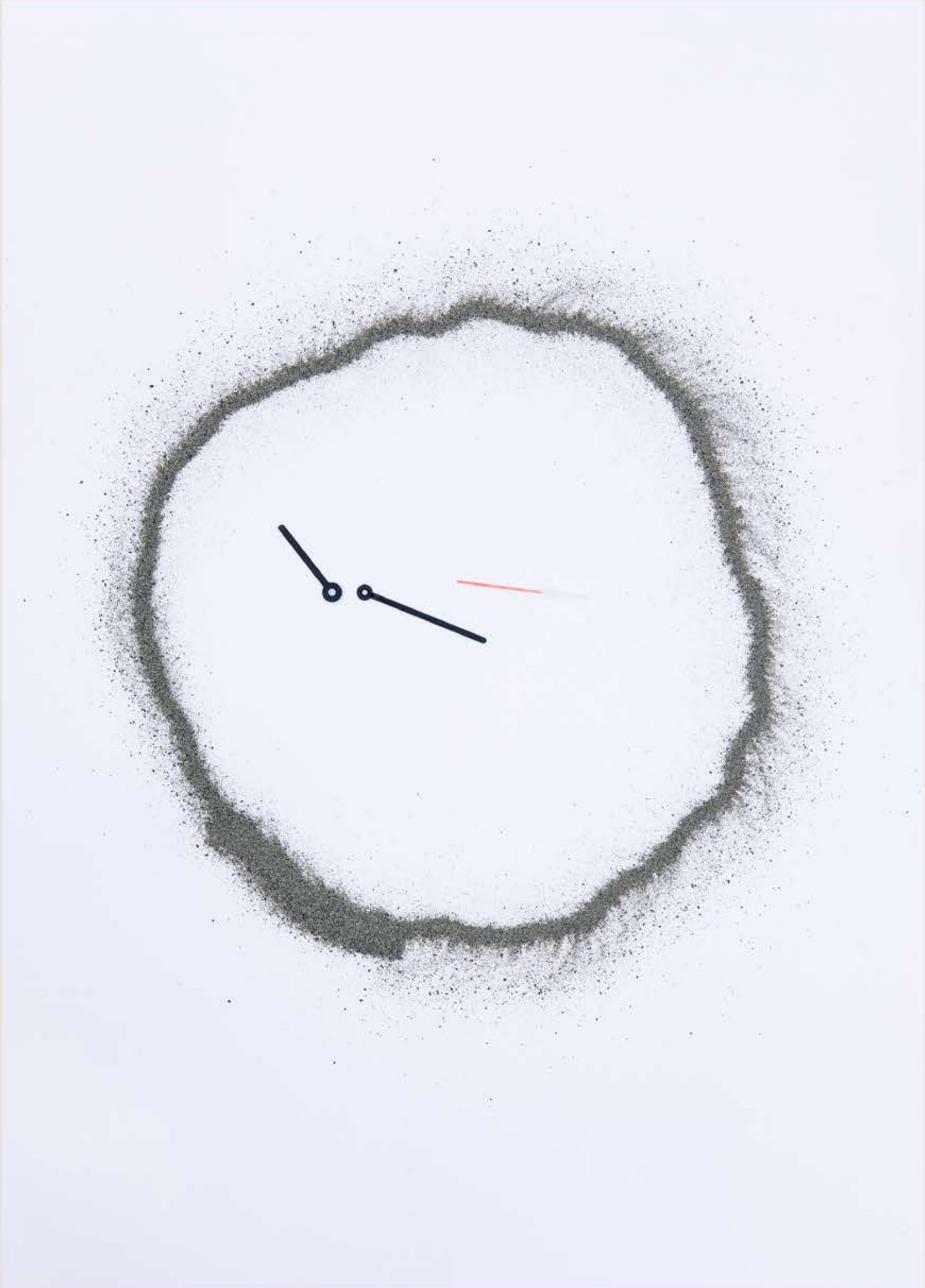
**Larissa Mühlrath** ————— *Germany*

*Hours of a Day* | Textured Matt Art Paper Sheet on Kappa Board | 230x230 cm (70x50 cm each) | 2022



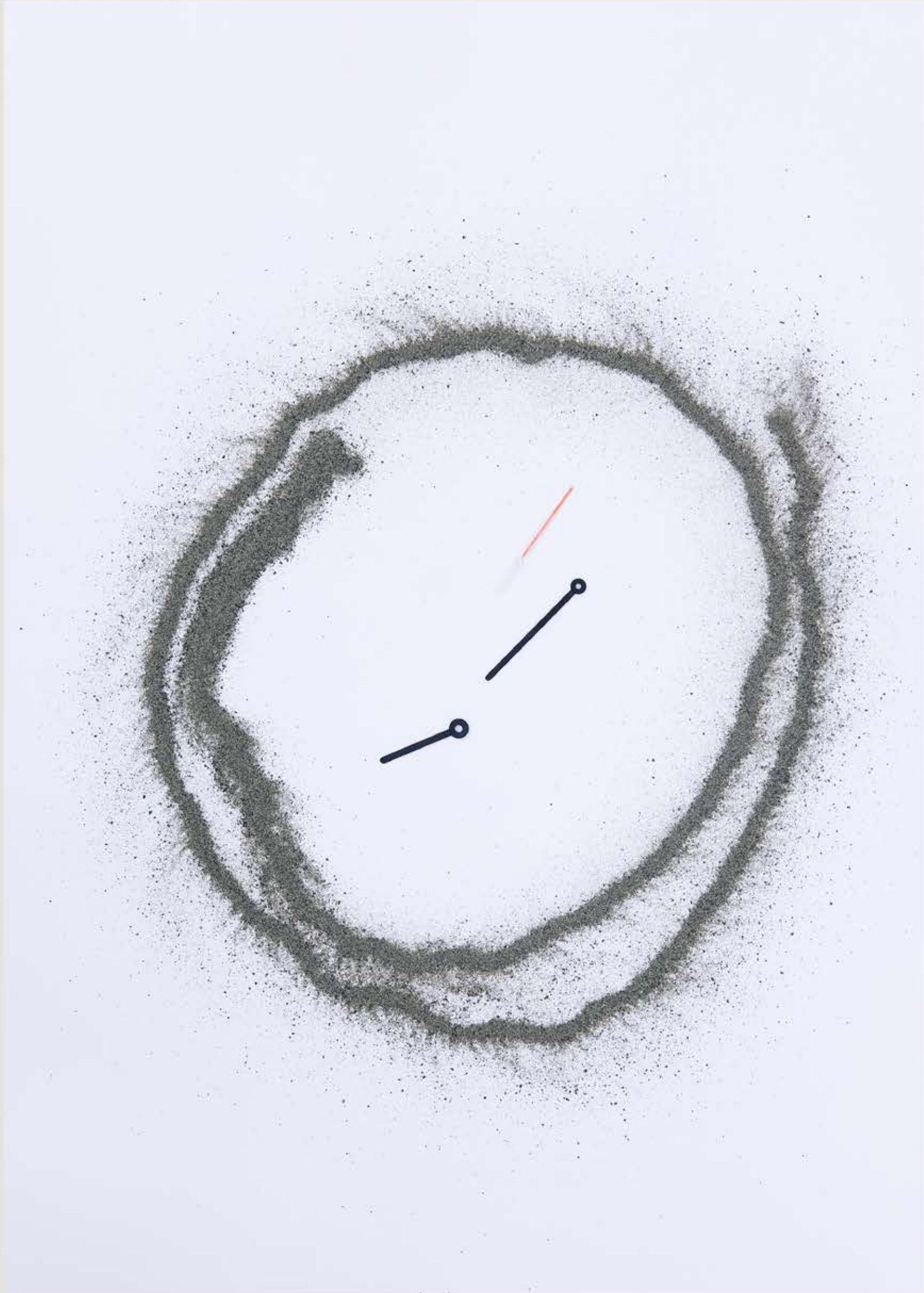
**Larissa Mühlrath** ————— *Germany*

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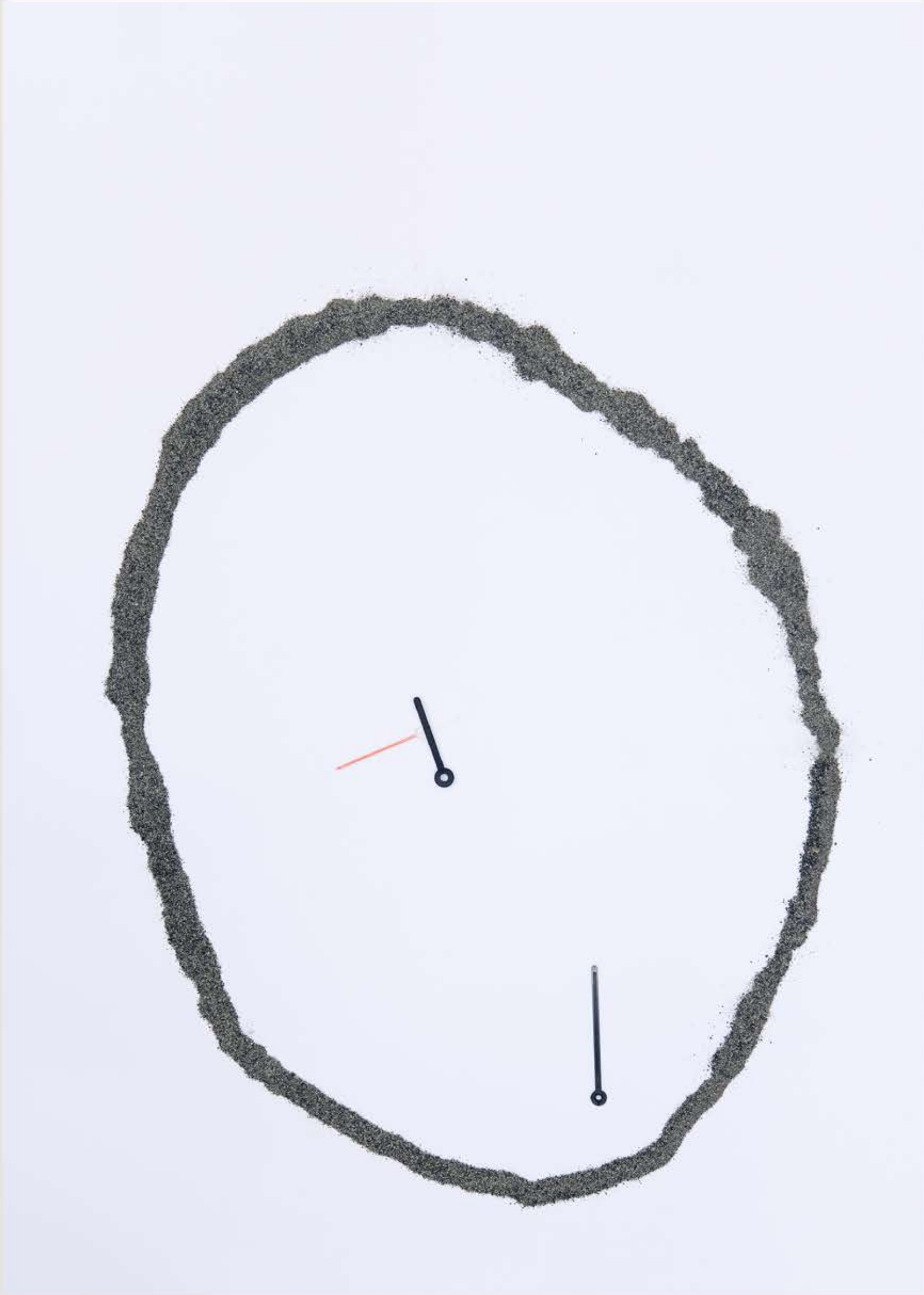
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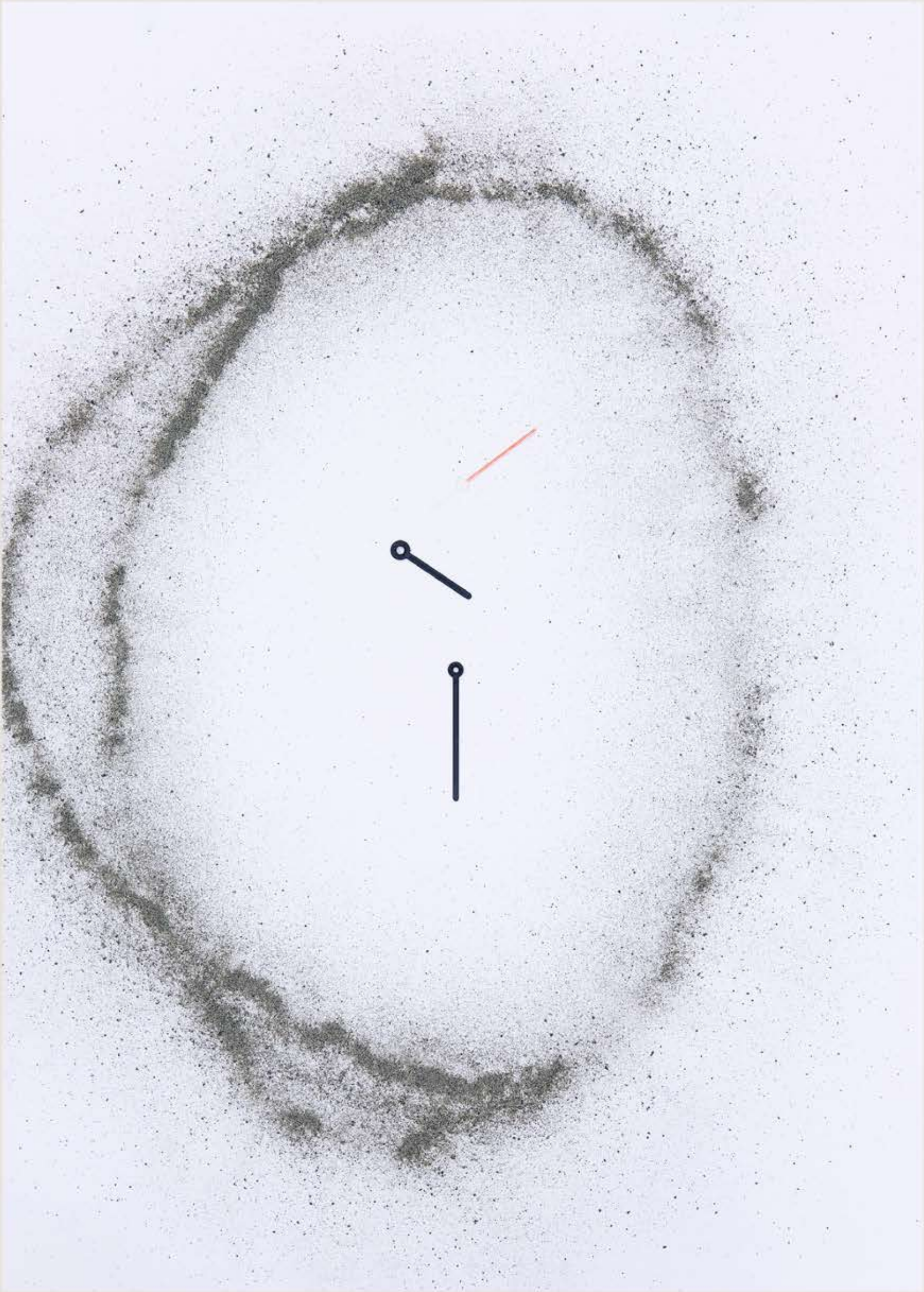
Hours of a Day | Textured Matt Art Paper Sheet on Kappa Board | 230x230 cm (70x50 cm each) | 2022



**Larissa Mühlrath**

*Germany*

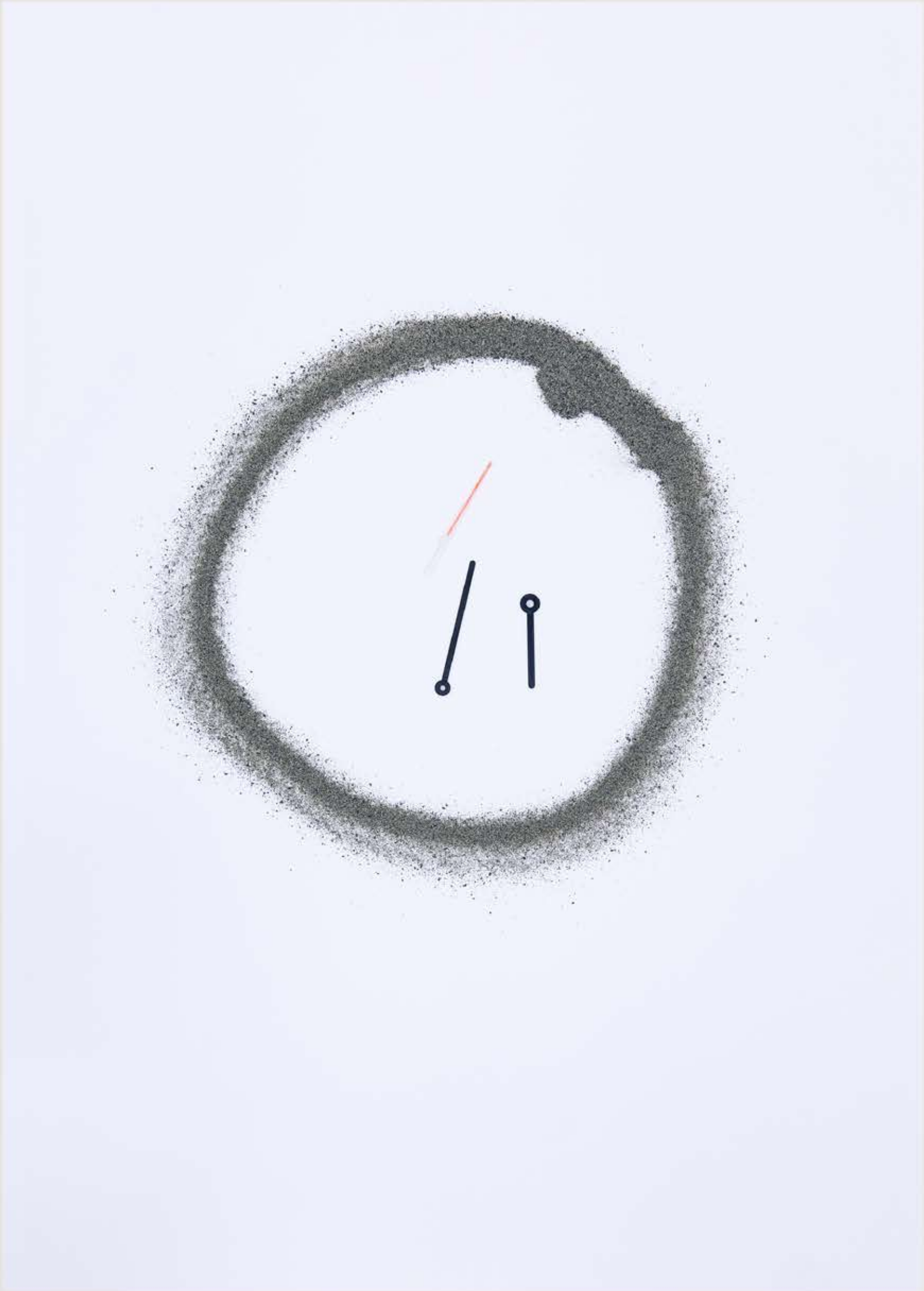
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**Larissa Mühlrath** ————— *Germany*

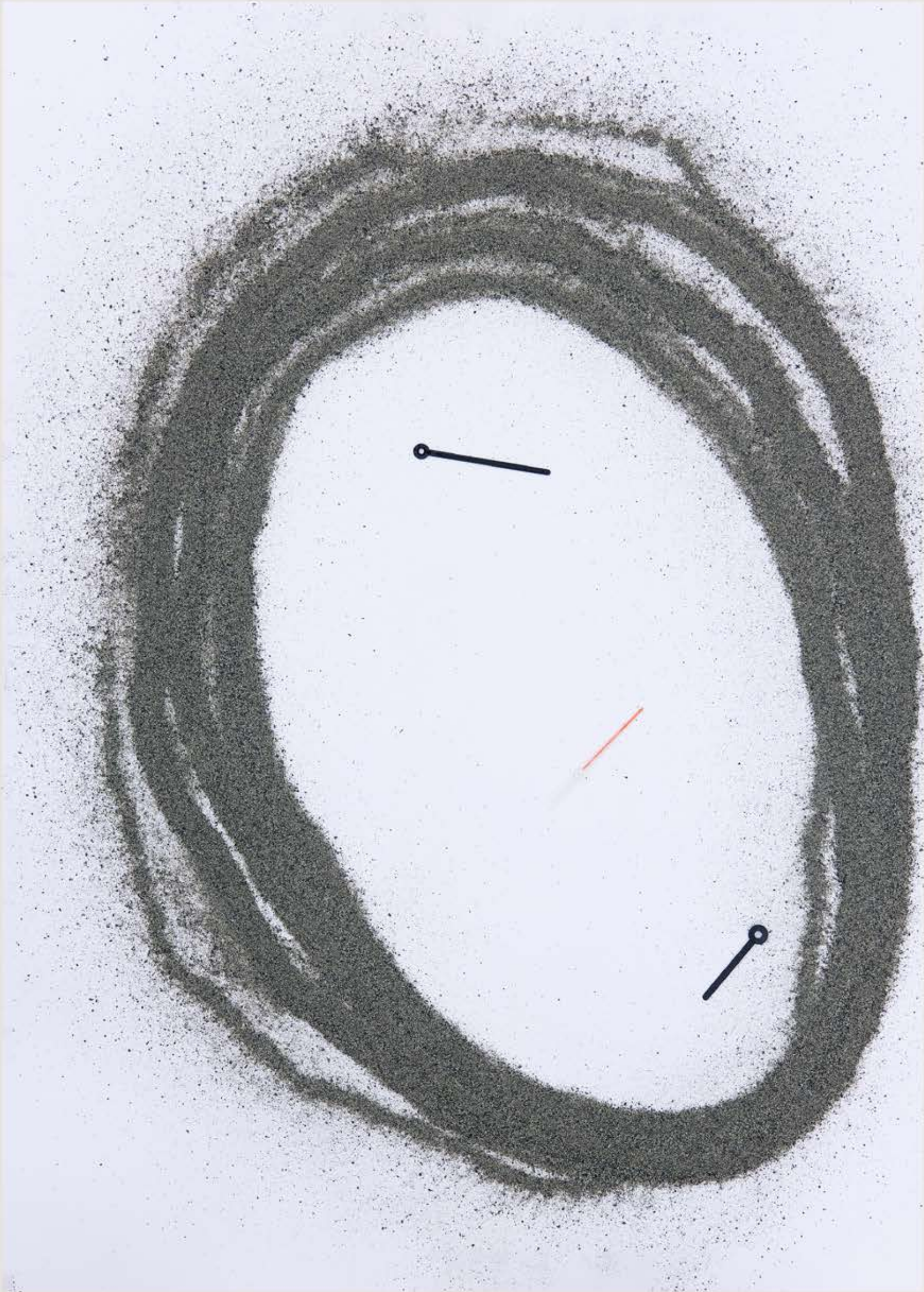
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**Larissa Mühlrath**

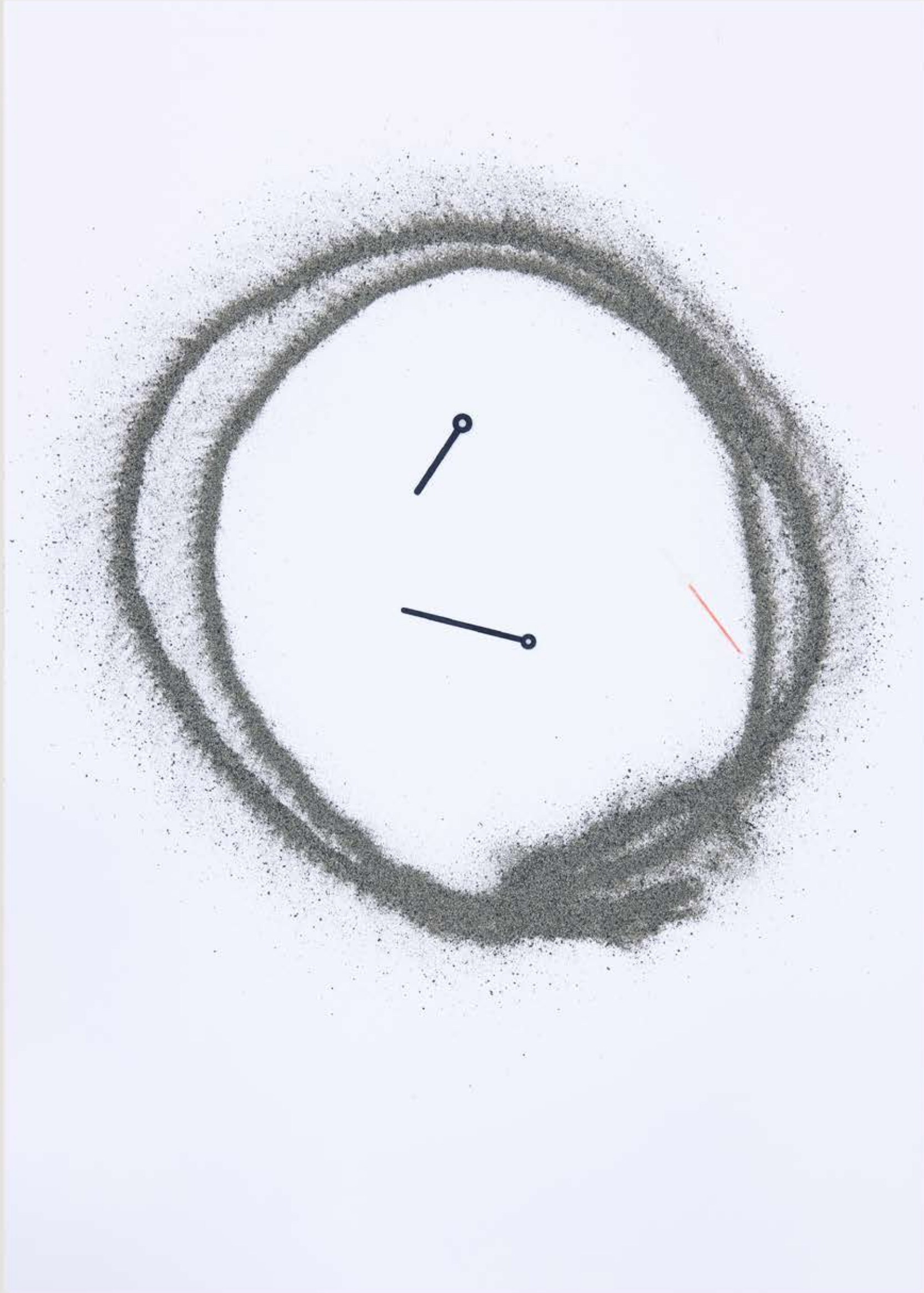
*Germany*

*Hours of a Day* | Textured Matt Art Paper Sheet on Kappa Board | 230x230 cm (70x50 cm each) | 2022



# Larissa Mühlrath — Germany

Hours of a Day | Textured Matt Art Paper Sheet on Kappa Board | 230x230 cm (70x50 cm each) | 2022



## Artist Statement

Published in the editorial work on polyhedrons by the 16th century famous goldsmith of Nuremberg Wenzel Jamnitzer, these erudite and complex shapes are pedestals that the author shows to present mathematical objects like sculptures. These pedestals partly resume the formal vocabulary of mathematical objects and partly the ornamental spirit of the manerist shapes. They both have the trivial function to support an object, and the abstract origins of the most exact science and also of the freest and most useless architectures of their times: these pavilions that begin to adorn the Renaissance gardens, as Francesco Colonna in his *Hypnerotomachia Poliphili*, describe them in a way that will inspire generations of architects and landscapers.

These bases are also, given their complexity, obvious challenges in terms of representation and workmanship, and that it is both for an artist of the 16th century or the 21st. My fascination for many years for these forms has been matched by the desire to appropriate them concretely whereas they never had been built by their author. The transparent plastic and tape they are made of, give to these objects the status of a cheap or fake goldsmithery which however makes no concessions to the accuracy and the rigor of the construction. Their transparency punctuates of a doubt the most obvious aspects of their presence, while highlighting their abstract origin. Dust, traces, scratches which are covering the forms bring evidence of their existence, much like those particles suspended in a shaft of light that convert into volume the simple transparency of the air.

## *Artist Statement*

The photograph of these objects had to represent them with a level of accuracy that could bring continuity with the original forms and the excellent engraving work of Wenzel Jamnitzer. The choice of a 30x40cm view camera was thus imposed for representing these objects almost full size with a maximum precision. The chosen media, glass plate ambrotype, also makes sense as it links its transparency with the one of its subject, and the dazzling precision of the emulsion with the precision of the objects. More over the hard and valuable components of this photographic process resonate with those employed in Jamnitzer goldsmith business.

For its uniqueness, its accuracy and that of his so concrete subject, this original glass plate photographs could be a late avatar of this opportunity that bequeathed us by the Renaissance and the centuries that followed: being able with the same image, to enjoy a subject both by knowledge and by the sight. In addition, through the articulation of knowledge that underlie them and the nature of the displacements made, from drawing to volume, volume to photography, paper to glass, engraving to photography, from the 16th to 19th and 21st century, these photographs affirm their place in the contemporary era and the representation issues related to it.

**Laurent Millet** ————— *France*

*Reliquaries of The Diaphanous #1* | Wet Collodion Negative Print on Matt Paper | 60x80 cm | 2015

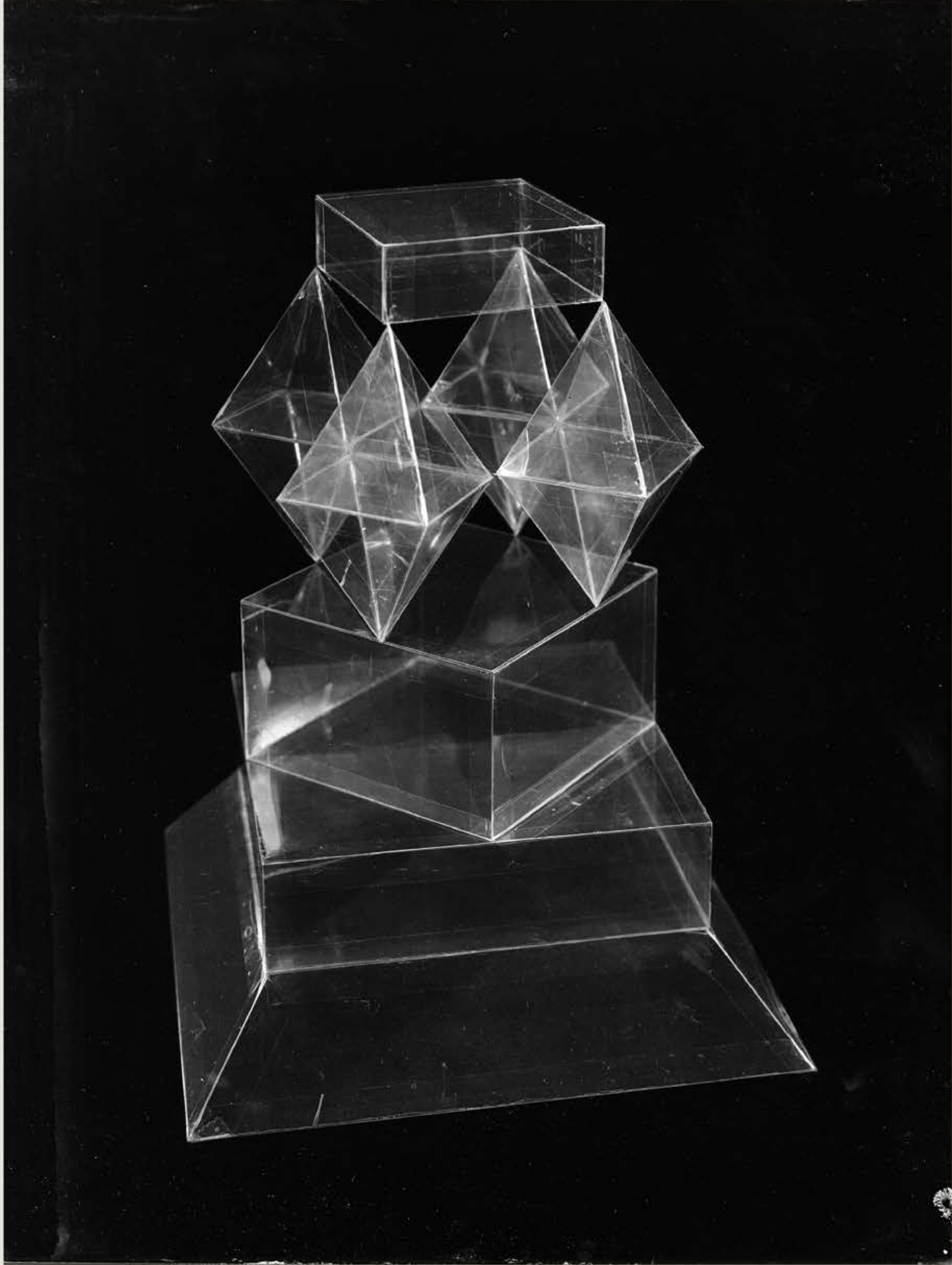


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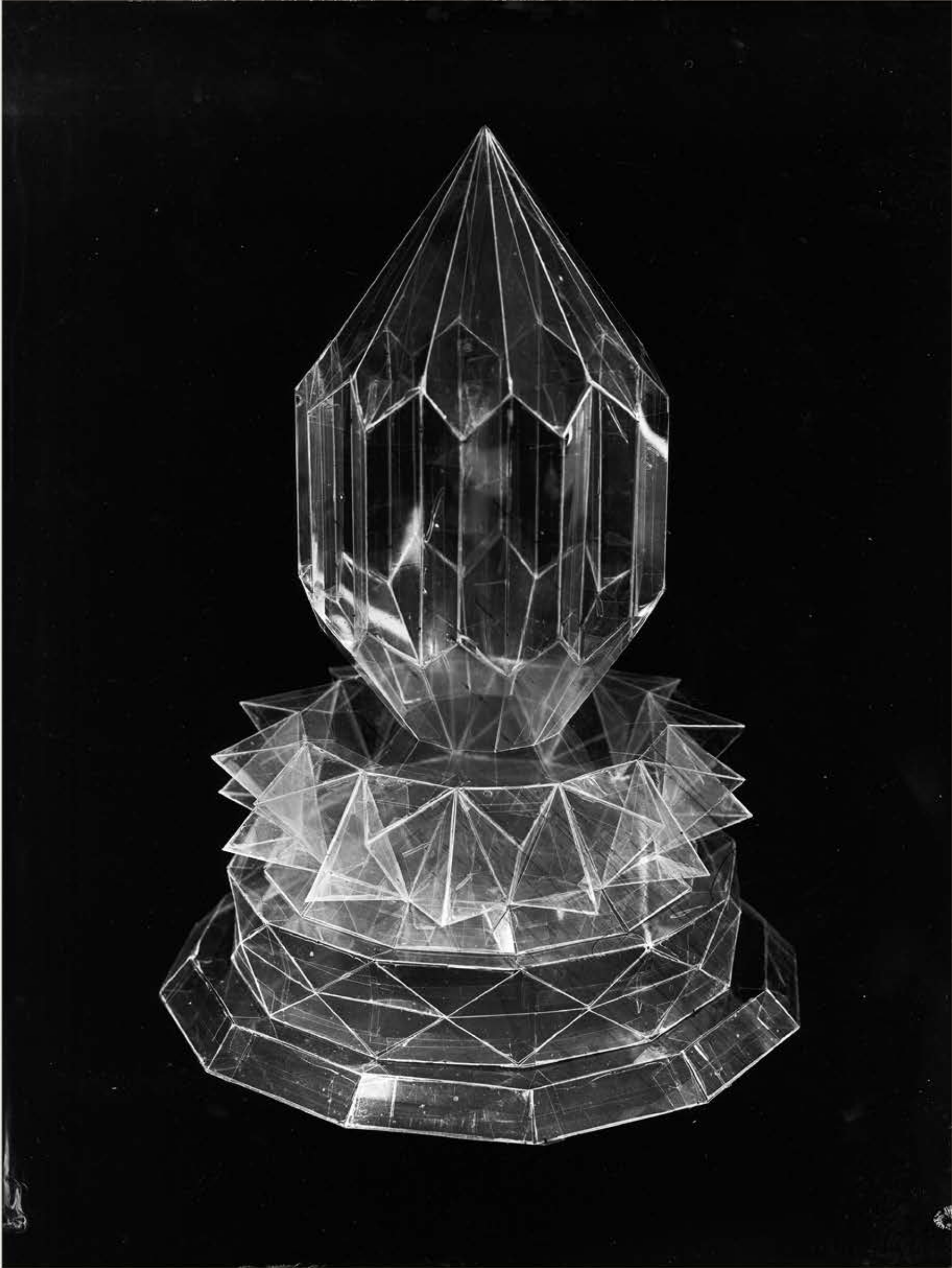
**Laurent Millet** ————— *France*

*Reliquaries of The Diaphanous #2* | Wet Collodion Negative Print on Matt Paper | 60x80 cm | 2015



**Laurent Millet** ————— *France*

*Reliquaries of The Diaphanous #3* | Wet Collodion Negative Print on Matt Paper | 60x80 cm | 2015



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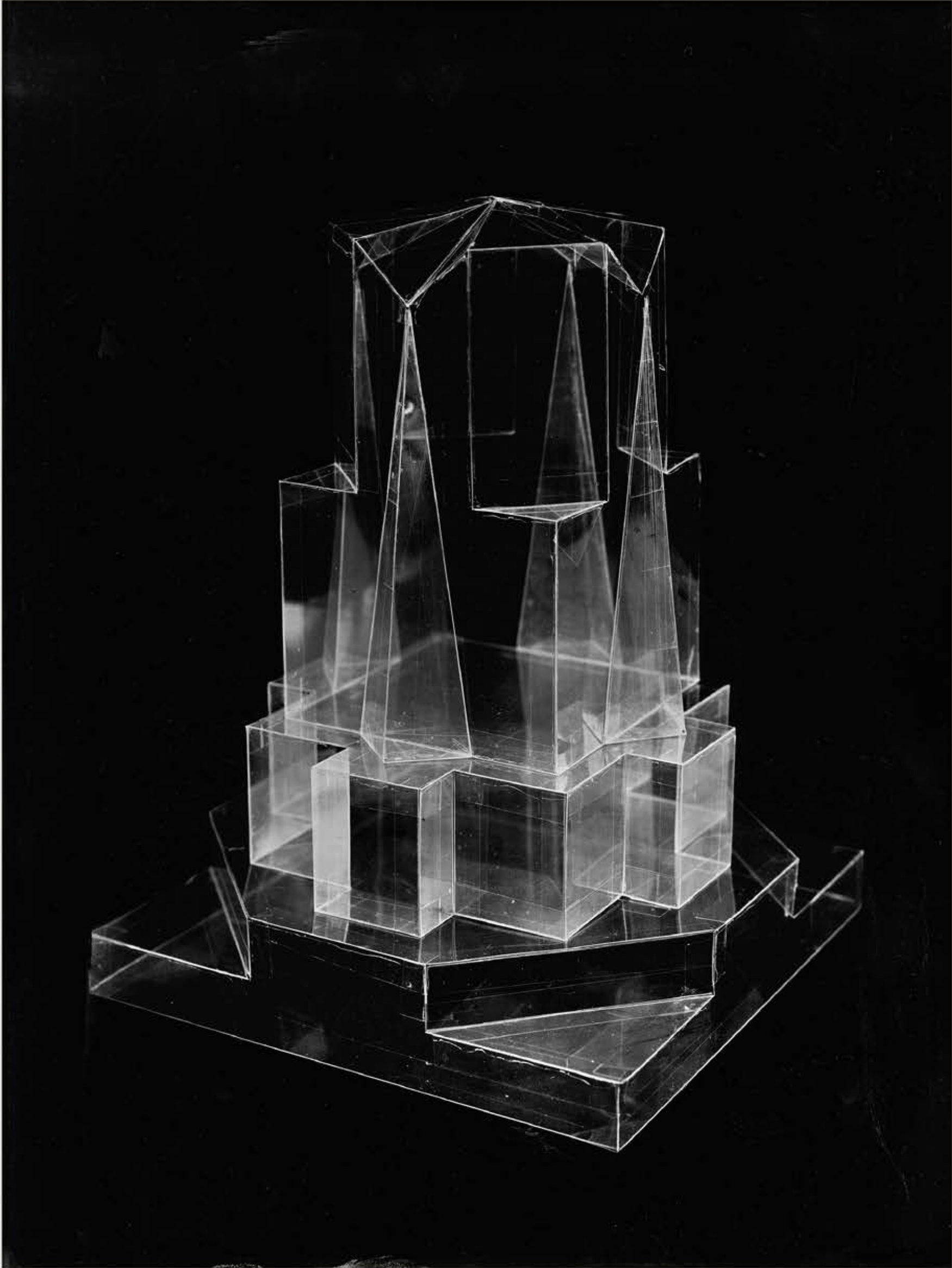


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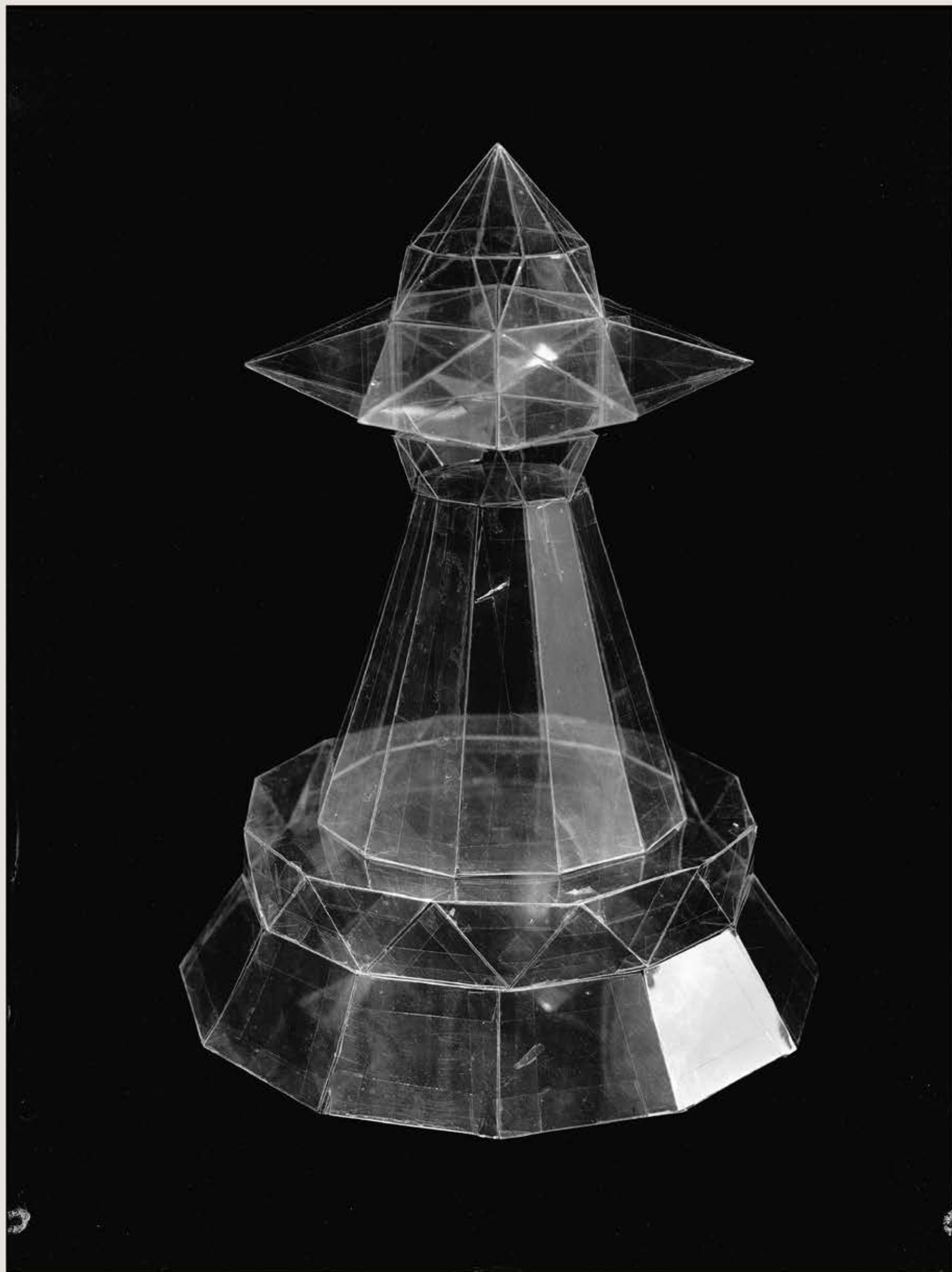
**Laurent Millet** ————— *France*

*Reliquaries of The Diaphanous #4* | Wet Collodion Negative Print on Matt Paper | 60x80 cm | 2015



# Laurent Millet — France

Reliquaries of The Diaphanous #5 | Wet Collodion Negative Print on Matt Paper | 60x80 cm | 2015

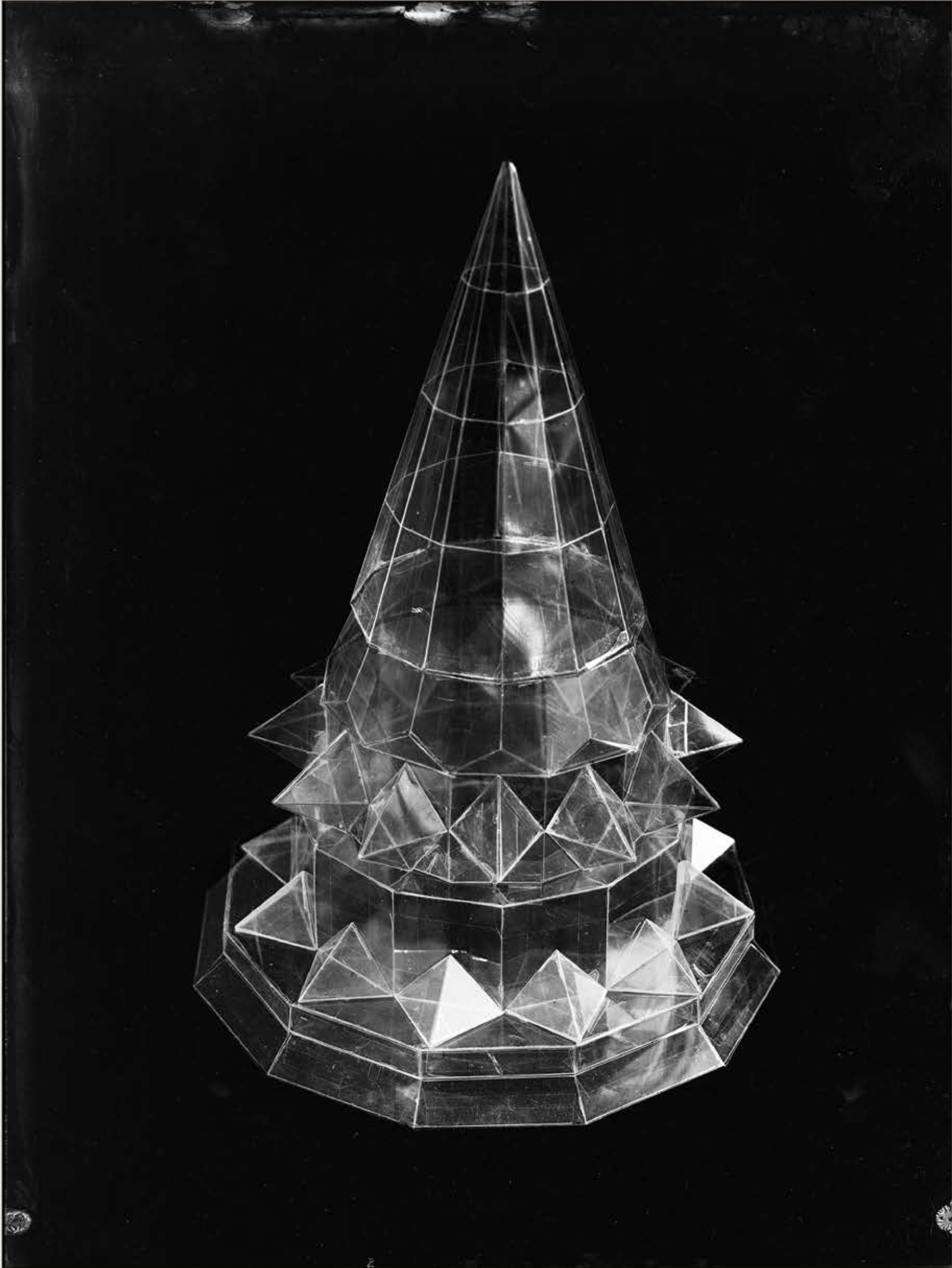


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**Laurent Millet** ————— *France*

*Reliquaries of The Diaphanous #6* | Wet Collodion Negative Print on Matt Paper | 60x80 cm | 2015



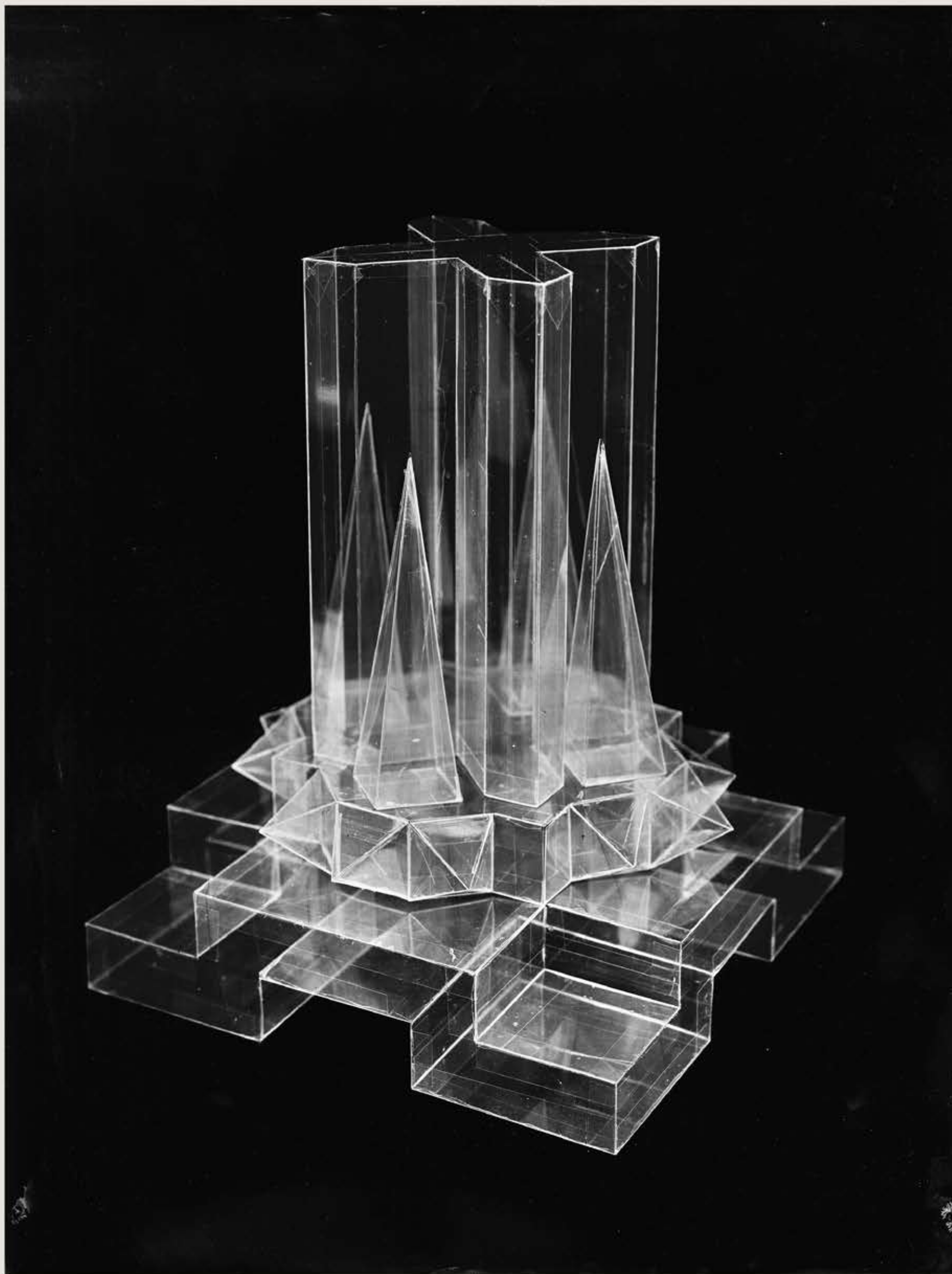
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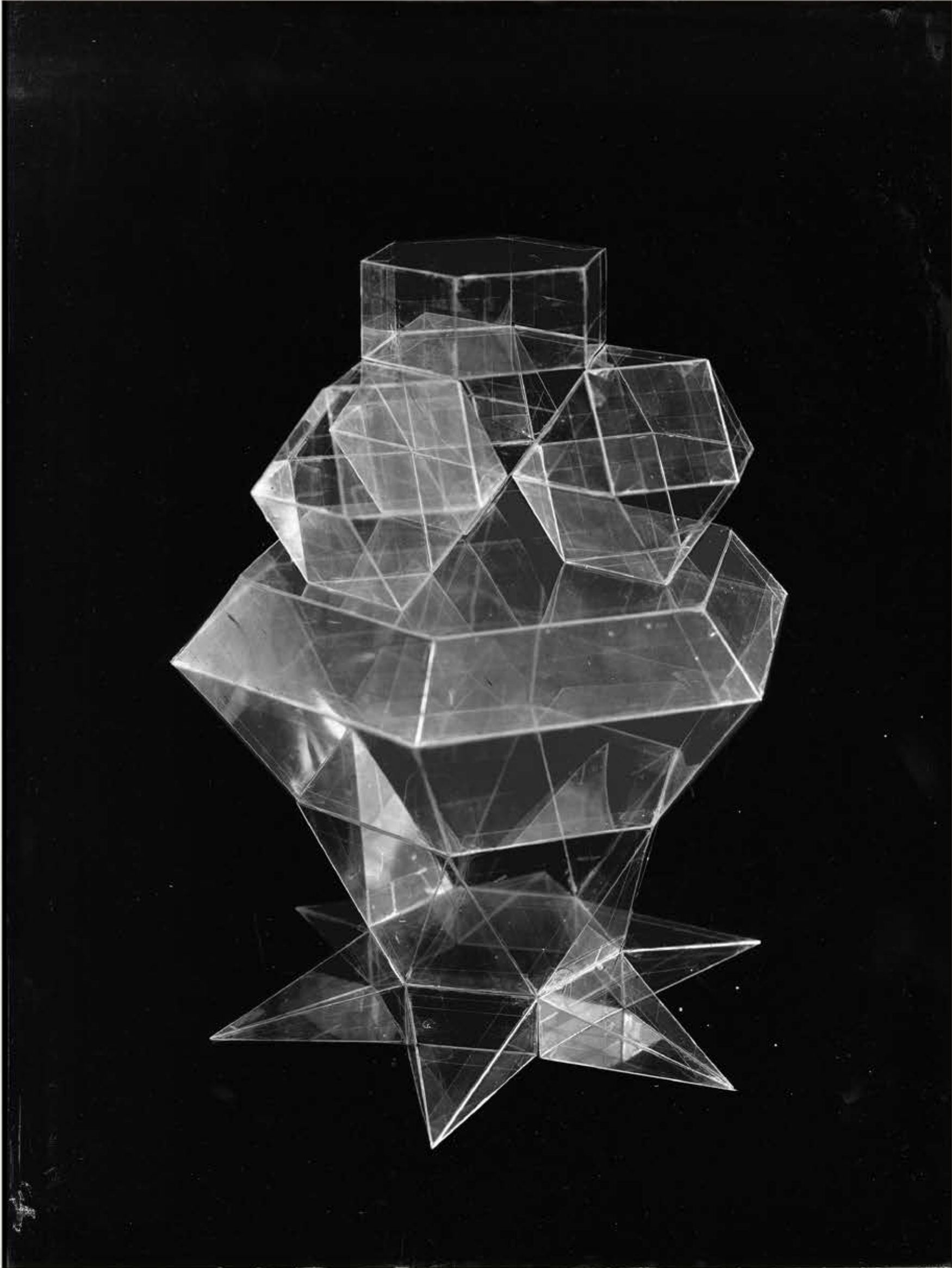
**Laurent Millet** ————— *France*

*Reliquaries of The Diaphanous #7* | Wet Collodion Negative Print on Matt Paper | 60x80 cm | 2015



**Laurent Millet** ————— *France*

*Reliquaries of The Diaphanous #8* | Wet Collodion Negative Print on Matt Paper | 60x80 cm | 2015



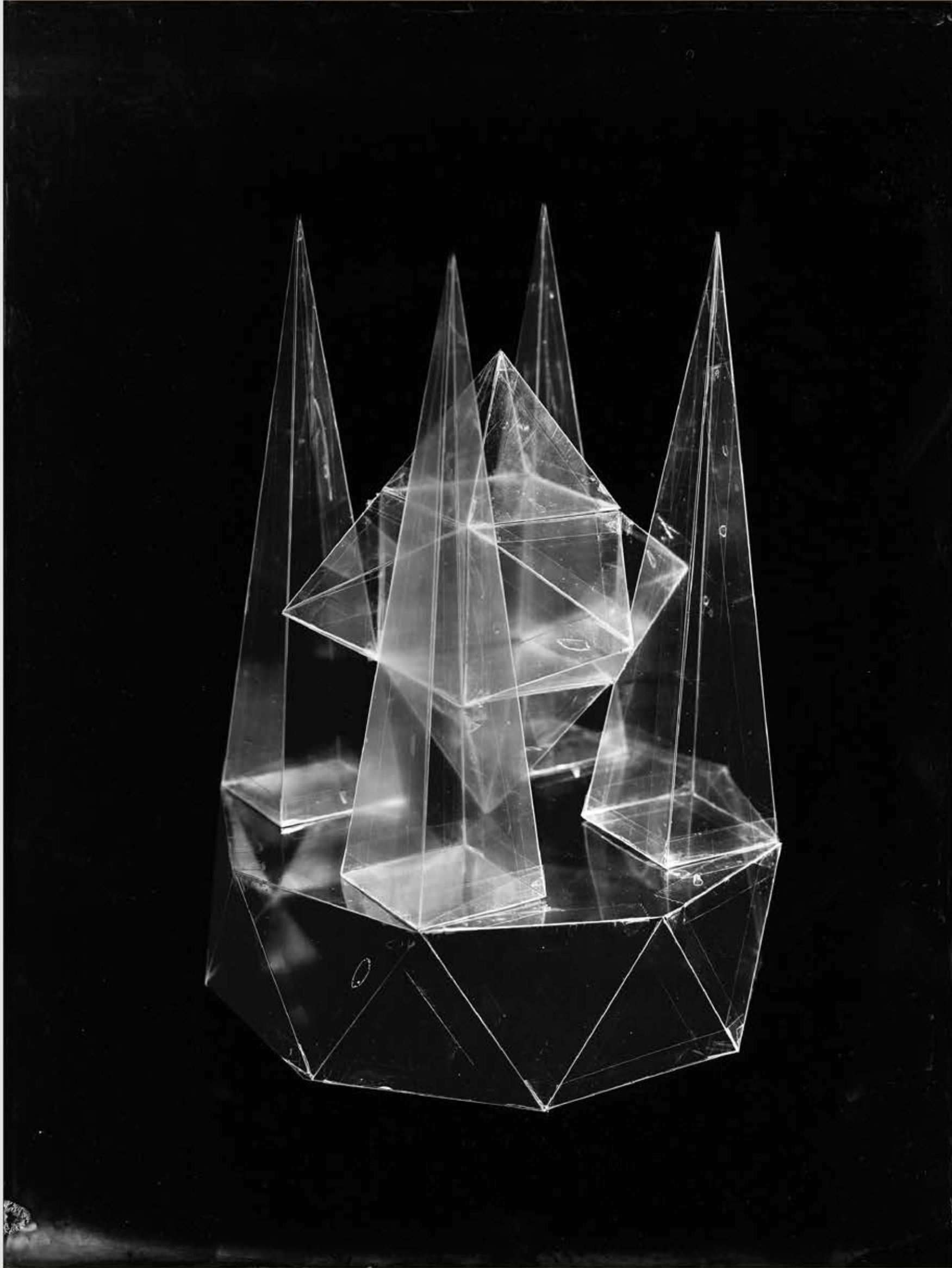
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**Laurent Millet** ————— *France*

*Reliquaries of The Diaphanous #9* | Wet Collodion Negative Print on Matt Paper | 60x80 cm | 2015



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## Artist Statement

From the historical discoveries of artifacts and wall paintings in the past, flower arrangement first started with the purpose of decoration and for religious rituals before being sent forward and reserved for people from the upper classes only. As time has passed to the present, even though flower arrangement is not reserved for only higher society anymore, the activity still symbolizes wealth and upper class lifestyle as it did in the past. These still serve as evidence from throughout history up until the present day that humans are divided from each other with inequality especially with such a trivial thing as the knowledge of “flower arrangement.”

The series of works aims to present another perspective of flower arrangement through the eyes of the middle class, by reducing the sense of the upper class attached to flower arrangement in the past with the way the artist, who had a middle class upbringing, with self-taught skills, arranges the flowers himself. The artist uses seasonal flowers, even some discounted flowers found in the market at the time, incorporating some ordinary objects found in his own house from a water dipper, a freebie instant noodle cup or a pet bowl to use as vases. In the end, does the flower arrangement culture really embody the division of classes in the society or was it humans who started discriminating and creating inequality within their world through a small reference from the past and making it a bigger issue as in today?

# Naraphat Sakarthornsap ——— Thailand

The Other Side of Flower Arrangement | UV Print on Kappa Board | 100x74 cm | 2022





# Naraphat Sakarthornsap

Thailand

The Other Side of Flower Arrangement | UV Print on Kappa Board | 100x74 cm | 2022



# Naraphat Sakarthornsap

Thailand

The Other Side of Flower Arrangement | UV Print on Kappa Board | 100x74 cm | 2022



# Naraphat Sakarthornsap --- Thailand

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# Naraphat Sakarthornsap ——— Thailand

The Other Side of Flower Arrangement | UV Print on Kappa Board | 100x74 cm | 2022





## Artist Statement

Human's desire to control the nature to meet with the energy demands generates unforeseeable life challenges to many who live along the Mekong River. The hydropower dam construction has the ambition to make the Mekong River the battery of Southeast Asia and to supply the high-energy demands required by the rapidly developing cities such as Bangkok. However, this multi nations project, created with conflictual interests, is producing undesirable and paradoxical outcomes in the coastal regions of the Mekong Delta, with the dam retaining the water during dry season, creating a shortage of water supply downstream, affecting the eco-system and threatening the various cultures alongside (e.g., fishery, rice, etc.).

In this series, the photographer aimed at addressing the impacts of human actions on the environment and on the livelihood of many to meet the needs of our urbanized societies in terms of energy and food supply.

# Oh Soon-Hwa --- Singapore

Mekong River | Archival Inkjet Print | 70x105 cm | 2019





# Oh Soon-Hwa --- Singapore

Mekong River | Archival Inkjet Print | 70x105 cm | 2019



# Oh Soon-Hwa --- Singapore

Mekong River | Archival Inkjet Print | 70x105 cm | 2019



## Artist Statement

Historically, the survival of an individual, tribe, region or country has largely depended on its progress in the arms race; its ability to hunt, protect, attack, defend, disarm, thrive and evolve. A strong military arsenal or personal weapon can be both an intimidating threat or a peacetime deterrent. The global military industrial complex is at the forefront of cutting-edge technology and engineering. It constantly pushes the technological boundaries and is the biggest business enterprise in the world. Aside from arms and military capability, it has given the world other kinds of technological breakthroughs. Double edged swords such as digital communication and smart production platforms including the internet, mobile phones, GPS, robotics, space programs and AI.

The very idea of weapons is understandably a polarising subject, the nature of this is extreme and bipolar with contradictory design elements of beauty and ugliness. Firearms specifically have their own distinctive aesthetics and represent the dualities of creation and destruction, mechanical and organic, terrifying and inspiring, order and chaos, light and dark. Technology truly expresses and brings out the best and the worst within all of us. Guns are weapons used with hands and arms as an extension of the human form, they are fundamentally analogue tools that have evolved from archery, sword and spear.

This project 'Ballistics' consists of a series of photographs, sculptures and video installations created using different caliber guns and bullets.

# Piyatat Hemmatat --- Thailand

Barrels | Wet Plate Print on Glass | 523x51 cm (43x51 cm each) | 2022



# Piyatat Hemmatat --- Thailand

Barrels | Wet Plate Print on Glass | 523x51 cm (43x51 cm each) | 2022



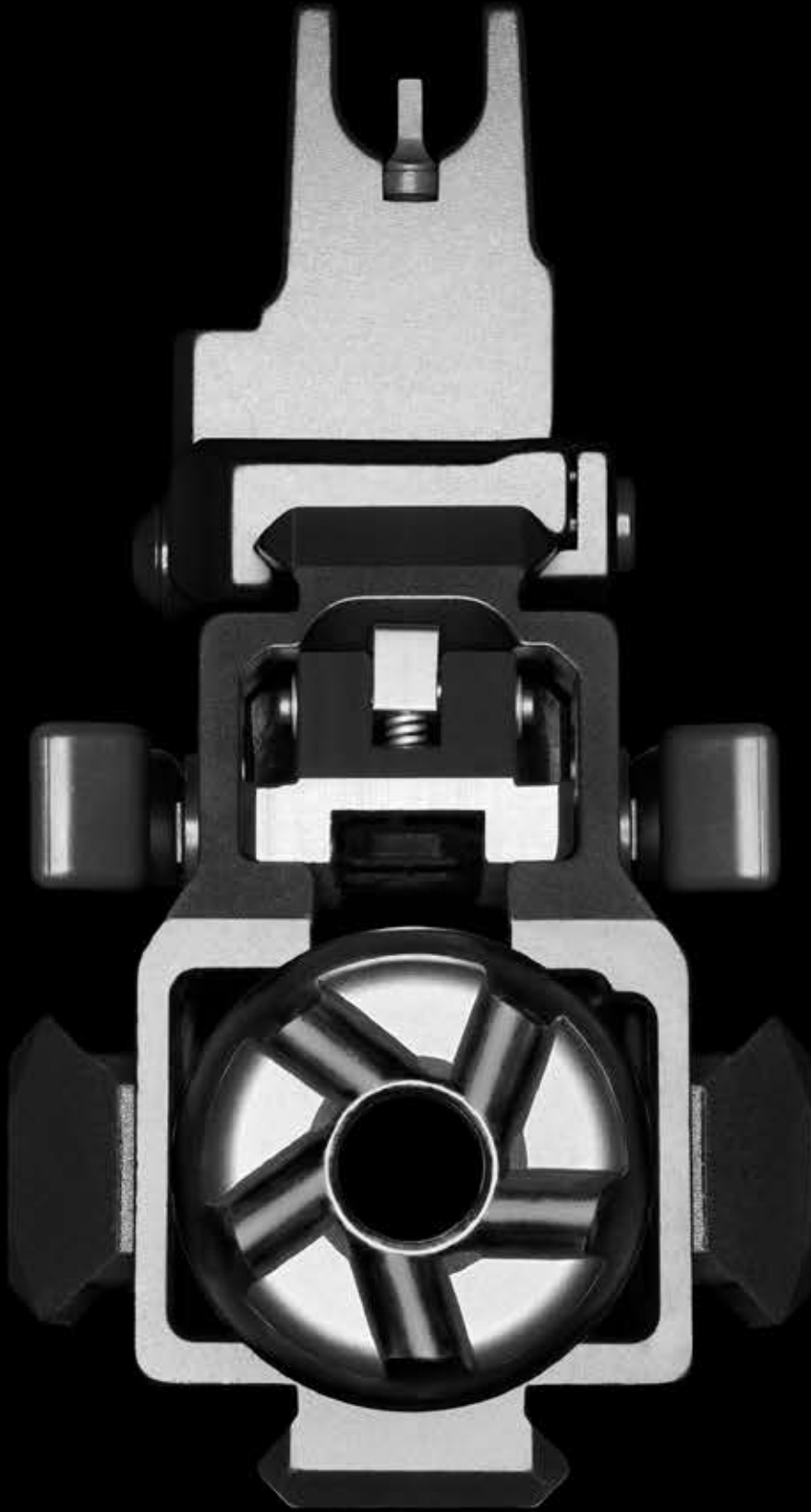
# Piyatat Hemmatat --- Thailand

Barrels | Wet Plate Print on Glass | 523x51 cm (43x51 cm each) | 2022



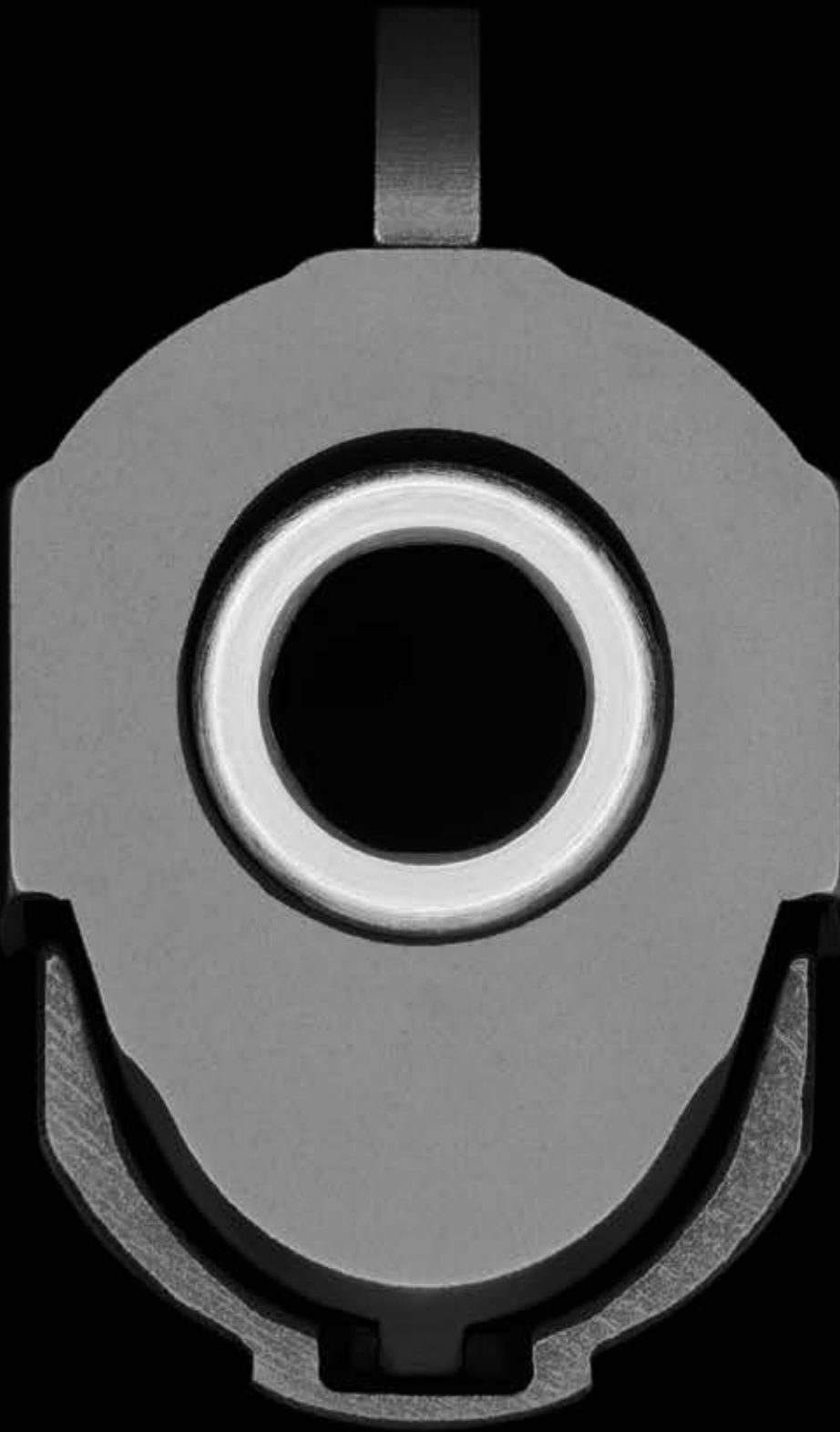
# Piyatat Hemmatat --- Thailand

Barrels | Wet Plate Print on Glass | 523x51 cm (43x51 cm each) | 2022



# Piyatat Hemmatat --- Thailand

Barrels | Wet Plate Print on Glass | 523x51 cm (43x51 cm each) | 2022





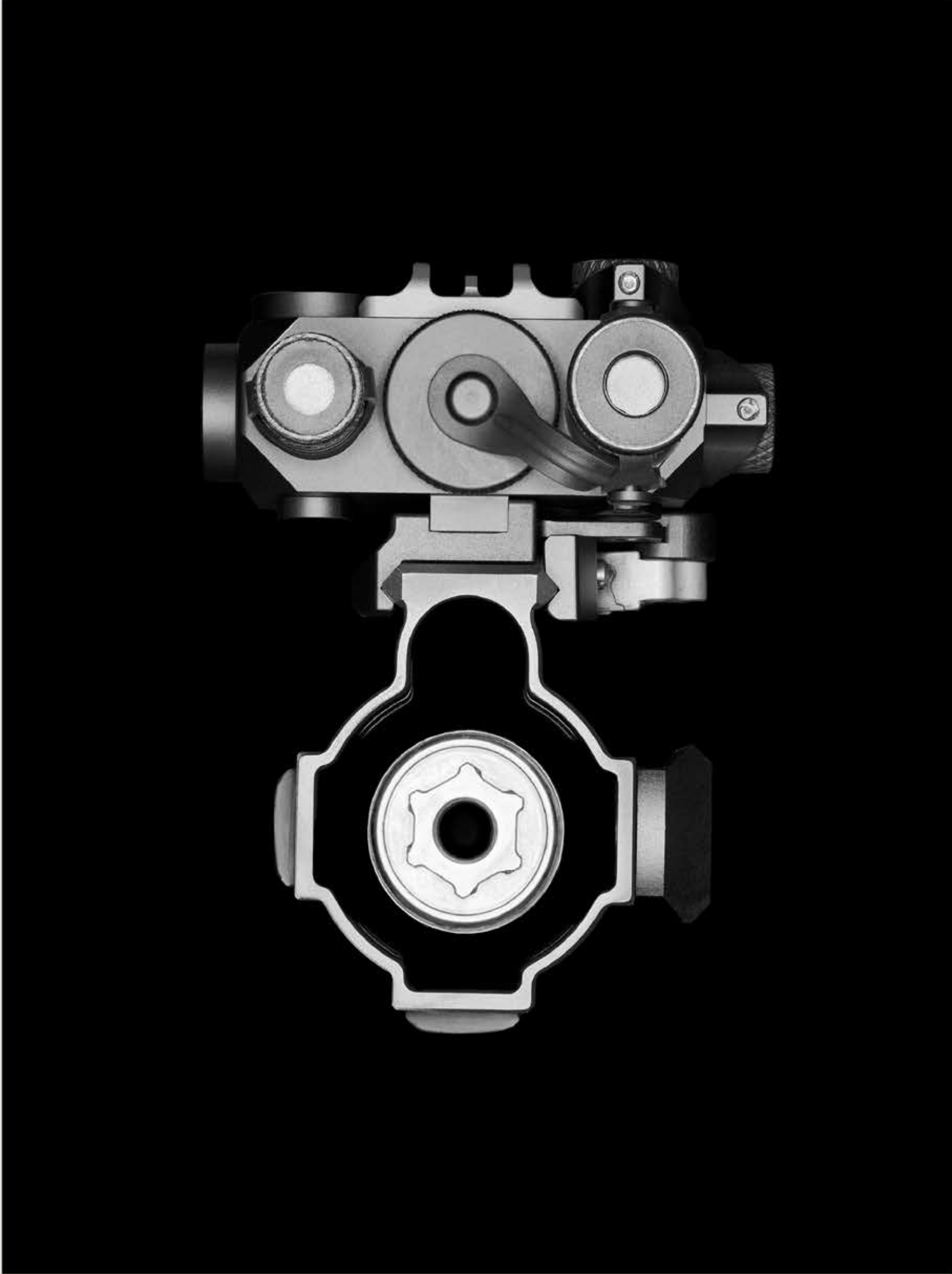
# Piyatat Hemmatat --- Thailand

Barrels | Wet Plate Print on Glass | 523x51 cm (43x51 cm each) | 2022



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Barrels | Wet Plate Print on Glass | 523x51 cm (43x51 cm each) | 2022



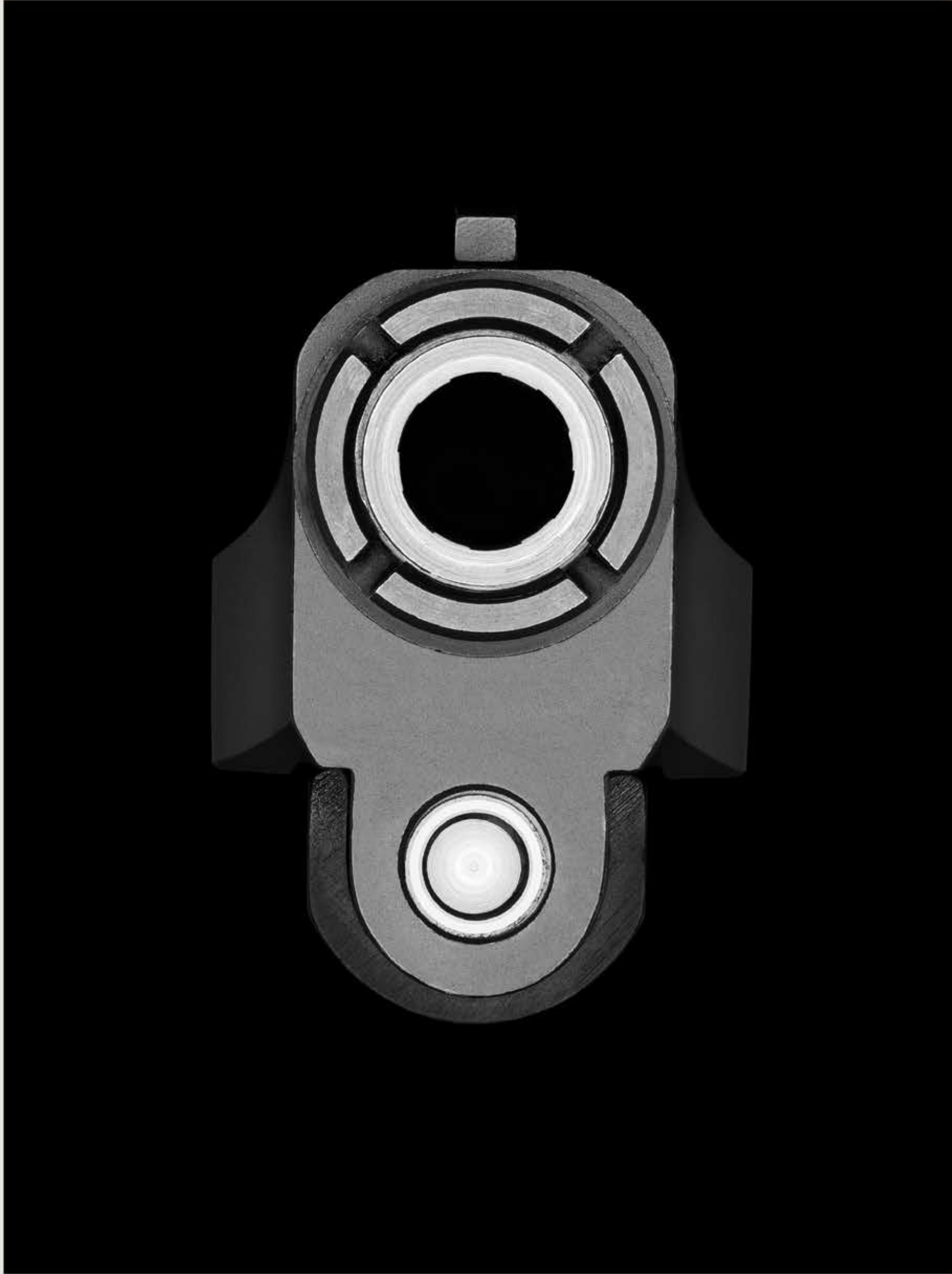
# Piyatat Hemmatat --- Thailand

Barrels | Wet Plate Print on Glass | 523x51 cm (43x51 cm each) | 2022



# Piyatat Hemmatat --- Thailand

Barrels | Wet Plate Print on Glass | 523x51 cm (43x51 cm each) | 2022



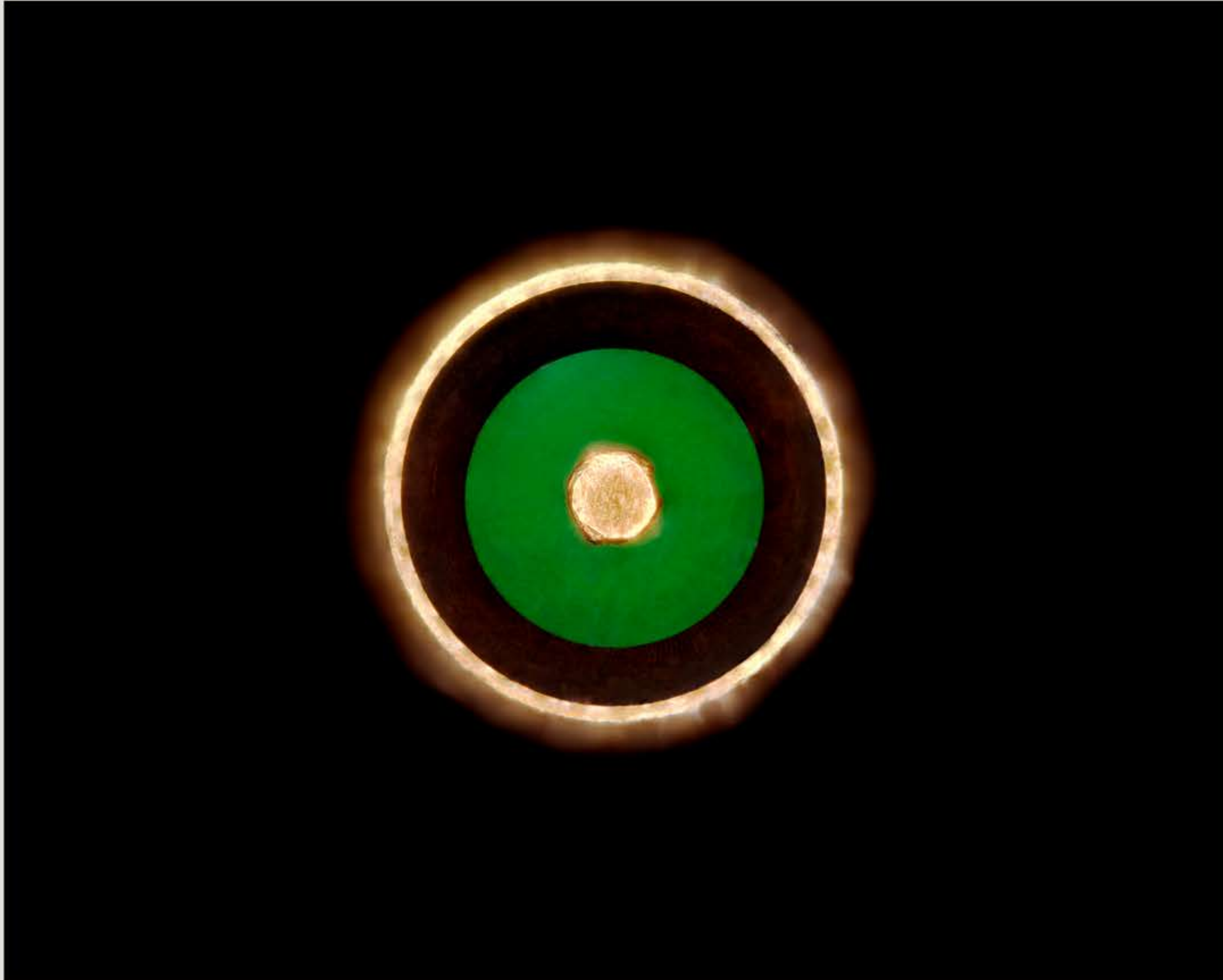
# Piyatat Hemmatat --- Thailand

Barrels | Wet Plate Print on Glass | 523x51 cm (43x51 cm each) | 2022



# Piyatat Hemmatat *Thailand*

Bullets | Material Print on Alumunium | 127x405 cm (61x76 cm each) | 2022



# Piyatat Hemmatat Thailand

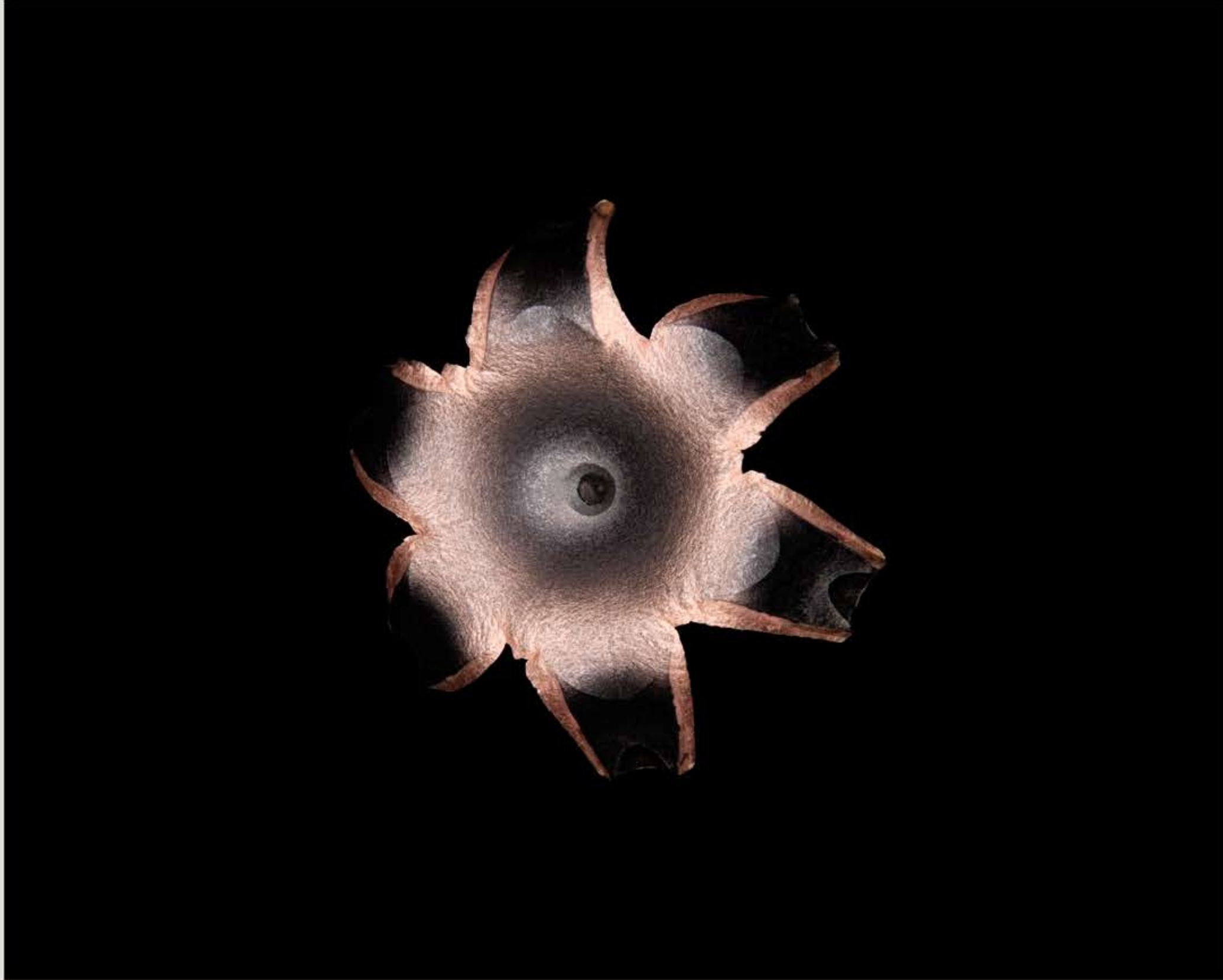
Bullets | Material Print on Alumunium | 127x405 cm (61x76 cm each) | 2022





# Piyatat Hemmatat *Thailand*

Bullets | Material Print on Alumunium | 127x405 cm (61x76 cm each) | 2022



# Piyatat Hemmatat *Thailand*

Bullets | Material Print on Alumunium | 127x405 cm (61x76 cm each) | 2022



# Piyatat Hemmatat Thailand

Bullets | Material Print on Alumunium | 127x405 cm (61x76 cm each) | 2022



# Piyatat Hemmatat *Thailand*

Bullets | Material Print on Alumunium | 127x405 cm (61x76 cm each) | 2022



# Piyatat Hemmatat

*Thailand*

Bullets | Material Print on Alumunium | 127x405 cm (61x76 cm each) | 2022



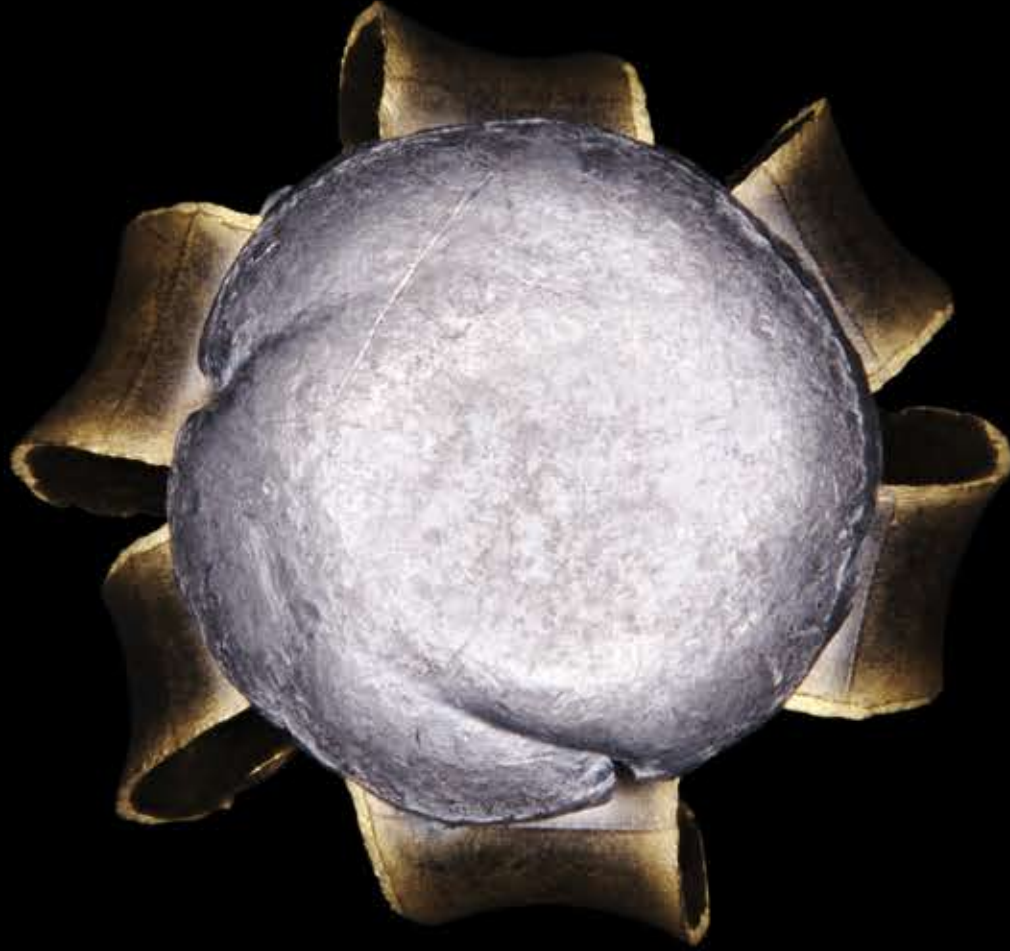
# Piyatat Hemmatat *Thailand*

Bullets | Material Print on Alumunium | 127x405 cm (61x76 cm each) | 2022



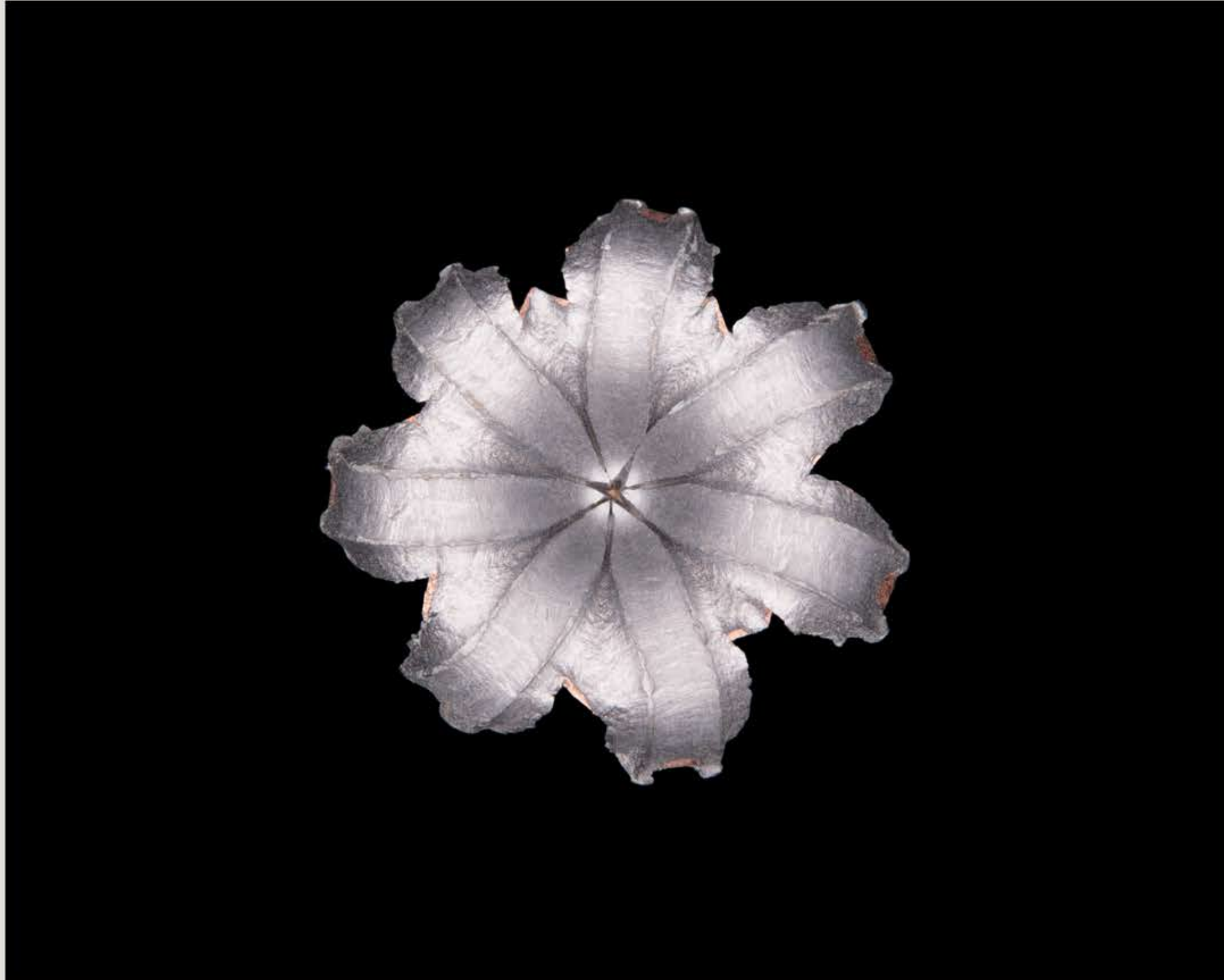
# Piyatat Hemmatat Thailand

Bullets | Material Print on Alumunium | 127x405 cm (61x76 cm each) | 2022



# Piyatat Hemmatat *Thailand*

Bullets | Material Print on Alumunium | 127x405 cm (61x76 cm each) | 2022





# Piyatat Hemmatat *Thailand*

Bullets | Material Print on Alumunium | 127x405 cm (61x76 cm each) | 2022



# Piyatat Hemmatat *Thailand*

Bullets | Material Print on Alumunium | 127x405 cm (61x76 cm each) | 2022



# Piyatat Hemmatat --- Thailand

Muzzle Flashes | Giclée Print on Archival Paper | 208x238 cm (66x76 cm each) | 2022



# Piyatat Hemmatat

*Thailand*

Muzzle Flashes | Giclée Print on Archival Paper | 208x238 cm (66x76 cm each) | 2022



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# Piyatat Hemmatat --- Thailand

Muzzle Flashes | Giclée Print on Archival Paper | 208x238 cm (66x76 cm each) | 2022



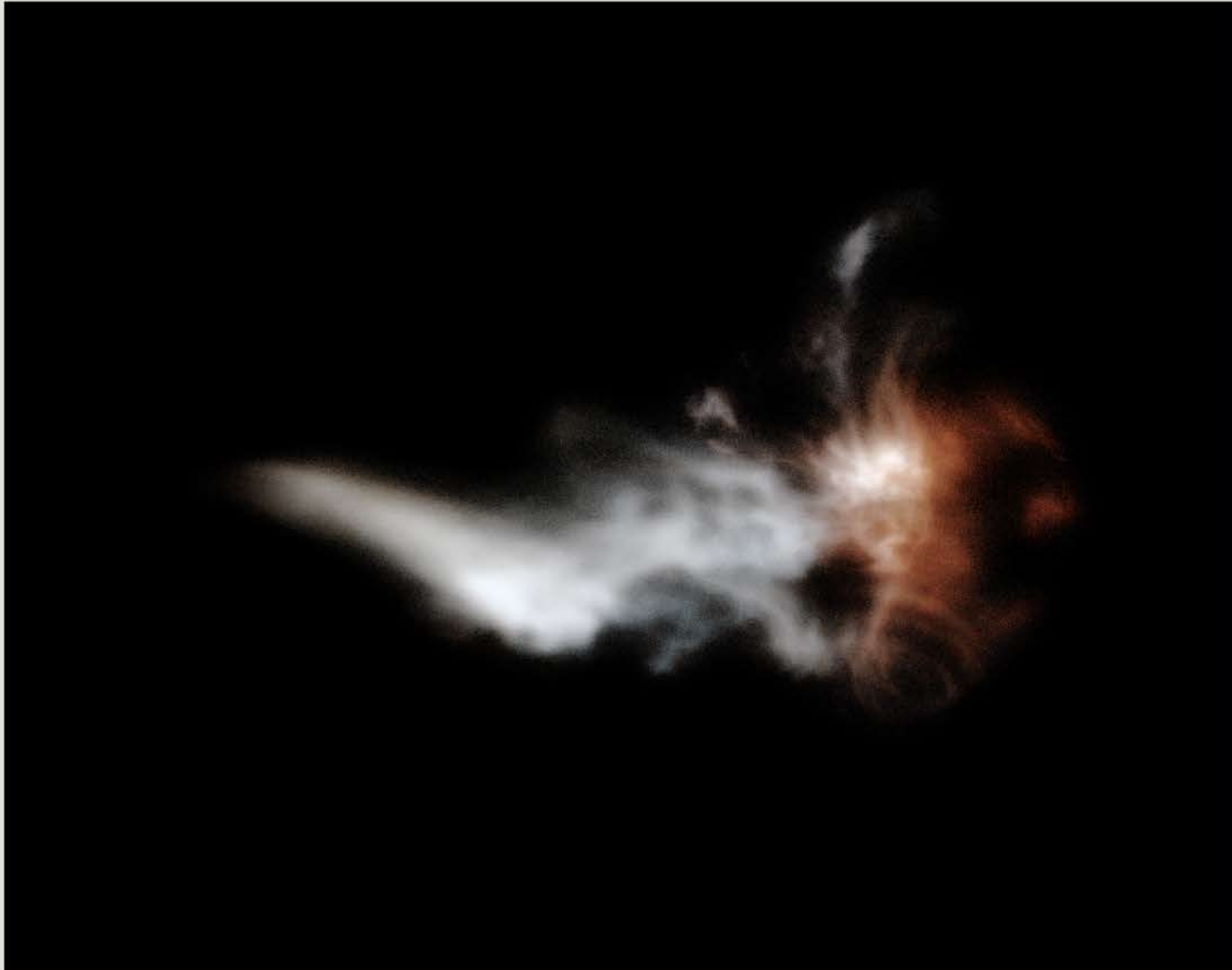
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# Piyatat Hemmatat --- Thailand

Muzzle Flashes | Giclée Print on Archival Paper | 208x238 cm (66x76 cm each) | 2022



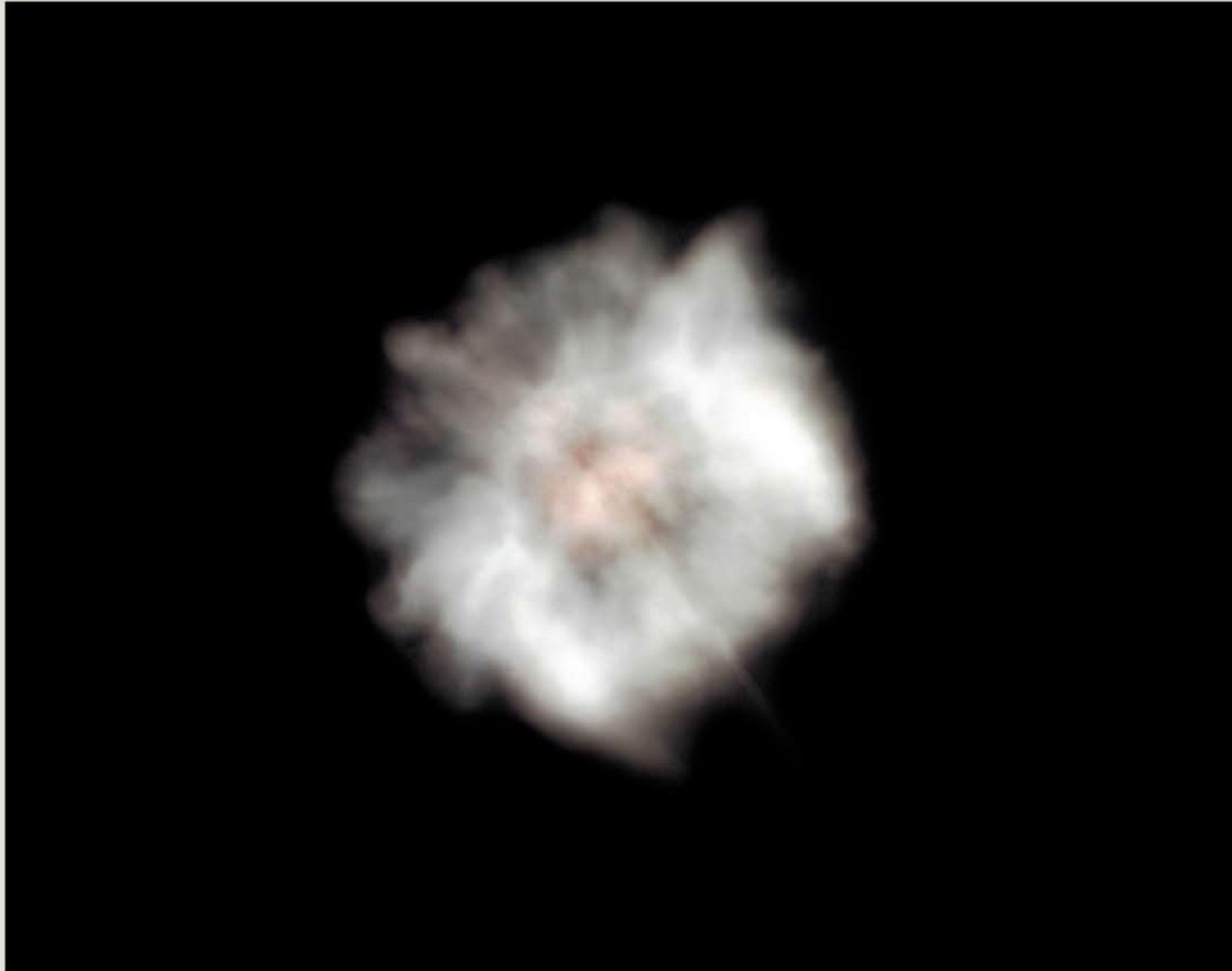
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# Piyatat Hemmatat --- *Thailand*

Muzzle Flashes | Giclée Print on Archival Paper | 208x238 cm (66x76 cm each) | 2022



# Piyatat Hemmatat

*Thailand*

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# Piyatat Hemmatat --- Thailand

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# Piyatat Hemmatat

*Thailand*

Muzzle Flashes | Giclée Print on Archival Paper | 208x238 cm (66x76 cm each) | 2022



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ArtSociates

# Piyatat Hemmatat --- Thailand

Muzzle Flashes | Giclée Print on Archival Paper | 208x238 cm (66x76 cm each) | 2022



## *Artist Statement*

I worked on this (post) photography project during 2011–2019, in the form of a digital photo series (digital montage) from my personal archive in the form of snapshots during those years, which were then summarized in a series which I later titled *The Knowing Eye*. (The title I borrowed from the title of a philosophical essay written by Dominic Mc Iver Lopez in his book entitled *Four Art of Photography*).

This project departs from the tension between the images produced on the photographic medium in the past (analog)—which is already considered a representation of reality, and how photographic imagery is produced in the digital era. There are several photos in this series that deliberately/clearly/transparently show the mode of production of these photos—such as a magician revealing his tricks—as a critical effort in viewing the practice of producing photographic images today. Then also how the appearance of a photo can build a certain perception when read by the viewer of the photos.

# Wimo Ambala Bayang --- Indonesia

Academia Romana | UV Print on Kappa Board | 60x80 cm | 2011-2019



# Wimo Ambala Bayang — Indonesia

Belief and Seeing | UV Print on Kappa Board | 40x60 cm | 2011-2019



# Wimo Ambala Bayang --- Indonesia

The Knowing Eye | UV Print on Kappa Board | 40x60 cm | 2011-2019



# Wimo Ambala Bayang --- Indonesia

The Knowing Eye | UV Print on Kappa Board | 35x49 cm | 2011-2019





# Wimo Ambala Bayang --- Indonesia

The Knowing Eye | UV Print on Kappa Board | 40x56 cm | 2011-2019



# Wimo Ambala Bayang --- Indonesia

The Knowing Eye | UV Print on Kappa Board | 30x37.5 cm | 2011-2019



# Wimo Ambala Bayang ————— *Indonesia*

The Knowing Eye | UV Print on Kappa Board | 35x50.7 cm | 2011-2019



# Wimo Ambala Bayang

Indonesia

The Knowing Eye | UV Print on Kappa Board | 35x46.6 cm | 2011-2019



# Wimo Ambala Bayang --- Indonesia

The Knowing Eye | UV Print on Kappa Board | 30x53.3 cm | 2011-2019



# Wimo Ambala Bayang --- Indonesia

The Knowing Eye | UV Print on Kappa Board | 30x40 cm | 2011-2019



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# Wimo Ambala Bayang --- Indonesia

The Knowing Eye | UV Print on Kappa Board | 30x53.2 cm | 2011-2019



# Wimo Ambala Bayang --- Indonesia

The Knowing Eye | UV Print on Kappa Board | 40x56 cm | 2011-2019





# Wimo Ambala Bayang --- Indonesia

The Knowing Eye | UV Print on Kappa Board | 35x46.7 cm | 2011-2019



# Wimo Ambala Bayang --- Indonesia

The Knowing Eye | UV Print on Kappa Board | 40x60 cm | 2011-2019



# Wimo Ambala Bayang

Indonesia

The Knowing Eye | UV Print on Kappa Board | 35x49.15 cm | 2011-2019



# Wimo Ambala Bayang --- Indonesia

The Knowing Eye | UV Print on Kappa Board | 30x53.33 cm | 2011-2019



## **Chien-Hua Huang**

*(Taiwan)*

Huang Chien-Hua received his BFA in 2003 from National Taiwan University of Arts, Department of Sculpture, and MFA in 2006 from Graduate Institute of Plastic Arts at Tainan National University of the Arts.

During the time in Tainan, his work shifted towards image making. Huang conveys his view on time and space with contemporary digital photography.

In 2017, he received his Ph.D. from the Tainan National University of the Arts, Department of Art Creation and Theory, continuing his investigation on the identity of human existence in an image driven age.

## **Kamila Kobierzyńska**

*(Poland)*

I live and work in Poznań (Poland). Since 2014, I have been co-creating the Latent Images Photography Studio at the Faculty of Photography at the Abakanowicz University of the Arts in Poznań and I also run the Photography Studio at the Zamek Culture Center in Poznań.

I studied Film and Television Recording at the Institute of Creative Photography at the University of Silesia in Opava and Photography at the Abakanowicz University of Arts in Poznań.

## **Kelly Hussey-Smith**

*(Australia)*

Kelly Hussey-Smith is an artist, researcher and educator living and working in Naarm, Melbourne. Her practice and research interests focus on visual politics, civil investigations, collaboration, and relational ethics. She practices at the intersection of contemporary art, slow journalism, and expanded documentary and seeks to contribute to public discourse through her practice.

She is a Lecturer in Photography at RMIT University where she teaches research methods, expanded documentary, and photography as a social practice.

## **Krisna Trisila Satmoko**

*(Indonesia)*

Frequently seen with the call "Cheese" or "Ncis". Born in Bandung in November, he began enjoying photography since he was in elementary school (in '78) and self-taught himself to explore the world of photography. To this day, he still does photo shoots for both commercial and personal projects, and sometimes teaches as a guest lecturer.

In the early 1980s, he was assigned by UNSRAT in Manado to cover the activities of the Wallace Expedition and joined with Alain Compost and several photographers from the BBC to shoot films and photograph the flora and fauna around Dumoga Bone and Tangkoko Batu Angus, North Sulawesi. When he studied at IKJ in 1986-1987, on the advice of a lecturer, he did not continue his studies because at that time film was sluggish and, in his opinion, it was more suitable to study analog still photography.

Enjoy experimenting with black and white film and washing prints in a dark room. Proficiency in the darkroom led Ncis to become an illustrator and photographer at Tiara magazine/Gramedia Group, helping the needs of photo editor Ray Bachtiar. For Ncis, all photos are a scene, and whatever it is if the light is good, it will be interesting to capture.

This "CofCis" series is a personal project that started as a fad to start his daily journal on social media's "Instagram" (@saicis) and has been running since 2011. The shooting stage ends in 2018. Every day, a photo of a cup of coffee is shared on Instagram and the whole process, from the photo shoot to the editing process, is only done on a small gadget, the iPhone. Project "Jelem ti Artisan" (2011-2013) is a new project that is being worked on for the exhibition and the photo book. In addition to the two projects above, there are many other themes, such as Dua, Panto, Gembok, Parkir Vespa, Barang Pribadi, and Tinggal di Rumah.

In his opinion, a photographer is obligated to make a project, because then his skills as a photographer can continue to be honed as long as the light is still there.

## **Larissa Mühlrath**

*(Germany)*

Larissa Mühlrath (b.1990) lives and works in Leipzig, Germany. She studied painting with a multidisciplinary approach at the Academy of Fine Arts in Leipzig, where she completed her initial degree with a Diploma in 2018 and continued her studies in a post-graduate program until 2020.

In her installations, objects and photographic works, Mühlrath explores human activity and the mark humanity leaves in material and objects. This leads to an experimental approach in terms of working materials, material scraps, and objetstrouvés.

She has received various scholarships, the most recent in 2022 from the Art Fund Foundation Bonn. Since the same year, her works are represented in the State Art Collections Dresden.

## **Laurent Millet**

*(France)*

Laurent Millet was born in 1968 in France. He is the winner of the prestigious Niepce Prize 2015 and of the Nadar Prize 2014 that rewards a book dedicated to photography : *Enfantillages Pittoresques*, ed. Filigranes.

Laurent Millet's work is included in private and public collections either in France or in the United States : Chicago Art Institute, Los Angeles County Museum, San Francisco mOma, Houston Museum of Fine Arts, Fonds national d'art contemporain, Maison européenne de la photographie, Bibliothèque nationale de France, artothèques d'Angers, Grenoble, La Rochelle, Lyon, Vitry, Pessac, Caen.

## **Naraphat Sakarthornsap**

*(Thailand)*

Naraphat Sakarthornsap lives and works in Bangkok, Thailand. He presents the gender discrimination, and inequality in the society from his experience since his childhood through the photographs and installation art to express the endeavor to heal the trauma and scars from the past events that haunting him until today. Various types of flowers, which are bound to share the memories, are the main object to narrate the story by his works. Therefore, the flowers affect his memory and perception directly.

For this reason, his works are simply presented and explicitly through the ordinary local flowers found in his hometown. Naraphat's early works presented the challenge against nature in trying to prolong the freshness of the flower, and is developed to the power challenge and influences in society at each age level. Consequently, people share his perception easily because it is the ongoing problems under the social structure based on the discrimination and equality since in the past.

## **Oh Soon-Hwa**

*(Singapore)*

Oh Soon-Hwa holds an MFA from the School of Visual Arts and a doctorate degree (EdD) from Columbia University in New York.

Her works have been featured in about 90 international exhibitions that include the Museum of Asian Arts in France, the Private Museum in Singapore, the Noorderlicht International Photo Festival in the Netherlands, the Lucca Photo Festival in Italy, the Pingyao International Photo Festival in China, the National Portrait Gallery in London, the Houston FotoFest, the Ssamzi Art Space in Korea, the Asian American Art Center, the Palm Spring Desert Museum, and the Sotheby's Young International Art Program.

Currently, she is an associate professor at the School of Art, Design, and Media at Nanyang Technological University in Singapore.

## **Piyatat Hemmatat**

*(Thailand)*

Piyatat Hemmatat was born in Bangkok, Thailand in 1976. At the age of 14 he moved to Devon, England to complete his secondary education. He then focused his increasing passion for experimental arts by earning a Bachelor's degree in fine art from City & Guild London art school (1999 - 2001), followed by a Master's degree in visual art from Chelsea College of Art & Design (2002).

Piyatat gained considerable practical experience while working at a design studio (2004-2007) in London. In 2007 Piyatat returned to Thailand and established his own eponymous studio and founded RMA Institute (2009 - 2019), a creative space exhibiting emerging, regional and international photography as well as other media. His community project eventually evolved into Photo Bangkok, Bangkok's first home grown International Photography Festival, that he founded (2015 - present).

Piyatat's multimedia explorations in Photography, Sculpting and Video Installation encompass a variety of narratives -from socio-political commentary, faith, spirituality and abstract experimentation to groundbreaking conceptual photography- and have been continually published and exhibited both locally and internationally. He is recognised for his experimental works, combining ideas of beauty, nature, cultures, science, technology and mystery.

## **Wimo Ambala Bayang**

*(Indonesia)*

Wimo Ambala Bayang (b. 1976) is a visual artist and among the first to experiment with contemporary photography and video art in Indonesia. He graduated in Photography from the Indonesian Art Institute in Yogyakarta. In 2002 he co-founded Ruang MES 56, an artist collective working with photography, where he continues to be an active member. In 2004, Ambala founded Video Battle, an online video compilation project produced and distributed independently.

In his artistic practice, Ambala shifts between photography, video, and object making to address and challenge the dialectics of reality and illusion, comprehension and experience, or presence and absence in image-making by always redefining the meaning of his subjects through multiple and uncanny visual perspectives. Using participatory approaches, staged photography, digital montage, or street snapshots, he often creates fictitious settings where ready-made objects or staged bodies become the central elements, shaping new subjectivities and ways of being perceived.

In the past 10 years, Wimo has participated in international artists residencies and exchanges, such as in China, Australia, Netherlands, Denmark, and Romania. Recently he also co curated Jimei X Arles International Photo Festival in Xiamen and Collaboration of Ruang Mes X Foam at the Foam Fotomuseum in Amsterdam. There he explored new ideas, approaches and different contexts related to the development of contemporary photography, which influenced his decision to juxtapose photography with other disciplines in art.

*Dystopian Diffraction*

# REALITY RECONSTRUCTION

Curated by Asmudjo Jono Irianto & Henrycus Napitsunargo | Curator Venue by Danuh Tyas Pradipta  
30 September - 30 October 2022 | ArtSociates Jl. Dago Giri No. 99 Lembang, Jawa Barat.

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Bandung Art Month

