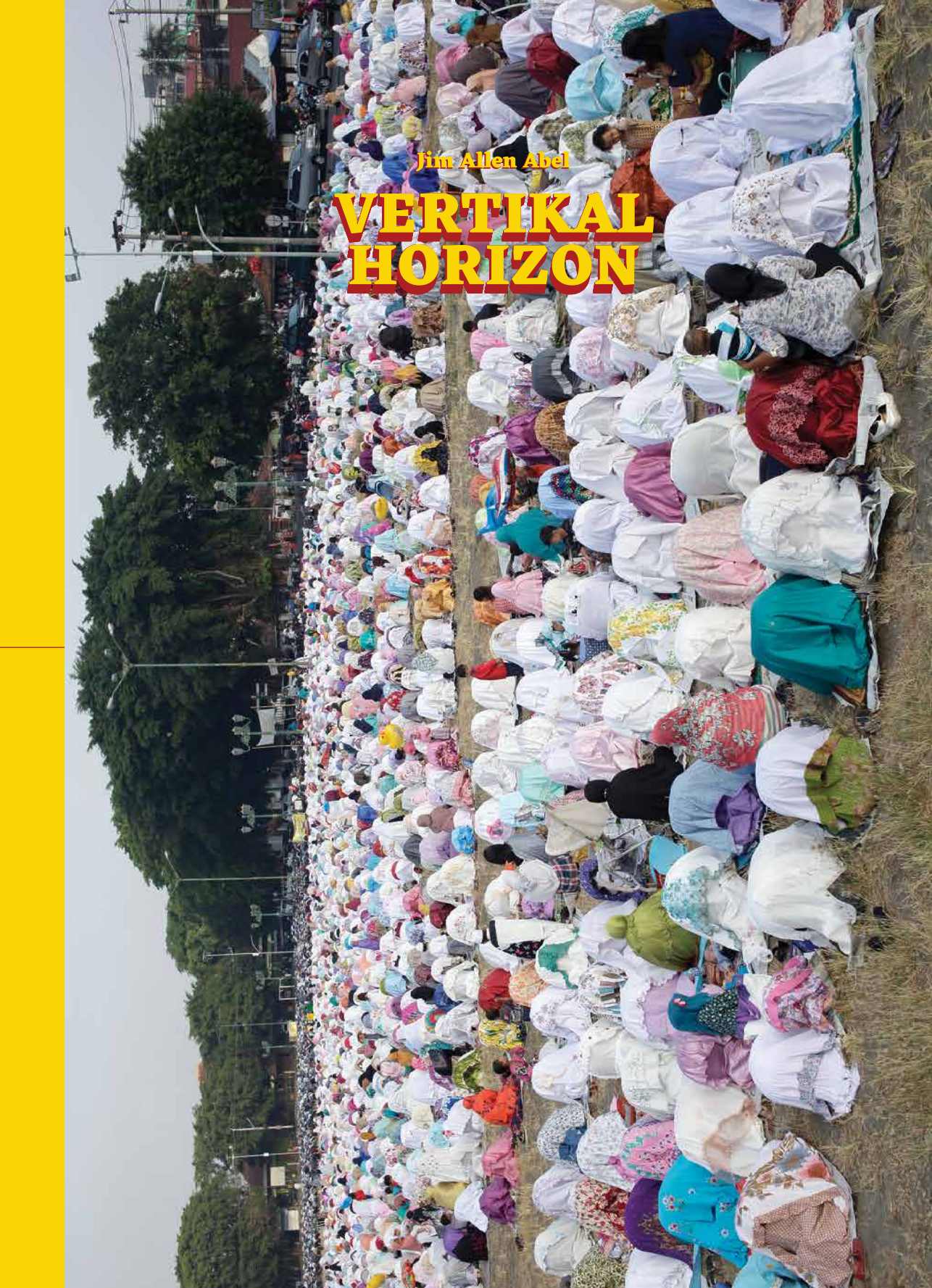


Jim Allen Abel

VERTIKAL HORIZON



Jim Allen Abel

**VERTIKAL
HORIZON**

foreword

en

It's been quite a while since I had the desire to initiate Jim Allen Abel (or also known as Jimbo) solo exhibition in Lawangwangi Creative Space. I remembered my first meeting with him several years ago when he entered BaCAA#2 (Bandung Contemporary Art Award #2) and present Motorcycle Diaries, a concise installation of motorcycle's rearview mirror in 2011. The work intrigues me to delve more into his artistic skill, and I hold in admiration for his consistency on perceiving the local problem which piques my interest to understand better about his eyes and instinct as an artist who is also a photographer.

In this rare opportunity, ArtSociates finally had the chance to exhibit Jimbo's work in an exhibition titled **Vertikal Horizon**. I hope this exhibition becomes an opportunity to interlace a decent relationship between the parties involved and enrich the Indonesian contemporary art scene, while also introducing Jimbo's work to new audiences in global and international scale.

Jimbo's solo exhibition, "**Vertikal Horizon**" is manifested during dialogue exchanged between the artist and the appointed curator, Hendro Wiyanto, whom I believed could describe and represents the artist's concept thoroughly. In this occasion, Hendro Wiyanto as a curator and one of the judges of BaCAA#2 is reunited with Jimbo, the finalists of the same award. Throughout Jimbo's residency in Bandung, Mr. Hendro is appointed to be the artist's companion to widen his work and extend his perspective. As for the exhibition, it is officially open on July 28th, 2019 and publicly accessible until July 28th, 2019 in the gallery area, Lawangwangi Creative Space.

I express my gratitude to Jimbo and Mr. Hendro for their hard work in this exhibition. I also thanked my staff, Asnaini Aslam, Bagus Nugroho, and Putri Larasati for managing the event, also Irfan Hendrian dan Rega Rahman from IH Studio for designing the whole exhibition's visual requirements. For all the staff of Lawangwangi, I appreciate you for preparing the opening night.

Last but not least, I would like to thank the guest, audiences, and close acquaintances who attend and appreciate the show. I do hope this exhibition contributes new insight and enrich Indonesian's art scene.

Bandung, June 20th, 2019

Andonowati

ArtSociates Director

pengantar

id

Sudah lama saya ingin menginisiasi pameran tunggal Jim Allen Abel, atau biasa dipanggil Jimbo di Lawangwangi Creative Space. Pertemuan saya dan Jimbo berawal dari keikutsertaannya pada BaCAA 2 (Bandung Contemporary Art Award #2) beberapa tahun yang lalu. Dengan mengusung karya "Motorcycle Diaries", sebuah instalasi spion motor di tahun 2011, saya langsung terpicat dengan karyanya yang mendalami permasalahan lokal dan juga tertarik untuk mengetahui lebih dalam 'kacamata' dan instingnya sebagai seorang seniman yang mendalami medium fotografi.

Dalam kesempatan kali ini, pada akhirnya ArtSociates berkesempatan untuk memamerkan karya- karya Jimbo dalam sebuah pameran bertajuk "**Vertikal Horizon**", yang diharapkan dapat menjadi sebuah kesempatan untuk menjalin hubungan baik antar seluruh pihak yang terlibat, juga memperkaya medan seni rupa kontemporer Indonesia dan memperkenalkan karya Jimbo kepada audiens baru di skala global dan internasional.

Pameran tunggal Jimbo, "**Vertikal Horizon**", berkembang melalui berbagai perbincangan antara Jim Allen Abel sbg seniman dan Hendro Wiyanto sebagai kurator yang saya percayai dapat membaca wacana karya seniman secara tepat dan menyeluruh. Dalam pameran ini, Hendro Wiyanto yang merupakan salah satu juri dari BaCAA 2 akhirnya dipertemukan kembali dengan Jimbo yang juga merupakan finalis dari ajang yang sama. Selama masa berkarya Jimbo di Bandung, Pak Hendro telah berperan menjadi kawan dialog yang sangat baik dalam mengembangkan karya seniman. Adapun pameran tunggal ini resmi dibuka pada tanggal 28 Juni 2019 dan bisa dikunjungi hingga 28 Juli 2019 di area galeri Lawangwangi Creative Space.

Saya memberikan penghargaan sebesar- besarnya kepada Jimbo dan Pak Hendro, yang telah bekerja dengan sangat keras agar pameran ini dapat terlaksana dengan sukses dan lancar. Rasa terimakasih pun saya ucapkan kepada staf saya, Asnaini Aslam, Bagus Nugroho, dan Putri Larasati yang telah mengatur segala hal yang berkaitan dengan pameran ini, serta kepada Irfan Hendrian dan Rega Rahman dari IH Studio, yang telah merancang desain seluruh kebutuhan visual dalam pameran ini. Kepada semua staf di Lawangwangi, terimakasih telah membantu menyiapkan acara pembukaan pameran ini.

Akhir kata, saya mengucapkan banyak terimakasih pada seluruh tamu, undangan, dan hadirin yang telah datang dan mengapresiasi pameran ini. Saya harap pameran ini dapat memberikan wawasan baru dan juga memperkaya seni rupa Indonesia.

Bandung, 20 Juni 2019

Andonowati

Director ArtSociates



I

Kuratorial

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Curatorial

Jimbo's Social Landscape

What is a landscape?

A painting by Caspar David Freidrich (1774 – 1840) from the Romantic era is often used as an example of issues in landscape. The painting depicts a wanderer, standing on a cliff with his back to us, in front of mist-covered mountains. The mysterious natural landscape – like the secret of the wanderer's face – seems blurry and far. *Wanderer above the Sea of Fog* (c. 1818) is an example depiction of the sublime natural landscape, unreachable by the limits of human logic, beyond what is beautiful in nature.

Classic texts describe it as "the moments of blindness". At such a moment, in the midst of the wide landscape, the seeing subject and the seen object blend together. A double locus shaping a vision of the landscape, while capturing the viewer's entire field of vision. Yet, there are several simpler examples below, which also place assumptions to what landscape is, according to subjective perception or ancient ideas.

Every morning, almost like clockwork my next door neighbor would whistle her melodic, "religious" whistling. Several of the Christian songs whistled vaguely trigger an image of Christian culture and religion, important figures, history, and the "via dolorosa" journey unique in Christian theology. "Ah, that is the Christian landscape," I mutter. If the term is too specific, let's call the habit as the "whistling landscape". The Aborigines also had their digeridoo songs, and through their songs they believed that all men had been mapped in their "native landscape". For them, every inch of the natural landscape and human existence is always connected to the myths of the ancestors.

Back then, our family had a mutt who we called "Pepe". "Pepe" means "*pulang pergi*" (to leave and return) as he always missed his mother who lived on a different block. Every morning walk, the dog would always mark the new roads in the complex at certain intervals by peeing on trees, electrical poles, fences, building rubble, trash cans and car wheels. Using these marks, he could return home from more further wanderings. The dog's intuition had never failed to finish his "leave and return landscape". If animals rely on their sense of smell to identify distance and paths, supposedly we also store some sort of secret map within the grey cells of our cerebral cortex. Similar to Google Maps on our gadgets, we carry it everywhere so that we do not get easily lost.

Several days ago, on the day of Vesak, another neighbor released a dove that he had just purchased. He exclaimed, "on this grand day, every Buddhist must release one living being as a symbol of freedom." I would like to call that imaginative religious release as a "symbolic landscape" or a "freedom landscape". The occurrence specifically reminded me of the metaphysical vision about landscape by Henry David Thoreau (1817 – 1862). The poet and philosopher had written a deep literary text – not a touristic travel report – depicting the complicated contact between humans and landscape.

According to Thoreau, these moments of "contact" we feel when in the midst of nature are not because of something we see, but are the result of a "blindness" after we are faced by such seen objects. Seeing the natural landscape as a close event, subjective, deep and even transcendental, will only bring about a feeling that we do not see it at all, according to the philosopher. We cannot know exactly what we are searching for (in the landscape), as the landscape is a subject that is present before us, while at once an object reaching for us to be within it. This is what is often called as Thoreau's dramatic landscape.

¹⁾

A bird will know of all its secrets from nature, continued Thoreau. It is this bird that is seemingly always watching – *ever an eye* – before looking upon nature. When Thoreau's eyes see the green in the bird's eye view in the midst of the nature exuding all of its secrets, the poet feels the same within his own soul, which is naturally also unseen. At that moment, the position between the viewer and the object become blurry. It is unclear on who is viewing who, and through whose eyes that the bird or viewer is seeing.

The act of viewing always goes through a compound process, and presupposes a variety of viewing ways from different places. Thoreau even said that we need a *separate intention of the eye*, so that we can differentiate and feel the depth of the river as reflected upon its surface. ²⁾

The understanding of landscape is quite vague, according to James Elkins who edited *Landscape Theory* (2008) from the quite interesting seminar of landscape theorists. Such is landscape – the theory is that "landscape is various strategies of interpretation". ³⁾ Landscape is not an art style, but a medium. Its immensity is a combination of human activity, experience and discourse about nature.

In (visual) art history, the theory of landscape changes quite rapidly, according to Elkins. He quotes Primadi Tabrani – the only Indonesian art historian he quotes – who had succeeded in explaining "visual language" (2005) as a local vision with a difference when compared to visual traditions in the West. ⁴⁾

Tabrani's (1935 – 2019) studies of "visual language" is definitely unique. He compared the operating naturalistic view practiced in the West – at least in the 18th century – with what he witnessed himself, for instance on Borobudur Temple. The former shows that two-dimensional shapes only contain the dimensions of length and width, while the latter – the visual language of Nusantara – represent the element of time and space in its background. Western two-dimensional landscapes influenced by Newton's physics theories are linear, while the "visual language" of Nusantara is definitely more complex and non-linear.⁵¹

There is no single definition of landscape. Generally, we call the landscape tradition in Western culture as "perspectivism". However, this term should not be understood following the magnificent Alberti's perspective construction (Leon Battista Alberti, 1404 – 1472). "The perspectivists" were already around in the Middle Ages before Alberti was born, who plunged themselves into "vision", "sensitivism prototypes" which would then become the basis of the development of modern science. The word "vision" here, more or less also can be understood as the "inner eye" denoting the battle between the roles of the senses, which has a long history. Yet since the Renaissance, we have witnessed the triumph of ocular "vision", marking the emergence of visual culture which has developed to this day.⁶¹

What do we see, for instance, on hand paintings or the shadows of hunters and their bison prey in the cave landscapes in Leang-Leang village (Maros, South Sulawesi) and Lascaux, France? Also, what is actually represented by Giacometti's (1901 – 1966) "silhouette" statues created thousands of years later? Are they just optical distance, or is there a magical element present in the ocular "inner eye's" vision?

A concrete depiction of man is actually missing in the tradition of landscape paintings in Indonesia. The landscape paintings of Mas Pirngadi (1875 – 1939) to Basoeki Abdullah (1915 – 1993) have deviated from its parent, the Dutch *landschap* painting tradition from the previous century. *Landschappen* – the term used by Sudjojono to refer to landscape painting – was the practice of landscape painters of Indonesia as *mooi Indie* whose tradition "trickled downward and was absorbed by the common people".⁷¹ Therefore, had the touristic entirely replaced the magical, or was it just hidden?

Recently we have supposedly "witnessed" the rebirth of landscape – formidable natural events – through the texts of *Syair Lampung Karam* (1883) written by Muhammad Saleh as "the only local eyewitness report", several hours after the first eruption of Krakatau (1883). "*Hari Ahad nyatalah tentu / Pukul empat jam di situ / Berbunyi guruh menderu-deru / Dikatakan kapal apinya itu*". (On Sunday it is certain / Four o'clock on location / The roaring thunder / of the steam ship). On 4.00 AM on Sunday, August 26th, 1883, a thundering noise was heard from the sea, similar to the whistling of a steam ship.⁸¹ The noise marked a large eruption of Krakatau; whose ashes gave red skies in Europe for months. It is such with the "inner landscape" which does not only involve "only" vision, of which we can see in the expressionist cries of Edvard Munch (1863 – 1944). In other words, we can reach an understanding and feel the presence of landscape that goes beyond vision – or visual absorption – through the ancient cries of Aborigines, the "religious whistling" of people today, or simple symbolic gestures of certain faiths.

As a text with multiple loci of vision, a landscape is exposed before us, and we are within it. The complexity of landscape will always be related to dynamics and social spaces. Social spaces trap and enliven us, becoming new environments in daily life. Landscapes change in line with the changes of nature, the power of history, social actions, and the imaginations and designs of man. Therefore, the landscapes of Baron Beach on the south and Mount Merapi on the north of Yogyakarta which are "timeless", or the crowded area of Mailboro between both loci, with its ever-changing face, is a landscape. As with the twin banyan trees in the Alun-Alun Kidul (Southern Square), Beringharjo Market to the Tugu (Obelisk) in Yogya, where each point describes the symbolism of the center and meditative journey since Sulten Hamengku Buwono I can also be described as a landscape.

A landscape is at once a subject and object that makes us feel present and involved. We are outside and inside a landscape, changing and being changed by landscape. We live in a landscape that continues to change, of which we shape and it shapes us.

The Social Sea Of Landscape

Almost all things viewed through the artistic glance of Jim Allen Abel – which we will call Jimbo – is landscape. Because of its complexity, we cannot interpret landscape as simply “landscape”. In relation to the variety of styles in Jimbo’s works in this exhibition, from this point in this article the term landscape that contains double vision will be used without differentiating it from “[natural] landscape”. The landscape in this context contains the social; the landscape is a social landscape.

Jimbo’s landscape covers the natural, but also architectural facades pointing banally upwards blocking our horizon as far as we can see. We feel a contest of power between the natural “architecture” and human architecture (building facades, factories, tenement blocks, city environments). For Jimbo, however, ocular-centrism does not mean with eyes, but (criticism) through eyes.

Roads become a landscape or a new vanishing point for urbanites, slowly replacing the mosaic and footprints of nature. In the suburbs, landscape is synonymous with speed, mobility and objects moving straight forward. The environment is the whole city. Similar to how we cannot move beyond the limits of nature, urbanites like us can never again move “beyond the city”. In the landscapes presented in Jimbo’s “street diaries” video series – mostly the roads of Yogya – we feel the arteries of the city that spread through the body of nature. These are the arteries of our life: the city.

For Jimbo, there is nothing more paradoxical for landscape today than history. The heritage of history – through the practice of photography – has long been the object of mass tourism. In early landscape photography documents – which began to surface in the second half of the 19th century – are the bloodied footprints of [civil] war [in the United States]. Perhaps it is this image that is glancingly recorded repeatedly by Jimbo when taking pictures of landscapes which are believed to be the loci of the history of the Java war (1825 – 1830). Any footprints of history are now backgrounds or pseudo-backgrounds for the narcissistic desire of consumption of self or groups which has exploded in the virtual world, when internet means everything. On the other hand, we see his other landscape series – *Nowhere* – where past events always have the potential to resurface its trauma.

Jimbo also reinvigorated cultural landscape through the performance of his own biographical record. Like the didgeridoo-like “whistling landscape” or the symbolism of releasing a bird that depicts a certain landscape, his (video) performance is a new ritual that retraces his personal space in the past. The route that his mother once took daily became a personal “ritual” in his land of birth. This is the “to leave and return landscape” from the present to the past and/or vice versa. In another photo series, his routine insomnia awoke tired urban spaces at 4 AM, before the natural sunrise arrives. Like the poem of “ship whistles” on a sinking city. Is it not then Jimbo’s

social landscape avoiding from the sublime metaphysical landscapes of the romantics or the touristic *landschappen* painting styles of Mooi Indie past?

Landscape contains trauma, whether it be trauma due to an event, or its social impact. Everybody who lives in the Ring of Fire in the islands of Nusantara in the 21st century understands this well. A taxi driver who lives his life on the asphalt of Jakarta will every time imagine the mountains in the depths of the seas and the warning stations of the BMKG (the Meteorological, Climatological, and Geophysical Agency). This is the daily landscape that is compounded under the “trauma” of *Syair Lampung Karam*. Once again, in one of Jimbo’s photography series, this compound trauma is pulled to the surface, to become the landscape of “*Nowhere*”.

“Trauma” is some sort of delay in language, or a blockade towards meaning, wrote Roland Barthes. Denotations, the original meaning or purest message of a photograph – if we believe such a thing exists – will actually show in the traumatic stage. However, the trauma present in a photograph depends on the reliability that the event is “real”. According to Barthes, that is the myth that shadows the definition that “the photographer was on location at the time”. The photographer witnessed with his own eyes the events the disaster. The event was photographed “based on a life experienced reality”.⁹⁾ In the “*Nowhere*” photo series, we can feel the “original message” of the photographs. He “as actually there” post-disaster, to re-read the trauma as a code of connotation. Denotation or connotation are not exchangeable, and we should assume that both are procedures for reading a photograph.

Landscape in this meaning is not the matter of photographing “in celebration of Indonesia’s beauty” as with the various photographic explanations about the exploring the natural landscape and the variety of culture in Indonesia. These kinds of books – and photography exhibitions – had quite the demand from the late 1980s until the 1990s. And in that sort of paradigm, “photography functions as an instrument of topography”.¹⁰⁾

Jimbo views the overlapping of landscapes – between the landscape’s topography and the “honesty” of social expression – through photography, video recordings and what he calls as the “landscape” (which lives within the expression of) film. The “visual language” similar to this genre for us is the relief sequences in the *Lalitavistara* (the story of Buddha’s life). This is the earliest cinematic image panel recorded in Borobudur Temple’s first alleyway successfully observed by Primadi Tabrani. In the style referred by Jimbo as “film”, the mental reality or the monologue language of an anonymous subject – the mindscape – becomes a signifier that shapes a visible event that actually happened, instead of a mere illustration. Not a picture (film) that illustrates words, and also not text as a parasite of landscape images; both events are “equal”.

“Photographic Situations”

For Jimbo, the camera, lens and the supporting equipment are not merely a medium. To record landscape events as a social space and event – landscape as a medium – photography is a conscious instrument for “photographic situations”.¹¹⁾

We can picture all “photographic situations” as all images or depictions – including what can be called (visual) “trash” – that results from the camera without considering the hierarchy of production, intent, message, weight or pride of aesthetics and its social attributes. The products of “photographic situations” result in a depiction and behavior of society through the practice of consumption in seeing and to be seen, photographed and taking photographs, printing and being printed, recorded on video and being recorded, uploading and being uploaded which is one important part, if not the only part of a digital society, post-post industry.

Since “photographic situations” do not always refer to photographic results as the only product of discourse, knowledge or aesthetics of photography itself, therefore “the question of technology does not always refer to what must be known about the technology itself. The more important thing is the power behind the development, and how it influences our socio-cultural behavior.”¹²⁾ This is the first sociological text that has become the basis of Jimbo’s photography, and his group in the photography community Mes 56 in Yogyakarta. “Photographic situations” – a term used by Akiq AW, therefore has a double locus, as with the vision of landscape. In this relation, Akiq AW wrote that even today’s journalistic photography works – with the myth of present and witnessing – state more of a context, or perspective of an event. And, the “photographic situations” continue to develop as “society has new motives towards”.¹³⁾

Jimbo’s ununited approach towards the “definition” of landscape – if such a definition exists. – connects the natural landscape with “photographic situations” as a social event. The photographs then record the “to leave and return landscape”: between today and cultural tradition, history and trauma, horizontal spaces and vertical (landscapes), personal portraits and social narcissism, architecture and nature. The natural landscape experiences a re-actualization, always within the context of the human perception of landscape today and vice versa. Jimbo’s social landscape are roads that interconnect, even encircle between the poles of natural and social landscapes, without really having clear borders, and therefore contains the complex understanding of a network of landscapes.

The complexity and validity of contemporary landscape photography involves at least three issues. First, geography as a discipline which tends to bore us. For instance, (the landscape of) Borobudur, Mount Bromo, the Dieng Plateau, the surface of Lembang Fault, the Punclut Area, North Bandung and its surroundings. Second, an autobiography – which is too straightforward – feels like a small issue. For example, a photograph of the wanderer’s travels to the top of the world in the Himalayas, or imagery like the romantic paintings of Caspar. The third also often brings about doubt – metaphors. We have previously

mentioned “ring of fire”, “symbolic landscape”, “the beauty of Indonesia (nature)”, the cries of ancient natives, and so on. Only the connection of the three make landscape photography bring forth “a deep feeling for life”. The best landscape photography today is considered to contain such feelings, by taking advantage of various strategies through multi-faceted disciplines.¹⁴⁾

Jimbo harbors no illusions about landscape. He is closer to event, but not events as a denotative message. While the events in his photographs often come as a type of illusion, the event reminds us again of the more real relationship between the viewer and threads of the event itself. While so far panoramic landscapes already seem like the perfect spread of light – the success of using digital tools and the aesthetics of “post-photographic photography” – Jimbo approaches, hunts and feels directly the presence of light as adequate darkness. This is what he has been working on for several weeks, from March to April of this year when walking along several Bandung roads in the night’s “sea of lights”.

The route of the photographer ends at a popular moment, where a pseudo-mass product called “*perkedel bondon*” (a type of potato cake) in the Bandung Stasiun Hall complex at midnight. The popularity of “*perkedel bondon*” among local tourists is on the same level as the maniacal selfie-wefie photographs, billions of bits spread through the virtual universe after posing in front of historical tourism objects.

Jimbo realized this cliché and avoided it. He created a series of anti-poses to develop a space between the back of his photographic subject and the historical artifact background that is not present. This magical interim space – exactly where he took his picture – he calls “conscious – unconscious”. Even though it is not a metaphysical tract like a Thoreau text that views far into the eyes of the bittern bird, the issue of “whose eye viewing who” emphasizes the presence of double vision in his landscape photography.

He sees and brings us closer to some sort of basic landscape that is not revealed if it is merely a topographical description of the natural landscape. Jimbo captures the landscape as something that is not static, but is moving and eventful. Landscape in his photographs, video and film overlap with the places where social dynamics occur. (Social) facts are shaped through inter-human interactions, urban space mobility, pseudo-communication between humans and paces, and through artificial constructs that block the horizon and seemingly want to be more immortal than nature. Nature, that is always in the process of becoming itself. ***

Jakarta, June 6th, 2019
Hendro Wiyanto
 Exhibition Curator

Footnotes

1. Rachel Ziady DeLue and James Elkins, *Landscape Theory* (New York: Routledge, 2008), p. 5-10
2. *Landscape Theory*, *ibid.*, p. 7-8
3. *Landscape Theory*, *ibid.*, p. viii
4. James Elkins (editor), *Is Art History Global?* (New York: Routledge, 2007), p. 22.
5. Primadi Tabrani, “Bahasa Rupa Relief Borobudur dan Teori Kerelatifan Einstein”, in *Bahasa Rupa* (Bandung: Kelir, 2005), p. 77-87.
6. Martin Jay, *Downcast Eyes, The Denigration of Vision in Twentieth-Century French Thought* (California: University of California Press, 1994), p. 39.
7. Sanento Yuliman, “Padi Menguning, Nyiur Melambai”, *Seni Rupa, TEMPO magazine*, 9 January 1988.
8. *kawahbuku.com/2018/12/krakatau-syair-lampung-karam*, downloaded 9 June 2019.
9. Roland Barthes, “The Photographic Message”, *Image Music Text*, essays selected and translated by Stephen Heath (London: Fontana Press, 1977), p. 30-31.
10. Yudhi Soerjoatmodjo, “Ball dari Kaca Mata Dewata, *Buku, TEMPO magazine*, 9 June 1990.
11. See Mes 56–Newsletter No.2/21, March 2003
12. aaw, “Saatnya Belajar Melihat”, in *Mes 56–Newsletter No 02/21*, March 2003.
13. Akiq AW (Mes 56), “Everything has been Done, but Understood...”, *Crash Project: Image Factory, A Group Exhibition of 20 Young Artists* (Jakarta: SIGlarts Gallery, 2010), exhibition catalogue, p. 25.
14. Robert Adams, quoted in Gerry Badger, *The Genius of Photography, How Photography has changed our lives* (London: Qudrille Publishing Limited, 2007), p. 154.

Apa itu lanskap?

Sebuah lukisan karya Caspar David Friedrich (1774 – 1840) dari zaman romantik kerap kali menjadi contoh klasik mengenai masalah di dalam lanskap. Lukisan itu menampilkan sosok pengelana, berdiri pada tebing, memunggungi kita di depan gunung-gemunung berkabut. Bentang alam yang misterius – seperti kerahasiaan wajah sang pengelana – terlihat samar dan sangat jauh. Lukisan *Wanderer above the Sea of Fog* (sekitar 1818) adalah contoh paparan tentang bentang alam yang sublim, tidak terjangkau oleh keterbatasan nalar manusiawi, melampaui apa yang indah pada alam.

Teks klasik mengistilahkannya dengan “momen-momen kebutaan” (*“the moments of blindness”*). Pada saat seperti itu, di tengah bentang alam mahaluas subjek yang dipandang dan objek yang memandang berbaur atau lebur. Suatu lokus ganda yang membentuk visi mengenai lanskap dengan serta-merta menyergap seluruh penglihatan si pemandang. Akan tetapi, beberapa contoh yang lebih sederhana di bawah ini tentunya juga mengasumsikan apa itu lanskap menurut persepsi subyektif maupun gagasan purba.

Setiap pagi, hampir bisa dipastikan tetangga sebelah rumah saya memperdengarkan siulan “rohani”-nya yang merdu. Beberapa siulan lagu-lagu kristiani-nya samar-samar membangkitkan gambaran tertentu tentang budaya dan agama kristiani, tokoh-tokoh, tilas sejarah, dan tentu saja perjalanan “*via dolorosa*” yang khas dalam teologi kristiani itu. “Ah, lanskap Kristen,” pikir saya. Kalau istilah itu dianggap terlalu khusus, kita sebut saja kebiasaan itu sebagai “siulan lanskap”. Orang-orang Aborigin dulu juga punya nyanyian *didgeridoo*, dan melalui bunyi-bunian itu mereka percaya bahwa semua manusia sudah terpetakan di dalam “lanskap pribumi” mereka. Bagi orang Aborigin, tiap jengkal bentang alam dan keberadaan manusia selalu terhubung dengan mitos-mitos para leluhur.

Dulu, keluarga kami pernah mempunyai anjing kampung yang kami juluki “pepe”. “Pepe” berarti “pulang pergi” karena dia selalu kangen dengan emaknya yang tinggal di blok berbeda. Tiap jalan pagi, si anjing selalu menandai jalan-jalan baru di kompleks pada jarak tertentu dengan cara mengencingi pohon, tiang listrik, pagar rumah, puing bangunan, tempat sampah dan ban mobil. Dengan penanda itu pula ia bisa pulang sendiri dari keluyurannya yang lebih jauh. Intuisi si anjing tidak pernah gagal menuntaskan proyek “lanskap pulang pergi”-nya. Jika binatang mengandalkan indera penciuman untuk mengenali jarak dan rute jalan, konon kita mengidap semacam peta rahasia pada lapisan sel-sel kelabu *cerebral cortex* di kepala kita. Mirip dengan *google map* pada gawai yang kita bawa ke mana-mana agar tidak gampang tersesat.

Beberapa hari yang lalu, tepat pada hari suci Waisak seorang tetangga yang lain lagi melepaskan seekor burung merpati yang baru saja dibelinya. Dia berseru, “pada hari yang agung ini, tiap orang Buddhis perlu membebaskan satu nyawa makhluk hidup sebagai lambang pembebasan.” Saya ingin menyebut pembebasan religius yang imajinatif itu sebagai “lanskap simbolis” atau “lanskap pembebasan.” Peristiwa itu khususnya mengingatkan saya akan visi metafisis mengenai lanskap dari Thoreau (Henry David Thoreau, 1817-1862). Sang penyair dan filsuf ini telah menulis teks susastra mendalam –bukan laporan perjalanan turistik– yang menggambarkan kontak antara manusia dengan bentang alam yang berlangsung sangat rumit.

Kata Thoreau, momen-momen “kontak” yang kita rasakan ketika berada di tengah-tengah alam justru bukanlah akibat dari penglihatan kita atas sesuatu, melainkan hasil dari semacam “kebutaan” setelah kita berhadapan dengan obyek penglihatan itu. Memandang bentang alam sebagai peristiwa yang dekat, subyektif, mendalam bahkan transendental, menurut sang metafisikus akhirnya hanya memunculkan perasaan bahwa sebenarnya kita tidak memandangnya sama sekali. Kita tidak tahu secara persis apa yang sesungguhnya kita cari (pada lanskap), karena lanskap adalah subyek yang hadir di hadapan kita, sekaligus obyek yang merengkuh kita ke dalamnya. Itulah yang sering disebut drama lanskap-nya Thoreau. ¹⁾

Seekor burung mengetahui seluruh rahasianya dari alam, lanjut Thoreau. Burung itulah yang seakan telah selalu menatapnya –“*ever an eye*”– sebelum memandang ke arah alam. Ketika Thoreau memandang mata kehijauan sang burung di tengah alam yang memancarkan seluruh rahasia alam itu, sang penyair merasakan hal yang sama di dalam jiwanya sendiri yang tentu saja tak terlihat. Pada saat itu posisi antara pemandang dan yang dipandang menjadi kabur. Tidak jelas lagi, siapa memandang siapa, dan melalui mata siapa sebenarnya sang burung atau pemandang itu memandang.

Tindakan memandang selalu berlangsung melalui proses yang majemuk, dan mengandaikan keragaman cara pandang di tempat yang berbeda. Bahkan, kata Thoreau, kita memerlukan mata dengan intensi tersendiri, mata yang khas –“*a separate intention of the eye*” –agar kita bisa membedakan dan merasakan kedalaman sungai yang terpantul pada permukaannya. ²⁾

Pengertian lanskap memang sangat rancu, kata James Elkins yang menyunting *Landscape Theory* (2008) dari hasil seminar panjang para teorisi lanskap yang menarik itu. Memang begitulah lanskap. Teori adalah “lanskap berbagai strategi menafsir”. ³⁾ Lanskap bukanlah langgam seni, melainkan medium. Keluasannya merupakan satu paket gabungan antara kegiatan manusiawi, pengalaman dan wacana mengenai alam.

Di dalam sejarah seni (rupa), lanskap teori itu berubah sangat cepat, kata Elkins. Dia menyitir Primadi Tabrani —satu-satunya sejarawan seni Indonesia yang dia kutip—yang telah berhasil memaparkan “bahasa rupa” (2005) sebagai visi setempat yang mengandung perbedaan jika dibandingkan dengan tradisi visual di Barat.⁴⁾

Kajian “bahasa rupa” Tabrani (1935-2019) memang khas. Dia menyandingkan cara pandang operasi naturalistik yang dipraktikkan di Barat—setidaknya pada abad 18—dengan apa yang disaksikannya, misalnya di Candi Borobudur. Yang pertama menunjukkan bahwa bidang dwimatra hanya mengandung dimensi panjang dan lebar, sedangkan yang kedua —bahasa rupa Nusantara—merekpresentasikan unsur ruang-waktu pada tiap latarnya. Lanskap dwimatra Barat yang dipengaruhi teori fisika Newton adalah linier, sedangkan “bahasa rupa” Nusantara jelas lebih kompleks dan non-linier.⁵⁾

Definisi lanskap tidak tunggal. Umumnya kita menyebut tradisi lanskap dalam kebudayaan Barat adalah “perspektif”. Akan tetapi, istilah ini tidak mesti dipahami dalam arti perspektif Albertian (Leon Battista Alberti, 1404-1472) yang mengagumkan itu. “Kaum perspektif” sudah muncul sebelum Alberti lahir, yakni mereka yang di abad pertengahan menceburkan diri ke dalam “visi”, “purwarupa kepekaan” yang kelak menjadi dasar berkembangnya sains modern. Kata “visi” ini, lebih kurang juga diartikan sebagai “mata batin” yang telah menandai persetoran antar berbagai peran instrumen inderawi yang memiliki sejarah panjang. Namun sejak era Renaisans kita menyaksikan keunggulan “visi” okular, menandai tampilnya budaya visual yang berkembang hingga hari ini.⁶⁾

Apa yang kita saksikan misalnya pada lukisan cap tapak tangan atau bayangan para pemburu dengan bison-bison buruannya pada lanskap gua-gua di desa Leang-Leang (Maros, Sulawesi Selatan) dan Lascaux, Perancis? Begitu pula, apa yang sesungguhnya direpresentasikan oleh patung-patung sosok “silhuet” Giacometti (1901-1966) yang diciptakan ribuan tahun setelah itu? Sekadar jarak optis atau hadirnya unsur magis pada visi “mata batin” yang okular?

Gambaran manusia yang konkret bahkan sama sekali lenyap dalam tradisi lukisan pemandangan di Indonesia. Lukisan-lukisan lanskap Mas Pirngadi (1875-1939) sampai Basoeeki Abdullah (1915-1993) telah menyimpang dari induknya, yakni tradisi *landschap* seni lukis Belanda pada abad sebelumnya. *Landschappen* —istilah Sudjojono untuk menyebut lukisan lanskap— macam itulah yang dipraktikkan oleh para pelukis pemandangan di Indonesia sebelum pertengahan abad lalu sebagai *mooi Indie* yang tradisinya “melimpah ke bawah dan diserap rakyat jelata”⁷⁾ Yang turistik dengan demikian telah sepenuhnya menggantikan yang magis atau sekadar menyembunyikannya?

Belum lama ini kita juga seakan-akan “menyaksikan” hidupnya kembali lanskap —peristiwa alam yang dahsyat—melalui teks-teks *Syair Lampung Karam* (1883) yang ditulis oleh Muhammad Saleh sebagai “satu-satunya laporan saksi mata pribumi”, beberapa jam setelah letusan besar pertama Gunung Krakatau (1883). “*Hari Ahad nyatalah tentu / Pukul empat jam di situ / Berbunyi guruh menderu-deru / Dikatakan kapal apinya itu*”. Pada pukul empat subuh pada Minggu, 26 Agustus 1883, terdengar suara gelegar dari laut yang mirip suara peluit kapal api.⁸⁾ Suara itu merupakan penanda letusan besar Krakatau yang abunya memerahkan warna langit sebagian Eropa selama berbulan-bulan. Begitu pula, “lanskap batin” yang tidak hanya melibatkan visi atau “sekadar” penglihatan, bisa kita tangkap melalui jeritan ekspresionistis lukisan Edvard Munch (1863-1944). Dengan kata lain, kita bisa meraih pengertian dan merasakan hadirnya lanskap yang justru melampaui visi —atau pencerapan visual— melalui raungan purba orang Aborigin, “siulan rohani” orang-orang di masa kini, maupun tindakan simbolis sederhana pada iman religius tertentu.

Sebagai teks dengan lokus ganda atas visi —*multiple loci of vision*— lanskap terpapar di hadapan kita, dan kita berada di dalamnya. Kompleksitas lanskap berkenaan dengan bentang alam yang terus-menerus akan selalu berhubungan dengan dinamika dan ruang sosial. Ruang-ruang sosial memerangkap dan menghidupkan kita, menjadi alam-alam yang baru dalam kehidupan sehari-hari. Lanskap pun berubah seiring dengan daya perubahan alam, kekuatan sejarah, tindakan sosial, angan-angan dan rancangan manusia. Maka bentang alam Pantai Baron di selatan dan Gunung Merapi di sisi utara Yogyakarta yang “abadi”, maupun kawasan sesak Malioboro di antara kedua lokus itu, yang tiap saat tidak pernah sama wajahnya, adalah lanskap. Begitu pula pohon beringin kembar di Alun-alun Kidul, Pasar Beringharjo sampai Tugu di Yogya yang tiap titiknya menggambarkan simbolisme pemusatan dan perjalanan meditatif sejak Sultan Hamengku Buwono I dapat kita sebut sebagai lanskap juga.

Lanskap adalah subyek dan sekaligus obyek yang membuat kita merasa hadir dan terlibat. Kita berada di luar dan di dalam lanskap, mengubah dan diubah oleh lanskap. Kita hidup di dalam lanskap yang terus-menerus berubah, yang kita bentuk dan membentuk kita.

Samudera Sosial Lanskap

Nyaris semua hal yang dipandang melalui tatapan artistik Jim Allen Abel –selanjutnya disebut Jimbo– adalah lanskap. Karena kompleksitasnya, lanskap tidak bisa diartikan semata-mata sebagai “bentang alam”. Sejauh terkait dengan keragaman langgam karya-karya Jimbo di pameran ini, selanjutnya di dalam tulisan ini istilah lanskap yang mengandung visi ganda akan dipergunakan tanpa menerjemahkannya dengan “bentang alam”. Lanskap dalam arti ini selalu mengandung yang sosial; lanskap adalah lanskap sosial.

Lanskap Jimbo mencakup bentang alam, tetapi juga fasad arsitektur yang menjulang banal, menghadang horison pandangan kita di mana-mana sejauh mata memandang. Kita merasakan hadirnya kontestasi kuasa antara “arsitektur” alam dan arsitektur manusia (fasad bangunan, konstruksi pabrik, blok-blok hunian, lingkungan kota). Akan, tetapi bagi Jimbo, okularsentrisme tidaklah berarti melihat dengan mata, melainkan (kritisisme) melalui mata .

Ruas-ruas jalan menjelma sebagai lanskap atau titik lenyap baru bagi orang urban, perlahan-lahan menyisihkan mosaik dan jejak-jejak alam. Di kawasan pinggiran kota, lanskap semakin identik dengan kecepatan, mobilitas orang dan barang yang bergerak lurus ke depan. Alam adalah seluruh kota. Seperti halnya kita tidak bisa bergerak keluar dari batas alam, kaum urban seperti kita tidak mungkin lagi bergerak “ke luar kota”. Dalam lanskap yang disajikan oleh seri video “*street diaries*” Jimbo –sebagian besar adalah jalan-jalan di Yogya– kita merasakan jejaring urat nadi kota yang menjalar ke seluruh tubuh alam. Itulah urat nadi kehidupan kita: kota.

Bagi Jimbo, tampaknya tidak ada yang lebih paradoksal bagi lanskap di masa kini ketimbang tilas sejarah. Warisan sejarah –melalui praktik fotografi–tentu saja sudah lama menjadi obyek-obyek turisme massal. Pada dokumen-dokumen fotografi lanskap paling awal –mulai muncul pada pertengahan kedua abad 19– terendapkan jejak-jejak luka perang (sipil di Amerika Serikat). Barangkali bayangan seperti itulah yang sepintas terekam berkali-kali oleh Jimbo ketika memotret bentang alam yang diyakini sebagai lokus sejarah Perang Jawa (1825-1830). Jejak-jejak sejarah apa pun kini adalah latar dan pseudo-altar bagi hasrat narsistik konsumsi diri atau kelompok sendiri yang meledak di dunia maya, ketika jejaring internet berarti segala-galanya. Sebaliknya, kita menyaksikan pada seri lanskapnya yang lain –*Nowhere*– peristiwa di masa silam selalu berpotensi mengungkapkan kembali traumanya.

Jimbo juga menghidupkan kembali lanskap kebudayaan melalui performativitas catatan biografisnya sendiri. Seperti “siulan lanskap” ala *didgeridoo* atau simbolisme pembebasan seekor burung yang membayangi gambaran lanskap tertentu, (video) performansnya adalah ritual baru yang menapaktilasi ruang pribadinya di masa silam. Rute perjalanan yang dulu tiap hari ditempuh oleh ibundanya menjelma sebagai “upacara” larung pribadi di tanah kelahirannya sendiri. Inilah “lanskap pulang pergi” dari masa sekarang ke masa lalu dan/ atau yang sebaliknya. Pada seri fotonya yang lain, kebiasaan insomnia rutinnya membangunkan ruang-ruang urban yang lelah pada pukul 4 subuh, sebelum fajar alam datang. Seperti syair “pluit kapal api” pada sebuah kota yang

karam. Bukankah dengan begitu lanskap sosial Jimbo memang mau menghindar dari bentang alam yang sublim ala metafisika kaum romantik maupun langgam turistik lukisan-lukisan *landschappen* Hindia Molek di masa lampau?

Lanskap mengandung trauma, apakah trauma atas peristiwa alam maupun dampak sosialnya. Semua penduduk di kawasan cincin api di kepulauan Nusantara abad 21 tahu betul akan hal itu. Seorang sopir taksi yang sehari-hari hidup di atas aspal daratan di Jakarta pun setiap kali akan membayangkan kembali gunung-gunung di kedalaman samudera dan radar-radar peringatan tsunami BMKG (Badan Meteorologi, Klimatologi dan Geofisika). Itulah lanskap sehari-hari yang mengendap di bawah “trauma” *Syair Lampung Karam*. Sekali lagi, pada salah satu seri fotografi Jimbo, endapan trauma itu ditarik ke permukaan lagi, menjadi lanskap “*Nowhere*”.

“Trauma” adalah semacam penundaan bahasa, atau pemblokiran makna, tulis Roland Barthes. Denotasi, makna asli atau pesan murni suatu foto –jika kita percaya hal itu ada– justru akan muncul pada tahap traumatik. Tetapi, trauma yang hadir pada sebuah foto bergantung pada kepastian bahwa peristiwanya sendiri memang “sungguh-sungguh” terjadi. Kata Barthes, itulah mitos yang membayangi definisi bahwa “sang fotografer pada waktu itu memang berada di sana.” Fotografer menyaksikan dengan mata kepalanya sendiri peristiwa mala itu. Peristiwa dipotret “berdasarkan kejadian nyata yang dihayati”.⁹⁾ Pada seri foto “*Nowhere*” Jimbo kita bisa kut merasakan tilas “pesan asli” foto yang dibuatnya. Ia “memang berada di sana” pasca-mala, agar bisa membaca kembali trauma sebagai sebuah kode konotasi. Denotasi dan konotasi bukanlah dua hal untuk saling dipertukarkan. Kita anggap saja bahwa keduanya adalah prosedur-prosedur pembacaan sebuah foto.

Lanskap dalam arti itu bukanlah urusan memotret “untuk merayakan keindahan Indonesia” seperti paparan visual sejumlah fotografi tentang penjelajahan bentang alam dan keragaman kebudayaan di Indonesia. Buku-buku–dan sejumlah pameran foto–semacam itu marak terbit sepanjang akhir 1980-an sampai 1990-an. Dan di dalam paradigma seperti itu pula, “fotografi kemudian berfungsi sebagai instrumen topografi”.¹⁰⁾

Jimbo memandang tumpang-tindih lanskap –antara topografi bentang alam dan “kejujuran” ekspresi sosial–melalui tatapan fotografi, rekaman video dan apa yang disebutnya sebagai “lanskap” (yang hidup pada tuturan) film. “Bahasa rupa” yang dekat dengan genre ini bagi kita justru adalah sekuens-sekuens relief pada cerita *Lalitavistara* (riwayat kehidupan Buddha). Itulah panel citra sinema paling dini yang terekam di lorong pertama Candi Borobudur yang berhasil diamati oleh Primadi Tabrani. Pada langgam yang disebut Jimbo sebagai “film”, realitas mental atau bahasa monolog subyek anonim –*mindscape*– menjadi petanda yang membentuk peristiwa kasat mata yang sungguh-sungguh terjadi, bukan mengilustrasikannya. Bukan gambar (film) yang mengilustrasikan kata-kata, bukan pula teks sebagai parasit citra lanskap, kedua peristiwa itu “sejajar”.

“Situasi Fotografis”

Kamera, lensa dan kelengkapan yang tertanam di dalam semua perangkatnya bagi Jimbo bukanlah sekadar medium. Untuk merekam peristiwa lanskap sebagai ruang dan kejadian sosial—lanskap sebagai medium—fotografi dengan sadar menjadi instrumen bagi “situasi fotografis”.¹¹⁾

“Situasi fotografis” bisa kita gambarkan sebagai semua citra atau gambaran—termasuk apa yang disebut sebagai “sampah” (visual)—yang dihasilkan oleh kamera dengan tanpa memandang hierarki di dalam produksi, intensi, pesan, bobot maupun gengsi estetika dan atribut sosialnya. Produk “situasi fotografis” menghasilkan gambaran dan perilaku masyarakat melalui praktik mengonsumsi dilihat-melihat, difoto-memfoto, dicetak-mencetak, di-video-mem-video, diunggah-mengunggah yang merupakan satu segi penting kalau bukan satu-satunya dalam masyarakat digital, pasca-pasca-industri.

Karena “situasi fotografis” tidak sepenuhnya mengacu pada hasil fotografi sebagai satu-satunya produk wacana, pengetahuan maupun estetika fotografi itu sendiri, maka “pertanyaan tentang teknologi bukan semuanya mengacu pada apa yang harus diketahui tentang teknologi itu sendiri. Hal yang lebih penting adalah kekuatan yang berada di balik perkembangan itu dan bagaimana pengaruhnya dalam perilaku sosial-kultural kita.”¹²⁾ Inilah teks sosiologis pertama yang menjadi sandaran praktik fotografi Jimbo, dan tentu saja gerombolannya di komunitas fotografi Mes 56 di Yogyakarta. “Situasi fotografis” – istilah yang digunakan oleh Akiq AW, dengan demikian mengandung lokus ganda seperti pada visi mengenai lanskap. Dalam kaitan itu, Akiq Aw menulis, bahkan di masa kini karya-karya jurnalis foto sekarang pun—dengan mitos hadir serta menyaksikan—lebih menyatakan sebuah konteks, perspektif atas sebuah peristiwa. Dan, “situasi fotografis” pun berkembang karena “masyarakat memiliki motif-motif baru terhadap fotografi”.¹³⁾

Pendekatan Jimbo yang tidak satu terhadap “definisi” lanskap—kalau definisi semacam itu memang ada—mengaitkan bentang alam dengan “situasi fotografis” semacam itu sebagai peristiwa sosial. Foto-fotonya dengan demikian merekam “lanskap pulang pergi”: antara masa kini dan tradisi kebudayaan, sejarah dan trauma, ruang horisontal dan (lanskap) vertikal, potret pribadi dan narsisme sosial, arsitektur dan alam. Bentang alam mengalami re-aktualisasi, selalu di dalam konteks tangkapan lanskap manusiawi di masa kini dan sebaliknya. Lanskap sosial Jimbo adalah jalan-jalan yang saling terhubung, bahkan melingkar antara kutub-kutub bentang alam dan yang sosial, tanpa sepenuhnya memiliki batas-batas tegas, dan karena itu mengandung pengertian yang kompleks sebagai jejaring lanskap.

Kompleksitas dan kesahihan foto lanskap kontemporer setidaknya melibatkan tiga perkara. Pertama, geografi sebagai disiplin yang cenderung membuat kita bosan. Sebutlah misalnya (lanskap) Borobudur, Gunung Bromo, dataran tinggi Dieng, permukaan bumi Sesar Lembang, kawasan Puncut, Bandung utara dan seterusnya. Kedua, autobiografi—yang terlalu lurus—terasa hanya perkara sepele. Misalnya saja foto pesiar sang pengelana ke atap dunia di puncak Himalaya, atau citra seperti lukisan romantik Caspar. Dan hal yang ketiga pun sering meragukan, yakni metafora. Kita sudah menyebut

“cincin api”, “lanskap simbolis”, “keindahan (alam) Indonesia”, raungan kaum pribumi purba, dan sebagainya itu. Hanya pertautan ketiganya yang membuat foto lanskap melahirkan “perasaan mendalam untuk kehidupan”. Foto-foto lanskap terbaik di masa kini dianggap mengandung perasaan macam itu dengan memanfaatkan berbagai strategi lewat disiplin multi-faset.¹⁴⁾

Jimbo tidak berilusi mengenai lanskap. Ia lebih dekat pada peristiwa, tetapi bukan peristiwa sebagai pesan denotatif. Jika peristiwa pada fotonya terkadang datang sebagai sejenis ilusi, kejadian itu akan mengingatkan kita lagi akan hubungan yang lebih nyata antara memandang dan kelindan peristiwa itu sendiri. Jika sejauh ini lanskap panorama mungkin sudah cukup terlihat sebagai sebaran sempurna bintik cahaya—lambang sukses penggunaan perangkat digital dan estetika “fotografi pasca-fotografi”—Jimbo mendekati, memburu dan merasakan secara langsung kehadiran cahaya sebagai gelap yang cukup. Itulah yang dikerjakannya selama beberapa minggu, sejak Maret sampai April tahun ini ketika menyusuri beberapa ruas jalanan kota Bandung “lautan cahaya” di malam hari.

Rute tempuh sang fotografer berakhir pada momen populer, yakni produk pseudo-massal bernama perkedel “bondon” di dalam kompleks terminal Stasiun Hall, Bandung pada tengah malam. Popularitas perkedel “bondon” di kalangan wisatawan lokal sederajat dengan foto-foto maniak *selfie-wefie* yang berhamburan milyaran bit di jagat maya pasca-berpose di depan obyek wisata sejarah.

Jimbo menyadari klise dan mau menghindarinya. Dia membikin seri anti-pose untuk menciptakan ruang antara punggung subjek fotonya dan latar artifak sejarah yang justru tidak hadir. Ruang antara yang ajaib itu—persis pada titiknya memotret—disebutnya “kesadaran yang tidak sadar” (“*conscious-unconscious*”). Meskipun hal itu bukanlah sejenis traktat metafisik seperti teks Thoreau yang memandang jauh ke dalam mata sang burung *bittern*, persoalan “mata siapa yang memandang siapa” menegaskan hadirnya visi ganda pada foto-foto lanskapnya.

Ia melihat dan mendekati kita pada semacam dasar lanskap yang tak terungkap jika hanya sekadar paparan topografis bentang alam. Jimbo menangkap lanskap sebagai sesuatu yang tidak diam, tetapi yang bergerak dan ber-peristiwa. Lanskap pada foto, video dan tuturan film-nya berisikan dengan topos atau tempat-tempat berlangsungnya dinamika sosial. Fakta-fakta (sosial) terbentuk melalui interaksi antar-manusia, mobilitas ruang urban, pseudo-komunikasi antara manusia dengan tempat, dan pada konstruksi-konstruksi artifisial yang menghadang horison dan yang seakan mau menjadi lebih abadi ketimbang alam. Alam yang bahkan selalu berada dalam proses menjadi itu sendiri.***

Jakarta, 6 Juni 2019
Hendro Wiyanto
 Kurator Pameran

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10. Yudhi Soerjoatmodjo, “Bali dari Kaca Mata Dewata”, *Buku*, majalah TEMPO, 9 Juni 1990.
11. Lihat, *Mes 56-Newsletter No. 2/21*, Maret 2003
12. aaw, “Saatnya Belajar Melihat”, dalam *Mes 56-Newsletter No 02/21*, Maret 2003.
13. Akiq AW (Mes 56), “Everything has been Done, but Understood...”, *Crash Project: Image Factory, A Group Exhibition of 20 Young Artists* (Jakarta: SIGlarts Gallery, 2010), katalog pameran, hlm. 25.
14. Robert Adams, dikutip pada Gerry Badger, *The Genius of Photography, How Photography has changed our lives* (London: Qudrille Publishing Limited, 2007), hlm. 154.



II

KARYA

II

ARTWORKS

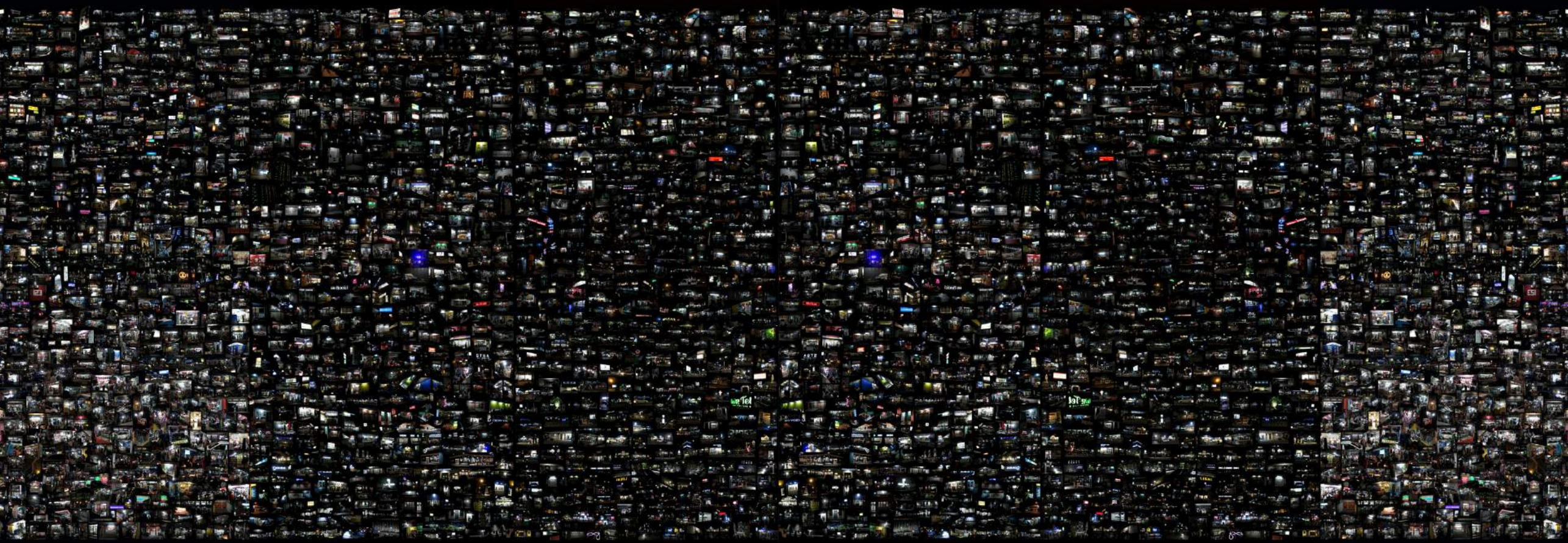




Nowhere Land: Waduk Kedung Ombo – Inkjet Print on Professional Photo Paper Mounted on Aluminium DiBond-250x150 cm-2019



Hit The Lights: Yogyakarta - Inkjet Print on Professional Photo Paper Mounted on Aluminium DiBond - 400x150 cm - 2019





Larung: Ode to My Mother - Single Channel Video - Duration: 11, 38 Minutes - 2018



Two Tiger - Single Channel Video - Duration 01:33 Minutes - 2017



The Obstacle: PLTU Cilacap
Inkjet Print on Professional
Photo Paper Mounted on
Aluminium DiBond
165x110 cm
2019





Secret Garden of Java War: Desa Geger – Inkjet Print on Professional Photo Paper Mounted on Aluminium DiBond-150x100 cm-2019

Secret Garden of Java War: Kalasan – Inkjet Print on Professional Photo Paper Mounted on Aluminium DiBond-150x100 cm-2019



Secret Garden of Java War: Pleret - Inkjet Print on Professional Photo Paper Mounted on Aluminium DiBond-150x100 cm-2019

Secret Garden of Java War: Selarong - Inkjet Print on Professional Photo Paper Mounted on Aluminium DiBond-150x100 cm-2019



Vertical Horizon – Site Specific Installation of Photography, Lightbox and Mirror – Variable Dimension – 2018



Eid Mubarak,
Alun- Alun Lor, Yogyakarta
Inkjet Print on Professional
Photo Paper Mounted on
Aluminium DiBond
120x80 cm each (6 panel
photo in total)
2019



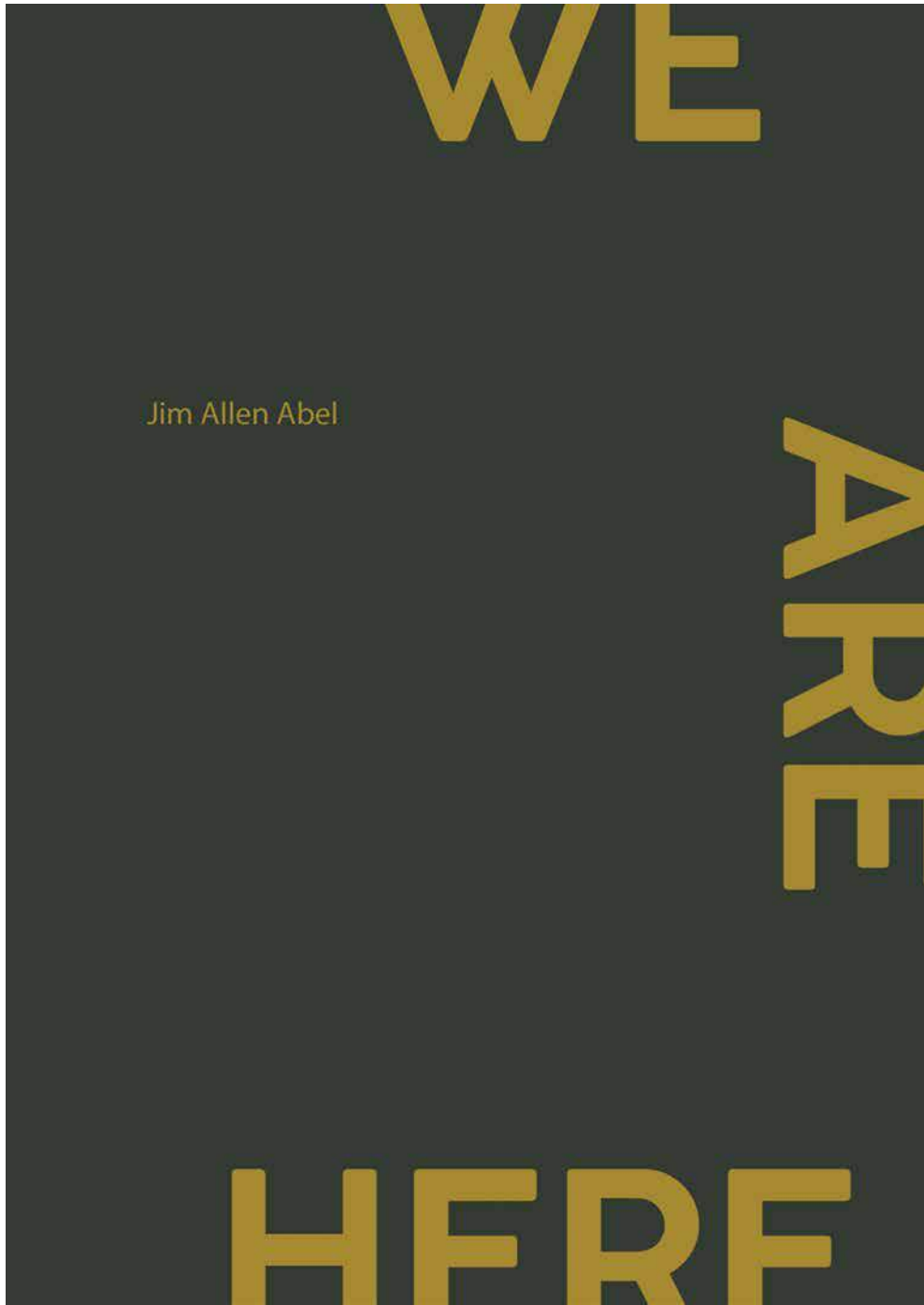


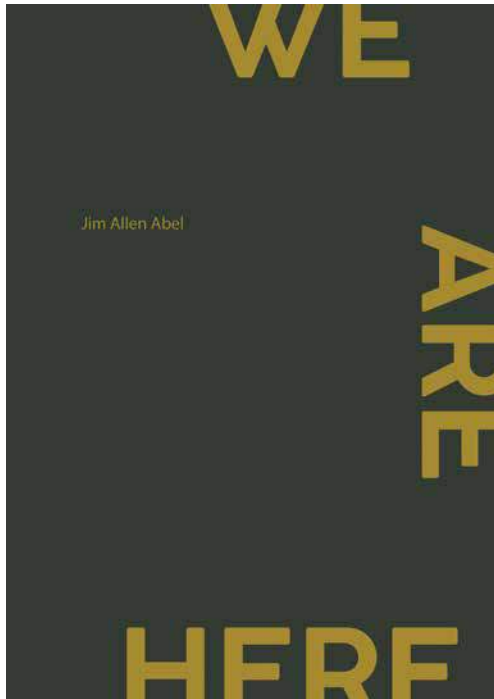
The Obstacle:
Gedung Paru- Paru, Bandung
Inkjet Print on Professional
Photo Paper Mounted on
Aluminium DiBond
180x150 cm
2019





04:20 AM
Sound Installation
Variable Dimension
2019





en

About We Are Here

The antipose is an anti-portraiture which has been so far been associated with conscious pose. The antipose is the unconscious pose captured by Jimbo's camera in front of various artefacts, historical monuments or artificial environments that have been visited thousands of times. It seems that the strongest meaning in portraiture photographs that contain people enjoying themselves - men, women, generally teens and adults, in tourist garb or similar "uniforms" - not anymore about the background, but the event of taking the photograph and the stories around it. The collection of various expressions, faces, gazes, or pose all shape a human facade in the midst of nature. In Jimbo's antipose photographs, it is all only imagined from behind, from the side of the antipose photographer. As a collection of portraitures, they must always face the camera - and give the best of poses - but the antipose photographer has "forced" them to turn their backs to the camera.

Jimbo, about his antipose landscape photographs;

"They visited many places, but they did not really experience it. In their minds is all about [uploading the photos immediately to] social media. [For them,] landscape is only seen from afar, and not truly experienced."



id

Tentang We Are Here

Antipose adalah anti-portraiture yang sejauh ini identik dengan pose sadar. Antipose adalah pose ketidaksadaran yang ditangkap melalui kamera Jimbo di depan berbagai artefak, tilas sejarah dan alam atau lingkungan buatan yang sudah ribuan kali disinggahi orang-orang. Tampaknya, yang paling bermakna pada foto-foto portraiture yang terdiri dari sejumlah orang yang pelesiran itu -laki-laki, perempuan, umumnya kalangan remaja dan dewasa, dengan identitas busana plesiran atau "seragam" apa saja-bukan lagi soal latarnya, tetapi peristiwa berfoto dan bumbu kisah-kisahanya. Kumpulan berbagai ekspresi, raut wajah, tatapan, gaya atau pose itu membentuk fasad manusia di tengah bentang alam. Pada foto-foto antipose Jimbo, semua itu hanya terbayangkan dari arah belakang, dari sisi pemotret antipose. Sebagai kumpulan portraiture, mereka harus selalu menghadap ke arah kamera-untuk menampilkan sekeren-kerennya pose-akan tetapi sang pemotret antipose "memaksa" mereka untuk memungguni kamera.

Jimbo mengatakan perihal foto-foto lanskap antiposena:

"Mereka pelesir ke banyak sekali tempat, tetapi mereka tidak benar-benar mengalaminya. Yang ada di dalam benak mereka adalah (mengunggah foto-foto itu segera ke) jejaring media sosial. (Bagi mereka) lanskap hanya sekadar disaksikan dari jarak jauh, tidak sungguh-sungguh mereka alami."



III

C.V.

III

C.V.

Jim Allen Abel

Luwu, 28th of June 1975

97-05 Photography Department,
Indonesia Institute of Art,
Yogyakarta, Indonesia.

96-97 Interior Design Department,
Modern School of Design
Yogyakarta, Indonesia.

SOLO EXHIBITION

2019 *Vertikal Horizon*, Lawangwangi
Art Space, Bandung.

2013 ¹ *The Mastodon Came in Through My
Bathroom Window*, Element Art
Space, Singapore.

² *The Others*, Art Stage Project, SAS,
Marina Bay Sands, Singapore.

2011 *Uniform_Code*, D Gallery, Jakarta,
Indonesia.

SELECTED EXHIBITION

2019 ¹ *Diverting Politics Of (Re)
Presentation*, Jogja Art Lab,
Yogyakarta.

² *80 Nan Ampuh*, Bale Banjar
Sangkring Art Space, Yogyakarta.

³ *Pivotal Works from Multi-
Generational Artist Who Have
Pushed Boundaries*, Yeo
Workshop, Singapore.

2018 ¹ *Open PO*, Omni Space, Bandung.

² *Soft Opening Surabaya Art Center*,
Lenmarc Mall, Surabaya.

³ *Jateng Biennale #2, The Future of
History*. Gedung Oou de Trapp
Kota Lama, Semarang.

⁴ *Artjog 11*, Jogja National Museum,
Yogyakarta.

⁵ *Lab. Sejarah*, Ruang Mes56,
Yogyakarta.

⁶ *Senarai*, Simposium Khatulistiwa,
Balai Seni Gampingan, Yogyakarta.

⁷ *Memories of the Unseen*, A+ Work
of Art, Kualalumpur.

2017 ¹ *Jimei X Arles International Photo
Fest.*, Xiamen, China.

² *POLA, Patterns of Meaning*, Jim
Thompson Art Centre, Bangkok.

³ *Thread & Tension – Stories From
SouthEast Asia*, Yeo Workshop,
Singapore.

⁴ *'Bandung Drawing Festival'*, NuArt
Sclulpture Park, Bandung

⁵ *Artjog 10, Changing Perspective*,
Jogja National Museum,
Yogyakarta, Indonesia.

⁶ *Getok Tular 2, Spacing Out
(Iamunanku...)*, Omnispace,
Bandung, Indonesia.

⁷ *The History of Boys: the MES56 and
Beyond*, DECK, Singapore.

⁸ *Identity Crisis*, H.F Johnson
Museum, Itacha, New York, USA.

⁹ *Beyond Boundaries Globalisation
and Identity*, Liechtenstein National
Museum, Vaduz, Liechtenstein.

¹⁰ *Southeast Asia Forum Exhibition*,
Art Stage, Marina Bay Sands,
Singapore.

2016 ¹ *Unsung Museum*, Roh Gallery,
Jakarta. Kedai Kebun Forum,
Yogyakarta. Gerilya Gallery,
Bandung, Indonesia.

² *Bangkok Photo Festival*, BACC,
Bangkok, Thailand.

³ *Dear Art World*, Visma Gallery,
Surabaya, Indonesia.

⁴ *Commission Works for KIAF/
ArtSeoul*, COEX Hall, Seoul, South
Korea.

⁵ *Art Bazaar: D Gallery*, Pacific Place,
Jakarta, Indonesia.

⁶ *ArtJog 9, Universal Influence*, Jogja
National Museum, Yogyakarta,
Indonesia.

⁷ *Indonesia (Mes56), Keren Dan
Beken*, Song Eun Art Space, Seoul,
South Korea.

⁸ *Chennai Photo Biennale: Chennai*,
India.

2015 ¹ *Makassar Biennale #1 Trajectory*,
GTCC Makassar, Indonesia.

² *Element Art Space Anniversary*,
Audi Building, Singapore.

³ *Art BaZaar*, D Gallery Booth, Pacific
Place, Jakarta, Indonesia.

⁴ *Alhamdulillah, We Made It! (Mes56):
OzAsia Festival*, Adelaide, Australia.

⁵ *Discover Indonesia*, The Glue
Factory, Glasgow, UK.

⁶ *Pause: Bangkok Art and Cultural
Centre*, Bangkok, Thailand.

⁷ *ArtJog 8, Infinity Influx*, Taman
Budaya, Yogyakarta, Indonesia.

⁸ *Full House*, Ruang Mes56,
Yogyakarta, Indonesia.

⁹ *Sakinah Project*, Ruang Mes56,
Yogyakarta, Indonesia.

2014 ¹ *Rayuan Pulau Kelapa Project*,
Bumi Pemuda Rahayu, Dlingo,
Yogyakarta, Indonesia.

² *Manusia dan Waktu*, Jogja National
Museum, Yogyakarta, Indonesia.

³ *Contract & Other Transaction*,
Ruang Mes56, Yogyakarta,
Indonesia.

⁴ *Bazaar Art*, Nadi Galeri Booth,
Pacific Place, Jakarta, Indonesia.

⁵ *Dirty Feet*, Cemeti Art House,
Yogyakarta, Indonesia.

⁶ *Memajang Boleh Saja Asal
Ada Artinya*, Sarang Building,
Yogyakarta, Indonesia.

2013 ¹ *Peristiwa Sebuah Kelas*, Sangkring
Art Space, Yogyakarta, Indonesia.

² *Concept Context Contestation: Art
and the collective in Southeast Asia
(Mes56)*, BACC, Bangkok, Thailand.

³ *Parallax: Asean-Korea
Contemporary Media Arts, #1 Nemo
at Bluesquare, #2 Seoul Citizens
Hall, #3 Hanam Art Centre*, South
Korea.

⁴ *Homo Ludens #4*, Emmitan Gallery,
Surabaya, Indonesia.

⁵ *Faraway So Close*, Gallery
Semarang, Semarang, Indonesia.

⁶ *Dermawan Darmawan*, Nadi
Gallery, Jakarta, Indonesia.

2012 ¹ *The Italian Job*, D Gallerie, Jakarta,
Indonesia.

² *Mix Hang*, Jogja Contemporary,
Bantul, Yogyakarta, Indonesia.

³ *CUT2012 New Photography From
SouthEast Asia: Politics*, VWFA,
Singapore.

⁴ *Zeitgeist: The Art Collection of
Wiyu Wahono & Indra Leonardi*,
Galeri Seni Kuntskring, Jakarta,
Indonesia.

⁵ *Inaugural*, Rachel Gallery, Jakarta,
Indonesia.

⁶ *Reclaim.Doc*, National Gallery,
Jakarta, Indonesia.

⁷ *Indonesia Marker Art Dubai*,
Madinat Jumeirah, Dubai, UEA.

⁸ *BaCAA #2*, Lawangwangi, Bandung,
Indonesia.

2011 ¹ *Indonesia Contemporary
Photography*, CCP, Melbourne,
Australia.

² *Beyond Photography*, Ciputra
Artpreneur, Jakarta, Indonesia.

³ *3rd world Images biennale*, Musee
du Quay Branly, Paris, France.

- 2010
- ¹ *On Camera*, Biasa Art Space, Bali, Indonesia.
 - ² *Seoksu Art Project*, Anyang, South Korea.
 - ³ *Crash Project Image Factory*, Sigi Art Space, Jakarta, Indonesia.
 - ⁴ *Codex Code*, #1Kedai Kebun Forum, Yogyakarta #2 Ruang Rupa, Jakarta #3 CO2, Surabaya, Indonesia.
 - ⁵ *Look! See? Indonesian Contemporary Photography Exhibition*, Nadi Gallery, Jakarta, Indonesia.
 - ⁶ *ArtJog 10*, Taman Budaya, Yogyakarta, Indonesia.
- 2009
- ¹ *Urbantopia*, North Art Space, Jakarta, Indonesia.
 - ² *Deer Andri*, Ruang Mes56, Yogyakarta, Indonesia.
 - ³ *Blueprint Jogja (Mes56)*: Tembi Contemporary Art, Yogyakarta, Indonesia.
 - ⁴ *A Survey of Contemporary Indonesia Art (Mes56)*: BUS Gallery, Melbourne, Australia.
 - ⁵ *ArtJog 09*, Taman Budaya, Yogyakarta, Indonesia.
- 2008
- ¹ *Revert to read of Driyarkara*, Sanata Dharma University, Yogyakarta, Indonesia.
- 2006
- ¹ *EarthQuake Jogja*, #1 Gallery Biasa, Bali #2 Basel, Switzerland.
 - ² *Beauty Contest*, Insomnium, Malang, Indonesia.
 - ³ *AlterOrgasm*, Yogyakarta, Indonesia.
- 2005
- ¹ *Unfolded City (Mes56): Here & Now 8th Yogyakarta Biennale*, Taman Budaya, Yogyakarta, Indonesia.
 - ² *Urban Culture (Mes56): CP Open Biennale*, Indonesia Bank Museum, Jakarta, Indonesia.
 - ³ *Terorizer: Fotografi Project*, Ruang Mes56, Yogyakarta, Indonesia.
 - ⁴ *Self Title "Mes56"*, Room #1, Bandung, Indonesia.
 - ⁵ *Glass+Cup*, Parkir Space, Yogyakarta, Indonesia.
- 2004
- ¹ *Plesiran ke Jogja (Mes56)*, Culture Centre of France, Jakarta, Indonesia.
 - ² *Holiday in Jakarta (Mes56)*, Passage de Reitz Gallery, Paris, France.
 - ³ *Undiscovered Territory (Mes56)*, Oktagon Gallery, Jakarta, Indonesia.
 - ⁴ *MediaBaru@egroups New Media Art Exhibition (Mes56)*, Lontar Gallery, Jakarta, Indonesia.
- 2003
- ¹ *Keren dan Beken (Mes56): Countrybution 7th Yogyakarta Biennale*, TBY, Yogyakarta, Indonesia.
 - ² *Gelar Seni ISI Jogjakarta*, National Gallery, Jakarta, Indonesia.
 - ³ *"LOVE" Art Fotografi*, Kita Gallery, Bandung, Indonesia.

SELECTED VIDEO SCREENING

- 2003
- City One Minute Video*, World Expo, Shanghai, China.
- 2009
- City One Minuta Video*, (part of 53rd Venice Biennale) Arsenale Novissimo, Venice, Italy.
- City One Minute Video*, Ruang Mes56, Yogyakarta, Indonesia.

ARTS IN RESIDENCY

- 2010
- Seoksu Art Project*, Anyang, South Korea.
- 2005
- Terorrizer Photography Project*, Ruang Mes56 Yogyakarta, Indonesia.



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