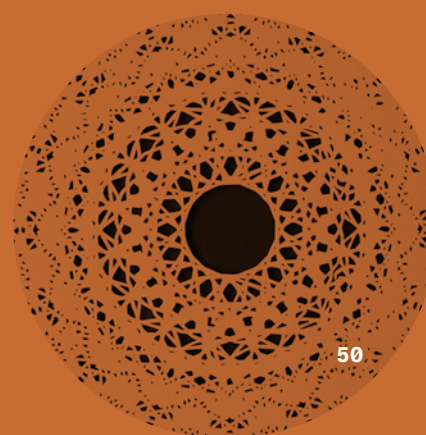
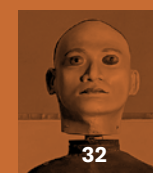
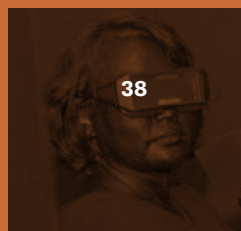
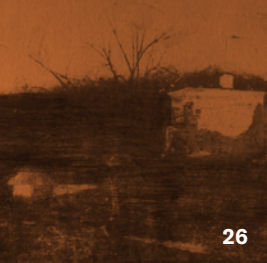




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ARTISTS



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Trajectory

A Decade of Lawangwangi

The commodification of art remains one of the main pillars supporting the art world of Indonesia. On the grounds of this notion, perhaps we shouldn't quick to judge it with negative sentiments, fraught with suspicions; instead, we could perceive it as a negotiable condition. It was undeniable, however, that commodification has caused a counter-productive impact on the art world to a certain degree¹. But if the market activity nowadays, which has grown more selective, consistent, and plural over time, was any indication, the Indonesian art world, too, has progressed towards productivity and maturity.

ArtSociates has existed within such circumstances as an art institution aiming to balance out cultural values—brought about by aesthetical breakthroughs—with appropriate commercial values of artworks. For as long as 14 years, ArtSociates were consistently exerting its every effort to maintain the equilibrium, through its many strategic, well-calculated agendas. Among them were the establishment of Lawangwangi ten years ago, various exhibitions, and many other schemes. This relatively long chronology supposedly can very well

¹ A thorough review of the market and its counter-productivity affecting the art development can be read further in Sanento Yanento's article "Mendung Pengiring Boom" (1990), recently re-published in *Estetika yang Merabunkan (2020)*. Yuliman addressed the impact of impoverishment, plebeianism, seclusion, centralization, defective pattern, and defective reference (the actual Indonesian terms: *pemiskinan, pendusunan, pemingitan, pemusatan, tuna pola, and tuna acuan* --ed.). These notions are relevant to describe the art field during the boom. But perhaps it is wise to carefully examine the impact of the notions in the nowadays' field.

² The mutualism relation can be achieved by involving cross-generation artists who show a genuine aesthetic quality, have gained certain recognition, and have their artworks circulated appropriately as part of the market's activity. The interconnection with ArtSociates itself was due to the institute's collaboration records with temporary projects: through its representative artists and the casual relationship between the gallery's director and the artists.

³ This phenomenon called "internationalization wave", where artists from the '90s decade were more likely to get associated and involved in international biennales, triennials, and exhibitions. The domestic scene was unconvincing to the artists due to the slump within the scene. But this intensity recedes towards the end of the 1990s and eventually, the artists returned to the local scene and back to their roots.

demonstrate ArtSociates growth path, a trajectory, which also can depict the development of Indonesian contemporary art. Through that perspective, this exhibition tries to observe how, for the past two decades, discourse and market are still instrumental in their mutualism symbiosis, without having to negate each other respectively².

Market's appreciation of contemporary art arguably emerged since the 2000s, following the acceptance and affirmation of the contemporary art discourse towards the end of the 1990s. Another determining factor was the increase of Asian market activity within the timeframe. Formerly, contemporary art was placed in a problematic position as a result of a counterproductive reaction from the national art world. Indonesian artists had to depend on international perennials³ to showcase their works and rarely participated in national scenes (hence the term "internationalization"). It might seem farfetched to yearn for proportional commodification under such circumstances, but due to the resilience of its proponents, eventually, contemporary practices and discourses gained affirmation and acceptance, stage by stage. Commodification practices trailed closely behind. And aside from indicating the discourse affirmation, this progression allowed for new opportunities: the formation of the established market dynamics, and the offering of critical potential from the contemporary practices.

Trajectory involves 10 contemporary artists from across the generations: from those who have been active in the scene since the 1990s, to their younger, fledgling counterparts. The visual idioms—which previously were leaning more towards social-political problems—clearly have become more and more diverse as the 2000s began, displaying more open-minded and plural idioms. Another inclination that immediately occurred was the penchant for medium experimentations, mostly in forms of installation arts, as a creative liberating resolve⁴ against the stagnation within the art world at the time, that was dominated with conventional paintings⁵. Perhaps the shift was a result due to the end of the Reformation era, that bring about a more democratized, open socio-cultural climate. Edging near the 2000s, various permutations of approaches and methods to represent certain issues came forth, set off by the younger generation of artists. This encouraged Indonesian contemporary art to arrive at the point of plural condition, where humanity issues were discussed simultaneously. The demise of the Reformation regime⁶ also heralded the return of artists' individuality, enabling them to let their personalities divulged through their artworks. Artists took the liberty to answer problems with their own personal alignments and beliefs. They weren't being egocentric, or apathetic to the socio-political issues, especially since they still displayed decent cultural responsibility in a wider sense.

4 As clearly stated in *Binal Experimental Arts* (1992), which was criticizing the *Biennale Seni Lukis Yogyakarta*, also held in the same year. The label "biennale" was particularly reprimanded since it was considered not revolutionary enough in terms of aesthetics, and to exacerbate things, the biennale was inclined more to certain styles of painting. The proponents of BEA 1992 called this issue "going through stagnation".

5 "Conventional painting" refers to the painting style that prioritizing beauty above all, without regard to the general awareness, and was deliberately aligned to the political agendas of the New Order (*Orde Baru*). The aforementioned "stagnation" was the result of the popularity of the conventional painting and its apathy to the social-political conditions. This certainly was problematic, because this phenomenon was enabled by power and authority exercised through repressive means.

6 It is undeniable that such individuality reflected in the widespread discourse during the Reformation era. The discourse was fraught with uproars and unrest regarding independence, autonomy, and freedom of speech. It considered a "celebration" of the freedom, that was unheard-of and impossible to do in the previous era.

Heri Dono, Mella Jaarsma, and Tisna Sanjaya were the representatives of artists living and striving in the 1990s, having to endure many polemics and socio-political turbulence that shook the decade. Previous artistic spirit, in the form of idioms meant as a critic that is mediated through installation, has evolved and specifically polarized in adjustment to each artist's inclination. Heri Dono and Tisna Sanjaya, as usual, explicitly convey their pieces of critique; dispraising authority then and criticizing to a broader extent now. While Heri Dono's work acts as a parody of how technology has the ability to degrade humanity, Tisna responds to ideological issues that consume society, which has grown more problematic nowadays. Contrariwise, Mella Jaarsma—albeit conveying similar critiques—is much more sublime in her methods. She refers to "the Other" in relational tensions: between self, body, power, and humanity.

Seven other distinctive artists to represent the plurality in the 2000s contemporary art were Arin Dwihartanto, Tromarama, Eddy Susanto, Mujahidin Nurrahman, Etza Meisyara, Jim Allen Abel, and Bandu Darmawan. There are three important points worth mentioned if we were to discuss their art practices: medium expansion, new media art explorations, and image representation constructed with "text" configuration.

The tendency to expand conventional mediums by means of contemporary sensibility can be readily seen in works of Arin, Mujahidin, and Etza. Arin's artistic exploration is in accordance with formal painting's aesthetic convention, but the execution goes far beyond that. As with Mujahidin and Etza's pieces, the exploration is shown in their treatment and attitude towards the chosen medium. Mujahidin doesn't regard paper as mere surface, and Etza doesn't treat metal sheets solely as the matrix for etching plates; the paper and the metal sheet act as final works instead, serving as the result of their experimentations.

The rapid advancement of media technology in the 2000s also offered no limit in medium experimentations, while the swift stream of information enabled for broader issues, particularly regarding the position of technology within modern society. This propensity is apparent in the moving images of Tromarama, Jim Allen Abel's photography, and interactive installation of Bandu Darmawan. Through video, Tromarama criticizes the ecological impact of human creations and exploitations, while Jim examines the change in the interaction pattern of society. On the other hand, Bandu addresses the character of reality nowadays, which has been stripped of its natural properties due to the technology manipulations—and thus alienating humans further from reality.

The last affinity talks about the art representation that is influenced by the post-modern ideas and the post-structuralism notions, which claim the importance of language in constructing reality. The paradigm can be implemented for any artwork that is representational in character. Eddy's work is an example of that: it is constructed by idiosyncratically interpreting the relation between values and ideas that are different in context and origin (e.g., juxtaposing local mythology and universal values). Another example is seen in Mujahidin piece. It builds relationships from conflicted signs, so much as it radiates beauty and misery at the same time.

**Asmudjo J. Irianto & Gumilar Ganjar
Curators**



Arin Dwihartanto Sunaryo



Phreatic #2

Pigmented resin, merapi
volcanic ash & digital print
on mounted plexiglass panel
353x134x5 cm (diptych)
2015

Arin Dwihartanto Sunaryo



Born in Bandung, 1978

He has a deep interest in the exploration of various natural and synthetic materials. Many of his works demonstrate the tension, contradiction and harmony between the impressions of the solid and the liquid, the static and the dynamic, rigid and fragile, and so on. Since 2001, Arin has participated in various national and international exhibitions, including in Jakarta, Singapore, Manila, London, New York and Berlin.

He has had solo exhibitions at Koong Gallery, Jakarta (2000); Toni Heath Gallery, London (2006); Artipoli Art Gallery, Noorden, Netherlands (2007); Sigiarts, Jakarta (2010); and Nadi Gallery, Jakarta (2012). He has participated in numerous group exhibitions including *Not I. Am I?*, Nadi Gallery, Jakarta (2001); *Bandung Biennale* (2001); *Beyond Panopticon: Art and Global Media Project*, Electronic City, Bandung (2004); *Asian International Art Exhibition*, Ayala Museum, Manila (2005); and *Marcel Duchamp in Southeast Asia*, Equator Art Projects, Gillman Barracks, Singapore (2012). He lives and works in Bandung.

Phreatic #2

My practice as an artist focused on the consistent exploration of pigments and its relation to how the resin is able to suspend these pigments in a multitude of permutations in different states – painting, sculpture, photography, video, and installation. I have been seeking, in essence, to investigate the ontological nature of the materials I incorporate into my work. This began by looking at the color through more industrial, ready-made pigments in more gestural forms of abstraction. I realized, however, that it was possible to create my own powder pigments through alternative methodologies and through doing so explore a much wider array of possibilities. In doing so I was able to utilize, among other things, volcanic ash derived from volcanic eruptions, various metals and minerals from the earth, as well as, most recently, perishable food ingredients and spices and treated these materials as a deep source of pigment exploration.



Gelombang Terakhir
Augmented Reality
Installation
200x200x200 cm
2020



Bandu Darmawan



Born in Cilacap, 1989

He is a multimedia artist who lives and works in Bandung. He studied and graduated from Intermedia Art, Faculty of Art and Design ITB (2007-2012) and granted with an art residency as the prize for winning as one of the best artists from the Sixth BaCAA in the past 2019. His latest work in the past years confirms that he had a curiosity towards new media, as well as building conjunction and establishing a relationship between daily lives and technology.

His long tenure in art world concise of several exhibition: *Bandung New Emergence Volume 6*, Selasar Sunaryo, Bandung (2016), *Re-Emergence*, Selasar Sunaryo, Bandung (2017), *Art Bali: Beyond The Myth* (2017), *Nusa Dua, Bali* (2018), *Instrumenta: Sandbox*, Galeri Nasional, Jakarta (2018) and had also achieved a young artist award from *Artjog: Enlightenment*, 2018.



Gelombang Terakhir

Sounds came as mechanical waves utilized by animals as a medium of communication. Human is a single species from the Animalia kingdom more developed in hearing "advanced" sound wave, in comparison to other animal creatures. Sound is not the only way to communicate, a human can also create a machine/tool exceeding physical limitations. As technology advanced bit by bit, sound-and-light waves- doesn't temporarily apprehend but is able to perceived and recorded with man-made machinery.

At the first time, lightwave recorded with film-based analog camera-the one which sensitive to light, until the man found ways to interchange the light to electrical wave; transported and recorded in magnetic tape. The advancement in computer technology dissipates analog recording format to digital media. The digitized format tends to be easy to manipulate- whereas the emergence of the personal computer (PC) comes as banal and excessively owned in many quantities. It happens because owning a PC has its own perks, of having a versatile purpose marketed at cheap prices.

Digital recording can be manipulated and became habitual in this era, along with the addition of picture-based social media (and it's user) such as Instagram and alike- one which includes filter and augmented reality (AR) features. The manipulation of the image changed into an obligation to its user- to furtherly edit before uploading content to the internet. Do we scarify reality and shape it so that we can flaunt it to other people?

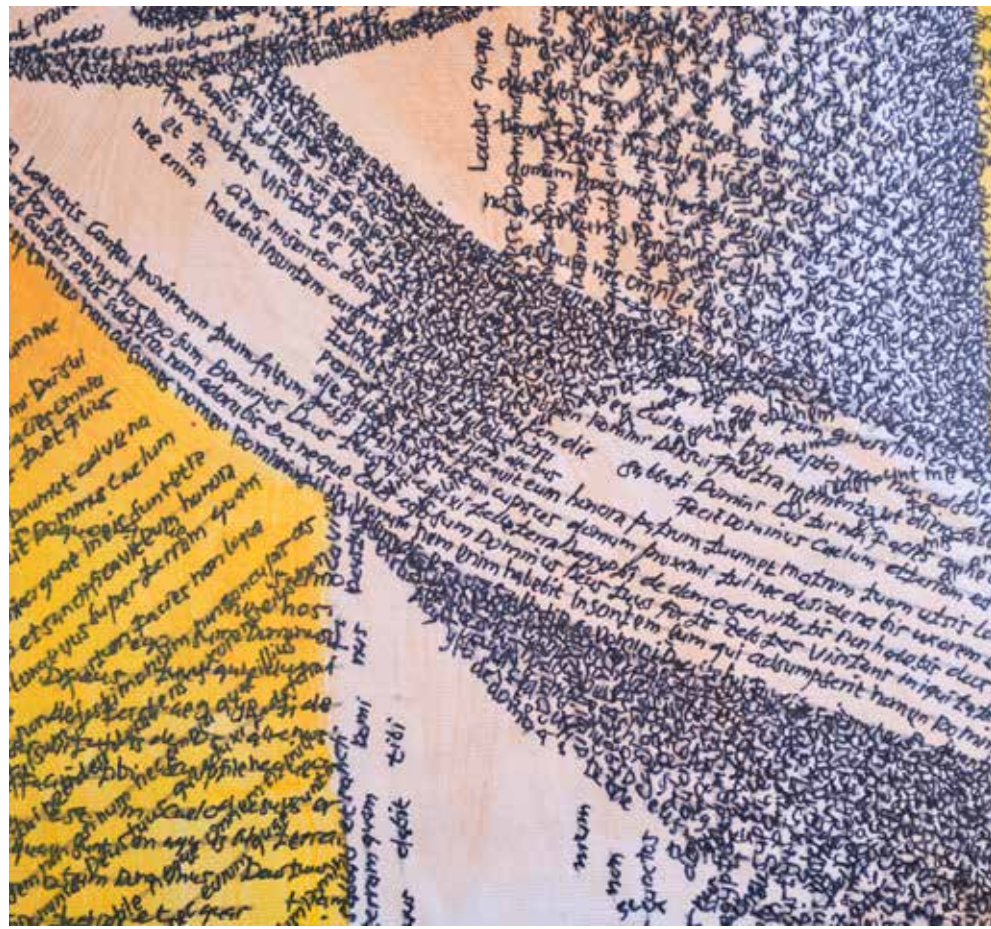
The artist tried to simulate manipulating phenomenon and recording culture-also pictorial one into a compact AR installation formed in analog Hi8 video camera (as a representation to the last analog video which mass-produced) into an artwork. The audience will look into different things through the camera lenses, despite being in an exhibition room.

Eddy Susanto



The Decalogue
Drawing Pen and
Acrylic on Canvas
50 x 250 cm
2020





Eddy Susanto



Lives and works in Yogyakarta, Eddy Susanto is one of ArtSociates's most important artists. He studied graphic design before embarking in his art career; this was possibly the influence of his prudent, erudite approach in art. His artworks are created by conducting extensive researches on certain points in history, exploring the notions of historical narratives and the development of identity. They portray fragments of local history parallel to the world's history, interpolating the cultural identity of the East into the historical elements of the West.

Eddy's paintings mostly incorporate Javanese passages in its native hanacaraka script, taken from several important Javanese pieces of literature. His series of *Sembilan Mata Hari Centhini* (2012), for example, was created around the analogy found between the character of Mata Hari and the dance movements described in *Serat Centhini*, and his works titled *Java of Dürer* (2011) - the artwork that earned him the accolade of *Bandung Contemporary Art Award #2* in 2012 - replace Albrecht Dürer's engraved lines with passages from *Babad Tanah Jawi*. Eddy has showcased his painting series in various national and international exhibitions. Solo exhibitions worth considering include *The Irony of Ruralism*, Art Jakarta, Jakarta (2018); *Project 10+3*, Baik Gallery, Seoul, South Korea (2018); *Occultism: A Shared Phenomenon*, ArtStage Jakarta (2017); *Kalatida Toward Capitalism*, ArtStage Singapore, Singapore (2017); *Java Script*, National Gallery of Indonesia, Jakarta (2015); *The Passage of Panji: Memory, Journey, and Desire*, Lawangwangi Creative Space, Bandung (2014); *Albrecht Durer and the Old Testament of Java*, Galerie Michael Janssen, Singapore (2014); and *Matahari Centhini*, Lawangwangi Creative Space, Bandung (2012). He also has participated in numerous group exhibitions. To mention a few: *JAVA Art Energy*, Institut des Cultures d'Islam, Paris, France (2018-2019); *Singapore Biennale*, *Atlas of Mirror*, Singapore Art Museum (2016-2017).

His accolades include Indonesian Presidential Museum Collections, Bogor (2014); finalist of *Indonesian Art Award 2013*, Jakarta (2013); winner of *Dharmawangsa Award*, Nyoman Gunarsa Museum, Bali (2012); finalist of *UOB Painting #2*, Jakarta (2012); and *Bandung Contemporary Art Award #2* winner.

The Decalogue

Pythagoras: "Numbers tend to be sacred, meant to solve or else, uncover nature's hidden secret."

In the context of 10 (ten) as a number, it highlights the preceding meaning of perfection. It begins with 0 (zero) which signifies "absence" if united with the number 1 (one)-signifies "existence"-the meaning would conclude into the highest score in the numerical order.

One of the key points of being the center of attraction is when one tries to seek and find messages from symbols and attract a different kind of interpretation.

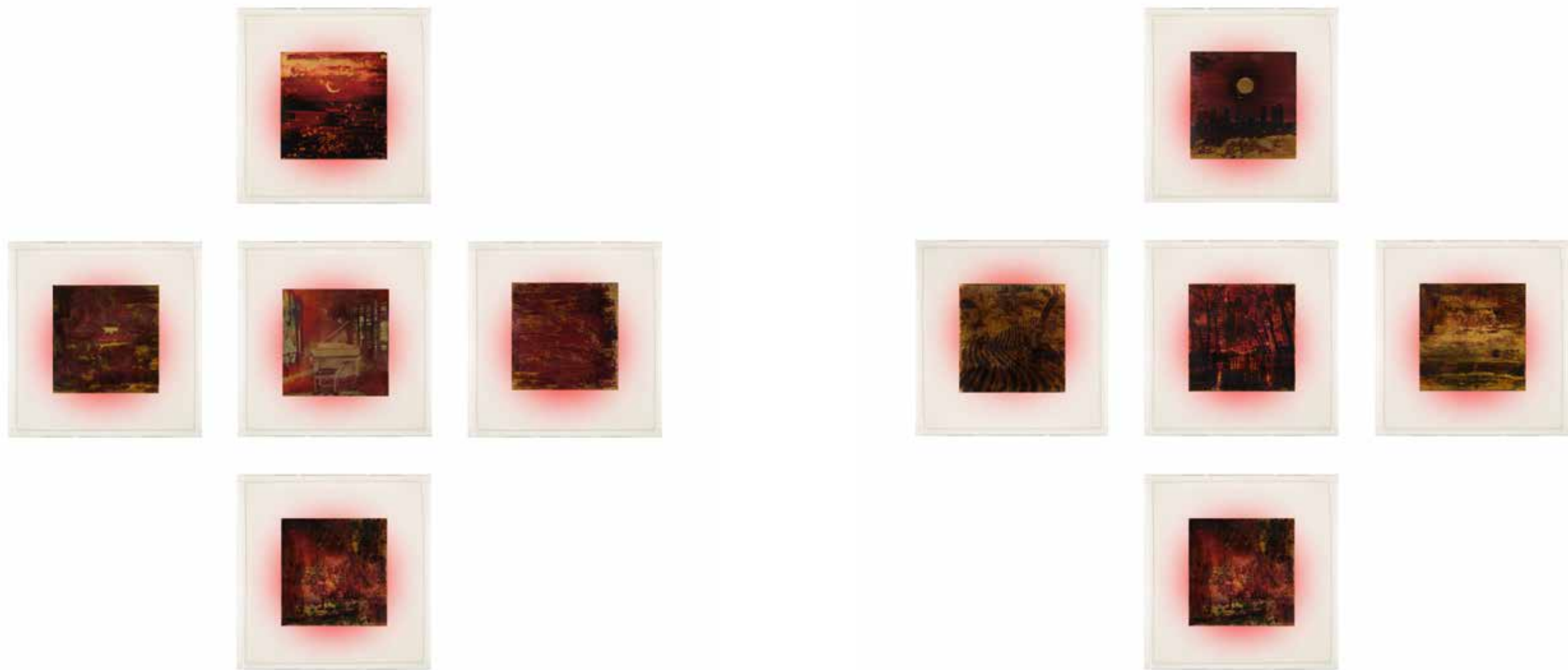
There is essential information-though scattered-comes to existence and taking a tangible form in culture and comes as hidden and forgotten in human's collective consciousness. The detachments of the elements leave one or two distinct clues which hard to recognized; turning it into an insolvable trick. The origin of numerical names could be traced back to traditional languages and connected straight onto the cosmological concept.

To such degree, the ten commandments (that parted in two forms) is originated from the foremost Ibrani law, regarding the tradition in the Moses era, although in reality the meaning dispersed and gradually refined in centuries. Be that as it may, the Decalogue transforms into one constellation of biblical principal with ethic and rites included, upon which significantly holds importance in Judaism, Christian and Islam religion.

It's belittling to say the usage of '10' in the concept is coincidental. If a man tries to seek and decipher messages from past times, then adapted it as a perpetual habit, it means they believe the purpose of symbolism as a method to convey messages.

From a philosophical point of view, there's a divine manifestation to existence if it can fill an emptiness-in which case also cover up insufficiency of meanings. Because without meanings, things will lose their existence and turned bleak.

Etza Meisyara



Eternal Duality

Photo Etching, Sulfur
on Brass Plate
30x30x30 cm (15 pcs)
2020



Etza Meisyara



Born in Bandung, 1991

She is an artist who actively seeks for pure meaning in her art forms. She attended Bandung Institute of Technology in 2009, where she picked up fascination in the wide possibilities of the new media art. She deals with contemporary urban issues, culling experiences from several journeys she has had, all the while drawing out the emotions she felt when faced with the nature of this world. With a penchant for dissonance and cacophony of her surroundings, she integrates visual art with sound and music, creating narrative arrangements that are not only attempting to express humanity and its abundant problems, but also show off her skills in medium explorations and experiments.

Her works often recount heartfelt melancholia and desolation. *Women from Syria* (2018) depicts the empathy overflow towards the Syrian refugees she met in Braunschweig, Germany, and similarly, *How Does It Feel to Be a Refugee* (2017) also conveys the distress of the victims of Middle East's conflicts flocking Europe. The latter won her the *Bandung Contemporary Art Award #5*.

Etza's latest solo exhibitions were *ALCHEMIST*, at Chapelle des Dames Blanches, La Rochelle, France (2018) and *Passing By*, at Lawangwangi Creative Space, Bandung (2018). She has also participated in many group exhibitions. To mention a few: *Aurora*, Toxteth Reservoir, Liverpool, England (2018); *Art Jakarta/Bazaar Art Fair*, The Ritz-Carlton Hotel, Jakarta (2018); *TILU*, at Hochschule für Bildende Künste Braunschweig, Braunschweig, Germany (2017); *Bandung Contemporary Art Award #5*, Lawangwangi Creative Space, Bandung; and *KLANG KUNST*, Sound Art Festival, Braunschweig, Germany (2016).

Eternal Duality

Human behavior influences the environment directly in the form of physical, psychological and social. In this work, I try to look at two intersubjectivities of relationships between art and nature so that it builds a common sense and a philosophical reflection. *Garam di Laut, Asam di Gunung, Bertemu dalam Belanga* (Salt in the Sea, Acid on the Mountain meets in one cauldron.) The meaning is no matter how far and or different, two lovers would meet at the right time and place eventually. This work is the metaphor of harmony between two different elements. Slightly different from my previous work, I went to the sea to dipped the photographs of the scenery and disaster on the copper plate. For this work, I use brass and sulfur from the mountain as my main material. I use the method of photo etching on a brass plate then covered with added sulfur. The color is not painted on but emerges as a result of the burning process to get the redness color.

Heri Dono



Genetic Manipulation

Fiberglass, fan, mechanical devices, wood
82x69x133 cm (5 pcs)
2018

* courtesy of
Bangkok Art Biennale 2018



Heri Dono



Born in Jakarta, 12 June 1960

Heri Dono is a leading Yogyakarta-based contemporary artist, and the first Indonesian to break into the global art scene during the early 1990s. He is a member of the generation of Indonesian artists that began their careers in the 1980s. Since his early career, he has traveled around the world to exhibit and respond to workshop invitations from various countries.

Dono is well known in the international contemporary arts community for his installation works, many of which were inspired by his experiments with wayang, the complex shadow puppet theater of Java. Wayang performances are comprised of a number of artistic and non-artistic elements: visual arts, singing, music, storytelling, social criticism, humor and for the mythological promotion of a philosophy of life. These components are merged into the artwork's narrative to give a generic interpretation to which elements of multimedia are added. Coupled with the setting of a wayang performance event, this provides a space for social interactions among the audience. These creative artworks express Dono's interest in revitalizing arts that are deeply rooted in Indonesian traditions.

In many of his installations and performances, Heri Dono effectively makes use of 'performativity and interactivity potencies', so that the works are involved in complimentary dialogs with their audience. Dono is the only contemporary Indonesian artist who has been invited to the *Venice Biennial* curated exhibition (2003). His awards include the *Dutch Prince Claus Award for Culture and Development* (1998), the *UNESCO Prize* (2000), and the *Anugerah Adhikarya Rupa (Visual Arts Award)* from the Indonesian government (2014). He has participated in more than 300 exhibitions and 35 international biennales include *Kochi-Muziris Biennale* (2018), *Bangkok Art Biennale* (2018), the *50th Venice Biennale* in the *Arsenale's Zone of Urgency* (2003), *Guangzhou Triennial* (2011); *Gwangju Biennale* (2006 and 1995); *Sharjah Biennial* (2005).



Genetic Manipulation

This work takes the form of a statement about the latest phenomena in the development of science and technology in millennial culture. Much of human activity on Earth is now arranged and controlled from space via satellites, spearheaded by Sputnik in 1957. This was followed by Russian Cosmonaut Yuri Gagarin who flew a spacecraft in 1961 and by the American Astronauts in Apollo 11 on July 20, 1969, the first to set foot on the moon.

In a virtual and cybernetic reality, humans see the experience of life, fiction and digital forms simultaneously. The increasingly sophisticated and rigorous era of computerization has led to new types of communication being created through the Internet. This technology has created an online community whose members are referred to as 'Netizens', a population that continues to grow through the use of social media sites.

This digital era has introduced some new types of machines called 3D Printers and Scanners that can accurately record and shape the organs of humans and animals, as well as other objects. From its virtual form, physical figures can be digitized to become both holographic and concrete entities by using these innovative machines, which were generally developed previously for medical and military purposes. With the world of medicine creating more advanced cloning technologies for living beings, it seems possible that even characters in comics, like Flash Gordon or Trigan, and well as scenes from futuristic films may one day emerge as realities in this new era. The Drone, which was developed for photographing and filming moving images, can now be used as a transportation device; while in the rapid development of kinetic technology, even animals and insects could become both cyborgs and robots. The human body, together with other elements of the Universe may one day be hybridized into new creatures as living Avatars.

These issues provide a sense of ambiguity for both culture and civilization in the future. While the technology could provide an abundance of happiness for life on Earth and on other planets, such as Mars, we should always be aware that should these new creatures fall into the hands of megalomaniac politicians, then they could be used to make disaster and war, in order to further the conquest of humanistic power and greed.

Jim Allen Abel



Speculative Realism #Banal
Inkjet Print on Professional
Photo Paper Mounted on
Aluminium dBond
150X100 cm
2020



Speculative Realism #Family
Inkjet Print on Professional
Photo Paper Mounted on
Aluminium dBond
150X100 cm
2020

Speculative Realism #41Games
Inkjet Print on Professional
Photo Paper Mounted on
Aluminium dBond
150X100 cm
2020

next page

Jim Allen Abel



Born in Luwu, 1978

(often known as Jimbo) His concerns about landscape might have emerged during his interior design study in the Interior Design Department, Modern School of Design Yogyakarta, Yogyakarta (1996-1997). He continued his education in the Photography Department, Indonesia Institute of Art, Yogyakarta (1997-2005).

His works display the world through his ocular-centrist—quoting from his most recent catalog, "criticism through the eye"—and sometimes subtly humorous perspective. Captured into photographs and videos—standalone or installation—he recounts and interprets traces of history in nowadays landscape, how they have changed the face of the landscape through human acts, natures, and creations.

This viewpoint was thoroughly exercised in his latest solo exhibition with ArtSociates, *Vertikal Horizon* (2019), curated by Hendro Wiyanto. His other exhibitions were numerous, but to name a few: *The Mastodon Came in Through My Bathroom Window* (2013, Element Art Space, Singapore), *The Others* (2013, Art Stage Project, SAS, Marina Bay Sands, Singapore), *Diverting Politics of (Re) Presentation* (2019, Jogja Art Lab, Yogyakarta), *Pivotal Works from Multi-Generational Artist Who Have Pushed Boundaries* (2019, Yeo Workshop, Singapore). He had also participated in *Art Jog* (2018, 2017, 2016, 2015), several biennials, and *Bandung Contemporary Art Award #2* (2012).



Speculative Realism

The internet and digital data have formed absolute domination over the modern population today. Both infused in the very essence of modern life and thus rapidly changing the systems and patterns in behaviors, at work, and in everything else known to mankind. The acceleration of change in the era of the internet is so fast that we, as human beings, seem to be gasping and panting in trying to keep up with something that had invented only in recent history. However, we just never truly imagined how reality would become. Consequently, we are caught unprepared while facing the current condition.

What seized my attention was the changes -I eventually observed the pattern of human social relations in this whole new era. I noticed how human gestures evolved along with history, and how some of these dominant gestures nowadays did not even exist in the previous eras.

Our social and cultural changes were born from the cradle made by the internet and technology. These changes were then agreed labeled as post-internet, a term that is not emphasizing the scope of a period, but rather on the effects of the internet on human lives and their way of life.

Mella Jaarsma



Blinkers - The Narrow Mind
Single channel video
2 min 18 sec
2017



Blinkers
Leather, fur, stainless steel,
fabric, silkscreen
5 costumes
2017

Blinkers
Leather, fur, stainless steel,
fabric, silkscreen
5 costumes
2017

[next page](#)



Mella Jaarsma



Born in Netherlands, 1960

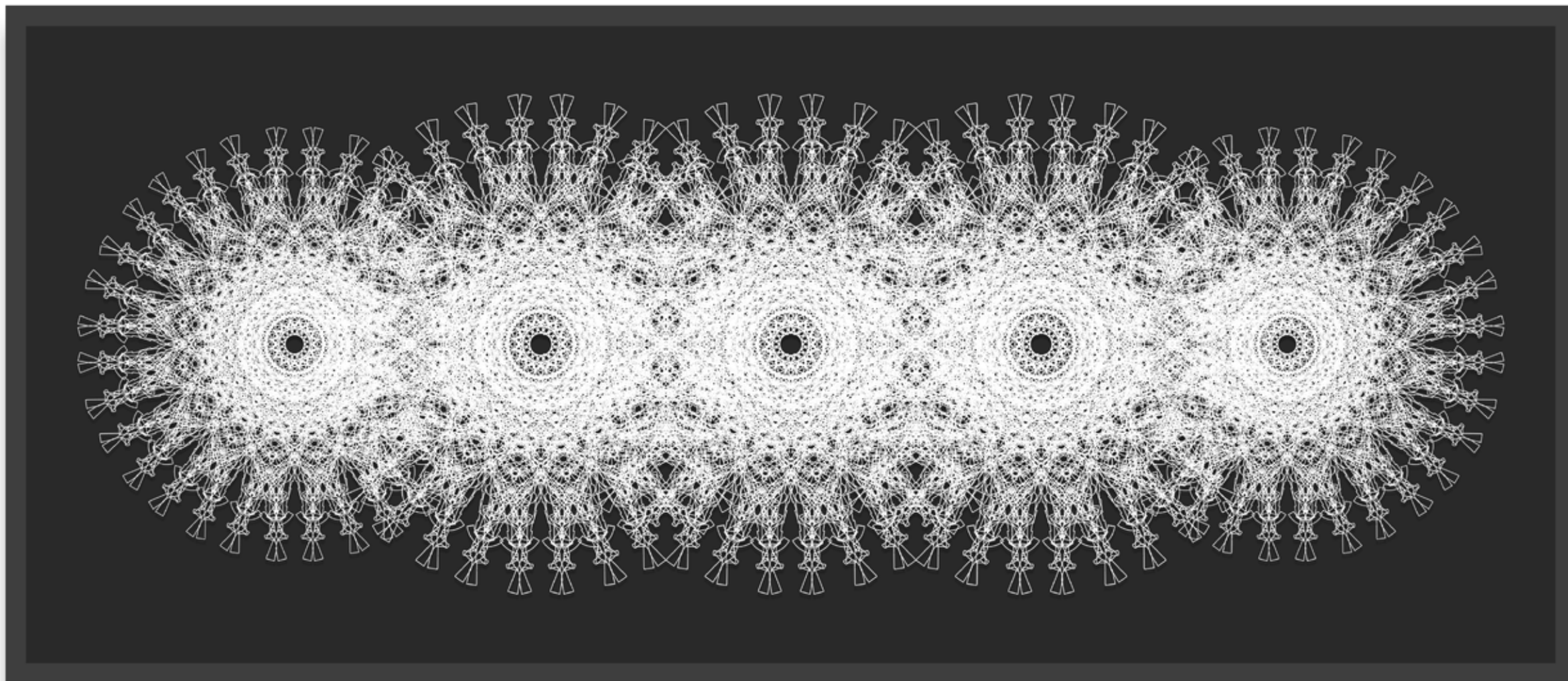
She has become known for her complex costume installations and her focus on forms of cultural and racial diversity embedded within clothing, the body and food. She studied visual art at Minerva Academy in Groningen (1978-1984), after which she left the Netherlands to study at the Art Institute of Jakarta (1984) and at the Indonesian Institute of the Arts in Yogyakarta (1985-1986). She has lived and worked in Indonesia ever since. In 1988, she co-founded Cemeti Art House (with Nindityo Adipurnomo), the first space for contemporary art in Indonesia, which to this day remains an important platform for young artists and art workers in the country and region.

Mella Jaarsma's works have been presented widely in exhibitions and art events in Indonesia and abroad, including: *the 20th Sydney Biennale* (2016); *'The Roving Eye'*, Arter, Istanbul (2014); *'Siasat - Jakarta Biennale'*, Museum of Ceramics and Fine Arts, Jakarta (2013); *'Suspended Histories'*, Museum Van Loon, Amsterdam (2013); *'Singapore Biennale'*, Singapore Art Museum (2011); *'GSK Contemporary - Aware: Art Fashion Identity'*, the Royal Academy of Arts, London (2010); *'RE-Addressing Identities'*, Katonah Museum, New York (2009); *'Accidentally Fashion'*, Museum of Contemporary Art, Taipei (2007); Yokohama Triennial (2005), and many others. Her work is part of the collection of the Queensland Art Gallery, Brisbane, Australia and the Singapore Art Museum, amongst others.

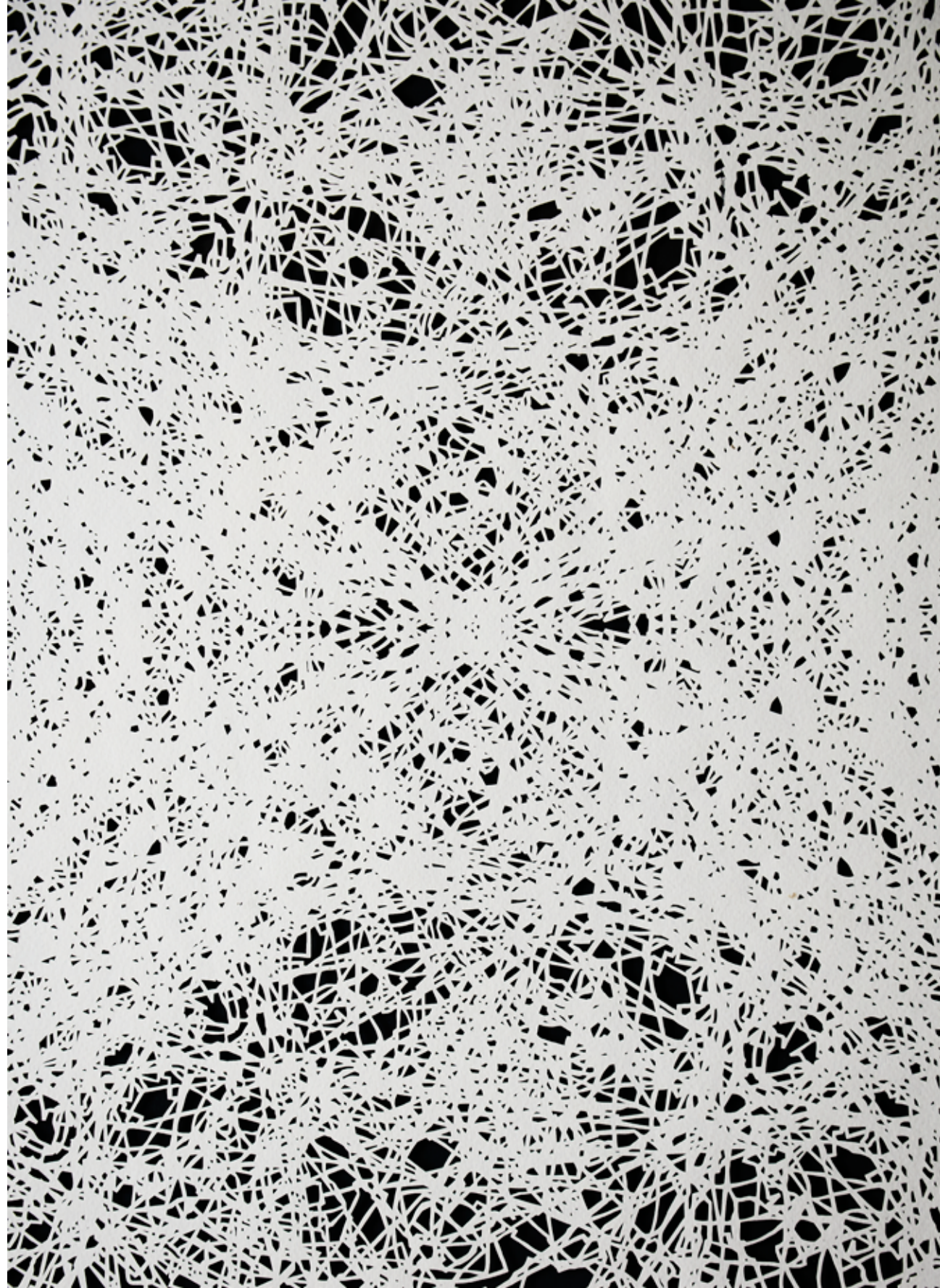
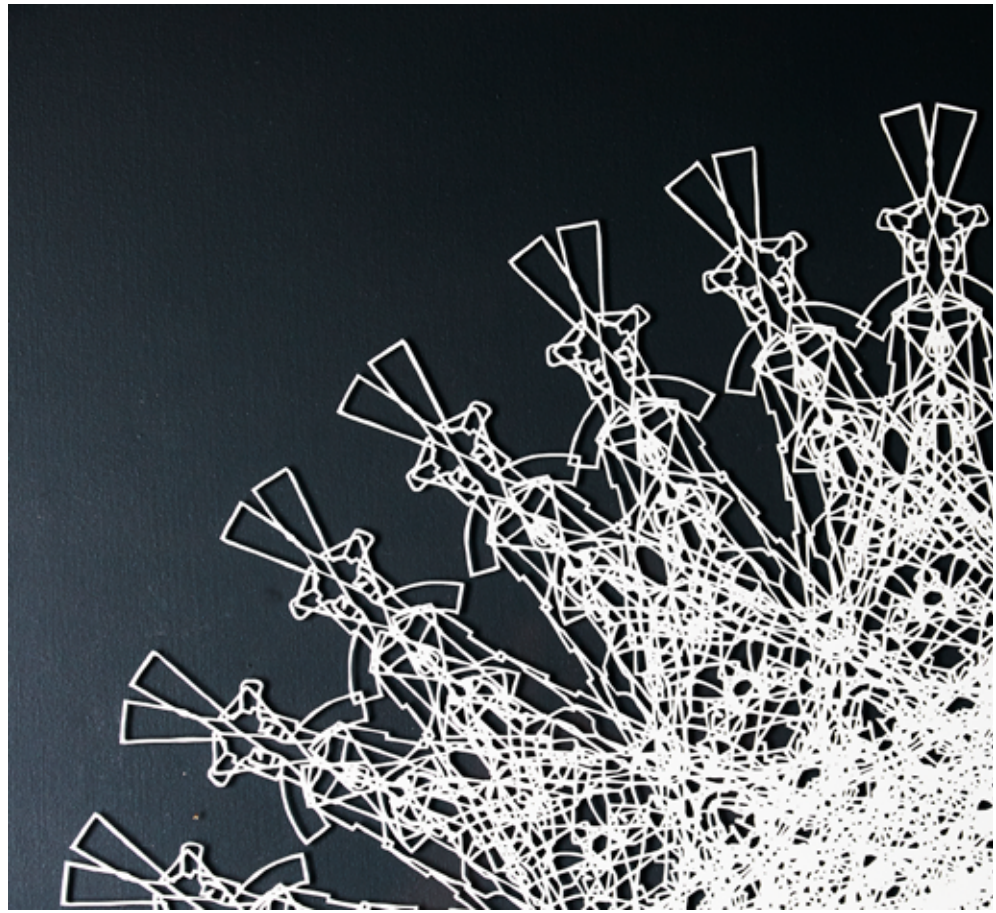
Blinkers

Indonesia is probably the country with the most extreme spectrum of sartorial coverings or clothing in the world. In the western-most province of Indonesia-- Banda Aceh, bodies must be almost totally covered according to the Sharia law. In the eastern-most province of Papua, people are still using little coverings as many tribal people are wearing penis sheaths or grass skirts. I look at those extremes in clothing as possessing uniqueness and cultural value, which are in decline. During the last twenty years I have been examining habits of clothing relating to social issues. Our clothes are like a facade in which we can hide or appear, inhabit or vacate. I am also interested in the human compulsion of "showing oneself" and ways in which humans look at each other, as well as the question "where do we position ourselves?" I am interested in the politics of clothing. During the last century people world-wide have used clothing as a state of control and have pushed others to change their clothing habits with the aim that clothing is part of a policy to bring a change in mentality; to "civilize" or impose modesty, to adopt a religion, to restrict, but also to free, revolt, etc.

Mujahidin Nurrahman



Invisible Monster
Paper handcut, canvas,
acrylic, wood, plexyglass
130x198 cm
2020



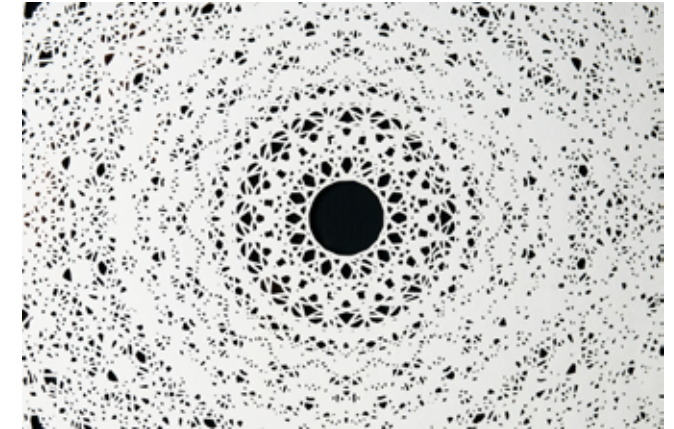
Mujahidin Nurrahman



Born in Bandung, 1982

He studied and graduated with a BFA degree in printmaking major from Institute Technology of Bandung. During his long tenure in art, that has spanned over fifteen years now, he has regularly participated in many exhibitions around the world. His notable solo exhibitions are *Dogmatic Desires*, ArtSociates, Langgeng Art Foundation, Yogyakarta (2018); *The Black Gold*, Art Fair Tokyo, Tokyo, Japan (2017); *Chamber of God*, ArtSociates' booth in ArtStage Singapore, Singapore (2016); *Essentia*, Centre Intermondes, La Rochelle, France (2015); *Hidden*, JIKKA, Tokyo, Japan (2015); and *Soft Power >< With All Reasons and Decisions*, Lawangwangi Creative Space, Bandung (2014). He also consistently takes part in group exhibitions; among others are *Gairah Seni Rupa Bandung*, Semarang Gallery, Semarang (2019); *Assemblage*, Lawangwangi Creative Space, Bandung (2019); *Power, Play & Perception*, Gajah Gallery and Tabularasa Studio, Kuala Lumpur, Malaysia (2018); *Jangan Sentuh*, Visma Gallery, Surabaya (2017); *Art Charity*, Art Bazaar, Jakarta (2017); *Waiting For It To Happen*, Nadi Gallery (2016); *VOID*, Langgeng Gallery, Magelang (2015); *The Language of Human Consciousness*, ATHR Gallery, Jeddah, Saudi Arabia (2014); *Yunnan International Prints 2012*, Yunnan, China (2012); *ART/JOG/11*, Yogyakarta's Cultural Park, Yogyakarta (2011); *ASYAAF*, Seoul, South Korea (2009); and *Re:(Post)*, Japan Foundation, Jakarta (2005). He won the *Bandung Contemporary Art Award #3* in 2013.

Mujahidin's works are of immaculate artistry, as he painstakingly cut papers into intricate arabesque patterns from the images of rifles, bullets, and missile rockets. He displays high craftsmanship to articulate the notions of anathema and disquietude out of an otherwise delicate and decorative appearance, seemingly free from strife. Born into a devout Islam family, Mujahidin's artworks mostly addresses his concern with Islam and its stigmatized image in the world's eyes, how Muslims are branded with acts of violence and terrorism. To quote his statement in the catalog of *Bandung Contemporary Art Award #3*: "I depict one of the perceptions that the world has on Islam: behind the beauty, there is a strong perception of violence."



Invisible Monster

As a country-or nation marches through history, it is almost certainly will experience changes and/or reforms, either from one condition to another or from one system to a different one. The process of change in a country or nation level often evokes chaos—one example is the movement against the government among dissatisfied people that eventually lead to riots and anarchy.

The chaos and dissent could create political opportunity, the chaos plotted to be exploited to achieve particular agendas. Indonesia, as a Moslem-majority country, see religion-Islam in particular—as an efficient political tool. In recent time, religion becomes synonymous with power, prompting bias in the purpose of communal movement.

The Moslem mass' voice carries enormous weight in a political vote—it can determine the result of an election. The strategy is to carry and support the voice of "A Moslem hope", although it might be mere deception and—more often than not—nonsensical .

Observing the plot-driven chaos, I present the work in a visually chaotic, detail and intense cuts of AK-47 shape. If perceived as a whole, the work present symmetrical form likened to Arabesque (geometrical) design that create visual balance. Thus, the symbolism of chaos-in this work presents a platform or means toward an "ideal" greater picture, one which a certain political group might wish to realize.

Tisna Sanjaya



Strategi Kebudayaan

Installation of Video
Performance, Bronze
Sculpture, Etching Plates
(4 sugar aquatint, 5 etching)
Variable Dimension
2020

Tisna Sanjaya



Born in Bandung, 1958

is an artist, teacher, and humanist working and living in Bandung. He comes from a generation of Indonesian contemporary artists of the 1980s, known for their ripple of brave experimentations. He developed his name in history through a distinct language and gesture towards the Self in the People. Emerging through printmaking works, his ways of depicting reality and imagined ideal realms keep finding its way through interstices and moments in time—whether inspired by dramaturgy or actual events, nature, and the quotidian. His works continue to grow with things large and small in the society; framing moral paradoxes that embedded within.



Strategi Kebudayaan

Tisna Sanjaya treats the work: Strategi Kebudayaan (en: Cultural Strategy) as a series of participatory projects in Cigondewah, Citarum, Babakan Siliwangi, and Cisaar. This project embodies a manifestation from cultural strategy as a response to habitual problematic in the surroundings, significantly in hegemony and abuse of power; unlawfully conspired with the capital which operated in elusive and shrouded ways. Tisna believes that art, in a way, has the potential to act as an agent of change in order to sparks people's conscience as a way to bring back the societal order. This work meant to be a reflection, contemplation, as well as recollection towards the discomfort and anxiety which he responds from the participatory project.

Tromarama



MARVIN
Single-channel video, sound
Sound by Riar Rizaldi
04 min 01 sec
2019

* courtesy of the Artist and
Edouard Malingue Gallery

Tromarama



Formed in 2006

Tromarama is a collective group of artists consisting of Febie Babyrose, Herbet Hans, and Ruddy Hatumena. With an interest in the concept of hyper-reality in the digital era, their projects often explore the two-way relationship between virtual space and physical space. Their works often merge videos, installations, computer programming, and public participation within a network to show the role of digital media in forming people's perception on the reality of their surrounding environment. Some of their collaborative exhibitions include *the 11th Gwangju Biennale (2016)*, *the 4th Ural Industrial Biennale (2017)*, and *the Manifesto 6.0* at the National Gallery of Indonesia (2018). Furthermore, they had independent exhibitions at the Mori Art Museum, Tokyo (2010) and the Stedelijk Museum Amsterdam (2015).

Marvin

Through Marvin, we try to reconsider the relation between species and nature as the habitat of all things living. We also consider how nowadays the various space for humans and other living things are often simulated through technological devices. The initial inspiration for this work emerged when we were visiting a restaurant in one of the shopping centers in West Jakarta. Within that restaurant, there was a group of Humboldt penguins in a cage. To add, a seascape video was repeatedly projected as the background of the cage.

Marvin attempted to break down the role of contemporary technology in creating new associations between man, animal, and nature. The narrator in Marvin's work is a "penguin" created with computer engineering, with which the personal narratives by zoo veterinarians and academics of animal behavior and communication mediators between species were re-read as if from the perspective of animals.

Director

Andonowati

Contributor

Aditya Novali
Bambang Budjono
Carla Bianpoen
Eddy Susanto
Edouard Monaurd
Hendro Wiyanto
Iwan Lukminto
Soenaryo
Tom Tandio
Wiyu Wahono

10 Artists

Arin Dwihartanto Soenaryo
Bandu Darmawan
Eddy Susanto
Etza Meisyara
Heri Dono
Jim Allen Abel
Mella Jaarsma
Mujahidin Nurrahman
Tisna Sanjaya
Tromarama

ArtSociates Management

Adytria Negara
Axel Ramadhan Ridzky
Bagus Nugroho
Putri Larasati Ayu
Yori Papilaya

**Photography &
Videography**

Artist's Archive
CA3A Studio
Edouard Malingue Gallery
Studio Kalahan
Kemas Indra Bisma

Text

Asmudjo J. Irianto
Gumilar Ganjar

Translator

Arthur S. Moniaga
Nadira Yulia
Putri Larasati
Sabrina Salma

Archive Team

Galih Adika Paripurna
M. Sabiq Hibatulbaqi
Nadira Julia

Design

Irfan Hendrian

**Produksi Cetak
Print Production**

IH Studio

Special Thanks to

10 Kontributor
10 Seniman
Brenny van Groessen
CA3A Studio
Edouard Malingue Gallery
Lawangwangi Creative
Space
Marintan Sirait
ROH Project
Studio Kalahan
Yayasan AB

Publisher

ArtSociates
Jl. Dago Giri No. 99A,
Mekarwangi, Lembang,
Bandung
Jawa Barat 40391

First edition, 500 copies.
Printed in Bandung,
March 2020.
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