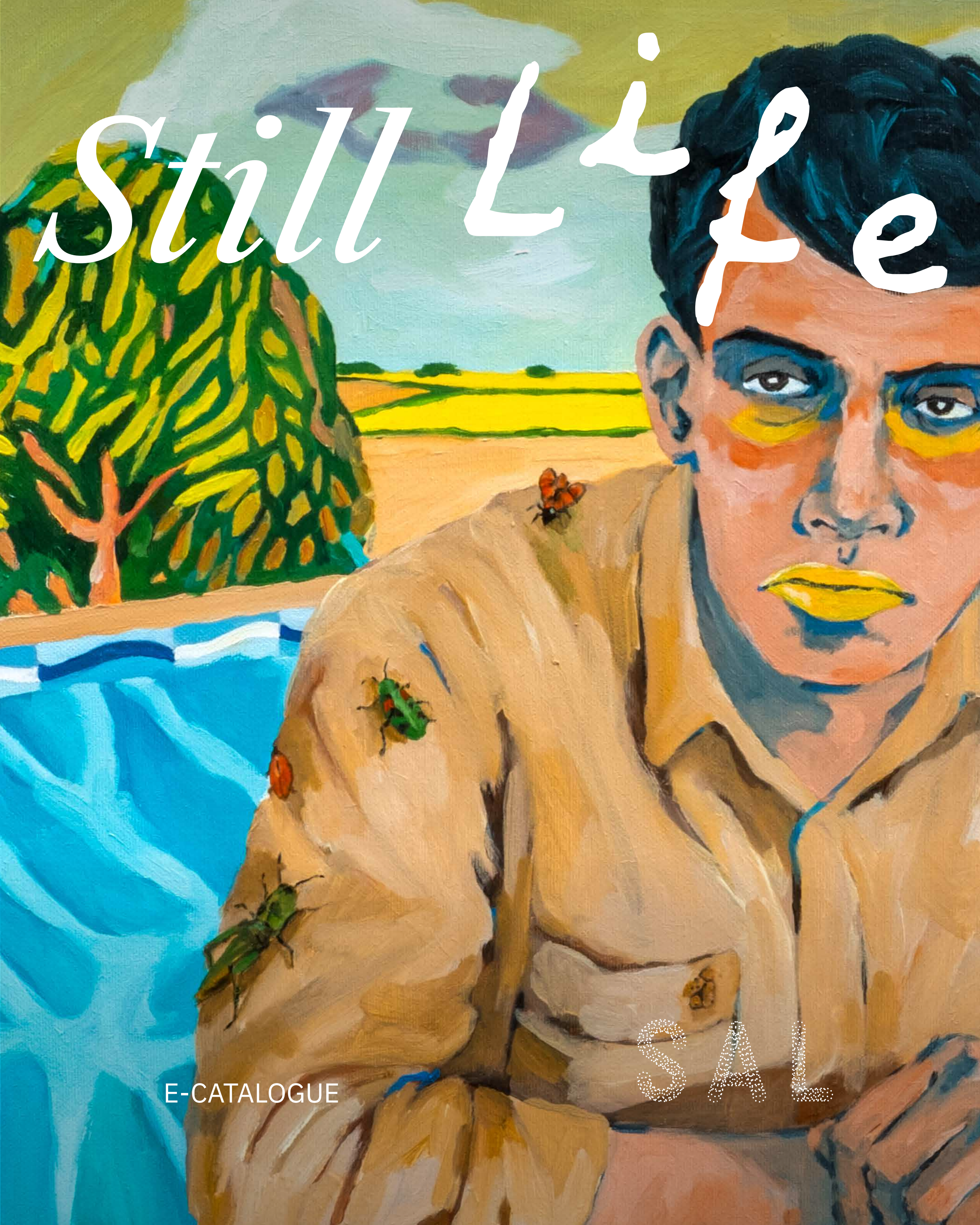




Still Life

E-CATALOGUE

SAL

Still Life

A solo exhibition by
IQI QOROR

*“Still Life Adalah
Apa yang Tampak”*

Dalam definisi yang baku dan formal, lukisan still life dipahami sebagai representasi objek tidak bernyawa yang ditata sedemikian rupa.

Objek ini biasanya meliputi; buah, vas bunga, piring, gelas, dan benda keseharian lainnya. Definisi ini dipakai sejak abad ke-17, ketika André Félibien (1667) menyusun hierarki genre dalam *Académie Royale* dan menempatkan *stilleven* atau *nature morte* sebagai kategori paling rendah, sebuah praktik yang sekadar meniru objek, tanpa gagasan lanjutan¹.

Posisi ini membayang panjang dalam sejarah seni rupa, membuat still life dipandang sebagai ruang teknis, bukan intelektual. Pada seni rupa modern lukisan still life kerap digunakan untuk melatih seniman melukis;

In the most normative and formal definition, still life paintings are understood to be a representation of inanimate objects that has been arranged in a specific way. These objects often include: fruits, flower vase, plates, glass, and other mundane objects. This definition has been in use since the 17th century, when André Félibien (1667) compiled a hierarchy of genres in *Académie Royale* and placed *stilleven* or *nature morte* in the lowest category, a practice of mere object replication without further thought¹.

This position casted a long shadow over the history of art, making still life be viewed as a technical space, not intellectual. In modern visual arts, still lifes are often used to train painters;

1) Bryson, Norman.
*Looking at the
Overlooked: Four
Essays on Still Life
Painting*. London:
Reaktion Books,
1990.

melihat dan merasakan objek, memahami cahaya, mengatur komposisi dan warna.

Memasuki era kesenian kontemporer, definisi ini berkembang, Norman Bryson, dalam Looking at the Overlooked (1990), menegaskan bahwa still life bukanlah genre yang semata-mata mempresentasikan benda mati, melainkan sebuah “struktur perhatian” (structure of attention): suatu cara memandang dunia yang memberi intensitas pada apa yang biasanya terabaikan².

Dalam pembacaan Bryson, still life merupakan praktik kontemplatif yang menjadikan detail keseharian sebagai objek perenungan estetis. Dengan demikian, yang “diam” bukan objeknya, melainkan modus melihatnya.

Dalam pameran tunggal Iqi Qoror ini, Tajuk Still Life dipakai untuk menjelaskan pemahaman Iqi dalam melihat dan memaknai apa yang menjadi objek lukisannya. Definisi Bryson tentang still life sekiranya cukup menjadi dasar bahwa era kesenian kontemporer dalam mendefinisikannya sejalan dengan pemahaman Iqi menilai still life; Still life adalah apa yang tampak³.

Pada pameran ini terdapat tiga bahasan utama tentang apa yang ada pada karya-karya Iqi Qoror. Bahasan tersebut meliputi; still life, yaitu bagaimana sudut pandang Iqi melihat seluruh lukisannya yang mencakup objek manusia, benda sehari-hari, dan benda temuan yang dipasangkan pada karyanya. Yang kedua adalah found object,

to see and feel the object, understanding lighting, to adjust composition and color.

Entering the contemporary era of arts, this definition developed. Norman Bryson, in Looking at the Overlooked (1990), asserts that still life is not a genre that only represent inanimate objects, but a “structure of attention”: a way of viewing the world that grants intensity to those often overlooked².

In Bryson’s reading, still life is a contemplative practice that places everyday detail as an object of aesthetic thought. As such, what is “still” is not the object itself, but rather how we look at it.

During this solo exhibition of Iqi Qoror, the term still life is used to explain Iqi’s understanding in seeing and interpreting what becomes the object of his painting. Bryson’s definition about still life is enough of a foundation to show that the era of contemporary arts in its definition is parallel with Iqi’s understanding in interpreting still life; Still life is what is visible³.

There are three main discussions that can be found in this exhibition regarding what is presented in the works of Iqi Qoror. Those include: still life, which is Iqi’s perspective looking at his paintings that include the human object, everyday items, and found objects that is fixed to his works. The second one is found object,

2) Ibid.

3) Artist Stateman Iqi Qoror, Interview Kuratorial, Bantul, 9 November 2025. 14.00 WIB

yaitu tentang bagaimana keputusan seniman memilih benda, menyusun, dan menyatukannya menjadi kesatuan karya. Yang ketiga adalah gagasan umum kekaryaannya Iqi Qoror tentang simulakra, yaitu bagaimana Iqi mengkontruksi realitas tanpa mengacu kepada realitas asal pada visual karyanya. Keseluruhan tulisan kuratorial ini akan kita bagi dalam tiga sub bahasan tersebut.

Still Life Sebagai Struktur Perhatian dan Reposisi Found Image

Merujuk pada definisi Norman Bryson tentang still life sebagai struktur perhatian bukan sekadar kategori tematik dalam seni rupa, maka still life harus dipahami sebagai modus pengamatan, sebuah tata cara melihat yang berlandaskan kontemplasi terhadap dunia material⁴. Dalam kerangka ini, still life tidak lagi dipandang sebagai genre yang dibatasi oleh hadirnya benda mati, ia merupakan cara perhatian diarahkan pada objek, pada permukaan, pada cahaya dan pada keberadaan sehari-hari yang sering luput dari narasi besar. Dengan kata lain, still life bergeser dari apa yang dilihat menuju bagaimana melihat itu terjadi. Yang diutamakan bukan lagi jenis objeknya, melainkan tata perhatian yang menyusun relasi antara subjek dan dunia.

Bryson menekankan bahwa logika dasar still life bukan terletak pada kategori objek, melainkan pada sifat keheningan dan ketiadaan narasi, di mana objek baik benda mati maupun tubuh manusia diperlakukan sebagai entitas yang diam, dan terbebas dari alur dramatik⁵. Karena itu, still life menurut Bryson bersifat trans-genre:

which is about an artist's decision in selecting items, arranging, and combining them into a one work. The third one is the general idea of Iqi Qoror's work about simulacra, how he constructs a reality without referencing the actual reality of the work's visual elements. The entirety of this curatorial text will be divided into those three discussions.

Still Life as a Structure of Attention and the Reposition of Found Image

Referencing Norman Bryson's definition of still life as a structure of attention and not just a thematic category in visual arts, then still life must be understood as a mode of observation, an etiquette of looking that is based on contemplation of the material world⁴. Within this framework, still life can no longer be seen as a genre limited by the presence of inanimate object, as it is a way that attention is guided to the object, to surfaces, to lights, and to everyday existence that is often missing from the grand narratives. In other words, still life has shifted from what can be seen to how it is seen. What takes priority is no longer the type of object, but the structure of attention that arranges the relation between the subject and the world.

Bryson emphasizes that the basic logic of still life is not on the category of the object, but the quality of stillness and lack of a narrative, where objects inanimate or human bodies are treated as a silent entity, free from the dramatic plot⁵. As such, still life according to Bryson is trans-genre:

4) Ibid.

5) Ibid.



ia dapat muncul dalam berbagai genre lukisan, dalam adegan domestik, bahkan dalam representasi figur manusia, selama yang hadir bukan aksi naratif dan dramatis.

Namun demikian, rujukan ini tidak berarti bahwa segala sesuatu dapat serta-merta dianggap sebagai still life. Justru sebaliknya: still life menurut Bryson memiliki aturan ontologis tertentu. Objek apa pun dapat dianggap sebagai still life hanya jika ia memiliki hakikat sebagai sesuatu yang kerap terabaikan, hal-hal yang berada di pinggiran perhatian, bersifat diam, domestik, repetitif, atau tidak spektakuler⁶. Bryson menyebut bahwa still life membawa kita kepada “gesture tanpa narasi”, yaitu tindakan atau keberadaan yang tidak memicu cerita, tidak menyampaikan klimaks, tetapi mengendapkan perhatian pada detail kecil seperti buah di atas meja atau bahkan figur manusia yang sedang duduk tanpa alasan dramatik, seperti figur-figur yang ada pada lukisan Iqi Qoror

Dengan demikian, definisi still life menurut Bryson memperluas ranah representasi, tetapi tetap memberikan batasan epistemologis: yang penting bukan bahwa objeknya mati, melainkan bahwa ia tidak ‘berbicara’ secara naratif, yaitu sesuatu yang hadir sebagai keadaan, bukan sebagai kejadian.

Dari penjelasan ini, kita dapat mengamati bahwa visual pada lukisan Iqi Qoror dapat dinilai sebagai still life jika mengacu kepada penjelasan Bryson. Figur-figur manusia yang dihadirkan Iqi pada lukisannya

it can appear in various genre of painting, in a domestic scene, even in the representation of human figure, as long as what’s present is not an act of narration or dramatics.

However it may be, this reference does not mean that everything can then be assumed as a still life. On the contrary: still life according to Bryson has its own ontological rules. Any object can be considered still life only if it has the nature of being often overlooked, things at the edges of attention, silent, domestic, repetitive, or unspectacular⁷. Bryson mentions that still life brings us to “a gesture without narration”. An act or existence that does not inspire tales, do not deliver a climax, but settles onto the little details such as fruit on the table or even human figure that is sitting down without any dramatic reason, such as the figures present within the works of Iqi Qoror.

As such, the definition of still life according to Bryson broadens the field of representation, but still provides epistemological limits: what matters is not the inanimation of the object, but the fact that it does not ‘speak’ narratively, something that is present as a circumstance, not an occurrence.

In this explanation, we can see that the visual of Iqi Qoror’s paintings can be valued as a still life if referring to Bryson’s explanation. Human figures presented in the paintings

6) Ibid.

merupakan sebuah keadaan, bukan merupakan sebuah kejadian, jadi tidak ada narasi apapun yang menyertai dan menjadi alasan kenapa figur-figur ini harus duduk, tidur, dan bentuk pose lainnya. Iqi memperlakukan figur seperti meletakkan buah diatas meja. Perlakuannya terhadap figur ini yang kemudian dinilai sebagai still life, walau yang dihadirkan adalah figur manusia.

Kemudian, yang menarik dari dua lukisan Iqi Qoror, berjudul “*Yang Tidak Diam*” dan “*The Quiet Visitor*”, adalah strategi intertekstual dan apropriasi visual yang ia terapkan. Pada lukisan “*Yang Tidak Diam*”, Iqi mengambil objek ikan dari karya Claude Monet yang berjudul Red Mullet dan menempatkannya di sudut atas kanvas, sehingga objek tersebut hanya muncul sebagai detail kecil dalam keseluruhan komposisi. Sementara itu, pada lukisan “*The Quiet Visitor*”, Iqi meniru komposisi dari karya Johannes Vermeer, *A Maid Asleep*, dan mengadaptasinya menjadi versi visualnya sendiri.

Tindakan mengambil elemen-elemen dari karya lukisan lain, seperti ikan dari Monet dalam kajian seni rupa kontemporer dikenal sebagai found image. Berbeda dengan found object, found image merujuk pada pengambilan visual yang dapat berasal dari berbagai media, termasuk lukisan, poster, koran, atau sumber digital lainnya, untuk kemudian diintegrasikan ke dalam konteks artistik baru.

Dalam kaitannya dengan wacana still life, Ia meleburkan definisi still life dari seni rupa modern, yang seringkali hanya terkait dengan benda mati, menjadi sebuah praktik kontemplatif

is a circumstance, not an occurrence or event, so there are no narrative present that serve as an explanation on why these figures have to be sitting, sleeping, or any other poses. Iqi treat the figures as if placing fruit on the table. His treatment to the figures is what is then determined to be still life, though what is presented is a human figure.

And then, what is interesting in two of Iqi Qoror’s paintings, titled “*Yang Tidak Diam*” and “*The Quiet Visitor*”, is the intertextual strategy and visual appropriation that he applied. On the painting “*Yang Tidak Diam*”, Iqi takes the object of a fish from the work of Claude Monet titled Red Mullet and placed it at the upper right corner of the canvas, so that the object only appears as a minor detail within the entire composition. Meanwhile, on the painting “*The Quiet Visitor*”, Iqi mimics the composition from the work of Johannes Vermeer, *A Maid Asleep*, and adapts it into his own visual version.

The act of taking elements from other paintings, such as the fish from Monet within the study of contemporary arts is known as found image. Distinct from found object, found image refers to the visual extraction that can occur from various medias, including painting, poster, newspaper, or other digital sources, to then be integrated into a new artistic context.

In relation to the discourse of still life, he melds the definition of still life from modern arts, which is often only regarding inanimate objects, into a contemplative

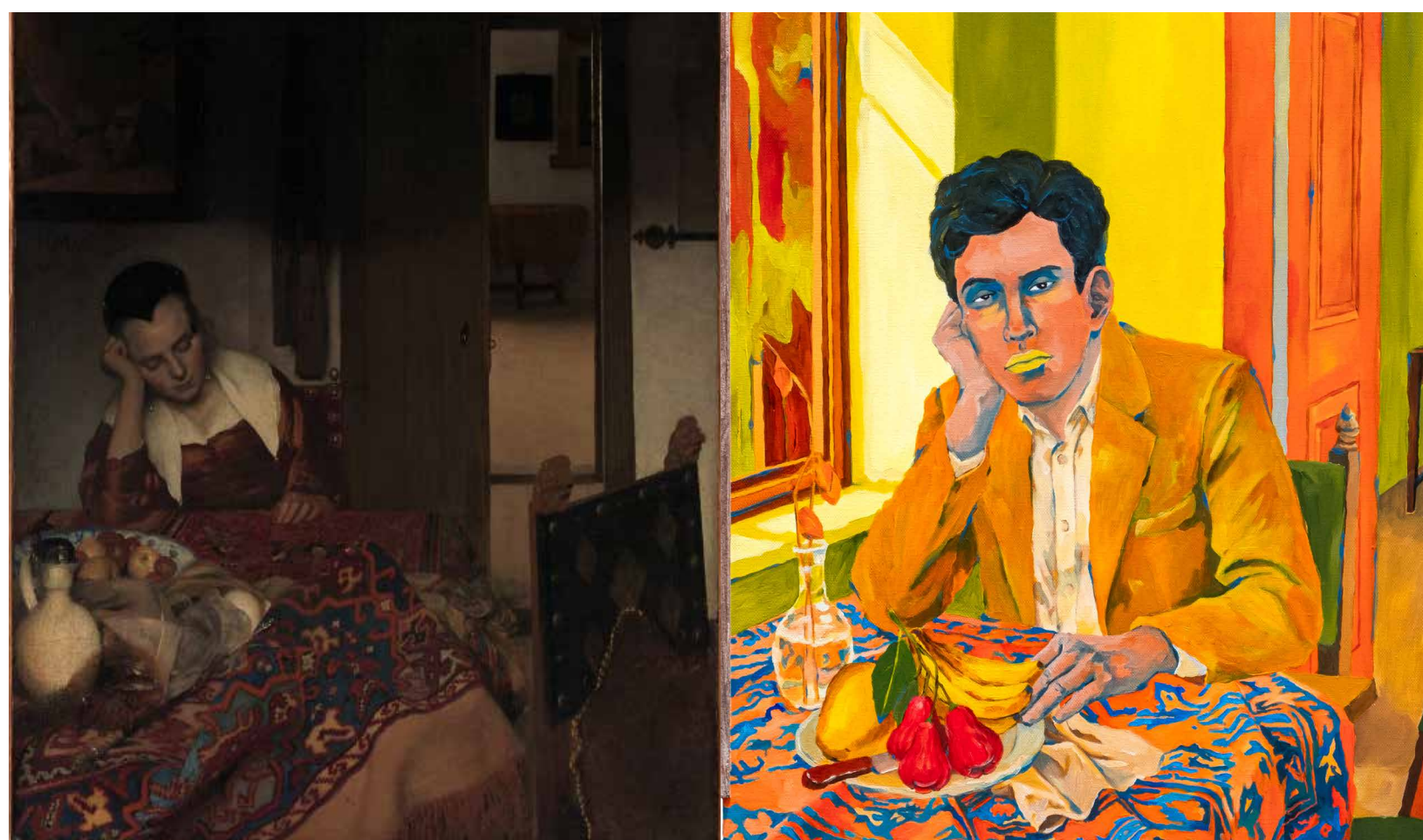


Salah satu objek lukisan Red Mullets Monet pada lukisan Iqi Qoror

One of Monet's painting's object, Red Mullets, in Iqi Qoror's painting.

Lukisan Vermeer A Maid Asleep dan komposisinya yang diadopsi Iqi Qoror pada lukisannya.

Vermeer's painting A Maid Asleep and its composition adapted by Iqi Qoror.



dan tindakan estetis: cara memperlakukan objek yang memicu perhatian pada detail yang biasanya terabaikan. Objek-objek yang diambil dari karya lain, yang awalnya adalah objek utama, diposisikan dalam lukisannya sebagai objek pelengkap. Dengan demikian, Iqi secara implisit menantang otoritas objek dan hierarki nilai dalam seni rupa, sekaligus mempertanyakan definisi still life itu sendiri.

Pendekatan serupa juga diterapkan Iqi pada lukisan *“The Quiet Visitor”*. Meskipun meniru komposisi dan objek dari karya Vermeer, Iqi tidak sekadar melakukan reproduksi visual. Alih-alih meniru secara literal, ia mereinterpretasi elemen-elemen tersebut dalam konteks dan konsep still life, di mana fokusnya adalah pada struktur perhatian terhadap objek, bukan narasi atau identitas historis lukisan. Objek dan komposisi yang diambil dari Vermeer diperlakukan sebagai bahan untuk menyoroti bagaimana sesuatu yang biasa; buah, vas, figur manusia dapat menjadi pusat perhatian estetis melalui tata letak, cahaya, dan relasi visual di dalam kanvas. Untuk mencapai sesuatu yang “biasa” tersebut, Iqi membuat visual dalam gayanya sendiri sebagai bentuk klaim artistik dan sudut pandang penilaian.

Lebih jauh, Iqi tidak hanya mengambil referensi visual dari seniman lain. Pada karyanya sendiri, seperti lukisan *“Yang Tidak Diam”* dan *“Kulit Hangat dan Batu Dingin”*, ia memperlakukan objek dalam lukisan ini sebagai found image. Objek-objek tersebut diolah kembali, dilukis ulang, dan dimasukkan ke

practice and an aesthetic act: treating a conspicuous object into an overlooked detail. Objects taken from other works, originally a focal point, positioned within his painting as a complementary element. With this, Iqi implicitly challenges the authority of the object and the hierarchy of value in visual arts, as well as questioning the definition of still like itself.

A similar approach is also employed by Iqi in the painting *“The Quiet Visitor”*. Though copying the composition and objects from Vermeer’s work, Iqi is not merely doing a visual reproduction. Instead of literally copying, he reinterprets those elements within the context and concept of still life, where the focus is the structure of attention toward the objects, not the narration or historical context of the painting.

Objects and the composition taken from Vermeer is treated as material to highlight how something ordinary; fruit, vase, human figure, can become an aesthetic center of attention through arrangement, light, and visual relation within the canvas. To achieve that “mundanity”, Iqi crafted a visual from his own personal style as a form of artistic claim from the view of judgement.

Furthermore, Iqi does not take references only from other artists. To his own work, such as the painting *“Yang Tidak Diam”* and *“Kulit Hangat dan Batu Dingin”*, he treats the objects within the painting as a found image. Those objects are then reprocessed, repainted, and put inside a new work as

dalam karya baru sebagai elemen yang independen. Praktik ini menunjukkan bahwa metode found image bagi Iqi bersifat reflektif: ia memperlakukan karya sebelumnya, baik milik sendiri maupun orang lain, dengan cara yang sama menjadikannya bahan untuk penelitian visual dan kontemplasi estetis, sekaligus menegaskan gagasannya tentang still life.

Found Object Sebagai Perluasan Still Life : Dari Fungsi Ke Komposisi

Sejak munculnya karya Marcel Duchamp “*Fountain*” pada tahun 1917 membuka konsep baru dalam seni rupa yang hari ini kita kenal sebagai found object atau benda temuan. Found object adalah benda sehari-hari yang dibawa keranah seni tanpa transformasi material yang signifikan, sehingga memperoleh estetika dan nilai baru⁷. Pada karya Iqi Qoror, dia membawa objek jendela dan kusen kayu lawasan sebagai benda temuan. Saat dikonfirmasi alasan pemilihan benda tersebut, Iqi menjawab bahwa nilai artistik benda menjadi pertimbangan utama, bukan berdasar fungsi atau nilai historisnya.

Jendela dan kusen temuan tersebut, melebur bersama karyanya sehingga menjadi sebuah kesatuan karya. Objek-objek ini tidak hanya berfungsi sebagai bingkai melainkan menjadi bagian integral dari pengalaman visual lukisan di mana tekstur, warna, dan bentuknya berinteraksi dengan elemen lukis lainnya.

Pendekatan ini sejalan dengan gagasan Hal Foster, yang menekankan bahwa efektivitas found object bergantung pada pemilihan benda secara strategis,

an independent element. This practice shows that the found image method, to Iqi, is reflective: he treats the previous works, be it his or someone else’s, in the same way by turning it into visual research material and aesthetic contemplation, solidifying his idea regarding still life.

Found Object as an Extension of Still Life: From Function to Composition

Ever since the work of Marcel Duchamp, “*Fountain*”, at 1917, a new concept has opened up within the visual arts that to this day is known as found object. Found object is everyday items brought into the artistic realm while undergoing little to no material transformation, thus acquiring new values and aesthetics⁷. In Iqi Qoror’s work, he brought over the object of window and *lawasan* wooden jamb as a found object. When confirming the reason of choosing this object, Iqi answered that the artistic value of the item takes precedence, not because of its function or historical value.

The found window and jamb melded with his work and thus became one and the same. These objects do not function as mere framing devices, but rather become an integral part of the visual experience of the painting where its texture, color, and shape interact with other painted elements.

This approach is parallel with the idea of Hal Foster, which emphasizes that the effectiveness of found object hinges on the strategic selection of items,

7) Thierry de Duve, *Kant After Duchamp* (Cambridge, MA: MIT Press, 1996)

8) Hal Foster, *The Return of the Real: Art and Theory at the End of the Century* (Cambridge, MA: MIT Press, 1996)

9) Rosalind Krauss, *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition* (London: Thames & Hudson, 1999)

sehingga benda tidak hanya hadir secara fisik tetapi juga menghasilkan pengalaman konseptual dan estetis bagi penonton⁸. Dengan kata lain, keputusan seniman untuk memilih benda tertentu adalah tindakan konseptual yang menentukan bagaimana benda itu mengaktifkan perhatian penonton dan menjadi bagian dari struktur visual dan konseptual karya.

Selain itu, integrasi benda nyata ke dalam lukisan mengaburkan batas antara material fisik dan representasi, sebagaimana dijelaskan Rosalind Krauss dalam konsep *post-medium condition*, di mana medium seni tidak lagi stabil dan bisa berinteraksi langsung dengan benda nyata atau objek temuan⁹. Dengan demikian, benda temuan dalam karya Iqi tidak hanya memperluas definisi *still life*, tetapi juga menegaskan bahwa *still life* merupakan mode melihat dan pengalaman perhatian, bukan sekadar kategori objek mati.

Jadi, Iqi tidak memakai alasan apapun selain alasan estetik dalam memilih benda-benda ini, begitupun ketika benda ini dilekatkan dengan kanvasnya yang dilihat Iqi adalah kesatuan komposisi dan keharmonisan karya. Kecendrungan ini sama dengan cara dia melukis objek pada lukisan, tidak ada narasi konseptual kenapa objek itu dihadirkan, begitupun dengan benda temuan ini. Iqi hanya memakainya sebagai benda untuk menunjang nilai artistik karyanya.

Dalam keputusan memilih benda seperti ini, maka benda-benda itu telah kehilangan fungsi dan nilai asalnya. Seniman hanya melihatnya

so that the objects also present a conceptual and aesthetic experience to the audience instead of only being physically present⁸. In other words, the artist's decision to select certain items is a conceptual act that decides how the object will activate the audience's attention and become a part of the visual structure and concept of the work.

Besides that, the integration of real items to a painting blurs the boundary between physical material and representation, as explained by Rosalind Krauss in the concept of *post-medium condition*, where the art medium is no longer stable and can directly interact with real or found objects⁹. The found object within Iqi's work then not only widens the definition of *still life*, but also asserts that *still life* is a mode of looking and the experience of attentiveness, not just the category of inanimate objects.

Therefore, Iqi does not use any other reason than aesthetics when selecting these items, even when attaching it to the canvas, as what he sees is only the compositive unity and harmony of the work. This tendency is the same as the way he paints an object into a painting, there are no conceptual narrative as to why the object is present, same with this found object. Iqi is merely using it as an object to support his work's artistic value.

In the decision of selecting such items, these objects have thus lost its original function and value. Artists only see it

sebagai sebuah kayu yang artistik, bukan sebagai jendela atau kusen yang memiliki fungsi. Nilai dan fungsi asal pada benda dilepaskan dan seniman mengklaim fungsi dan nilai lain untuk kebutuhan artistik dan konsep karyanya.

Simulakra

Dua bahasan di atas tentang still life dan found object merupakan cara pandang Iqi dalam menilai kehadiran objek dalam lukisannya. Kedua konsep ini dapat dipahami sebagai ekstensi dari gagasan besar karyanya tentang simulakra, yaitu upaya menciptakan realitas baru yang tidak lagi merujuk pada realitas asal atau objek yang ada sebelumnya¹⁰.

Pose keseharian manusia dalam visual karyanya menampilkan aktivitas biasa: duduk di kursi, berbaring, membaca, atau pose sederhana lainnya. Namun, menariknya adalah bagaimana sesuatu yang biasa-biasa saja diekspos menjadi keadaan yang tampak penting dan diperhatikan. Dalam hal ini, gagasan struktur perhatian Norman Bryson masih bisa dipakai; still life bukan soal objek itu sendiri, melainkan tata perhatian yang diarahkan kepada objek, sehingga yang biasa dapat terlihat luar biasa melalui proses kontemplatif. Dengan cara ini, Iqi mentransformasikan gestur sehari-hari menjadi pengalaman visual yang mengundang penonton untuk menelaah keberadaan, bukan narasi dramatis.

Gagasan visual Iqi ini juga berangkat dari pengamatan empiris terhadap kehidupan sosial. Ia menyoroti bagaimana standar kehidupan ideal

as an artistic piece of wood, not as a window and jamb with its own function. The original value and function of the object is detached and the artist claims other function and value for the artistic and conceptual needs of their work.

Simulacra

The two discussions above regarding still life and found object is Iqi's perspective in assessing the presence of the object within his painting. Both concepts can be understood as an extension from the major idea of his work about simulacra, which is an attempt to construct a new reality that is not based off an origin reality or objects present before¹⁰.

Daily mundane human poses within the visual of his work display ordinary activities: sitting on a chair, laying down, reading, or other simple poses. However, it is interesting how something so ordinary is then exposed to appear as a conspicuous important occurrence. In this, Norman Bryson's idea about structure of attention can be employed; still life is not about the objects itself, but about the arranging of attention that is directed to the object, so that what is ordinary can seem extravagant through a contemplative process. In this way, Iqi transforms daily gestures into a visual experience that invites the audience to examine mere existence, not dramatic narratives.

Iqi's visual idea also departed from his empirical observations toward social life. He spotlights how the ideal standard of living is determined

10) Jean Baudrillard, *Simulacra and Simulation* (Ann Arbor: University of Michigan Press, 1994)



ditentukan oleh masyarakat perkotaan dan bagaimana orang kota menilai kehidupan masyarakat pedesaan. Fenomena ini mencerminkan isu orientalisme internal, yaitu eksklusivitas dan eksotisitas yang dialami ketika satu kelompok melihat kelompok lain sebagai “lain” atau “istimewa”, padahal kenyataannya adalah hal yang biasa-biasa saja¹¹. Menurut Iqi, orang kota memandang eksotis kehidupan desa, sedangkan orang desa memandang eksklusif kehidupan kota kedua perspektif ini sama-sama menunjukkan relativitas penilaian sosial dan bagaimana makna dibentuk oleh konteks pengamatan.

Untuk menghadirkan kritik terhadap orientalisme ini, Iqi membangun keadaan visual melalui pose, gestur, dan benda-benda. Misalnya, lukisan yang menampilkan seseorang yang menulis di tengah tumpukan buku atau orang yang duduk di pinggir kolam renang berfungsi sebagai penggambaran satir. Dalam konteks tersebut, kolam renang atau tumpukan buku dianggap eksklusif dari sudut pandang masyarakat desa, namun Iqi menekankan melalui visual bahwa hal tersebut pada dasarnya biasa-biasa saja. Dengan demikian, kebiasaan sehari-hari dan objek yang dianggap “istimewa” direpresentasikan secara biasa untuk menegaskan bahwa penilaian sosial bersifat relatif dan konstruktif.

Lebih jauh lagi, Iqi memproyeksikan objek-objek ini ke dalam simulakra. Benda, figur, dan gestur dalam lukisan tidak merujuk pada realitas eksisting; ia membangun realitas sendiri yang bebas dari asal atau dasar historis. Misalnya, jendela tua atau kusen

by urban society and how urbanites value the life of rural communities. This phenomenon reflects an issue of internalized orientalism, an exclusivity and exoticness experienced when one group views another as something “other” and “special”, when in reality it is something utterly ordinary¹¹. To Iqi, city folk view country living as something exotic, while villagers view city living as something exclusive. Both these perspectives show the relativity of social assessment and how meaning is formed by the context of observation.

To present a critique toward this orientalism, Iqi builds a visual condition through pose, gesture, and objects. For example, a painting that depicts someone writing in the middle of a pile of books or someone sitting on the lip of a swimming pool function as representation of satire. In that context, the swimming pool or pile of books is thought of as something exclusive from the perspective of villagers, but Iqi stresses through the visual that it is nothing impressive. As such, everyday habits and objects thought of as “special” is represented regularly to affirm that social appraisal is relative and constructive.

Furthermore, Iqi projects these objects into the simulacra. Objects, figure, and gesture within the painting do not refer to an existing reality: he builds his own reality that is free from any historic base. For example, the old window or the scuffed jamb that is melded into the canvas no longer function as a real object, but as a visual medium and conceptual sign that form an aesthetic experience. This found object outright

11) Edward Said, Orientalism (New York: Pantheon Books, 1978)

lama yang dilebur dalam kanvas tidak lagi berfungsi sebagai benda nyata, melainkan sebagai medium visual dan tanda konseptual yang membentuk pengalaman estetis. Found object di sini sekaligus menegaskan bahwa apa yang tampak adalah hasil konstruksi artistik, bukan reproduksi realitas.

Dengan menggabungkan still life, found object, dan simulakra, karya Iqi Qoror menghadirkan pendekatan kontemporer terhadap pengamatan, perhatian, dan representasi. Still life menekankan struktur perhatian; found object menambahkan kehadiran material dan pengalaman visual nyata, sedangkan simulakra mengaburkan batas antara realitas dan representasi. Ketiga unsur ini menciptakan sistem visual yang konseptual, di mana penonton diajak merenungkan bagaimana sesuatu diperhatikan, dipilih, dan dimaknai, bukan memahami objek secara naratif maupun literal.

Akhir Kata

Karya-karya Iqi Qoror dalam pameran “Still Life” menunjukkan bahwa konsep still life dalam seni kontemporer telah mengalami perluasan makna, dari sekadar representasi objek mati menjadi struktur perhatian yang menekankan cara melihat dan memperlakukan objek, baik benda maupun figur manusia. Still life tidak lagi terikat pada kategori objek, melainkan pada modus pengamatan kontemplatif yang memberi intensitas pada apa yang sering terabaikan. Selain itu, pemanfaatan found object oleh Iqi, seperti jendela dan kusen lama, menegaskan bahwa objek nyata dapat dilebur ke dalam lukisan untuk

affirms that what is visible is the result of an artistic construction, not a reproduction of reality.

By combining still life, found object, and simulakra, the work of Iqi Qoror presents a contemporary approach to observation, attention, and representation. Still life emphasizes the structure of attention; found object adds material presence and real visual experience, while simulakra blur the boundary between reality and representation. These three elements create a conceptual visual system, where the audience is invited to contemplate how something is noticed, selected, and given meaning, and not understanding objects through a narrative or even literal lens.

Final Word

Iqi Qoror’s works in the exhibition “Still Life” shows that the concept of still life within contemporary art has experienced the broadening of meaning, from mere representation of inanimate objects to a structure of attention that emphasizes how to see and treat objects, both items and human figures. Still life is no longer bound by the category of the object, but to the mode of contemplative observation that grants intensity to those often overlooked.

Besides that, the utilization of found object by Iqi, such as the window and old jamb, asserts that real objects can be melded into the painting to form a

membentuk pengalaman visual dan konseptual baru. Keputusan pemilihan benda menjadi tindakan artistik yang strategis, di mana nilai estetis mengungguli fungsi atau sejarah benda itu sendiri, hal ini juga mengaburkan batas antara medium dan representasi.

Lebih jauh, semua elemen visual dalam karya Iqi; pose manusia sehari-hari, benda-benda, dan objek temuan diproyeksikan ke dalam simulakra. Objek-objek ini tidak lagi merujuk pada realitas asal, melainkan menciptakan realitas baru yang bebas dari konteks historis atau fungsionalnya. Dengan demikian, karya Iqi memperluas wacana still life, menggabungkan struktur perhatian, found object, dan simulakra untuk menghadirkan pengalaman estetis yang kritis, konseptual, dan reflektif.

Secara keseluruhan, pameran ini menegaskan bahwa still life bukan hanya soal objek, melainkan tata perhatian, proses pemilihan, dan konstruksi makna visual, di mana hal-hal yang tampak biasa dapat menjadi signifikan melalui tindakan artistik yang sadar, kritis, dan konseptual. Pendekatan ini juga membuka dialog tentang kritik sosial, seperti isu orientalisme dan relativitas penilaian budaya, sehingga karya-karya Iqi tidak hanya menjadi pengalaman visual, tetapi juga medium refleksi konseptual.

Bantul, 16 November 2025

Pengantar Kuratorial Oleh
Riski Januar

new visual and conceptual experience. The decision of item selection becomes a strategic artistic act, where aesthetics trump over the function and history of the item itself, which blur the boundary between medium and representation.

Furthermore, every visual element within Iqi's work; daily human poses, items, and found objects are projected into the simulacra. These objects no longer refer to an origin reality, but rather creates a new reality free from its historical and functional context. As such, Iqi's work expand on the still life discourse, combining structure of attention, found object, and simulacra to present an aesthetic experience that is critical, conceptual, and reflective.

As a whole, this exhibition asserts that still life is not just about the object, but the arrangement of attention, selection process, and construction of visual meaning, where things that seem ordinary can become significant through artistic action that is sober, critical, and conceptual. This approach also opens up the dialogue regarding social criticism, such as issues of orientalism and the relativity of cultural judgement, so that Iqi's works are not just visual experiences, but a medium of conceptual reflection.

Bantul, 16th November 2025

Curatorial Introduction By
Riski Januar



“A Man And A Lamp”

42 cm x 29,5 cm

Colored Pencil on Aquarele paper

2025



“A Vessel”

42 cm x 29,5 cm

Colored Pencil on Aquarele paper

2025

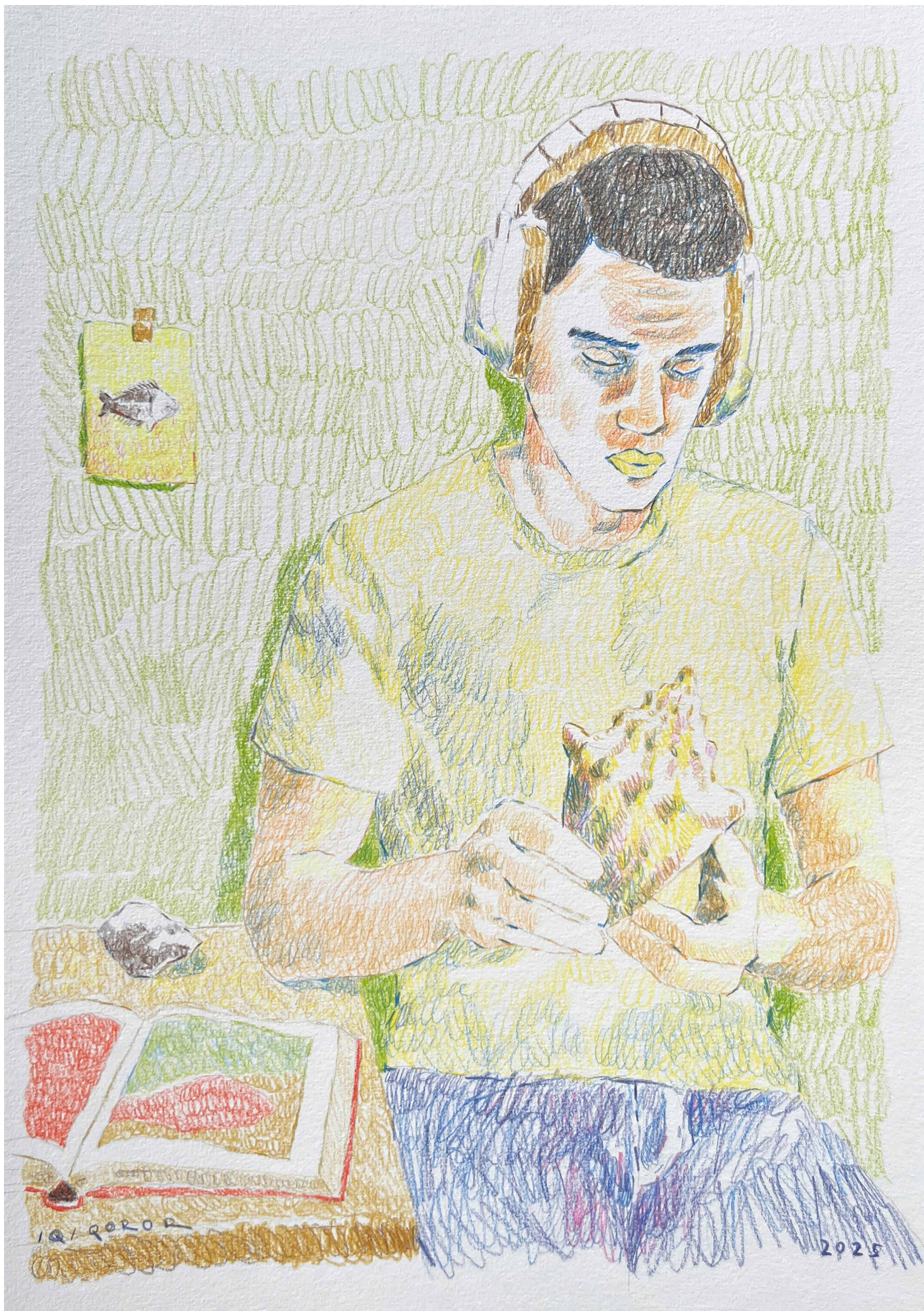


“Casting A Shadow”

42 cm x 29,5 cm

Colored Pencil on Aquarele paper

2025



“Shell Study”

42 cm x 29,5 cm

Colored Pencil on Aquarele paper

2025

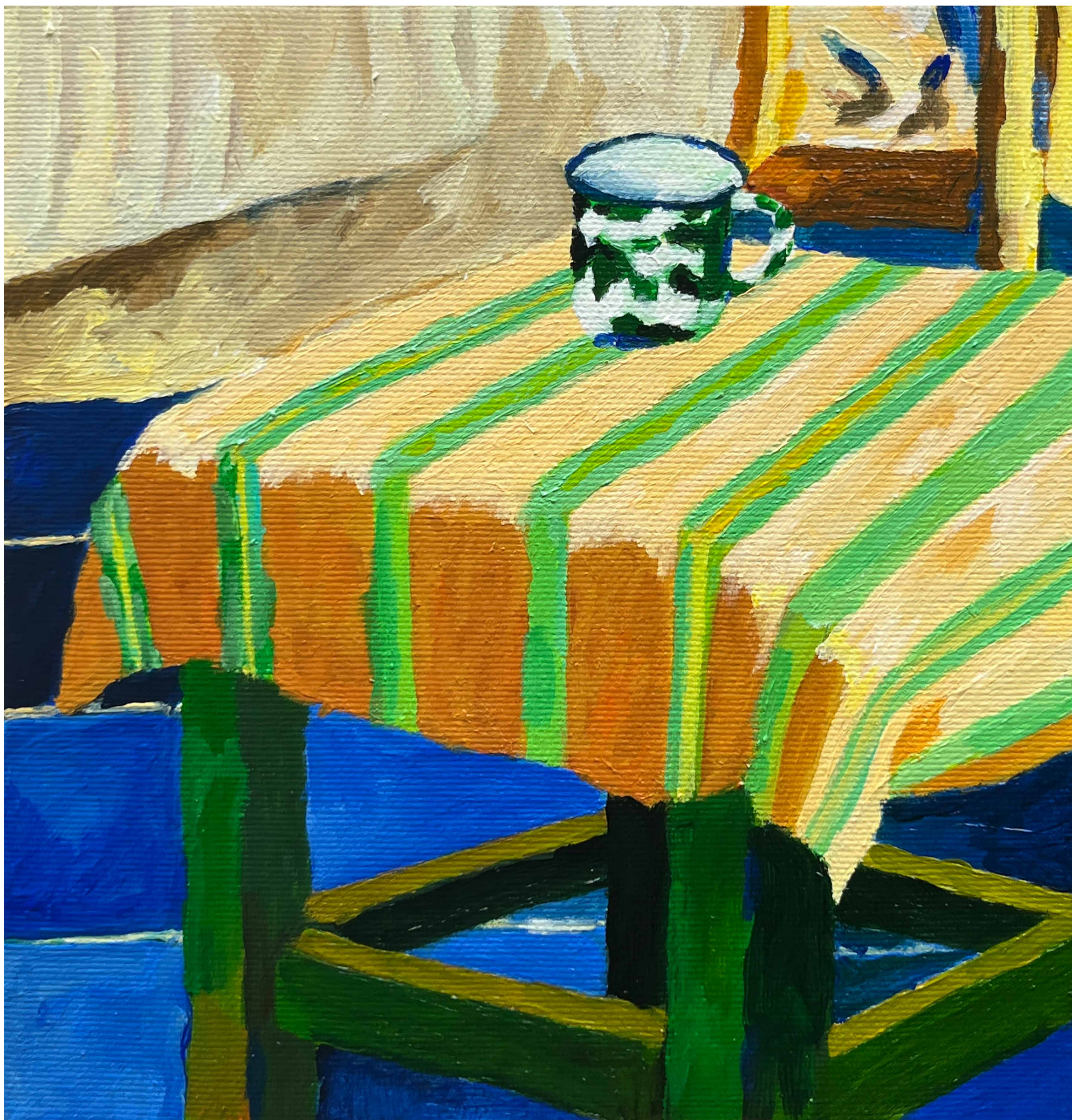


“The News”

42 cm x 29,5 cm

Colored Pencil on Aquarele paper

2025



“Lost and Found no 2”

20 cm x 20 cm

Acrylic on canvas

2025



“Kulit Hangat Dan Batu Dingin”

50 cm x 60 cm
Acrylic on Linen
2025



“Menumpang Diam”

50 cm x 60 cm

Acrylic on Linen

2025



“Noisy Silence”

100 cm x 130 cm

Acrylic on Linen

2025



“Objek yang tersesat”

150 cm x 280 cm

Acrylic on Linen and Wood, Teak Wood, metal, and Velvet
2025



“Portrait of a Gaze”

50 cm x 60 cm

Acrylic on Linen

2025

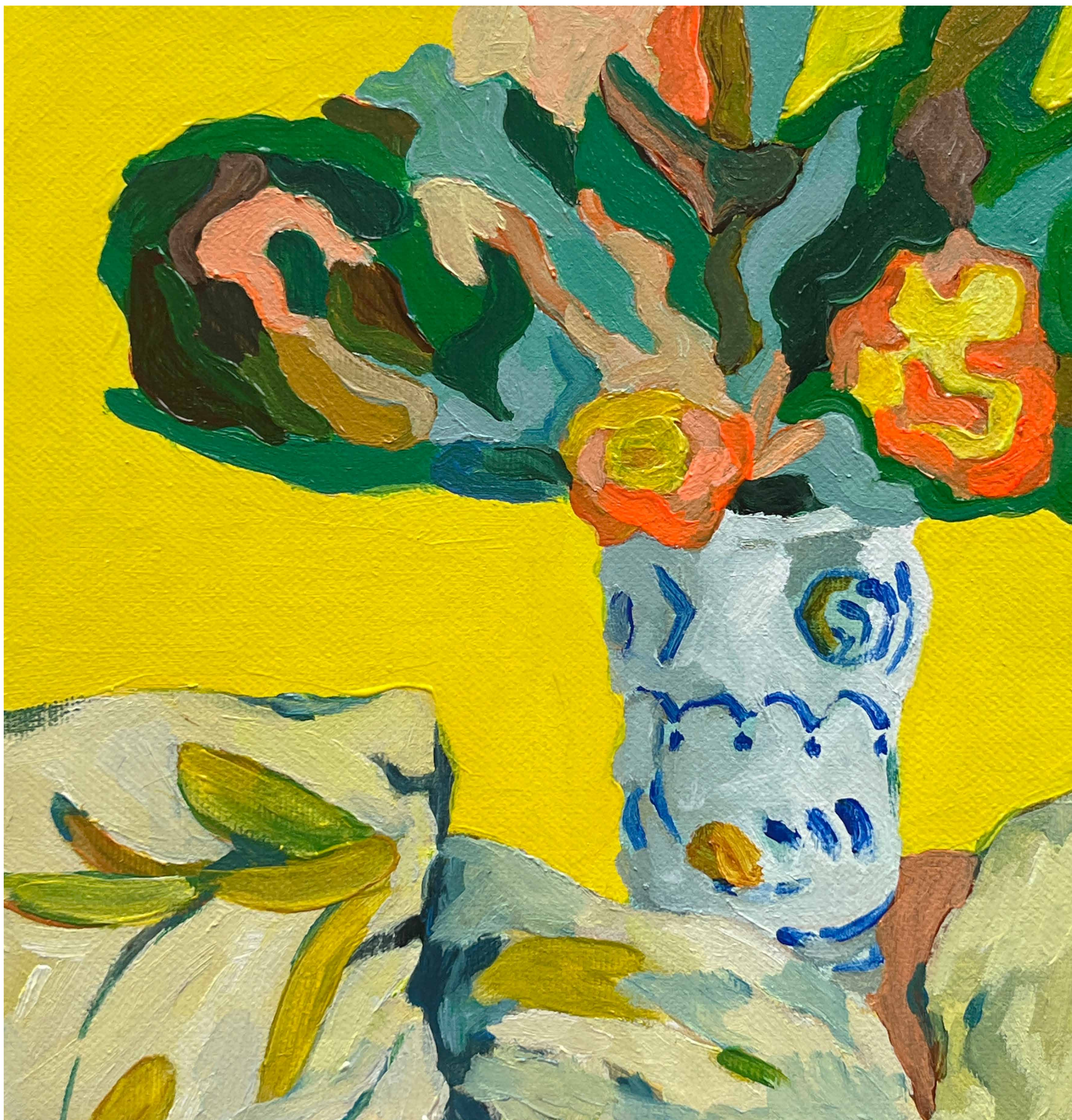


“The Quiet Visitor”

100 cm x 140 cm

Acrylic on Linen and Teak Wood

2025



“Lost and Found no 1”

20 cm x 20 cm

Acrylic on canvas

2025



“Yang Tidak Diam”

173 cm x 170 cm

Acrylic on Canvas and Teak Wook

2025

A man with a beard and a light blue baseball cap is sitting on a green couch. He is wearing a dark blue t-shirt and white sneakers. He is looking off to the side. In the background, there are several large, colorful paintings on the wall. The lighting is warm and focused on the man.

IQI QOROR

Born in 1984, Iqi Qoror is a contemporary artist based in Yogyakarta, Indonesia. He holds a Master's Degree in Fine Art from the Indonesian Institute of the Arts. Over the years, Iqi has established a strong presence in the international art scene, having held ten solo exhibitions across cities such as Yogyakarta, Singapore, London, and Los Angeles. In addition to his solo projects, he actively participates in group exhibitions and major art fairs around the world, including Art Stage Singapore, Art Jakarta, Art 021 Shanghai, Moniker Art Fair London, and Art Palm Springs in California.

Since 2022, Iqi has been developing a new body of work that explores the relationship between emotion, perception, and measurement. Guided by the belief that “everything can be measured, therefore a feeling can eventually be manipulated,” he experiments with bright, vivid colours while maintaining a gloomy emotional atmosphere—a deliberate contrast that challenges conventional visual expectations. As he notes, “it would be very easy to make a gloomy work with a monochromatic visual display,” so his approach seeks to evoke melancholy through unexpected chromatic intensity.

Currently, Iqi's artistic inquiry delves into the concept of simulacra—the idea that symbols, signs, and images can exist independently of any original truth or reference. Through his work, he attempts to materialize the realities that exist within his mind, creating intersections and comparisons between perception and illusion, authenticity and imitation.

Education

2002 - 2007	Tenth November Institute of Technology (ITS), Surabaya Bachelor of Industrial Design
2010 - 2012	Indonesia Institute of The Art, Yogyakarta Master of Fine Art

Solo Exhibition

2009	• “Wood Mood”, ORE-ARTSPACE, Surabaya
2011	• “Love/Lie/Laugh/Lust”, CCCL Gallery, Surabaya
2012	• “Family Gray Diary”,Bentara Budaya, Yogyakarta
2014	• “Black Bourgeois” Artfront Gallery, Singapore
2015	• “Authority of Madness” Graffik Gallery, London
2018	• Solo Show at Art stage Singapore
2019	• “I Prefer Not to Do Anything”, Hatch Art Project, Singapore
2020	• “OUT OF PLACE: DE-stereotyping Iqi’s Arabism”, Jogja Gallery, Yogyakarta
2022	• Perception in Tow”, Artplex Gallery, Los Angeles
2023	• “Sub-Value”, Galeri RJ Katamsi, Yogyakarta Institute of Art, by Sirasanti Gallery
2025	• “Still Life”, Sal Project, Jakarta

Group Exhibitions

- | | |
|------|---|
| 2006 | <ul style="list-style-type: none">• “United Character of Diversity” Character design exhibition, Mc Donald Gallery, Plaza Surabaya, Surabaya |
| 2007 | <ul style="list-style-type: none">• “Final Project Exhibition”, R Building ITS, Surabaya• “Forum Design Indonesia”, Jakarta• “East versus West”, Balai Pemuda, Surabaya |
| 2008 | <ul style="list-style-type: none">• Selected work for every-weekend online magazine• “Seni Grafis”, Taman Budaya, Surabaya• “Portrait Days”, organized by OIC, Red Dot Museum, Singapore |
| 2009 | <ul style="list-style-type: none">• “Abandoned III”, urban space-House of Rotten Apple, Surabaya• “Trex Custom Shows (urban toys), Bandung, Jakarta, Surabaya |
| 2010 | <ul style="list-style-type: none">• “Munny Custome (urban toys) Exhibition”, The Other Culture, Jakarta• “Codex Code”, organized by Kedai Kebun, Co2 library, Surabaya• “Re-Mixed”, Dimensi Gallery Surabaya• “Free Movement”, PPs Institut Seni Indonesia, Yogyakarta• Pekan Seni Rupa Fakultas Ilmu Budaya (FIB), Universitas Indonesia, Depok |
| 2011 | <ul style="list-style-type: none">• “Expressive”, Drawing Exhibition, Biasa Gallery, Yogyakarta• “Crossover (Syn) Aesthetic”, Tujuh Bintang Artspace, Yogyakarta• “Revolution of Indonesia”, Art Front Gallery, Singapore• International Day of Student 2011, PPs Institut Seni Indonesia, Yogyakarta• “VIDEO: WRK#02”, CCCL Gallery Surabaya• “CellsButton#05-cellsMIX”, Cotton Crew, Yogyakarta• “Anomali”, Taman Budaya Surabaya• [DIS] Parallel Event Biennale Jogja XI, Taman Budaya Yogyakarta• [DIS] Parallel Event Biennale Jogja XI, Alun Alun Kidul, Yogyakarta |

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| 2012 | <ul style="list-style-type: none"> • Group Show with Mercedes Benz (organized by Art Front Gallery), Mercedes Benz Showroom, Singapore • “Ngayogyakarta Hadiningrat”, Jogja National Museum, Yogyakarta • “Nu-Substance Festival 2012#Shadow Play”, Common Room, Bandung • “Tanda Mata”, Bentara Budaya Yogyakarta • “Badai Asmara”, Walk in Progress showcase, iCAN, Yogyakarta • “Metaphor”, Art Front Gallery, Singapore • “25 Years Stitching Maldoror” (Exhibition I), Museum & Tanah Liat Yogyakarta |
| 2013 | <ul style="list-style-type: none"> • “25 Years Stitching Maldoror” (Exhibition II), Vrije Academie Gemak, Den Haag, Netherlands • Revolution of Indonesia #2” Art front Gallery, Singapore • “Meta-Amuk” Galeri Nasional, Jakarta • “Postcard Revolution #3” with Daging Tumbuh, DiaLoGue Artspace, Jakarta • Malaysian Art Expo, Kualalumpur, Malaysia |
| 2014 | <ul style="list-style-type: none"> • “Membaca Kota #1: Surabaya” Gallery House of Sampoerna, Surabaya • “50x50”, Nalarrupa Ruang Seni, Yogyakarta • Affordable Art Singapore, Singapore • “Bazaar Art Jakarta”, Jakarta • Malaysian Art Expo, Kualalumpur, Malaysia • “Nandur Srawung” Taman Budaya Yogyakarta • Singapore Art Fair, Singapore |
| 2015 | <ul style="list-style-type: none"> • “Sehari Boleh Gila”, Tanahmas artspace, Yogyakarta • Affordable Art Singapore, F1 PIT Building, Singapore • Taipei Art Fair, Taipei • “DRAWING, Gambar Hitam Putih yang Menggugah” Museum Dan Tanah Liat, Yogyakarta • Biennale Terracotta, Kembaran Village, Kasihan Bantul, Yogyakarta • “Out of Focus” Srisasanti Gallery, Yogyakarta • “SEWINDU” Nallaroepa Ruang Seni, Yogyakarta • Moniker Art Fair with Graffik Gallery, London • Jatim Biennale 6, Komplek Balai pemuda Surabaya |

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| 2016 | <ul style="list-style-type: none"> • Singapore Contemporary Art. with Artfront Gallery, Singapore AAF, with Artfront Gallery, Singapore • “Transfer Window” RuangDalam Arthouse, Yogyakarta • “Season 6” Indieart House, Yogyakarta • AAF Hongkong, with Artfront Gallery • BAZAAR ART Jakarta, Jakarta, with Artfront Gallery • Paperu FKY, Taman Budaya Yogyakarta |
| 2017 | <ul style="list-style-type: none"> • Art Stage Singapore, with Artfront Gallery • AAF Hongkong, with Artfront Gallery • Buku Mini #2, Ace House, Yogyakarta • Putih dan Hitam, Syang Artspace, Magelang • Art Jakarta, with Artfront Gallery • “Tulang Rusuk”, Bentara Budaya Jakarta • “Estrellas” Breeze Art Space, Tangerang • “Layered Boldness” Artplex Gallery, Los Angeles |
| 2018 | <ul style="list-style-type: none"> • Art Stage Singapore, with Artfront Gallery (solo show) • AAF Hongkong, with Artfront Gallery • Auckland Art Fair, with Redbase, New Zealand • “Deciphering Food”, Hatch Art Project, Singapore • “Forms of Diversity”, Redbase Yogyakarta • “Sintesis” Art Serpong Gallery, Tangerang • Art Jakarta, with Artfront Gallery • “Kama Bang Kama Petak” Bentara Budaya Bali, Bali • “Celebration of the Future” AB.BC Building, Nusa Dua, Bali |
| 2019 | <ul style="list-style-type: none"> • “Bikes in the Office” Artplex Gallery, Los Angeles • Art Palm Springs, with Artplex Gallery, Palm Springs • “Tutur” MJK Art Space, Yogyakarta • “Merayakan Optimisme”, Taman Budaya, Yogyakarta • Harbor Art Fair, with Hatch Art Project, Hongkong • Tribute to OHD, Syang Art Space, Magelang • AAF Hongkong, with Artplex Gallery, Hongkong • “In Materials”, Ruang Dalam Artspace, Yogyakarta • Art jakarta, with Hatch Art Project, Jakarta • Art 021, with Hatch Art Project, Shanghai • Newyork Artfair, with Artplex Gallery, New York |

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| 2020 | <ul style="list-style-type: none"> • Art LA, with Artplex Gallery, California • “Between Analog and Digital”, Hatch Art Project, Singapore |
| 2021 | <ul style="list-style-type: none"> • Art Jakarta, with Hatch Art Project, online exhibition • “Warta” Jogja Galeri, Yogyakarta • Yogya Annual Art, Sangkring Art Space, Yogyakarta |
| 2022 | <ul style="list-style-type: none"> • AAF New York, with Artplex Gallery • (SMS) Stop Making Sense, Hatch Art Project, Singapore • Yogya Annual Art, Sangkring Art Space, Yogyakarta • “Bentang Bontang”, Sarinah Art Distrik, Jakarta • “Senandika”, Indieart House, Yogyakarta |
| 2023 | <ul style="list-style-type: none"> • Art Garden, with Andi’s Gallery, Jakarta • The Big Picture, Andi’s Gallery, Ashta District 8, Jakarta • “Seni Agawe Sentosa” Semarang Gallery, Semarang • “Flex: Art at Sphere”, Hatch Art Project, Singapore • Yogya Annual Art, Sngkring Art Space, Yogyakarta • “Smoke ‘Em If You Got ‘Em”, Presented by John Wolf, Los Angeles • “A Kind of Blue” Hatch Art Project, Singapore • Art Moments Bali, with Andys Gallery, Intercontinental Bali Resort, Bali • “Jeda Sebelum Pulang” Kiniko, Yogyakarta • “The Painter” The Medium, Bali • “Dynamic Voices” Artplex Gallery, Los Angeles • Art Jakarta with Semarang Gallery, Jakarta |
| 2024 | <ul style="list-style-type: none"> • “Closed Alpha Testing”, Kendy’s Gallery, Jakarta • Art Garden, with Kenedy’s Gallery, Jakarta • “Bridging Realities” Artplex Gallery, Los Angeles • “GBK Unfolds” ARTOTEL Senayan, Jakarta • Warta Project, Sarang, Yogyakarta • “Simulation: Presenting, Removing, and Reappear” Semarang Gallery • Art Moment with Kenedy’s Gallery, Jakarta • Art Jakarta with Kiniko Art, Jakarta • “Sign System” Yuan Gallery, Jakarta |

2025

- “Portraits of Paradox”, Artplex Gallery, Los Angeles
- Art Garden with Kenedy’s Gallery, Jakarta
- “Simulasi:Molek”, D’Gallerie, Jakarta
- “Lah!”, Cuturi Gallery, Singapore
- “Convergence”, Nalaroepea Ruang Seni, Yogyakarta
- Jogja Art Week, with UOB ainting of the year Booth, Yogyakarta
- “Salon Et Cetera”, Ace House-Equator Art Project, Yogyakarta
- “Art Through the Eyes of The Artist”, Lano art Gallery, Ubud Bali
- Kinetic Flesh” Vinyl on Vinyl Gallery, Manila
- “ArtSubs”, Surabaya
- Art Moment, with Phillip Booth, Jakarta
- Art Jakarta, with D’Gallerie
- UOBPOY, Jakarta

Performance

2011

- “Fine Dining”, Cellsbutton#05 Yogyakarta
- International New Media Art Festival 2011, Jogja Nasional Museum, Yogyakarta

Press

2015

- Art:Art Magazine Singapore, Cover Story

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