

A photograph of a rocky, moss-covered path next to a white wall. The path is made of dark, irregular stones and is covered with patches of green moss and small green plants. The white wall is on the left side of the frame. A white text box is overlaid on the center of the image, containing the title and author's name.

The
Archetypal
Landscape
Mariam Sofrina



The Archetypal Landscape

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**The
Archetypal
Landscape
Mariam Sofrina**

Detail yang Hidup, Dunia yang Indah

Lively Details, Lovely World

Christiana Gouw

Saya sangat bergembira menyambut kegiatan pameran tunggal Mariam Sofrina ini. Setelah masa persiapan yang cukup lama dan berbagai perubahan yang terjadi dalam proses persiapannya, akhirnya pameran ini terselenggara, menampilkan karya-karya terbaik dari pelukis yang telah kita kenal lukisan-lukisan *landscape*-nya.

Saya tidak terlalu ingat di mana dan kapan pertama kali melihat karya Mariam Sofrina. Tapi saya ingat kesan pertama saya: kok bisa ada lukisan yang segitu realisnya? Saya telah banyak melihat karya-karya realis dari seniman-seniman lain, tapi karya Mariam tampak begitu mendetil, begitu hidup. Saya nyaris tidak bisa percaya ada seniman bisa mengerjakan karya se-mendetil itu.

Detil pada karya Mariam memang menuntut energi dan waktu yang banyak. Saya berterima kasih pada Mariam yang telah setia pada upaya untuk terus meningkatkan pencapaian artistik di karya-karyanya. Saya berterima kasih pada Heru Hikayat, kurator pameran yang telah mendampingi proses berkarya Mariam.

I am very happy to welcome Mariam Sofrina's solo exhibition. After a quite long period of preparation process and several changes in that process, finally this exhibition comes through, presenting the best works of a painter that we have known for her *landscape* paintings.

I can't really remember where and when I first saw Mariam Sofrina's works. But I remember my first impression: how can there be a very realistic painting like this? I have seen many realistic artworks from different artists, but Mariam's works are very detailed and so much alive. I almost couldn't believe that there was an artist who could create such details.

The details of Mariam's works demand a lot of energy and time. I am thankful for Mariam's loyal effort to continuously increasing the artistic achievement in her works. I also thank Heru Hikayat, the exhibition's curator, who has been assisting Mariam's working process. My thanks also go to Dia. Lo.Gue Artspace that has provided the space

Selanjutnya saya juga berterima kasih pada Dia.Lo.Gue Artspace yang telah menyediakan ruang bagi pameran ini. *Last but not least*, saya berterima kasih kepada Pak Hendrotan yang telah mendukung persiapan dan penyelenggaraan pameran ini.

Detil pada karya Mariam, saya kira lebih jauh dari sekadar memperlihatkan pada kita suatu pemandangan yang bagus. Karyanya yang hidup itu mengajak kita menghargai dunia yang indah ini. Dunia yang layak kita pertahankan sebagai rumah tempat kita hidup.

Akhir kata adalah doa, semoga persembahan dari CG Artspace kali ini berkenan. Selamat berpameran pada Mariam. Selamat berapresiasi pada Anda semua.

Salam.

Jakarta, September 2013

for this exhibition. Last, but not least, I thank Pak Hendrotan who has supported the preparation and execution of this exhibition.

The details of Mariam's painting, I think, are more than just showing us some beautiful scenery. Her lively works take us to appreciate this beautiful world, the world that is worth saving since it is our home on where we live.

My final words are a prayer. Hopefully, CG Artspace presents a show to your delight. Congratulations to Mariam and have a good time appreciating the artworks for all of you.

Best.

Jakarta, September 2013

Yang Tetap, Yang Berubah

The Unchanged, the Transformed

Heru Hikayat

Bandung, dasar di danau
Lari bertumpuk di bukit-bukit.
(Ramadhan KH)

I Pertama kali melihat lukisan Mariam Sofrina, awal 2011, pada pameran finalis Bandung Contemporary Art Awards (BaCAA), saya tertarik karena merasa citra di karya tersebut sangat terelaborasi. Saat itu saya merasa belum kenal secara pribadi dengan pelukisnya. Lalu ada teman yang bilang bahwa Mariam adalah seorang ilustrator. Saya pikir, “Oh pantas, karyanya begitu”.

Karya dalam final BaCAA itu adalah sebuah pemandangan kota. Bagi mereka yang akrab dengan Bandung, mungkin segera mengenali pemandangan tersebut. Satu sudut sebelah selatan Balai Kota, menampilkan potongan gereja dan sebuah gedung lain, keduanya berarsitektur kolonial. Dalam lukisan Mariam, atmosfernya sejuk. Ini adalah salah satu citra tentang Bandung, arsitektur kolonial dan hawa sejuk.

Bandung, its bottom in a lake
Running in a pile on the hills.
(Ramadhan KH)

I When I saw Mariam Sofrina’s painting for the first time in early 2011 at Bandung Contemporary Art Awards (BaCAA)’s finalist exhibition, my interest was piqued because I felt the image on the work was very elaborated. At that time I felt I hadn’t known the painter personally. And then there was a friend who told me that Mariam was an illustrator. I thought to myself, “Oh, no wonder her work is like that.”

Her work in the BaCAA’s exhibition was a cityscape. For those who are familiar with Bandung might recognise the cityscape in the painting. One southern corner of the city hall showed a part of a church and another building, both had Dutch colonial architecture. In Mariam’s painting, the atmosphere was cool. Bandung is known, among others, for its Dutch colonial architecture and cool air.

Dalam berbagai kesempatan kemudian, berkali-kali melihat karya-karya Mariam, saya mulai mengoreksi asumsi saat pertama melihat karya Mariam. Karya-karyanya bukan sekedar “citra realistik” yang bagus, atau apalagi “ilustratif”. Satu hal yang barangkali terlihat oleh banyak orang secara amat menonjol di karya-karya Mariam yang menggambarkan pemandangan kota, adalah absennya figur manusia. Kota-kota dalam lukisan Mariam tanpa manusia. Tapi, alih-alih terkesan sebagai ruang yang diabaikan, citra kota itu tampak segar, serupa dengan kesan pagi hari. Saat pertama membuka jendela, pemandangan di luar masih menyisakan embun dan belum disesaki gerak manusia. Saya pribadi teringat pada satu kesukaan dulu saat rajin menonton pertunjukan teater: saya suka datang lebih awal guna melihat panggung dalam keadaan tanpa manusia. Panggung itu telah siap, segala sesuatu telah ditempatkan pada tempat yang semestinya, namun belum mulai digunakan. Dunia dipandang seperti panggung yang tengah menanti adegan demi adegan berlangsung di dalamnya.

Later on, during several occasions of viewing Mariam’s artworks, I began to correct the first assumption I made when I saw her artwork. Her works are not only good “realistic images” or even “illustrative.” The one thing that might be obviously noticed by many people in Mariam’s cityscapes is the absence of human figures. The cities in Mariam’s painting are void of humans. Nevertheless, rather than creating abandoned spaces, the cities look fresh, similar to an impression one gets in the morning. When one opens the window first thing in the morning, the outdoor view presents you with dews and has not been cluttered by people’s movements. I was reminded about a thing that I used to do when I still actively went to theatre performances: I liked to come early to see the stage without the performers on it. The stage would be ready, everything would be placed accordingly, but they hadn’t been used. The world is seen as a stage, waiting for scenes after scenes to commence.

Setelah lebih banyak melihat karya Mariam dan juga lebih mengenal kepribadiannya, absennya manusia di karya tidak lagi menjadi hal yang paling menarik perhatian. Secara umum seperti ada mood yang dikedepankan. Lebih jauh, ada model arketipal yang dijadikan rujukan. Mariam menggunakan bantuan kamera untuk merumuskan pokok soal di karyanya. Demi mendapatkan gambar rujukan bagi karyanya, ia melakukan perjalanan kesana-kemari di Bandung, kota yang menjadi rumahnya, juga ke wilayah sekitar Bandung yang bergunung-gunung.

Kamera, saya kira membantu Mariam untuk fokus. Dunia yang begitu luas melingkupi kita semua ini, tak mungkin dirangkum dalam gambar diam berperspektif tunggal. Selain selalu bergerak, dunia juga terlalu luas untuk dirangkum. Hal unik mengenai bentang alam sebagai pokok soal karya adalah ia merupakan ruang tempat kita hidup. Kita tidak pernah memandangnya sebagai objek semata, karena ia melingkupi kita. Kita tidak akan pernah bisa memandangnya dari suatu jarak penga-

After viewing more of Mariam's works and also knowing her personality better, the absence of humans in the works was no longer the most interesting factor. Generally, it seems that there is a mood that she puts forward. Furthermore, there is an archetypal model as a reference. Mariam utilises a camera to formulate the subject matter for her works. In order to get a referential image for her works, she travels around Bandung, the city she calls home, also to the nearby mountainous area in Bandung.

The camera, I think, helps Mariam to focus herself. The amazingly spacious world that evolves us is impossible to be summarised in a single-perspective still image. The world not only constantly moves, it is also too big to be summarised. The unique thing about a landscape as a work's subject matter is that it's also a space where we live. We never see it as a mere object, because it evolves us. We will never be able to view at it from an objective distance. Therefore, Mariam must

matan yang objektif. Karena itu, Mariam harus memilih. Ia harus memilih ruang mana yang hendak diambil—bukan sekadar lokasi—juga saat mana yang dipilih.

Bukan kebetulan Mariam senang mengambil gambar saat matahari baru terbit atau di rembang senja. Ini adalah momen saat, bukan hanya kegiatan manusia minim, namun juga saat sinar matahari memancarkan warna yang kuat, yang berfungsi seperti filter di lensa kamera: mengimbuhkan warna pada segala sesuatu. Dengan begitu, gambar-gambar Mariam selalu membangun kesan tertentu, mood tertentu.

II

Studio Mariam merupakan rumah kecil yang nyaman di kawasan Bandung tengah. Kebetulan tempat tinggal Mariam adalah kawasan dengan populasi padat. Bandung hari-hari ini tidak lagi sejuk. Bandung padat dan panas. Jika Anda mencermati peta Bandung, ada wilayah yang tertata dengan baik, wilayah-wilayah dibagi menjadi blok-blok yang

choose. She needs to choose which space she's going to take—and it's not only about locations—but also the timing.

It's not a coincidence that Mariam enjoys taking pictures when the sun just rises or when the dusk has just fallen. These are moments that, not only happen when people's activities are scarce, but also when the sun performs in strong colours. They work like filters on a camera lenses: adding colour to everything. Therefore, Mariam's images always build a certain impression and mood.

II

Mariam's studio is a small cosy house in the central area of Bandung. Incidentally Mariam lives in a high-populated area. These days, Bandung's air is not as refreshing as it used to. Bandung is dense and hot. If you look up the map of Bandung, there is an area that is well organised, areas that are divided into neat blocks, and connected with wide streets. The rest of the city is made up of dense areas that have been growing or

rapi, dihubungkan oleh jalan-jalan yang lebar. Sisanya adalah wilayah yang tumbuh organik, padat, dan dihubungkan oleh jalan-jalan kecil. Bandung memang dirancang oleh bangsa Belanda. Pengambil-alihan kekuasaan setelah kemerdekaan, sayangnya berangsur-angsur menghasilkan tata kota yang organik dan cenderung ruwet. Mariam tinggal di salah satu kawasan organik ini, cenderung tidak teratur dan padat.

Masuk dalam ruangan studio Mariam, hawa di dalamnya sejuk dan lembab, kontras dengan hawa panas dan kering di luar. Hawa Bandung kini, saat kemarau. Selain itu, Mariam adalah orang yang rapi. Ia sering meminta maaf karena studionya “berantakan”, berhubung ia tengah bekerja keras menyelesaikan lukisan-lukisan bagi pameran tunggalnya. Namun, sesungguhnya ruangan itu tidak pernah benar-benar berantakan. Mariam menata benda-benda dengan rapi. Singkat kata, ruang dalam kontras dengan ruang luar.

Berkali-kali mengunjungi Mariam di studionya, saya jadi merasa bahwa atmosfer

organically and connected with narrow streets. Bandung was designed by the Dutch. The overtaking of the authority after Indonesia’s independence unfortunately has been gradually producing organic and complicated urban planning. Mariam lives in one of these organic areas that have the tendency to be unorganised and dense.

When entering Mariam’s studio, cool and damp air greets you, and it’s a contrast to the hot and dry air outside: how Bandung feels now during the dry season. Besides that, Mariam is a neat person. She often apologises for her “messy” studio, since she was finishing her paintings for her solo exhibition. But, in all honesty, that room has never been truly messy. She organises her stuff neatly. In a few words, the space inside her house is contrasting the space outside.

After several visits to Mariam at her studio, I felt that the atmosphere in her studio reflected the mood in her works. Mariam told me that one of her paintings, titled “03.06 PM”, pictured a corner of Hotel Savoy Homann

di dalam studio Mariam mencerminkan mood yang dikedepankan di karya-karyanya. Mariam bercerita, salah satu lukisannya, berjudul “03.06 PM”, menggambarkan sudut Hotel Savoy Homann Bandung, merujuk pada foto hotel tersebut yang diambil saat matahari bersinar terik. Tapi di karya Mariam tak terasa ada sinar matahari yang terik, menyengat dan kering. Sinar di karya Mariam senantiasa lembut. Mood yang dibangun Mariam adalah sebuah dunia yang sejuk dan lembut, seperti studionya yang kecil, sejuk, dan rapi, di tengah Bandung yang padat, panas, dan ruwet.

Setelah mengamati lukisan-lukisan Mariam saat masih dalam pengerjaan, dalam suasana yang privat, sambil bercakap dengan pelukisnya, saya kembali teringat pada kesan pertama saat melihat lukisannya. Kesan mengenai citraan yang terelaborasi. Rupanya kesan ini muncul dari olah detil di karyanya. Mariam menggunakan kuas kecil untuk merinci bagian-bagian lukisannya. Ia bisa mengerjakan sepetak kecil lukisan berhari-hari, berminggu-minggu, membangun kesan langit-langit rumah yang

Bandung, and it referred to the photo of the hotel taken when the sunlight was strong. But in her work, there wasn’t any harsh, scorching and dry sunlight. The light pictured in her work was always soft. The mood she created reflects a cool and soft world, similar to her small, cool and neat studio in the middle of the dense, hot and complicated Bandung.

Observing her works during the production process in a private situation and talking with her at the same time, I was again reminded of my impression on her painting. The impression was about the elaborated image. Apparently this impression was born from the process to create details in her works. Mariam uses small brushes to create the details in her paintings. She can work on a tiny part of her painting for days, weeks, creating the impression of a damp ceiling, a mossy corner of a fence, road puddles, pine leaves that look like needles, the refraction of a lamp’s light that is reflected on the wall... She is willing to spend considerable time to achieve the quality that she is looking for. This

lembab, pojok pagar yang berlumut, jalanan aspal yang digenangi air, dedaunan pinus yang serupa jarum, bias cahaya lampu yang memantul di dinding... Ia rela menghabiskan waktu lama demi lukisannya bisa mencapai kualitas yang dia inginkan. Kualitas ini rupanya bergantung pada pengerjaan detil. Inilah sebabnya citra di karya Mariam tampak terelaborasi dengan baik.

III

Sejak kecil Mariam sering mengikuti lomba menggambar dan menang. Ia bilang, mungkin ada 200 piala yang ia koleksi, hasil memenangi lomba gambar. Tidak mengherankan jika saat SMA ia mulai bekerja sebagai ilustrator. Menjadi ilustrator, sepertinya adalah pilihan yang paling efisien dalam dunia seni rupa: karya ilustrasi telah terbentuk konteksnya, dan penghargaan atasnya juga jelas.

Masa akhir SMA, Mariam mulai berkonsentrasi pada Ujian Masuk Fakultas Seni Rupa dan Desain Institut Teknologi Bandung (FSRD ITB). Baginya ini merupakan pilihan yang “alamiah”. Selanjutnya Mariam memilih Studio

quality apparently depends on the process to create the details. This is the reason why the images on Mariam’s works look properly elaborated.

III

Since she was very young, Mariam often participated in drawing competitions and won. She said there must be 200 trophies that she collected from the competitions. It wasn’t a surprise when she worked as an illustrator in high school. Working as an illustrator seems like the most efficient choice in the world of art: illustrations have got their context and the rewards for such works are equally obvious.

By the time she almost graduated from high school, Mariam started to concentrate on doing the entrance examination of the art and design faculty of Institut Teknologi Bandung (FSRD ITB). To her, it was the “natural” choice. Later on, Mariam chose the Painting Studio as her major, because she felt her talents lay on the two dimensional field.

Seni Lukis sebagai mayor studinya, karena ia merasa bakatnya terletak pada bidang dwimatra.

Sepanjang masa kuliah Mariam “terbelah”. Di Studio Seni Lukis FRSD ITB, tiap mahasiswa memulai dengan mempraktikan 3 aliran dalam seni lukis modern, formalisme, simbolisme, dan ekspresionisme. Ketiga aliran ini dianggap inti dari berbagai-bagai aliran dalam seni modern. Selanjutnya, tiap mahasiswa diminta menggarap satu fokus yang dieksekusi pada sejumlah lukisan dalam tiap semesternya. Puncak dari proses ini adalah pengerjaan Tugas Akhir. Dengan begitu, sebagai individu, tiap mahasiswa mengekspresikan dirinya melalui sistematika tertentu. Di luar kampus, Mariam tetap bekerja sebagai ilustrator, mengerjakan proyek per proyek. Di sini ia lebih fokus pada tugasnya membuat ilustrasi bagi naskah yang telah disediakan oleh pihak pemesan. Dua dunia ini tidak saling mencampuri.

Selepas kuliah, ia terus asyik bekerja sebagai ilustrator. Pada suatu titik, ia merasa pekerjaannya sebagai ilustrator tidak menjanjikan karier

During her time in university, she was “split.” At the painting studio of FSRD ITB, every student starts with practising three styles in modern art, formalism, symbolism and expressionism painting style. These three styles are considered as the core of various styles in the modern art. Next, every student is asked to work based on a focus that will be executed in a number of paintings in each semester. The highlight of this process is the final assignment. Therefore, individually every student expresses him/herself through a certain system. Outside the campus, Mariam was still working as an illustrator, doing different projects. In this case, she was more focused in her job creating illustration for a script provided by clients. The two worlds didn’t mix.

When she finished college, she kept on working as an illustrator. At one point, she felt her job as an illustrator didn’t promise her a desirable career. Furthermore, she wasn’t satisfied. In this condition, a meeting with Asmudjo Jono Irianto, a curator, apparently served as her turning point. For unknown

yang diinginkan. Lebih jauh, ia tidak merasa puas. Dalam keadaan seperti ini, sebuah pertemuan dengan kurator Asmudjo Jono Iriantorupanya menjadi titik balik. Entah karena apa, Asmudjo mengajak Mariam untuk mengolah kembali bakatnya. Mariam merasa menemu kesempatan untuk kembali bereksplorasi, seperti saat ia masih kuliah.

Beberapa lama mencoba-coba, berdiskusi dengan Asmudjo, Mariam dipertemukan dengan katalog Raphaela Spence, pelukis bentang alam kelahiran Inggris. Ia merasa inilah yang ia cari. Maka mulailah ia menggambar pokok soal pemandangan kota. Ia mulai berpameran, dan kekhasan karya-karyanya mulai dikenal.

IV

Perlu kita ingat, bahwa sejarah seni rupa modern kita toh diawali dengan lukisan bentang alam.

Menurut penelaahan Sukondo Bustaman, Raden Saleh mengunjungi wilayah Gunung Merapi yang tengah meletus di penghujung tahun 1865. Sepulangnya dari masa tinggal 25

reasons, Asmudjo asked Mariam to redevelop her talents. She felt like she had found a chance to have another exploration, just like when she was still studying.

After a long period of trying and discussing with Asmudjo, Mariam found Raphaela Spence's catalogue. She's an English-born landscape painter. Mariam felt like this was the thing she'd been looking for. Hence, she started to draw cityscapes. She started to exhibit her works and her signatures in the works were getting recognitions.

IV

We need to remember that our modern art history was started with landscape paintings.

According to Sukondo Bustaman's research, Raden Saleh visited the Mount Merapi area in the time of the eruption in the end of 1865. After 25 years living in Europe with royal titles and official status as the Dutch royal's painter, he went back and occupied a special status in the Dutch-Indies. The privilege was not without any issues. Most of the

tahun di Eropa, dengan gelar-gelar kebangsawanan dan status pelukis kerajaan Belanda, Raden Saleh menempati status istimewa di Hindia Belanda. Keistimewaan ini bukan tanpa masalah. Sebagian kalangan muslim mencurigainya karena ia banyak melukiskan makhluk hidup, yang dipercaya sebagian muslim sebagai tindakan melanggar syariat. Apresiasi tinggi atas bakat, karakter, dan karyanya yang didapat di kota-kota pusat perkembangan seni Eropa, bisa jadi malah membuatnya terasing di negeri sendiri. Bustaman menenggarai itulah sebabnya, sepulang dari Eropa, Raden Saleh memilih mukim di Batavia dan bukannya di salah satu kota besar di Jawa Tengah. Di Batavia, lingkaran pergaulan bangsa Eropa lebih akan menghargainya. Kunjungan ke wilayah Merapi yang tengah bergolak, bisa dibayangkan, menjadi peristiwa penting tersendiri. Perjalanan Raden Saleh disertai sejumlah tokoh dan pejabat penting. Di tempat tujuan, bisa dipastikan pula ia mendapat perlakuan istimewa, dari pejabat setempat.

Moslem community was suspicious with him because he painted many living things that were believed by the Moslems as something that went against the syariah. The high praise of his talents, characters and works that he received in European cities where art was developing might as well isolate him in his own country. Bustaman suggested that it was the reason why Raden Saleh chose to live in Batavia after he went back and not in one of the major cities in Central Java. In Batavia, the European social circle appreciated him more. His visit to the dangerous area of Mount Merapi can be easily seen as an important event. Raden Saleh's trip was accompanied by several prominent figures and high officials. At the destination, it was beyond doubt that he would receive special treatments from the local dignitaries.

I'm not familiar with Raden Saleh's words when he was facing the natural force as majestic as a fiery volcano. Sanento Yuliman quoted Imam Supardi's novelette "Kintamani"

Saya tidak tahu persis apa yang dikatakan Raden Saleh, berhadapan dengan kekuatan alam seagung gunung berapi yang tengah menggelegak. Sanento Yuliman mengutip roman Imam Supardi “Kintamani”, menggambarkan tokoh pelukis yang berseru-seru memuja keindahan alam Indonesia. Yuliman tengah menunjukkan satu masa, ketika keindonesiaan dalam seni lukis terletak pada penggambaran keindahan alamnya. Penggambaran ini, jika berhasil, akan memunculkan kebanggaan tersendiri, saat ditunjukkan pada sesama bangsa dan juga bangsa-bangsa lain. Tokoh pelukis itu tentu saja menyeru-nyeru dengan bahasa yang tidak biasa dalam keseharian. Caranya menyeru menunjukkan kekaguman luar biasa dan tatanan bahasa yang terlalu puitis untuk digunakan dalam keseharian. Roman tersebut diterbitkan tahun 1932. Sekira setengah abad sebelumnya, saat Raden Saleh berhadapan dengan keagungan, keindahan, sekaligus kengerian alam, bahasa semacam apakah yang sekiranya ia serukan?

that told about a painter who cried out praising the beauty of Indonesia's nature. Yuliman was showing a period where the Indonesian qualities in the art of painting were placed on the depiction of its natural beauty. This depiction, if it succeeds, will produce a certain pride, when it is shown to a fellow citizen and other nations. The painter in the novelette obviously cried out words in a language that wasn't usual. It shows a remarkable admiration of Indonesia's natural beauty and an overly poetic grammar to be used in daily conversations. The novelette was published in 1932. Around half of a century before that, when Raden Saleh was facing the majesty, beauty and terror of nature, what had he said then?

The appreciation for Raden Saleh is caused by, one among others, his success in depicting the nature of the East that was enticing and also mysterious. For the historian Onghokham, this was also the problem. According to him, the colonial government's view was focused on the rural areas. Villages

Penghargaan pada Raden Saleh, diantaranya bersebab pada keberhasilannya menggambarkan alam Timur yang memikat sekaligus misterius. Bagi sejarawan Onghokham, di sini pula problematikanya. Menurut Onghokham, pandangan pemerintah kolonial terpaku pada wilayah pedesaan. Desa dipandang romantik, sebagai wilayah yang damai, tentram, bergotong royong. Pandangan ini dibekukan dalam birokrasi pemerintahan. Pada kenyataannya, pemberontakan bermula dari desa-desa. Pedesaan adalah wilayah yang gelisah dan bergerak. Pandangan yang dibekukan itu menghasilkan perilaku represif pihak pemerintahan: jika ada desa yang bergolak, yang tidak sesuai dengan gambaran desa yang tentram bergotong-royong, maka desa tersebut harus “diterbitkan”. Kita maklumi, bahwa istilah “diterbitkan” telah mengalami pergeseran arti, menjadi sesuatu yang keras dan menekan, seperti Satuan Polisi Pamong Praja hari-hari ini menertibkan pedagang kaki lima.

Raden Saleh, dipuja-puji keberhasilannya menggambarkan alam Timur, pada saat ia

were considered romantic, a peaceful and serene area where people worked together. This view was immortalised in the government's bureaucracy. In reality, the rebellions were started in villages. The villages were a restless and moving area. The immortalised view produced repressive action from the government: if there was a rebelling village and it didn't fit the serene image, the village then must be “put in order.” We have to understand that the meaning of the phrase “put in order” has shifted. It has become a symbol of harsh and oppressive actions, like the present force of the Public Order Agency putting street hawkers in order.

Raden Saleh, who received high praise for his success in picturing the nature of the East, was in Europe when it happened. He touched the nature of the East with his imagination. And then he went back to the same natural environment that had been successfully painted by him for years. Did this make him a more down-to-earth artist or even as a person? Sukondo Bustaman then highlighted

sedang jauh di Eropa. Ia menggapai alam Timur itu dengan imajinasinya. Sekembalinya ke lingkungan alam yang telah dengan gemilang berhasil ia gambarkan selama bertahun-tahun, apakah hal ini lalu membuatnya menjadi lebih membumi? Sukondo Bustaman kemudian menyoroti penurunan kualitas karya Raden Saleh. Menurutnya hal ini berkaitan dengan semakin jauhnya Raden Saleh dari Eropa, dan dari lingkungan bangsa Eropa di tanah koloni. Terlepas dari benar tidaknya klaim ini, Bustaman menyoroti keterbelahan dua dunia.

V
Mariam Sofrina saya kira tidak sedang mencari keindonesiaan. Bukan berarti masalah ini sudah selesai atau sudah tidak menarik didiskusikan. Ini adalah pokok soal yang akan terus menghantui kita semua. Dalam kasus Mariam Sofrina, saya kira diskusinya lebih pada dunia besar yang terus bergerak, berubah, dan tak terkendali, dengan dunia kecil yang terkendali, dan sampai batas tertentu bisa ditegaskan keajegannya.

the quality decline in Raden Saleh's works. He thought this was connected to the fact that Raden Saleh was far from Europe and from the European social circle in the colonial land. Regardless of the truth in this claim, Bustaman highlighted the split of the two worlds.

V
Mariam Sofrina, I assume, is not looking for the Indonesian qualities. It doesn't mean that this issue has been solved or is no longer interesting to talk about. This is a subject matter that will continuously haunt us. In the case of Mariam Sofrina, I think the discussion will focus more on the continuously moving, changing and uncontrolled world, with the small controlled world, and up to a certain point this small controlled world's regularity can be confirmed.

I think Mariam's issue now is how we see the realities that continuously move, literally and metaphorically. Factors, such as climate change, decreasing comfortableness of life

Saya kira masalah Mariam kini adalah bagaimana memandang kenyataan yang terus bergerak, dalam pengertian harfiah maupun lengkap dengan segala konotasinya. Faktor-faktor seperti perubahan iklim, kenyamanan hidup yang menurun, kota yang memadat, berhadapan dengan dambaan akan dunia yang bersesuaian dengan nilai-nilai personal.

Perhatian Mariam pada detil barangkali sudah sampai pada taraf terobsesi. Ia menyandarkan keutuhan karyanya pada pengerjaan detil bagian per bagian. Dalam pandangan jauh, pengerjaan detil menghasilkan gambaran tentang dunia-dalam-perubahan. Dalam kefanaan, segala sesuatu sesungguhnya tengah berubah. Daun hijau menguning, tembok pagar memudar, lumut menggunduk lalu memudar, genangan air melesap lalu mengering... Dalam pandangan dekat, pengerjaan detil Mariam membentuk mood yang khas. Jika Anda bisa menerima klaim saya tentang mood yang khas ini, maka di sinilah keberhasilan Mariam dalam mengendalikan penggambaran citra alam yang ia idamkan.

and increasing density in the cities, are facing the desirable image of a world in which personal values are fulfilled.

Mariam's attention to details probably has transformed to an obsession. She relies onto the wholeness of her works in the process of creating the details in every piece. From a distance, the process of creating the details produces an image of the changing world. In a mortal world, everything is actually changing. The green leaf is turning yellow, the fence's wall is fading, the moss is growing then drying, the puddle is slowly disappearing and then it dries out... From a close distance, Mariam's process of creating the details creates a typical mood. If you can accept my claim regarding this typical mood, then she has succeeded in controlling the depiction of the natural images that she's been dreaming of.

The process of creating the details puts Mariam further away and closer, going in and out between the uncontrollable outer world and the controllable inner world. There is a

Pengerjaan detil karya membuat Mariam menjauh dan mendekat, keluar masuk antara dunia-luar-tak-terkendali dan dunia-dalam-terkendali. Ada alam dambaan di dalam diri. Alam dambaan ini mengendalikan cara memandang dunia luar. Lalu kamera menjadi instrumen untuk memilah-milah dunia luar, mencari-cari irisan yang bersesuaian dengan dunia dalam. Kerja melukis kemudian menjadi proses penyesuaian antara dunia luar dan dunia dalam.

Kutipan di awal tulisan ini berasal dari salah satu puisi Ramadhan KH berjudul "Priangan si Jelita". Tapi, tidak seperti judulnya, puisi itu bukan hanya memaparkan keindahan. Bandung dahulu kala adalah danau. Penutup puisi Ramadhan KH adalah: Bandung, dasar di danau / Derita memantul di kulit-kulit.

Di luar sana, kota terus memadat dan bergerak. Di dalam studio, Mariam bersikutat dengan detil karya, membangun mood yang lembut. Begitu keluar ambang pintu studionya yang sejuk, Mariam langsung diterpa udara panas dan pemandangan sesak. Apa boleh buat, dunia memang terlalu besar bagi seorang

desired realm in the self. This desired realm controls the way one sees the outer world. And then the camera plays as an instrument to choose the outer world, looking for a slice that is harmonious with the inner world. The painting job then becomes the adjusting process between the outer and inner world.

The quote at the beginning of this essay comes from one of Ramadhan KH's poems titled "Priangan si Jelita" (Priangan the Beauty). But unlike the title, the poem doesn't only describe the beauty. Bandung, in primordial time, was a lake. The closing part of Ramadhan KH goes like this: Bandung, dasar di danau / Derita memantul di kulit-kulit. (Bandung, its bottom in a lake / Pain bounces on the skins.)

Out there, the city is increasingly dense and continuously moves. In the studio, Mariam is grappling with her works' details, creating a soft mood. Once she goes out of her cool-aired studio, she will be instantly hit by the hot air and cramped view. You can't do anything; the world is just too big for Mariam.

Mariam. Setidaknya, ia telah berhasil membangun dunia kecil tempat ia mewujudkan keteraturannya sendiri.

Bandung, September 2013

At least, she has succeeded creating her small world where she manifests her personal order.

Bandung, September 2013.

Artworks Gallery
Galeri Karya

**The
Archetypal
Landscape
Mariam Sofrina**



05.50 AM
160 cm x 96 cm
Oil on Canvas
2013



06.15 AM
104 cm x 104 cm
Oil on Canvas
2013



03.06 PM
200 x 120 cm
Oil on Canvas
2013





Dua halaman sebelumnya
Previous two pages

August
160 cm x 74 cm
Oil on Canvas
2013

Halaman sebelumnya
Previous page

Late October
110 cm x 110 cm
Oil on Canvas
2013



Early November
180 cm x 126 cm
Oil on Canvas
2013

Mariam Sofrina

21 November 1983

Jalan Asri RT 03/RW 06 No. 42

Padasuka, Bandung 40192, Indonesia

mariam_sofrina@yahoo.com

Work Experience

- 2006 - 2010 ▪ Part time art instructor for PGTKAT (Islamic School for Kindergarten Teacher) YASBIQ, Bandung
- 2007 - 2009 ▪ Freelance children book illustrator for Elex Media Komputindo Publishers, Jakarta
- 1999 - 2008 ▪ Freelance children book illustrator for Children and Teenager Division of Mizan Publishers, Bandung

Education & Training

- First Semester of 2013** ▪ Extension Course Philosophy "Culture and Everyday Life", provided by the Faculty of Philosophy Parahyangan Catholic University, Bandung
- Second Semester of 2012** ▪ The same event, titled "Post-colonial Thoughts"
- First Semester of 2012** ▪ The same event, titled "Contemporary Philosophical

2001 - 2006 ▪ Thoughts"

- Undergraduate Study Painting Studio, Fine Art Study Program, the Faculty of Art and Design, Institut Teknologi Bandung
- Granted degree Sarjana Strata Pertama (BA), Cum Laude

Solo Exhibition

- 2013 ▪ The Archetypal Landscape, Dia.Lo.Gue Artspace, Jakarta

Selected Group Exhibitions

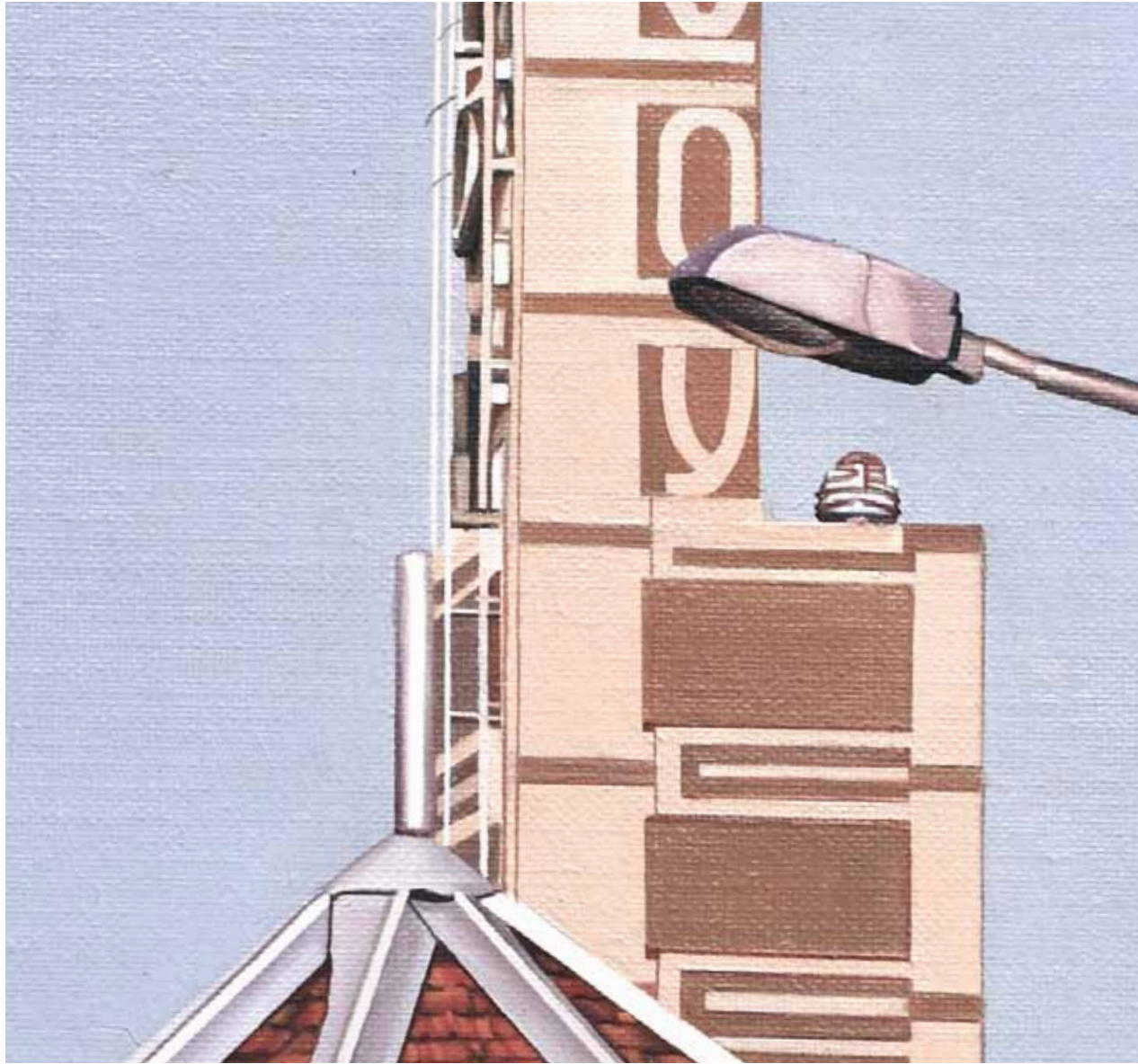
- 2011 ▪ Homo Ludens 2, Emmitan CA Gallery, Surabaya
- Bandung Contemporary Art Award Winners Exhibition, Lawangwangi Art and Science Space, Bandung
- 2010 ▪ Urban Archaeology, a trio exhibition with Anggoro Prasetyo and Triyadi Guntur Wiratmo, Emmitan CA Gallery, Surabaya

- Halimun, Lawangwangi Art and Science Space Inauguration Exhibition, Bandung
- Bazaar Art Jakarta – Indonesian Art Festival with Syndicate Galleries, Pacific Place Jakarta
- Bandung New Emergence vol. 3, Selasar Sunaryo Art Space, Bandung
- 2009 ▪ Bandung Initiative #4, Roemah Roepa Gallery, Jakarta
- Islam & Identity, Islamic art section at Bazaar Art Jakarta – Indonesian Art Festival, Pacific Place, Jakarta
- 2004 ▪ Women Artists Exhibition, Soemardja Gallery ITB, Bandung
- Steal Life, a group exhibition of GALI (the student league of painting studio), Soemardja Gallery ITB, Bandung
- 2001 ▪ Artwork Exhibition of Class Year 2001 the Faculty of Art and Design ITB, Aula Barat ITB, Bandung

Special Awards

- 2011 ▪ Best 25 Bandung Contemporary Art Awards, Artsociates Bandung
- 2005 ▪ Best Student of the Faculty of Art and Design, Institut Teknologi Bandung
- 2nd Place, Ganesha Prize – Institut Teknologi Bandung Best Student of the Year
- 2nd Prize of Religious Comic for High School Students Contest V by Indonesian Ministry of Religious Affair, Jakarta
- 2003 ▪ 1st Prize of Religious Comic for Junior High School Students Contest III by Indonesian Ministry of Religious Affair, Jakarta







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