



# **RUNNING LINCHPIN**

Group Exhibition

**BAGUS PANDEGA | THEO FRIDS | SATRIA T NUGRAHA**

## RUNNING LYNCHPIN : INDIVIDUAL AND THE MOVING ANCHOR

Art grouping based on geographical proximity was a popular pattern. Normally, a movement, an art group, or a set of 'art-believe' coined with its city of origin such as The School of Paris, The New York School or the Young British Artist.

However, the development of Technology could someday change the logic of 'spatiality' as how today's virtual network cuts the distance and time. 'The Death of Geography' or 'Death of Distance' is a star jargon in the literature of interconnectivity. Towards this condition, Sociologist Manuel Castells argues that the power of connectivity has replaced the problem of 'space' into a matter of 'flow'. Today, anything can be anywhere at any time.

With the growing spirit of flexibility in the globalized world, arise a question on how this relaxed-life condition affected the system of believe that nested in society's mind. If a geographical-based art grouping is an olden days pattern that not necessarily relevant today, how will artist shift their strategy in the changing logic of 'space' to a logic of 'stream'. In a space that constantly changing, how will an individual anchor a foundation as a starting point of an identity formation?

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Running Linchpin as a group exhibition invites artists who has experienced three pattern of pre-formation condition that shifted in a relatively short periode. The first pre-formation period is the academic pattern. In this pattern the participant artist enrolled in Formalistic Bandung academical paradigm where art-graduates mostly enhance their ability of aesthetic reasoning - approach rather than the social and political tendencies. On the Second pre-formation these artist experienced the rise of art consumption in Indonesia that influenced by the China's art market boom in the 2006. this period raised a homogenization of artistic approach and style that mostly driven by the art market's taste. After the global economy crisis and the declining of art market boom in 2008 these artist experienced the third pre-formation : the pre-art market-flop and the rise of new global power map. After the Europe and the U.S was heavily affected by global economy crisis, Asian's rose as the potential global new power. This tendency might has a small effect to the domestic art market but surely effected how the art in Asia is perceived and institutionalized. The changes mostly shown in the international art institution that coined the rise of 'global art' that not only including artist but also art practioners from the emerging countries. This new development could be seen by the formation of ZKM-Global Art Museum and Exhibition or Guggenheim's " No Country : Contemporary Art for South and South East Asia" exhibition that function as an early mapping on South East Asia's contemporary art.

Due to this condition, Bagus Pandega started his early period by working 'orderly' in the convention of modern sculpture. This convention offers a set of rules that should be applied in the hope that one three-dimensional work could be validated as a sculpture. In this logic, a sculpture tends to be inseparable with its monumental function as a symbolic transmitter of a grand value or power. It should be made by a durable materials and placed in particular place that allows it transmits the grand message<sup>1</sup>. However, this act of freezing grand ideology is no lon-

ger Pandega's preference of transmitting his art. His three dimensional works tend to reduce the grandeur of the 'monumental' to the an ease of 'common-daily life'. Bagus Pandega tends to 'collage' the conventionally constructed sculptural moduls with the antique found object. These antiques were mostly selected by Pandega due to its nostalgic aspect. He believes a nostalgic aspect is actually an open-ended space of interpretation by any individual that interact with his works. The non-parody tendency of Pandega's found object and nostalgic aspect might have a flexible scape, but this contemporary nostalgic strategy is frequently associated to an attempt of individual to generate a stance in a constantly changing platforms<sup>2</sup>.

Moving to a matter of two dimensional work, painting discourse particularly in Bandung has been heavily influenced by formalism and abstract for over than three decades. In early 2000s this trend shifted to an interest of how mechanical reproduction intervene the production of painting. It is characterized by the development of camera-like depictions in Bandung contemporary painting to create a tension between manual and mechanical aspect in the art production. This Critical approach mostly developed from western artistic discourse developed earlier in other part of the world. Towards this mode of 'adaptation', Theo Frids

is restlessly question his own position. Is his works is merely a passive reflection of other world 'expired' paradigm?, should he constantly re-duplicate these thought to put himself in the art context?. This question developed into a life-size self portrait of Theo, depicted from behind that juxtaposed with well-known painting in the western art context. This Images mostly googled by Theo on his image-hunting through internet and then developed into a painting. Furthermore, while doing his passive reflection Theo still struggle to find answers on how the foundation was build in the painting discourse and how values stands the test of time and the relativity of 'relaxed' world.

Towards a problem of foundation, Satria T Nugraha could be considered as artist that has loosen up his bonding with his foundation period in Graphic Art Studio. 'purity' in Satria's work mostly taken from the basic function of Graphic Art as a form of communication : Art as a visual narration. In Earlier time, Satria has an interest of dealing with grand and sometimes political issues that related to his personal experiences. Communicating this message, Satria consistently work with a collage of body depiction made with combined decoupage and screen printing technique. After a period of moving and travelling in the other city, Satria has a shifted view towards his previous values and convention. He prefers to compose a codes no longer on the big narrative as he sees these text a constantly changing 'reality'.

Due to a question of the shifted artistic purity, a matter of purity in these artist participant shown by how the artist choose a specialized scope. However, on the art production process, the selection of media, context and value addressed merely as a 'data' rather than a matter of 'believe'. The convention and tradition is not a limit or a burden to an artist although it is constantly being question and reevaluated. It is not a matter of replacement of an old value with the new one in a modernistic manner but it is about the skill of negotiating the intertwined values. Beside conventions, geographical approach is also not considered as a determinan factor of their artwork. It is only a matter of practical aspect of production rather than an important fact that could enhance their 'artistic branding'.

Seeing this modes of constant reflection and negotiation, Anthony Giddens consider the reflective mode as an individual strategy to build an identity a global society. Within this society an act towards tradition has changed. Tradition was a form of unintangible platform that function as a stable background where an individual could develop in or out of it's order and convention. But after a constant process of detraditionalization, day to day life become less informed by the 'tradition for the sake of tradition'<sup>3</sup>.

The flexibility of constant moving scape might have no room of critical intervention. a highly 'laissez-faire' environment and an extreme tolerance mode might foster a passive mode that could affect the level of individual critical ability that might slow down the self-reflection ability of an artist. An extreme tolerance could also foster a heterogeneity in the art's expression that is commented by Benjamin Barber as how he experience art in today's globalize world : a similar artistic approach in Tokyo, Rio and even Jakarta.<sup>4</sup>

On the other side of the coin, From a pluralism view, this scape of stream with the moving 'linchpin' might have a positive upbringing. The instability of value and free access to the development of knowledge is an unlimited territory to be (re) discovered by individual. With this luxury an individual form their identity with a foundation that is more dynamic and active. As a constantly moving individual, a 'process' by emerging artist is not a bridging artifact to an 'end product'. Furthermore, an artist nowadays is in a stability of process –mode. The privilege of their works is to be in a constant move, not to be attached to a system of believe. They are on the game of changes that offered by the global world.

Sally Texania

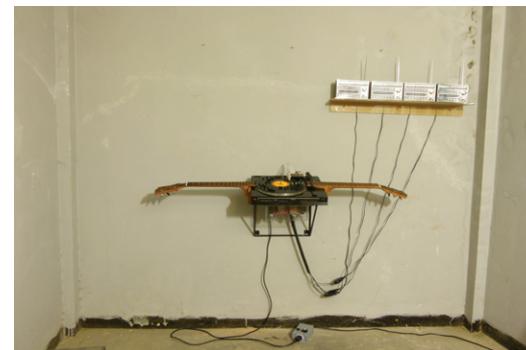
Curator

1 Rosalind Krauss, Sculpture at The Expanded Field (1979)

2 Vera Dika, Recycled Culture in Contemporary Art and Film (2003)

3 Anthony Giddens, The Runaway World (2002)

4 Benjamin Barber, British Council Talk at the Barbican : The Role of Art in Democratic Change (2009)



### LIVE AND LET DIE

Turntable, LP vinyl, acrylic,  
transistor radio, electronic system,  
motors, guitar parts by secco guitar  
Variable dimension  
2013



**TREMOR TRIP SERIES**

Mix media  
Variable dimension  
2013



**THE SITTER**

Oil on canvas  
200x150 cm  
2013



**THE FOURTH MAN**

Oil on canvas  
200x150 cm  
2013



## Bagus Pandega

Bandung, 13 June 1985

### Educational background

2003-2008 BFA, majoring sculpture art, Fine Art Department, Faculty of Art and Design, Bandung Institute of Technology.  
2012-Now Studying Master of Fine Art, Faculty of Art and Design, Bandung Institute of Technology.

### Awards

Bienalle Indonesian Art Awards 2010 finalist  
Bandung Contemporary Art Awards top 25 finalist, 2011  
Nominated for the Soemardja Awards 2011  
Bandung Contemporary Art Awards #2 3rd winner, 2012  
Nominated for the Soemardja Awards 2012

### Exhibition and Workshop Experience

Contemporary Archeology, SIGlarts, Jakarta, 2009, Bandung Initiative #4 : Post Medium Intervention, Roemah Roepa, Jakarta, 2009, Reach Art Project, Regression, Edwins Gallery, Plaza Indonesia, Jakarta, 2009, A-Maze, Bazaar Indonesian Art Festival, Pasific Place, Jakarta, 2009, Bazaar Art Fair, Ritz Carlton, Pasific Place, Jakarta, 2009, Beyond the Dutch, Centraal Museum Utrecht, Netherland, 2009, Everything You Know About Art is Wrong, Bale Tonggoh, Selasar Sunaryo Art Space, Bandung, 2009, Bandung New Emergence vol.3, Selasar Sunaryo Art Space, Bandung, 2010, Biennale Indonesian Art Awards 2010, YSRI, Galeri Nasional, Jakarta, 2010, Sang Ahli Gambar S. Sudjojono dan Kawan-kawan, Galeri Kita, Bandung, 2010, 1001 Doors reinterpreting Traditions, Jakarta Contemporary, Artsociates, Ciputra Marketing Gallery, Jakarta, 2011, Bandung Contemporary Art Awards (BaCAA), Artsociates, Lawangwangi Art and Science Estate, Bandung, 2011  
INTERSECTION, Andi's Gallery, Atrium 1st Fl. East Mall Grand Indonesia Shopping Town, 2011  
Long Live Milo Sunda, a retrospective exhibition of Anggi Annisanazhif, Galeri Soemardja, 2011  
Homo Ludens #2, Emmitan CA Gallery, Surabaya, 2011, Ekspansi, Indonesia Contemporary Sculpture Exhibition, SIGlarts, Galeri Nasional, Jakarta, 2011, Bayang, Contemporary Islamic Art, Galeri Nasional, Jakarta, 2011, Motion/Sensation, Indonesia first kinetic art exhibition, ex-Harvey Nicholes, Jakarta Art District, Edwins Gallery, Grand Indonesia, 2011, Biennale Jakarta #14.2011, Maximum City: Survive or Escape?, Galeri Nasional, Jakarta, 2011, Singapore Art Stage 2012, Edwin's Gallery Booth, Marina Bay Sands, Singapore, 2012, Bandung Contemporary Art Awards #2 (BaCAA), Artsociates, Lawangwangi Art and Science Estate, Bandung, 2012, Fountain of Lamneth, Gajah Gallery, Singapore, 2012  
Pameran Seni Keramik Kontemporer Indonesia: Progress Report, Museum Seni Rupa dan Keramik, Jakarta, 2012, ART JOG 12, Looking East A Gaze upon Indonesian Contemporary Art, Taman Budaya Jogjakarta, 2012, Prismatic Vibe, Fang Gallery, Jakarta, 2012, Bazaar Art Jakarta 2012, Kinetic Art Booth, Ritz Carlton Hotel Pacific Place, Jakarta, 2012, Design/Art: Renegotiating Boundaries, Lawangwangi Creative Space, Bandung, 2012, MANIS, Le Centre Intermondes, La Rochelle, France, 2012, Jakarta Contemporary Ceramic Biennale, Museum Seni Rupa dan Keramik, Jakarta, 2012, Kinetikamekanika, Galeri Soemardja, Bandung, 2013, Disthing, Gallery Rachel, Jakarta, 2013, ME.NA.SA, Beirut Art Fair, Lebanon, 2013



## Theo Frids Hutabarat

Jakarta, 6 February 1987

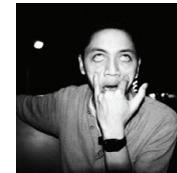
Education :  
2005 - 2009

BFA, painting major at Faculty of Arts,  
Bandung Institute of Technology  
Finishing MFA at Faculty of Arts,  
Bandung Institute of Technology

### Selected Exhibition

2013 Ghost (Dear Curator Curate Me), group exhibition; Selasar Sunaryo Art Space, Bandung  
Kitaran, group exhibition; Indonesia Menggugat Building, Bandung

2012 Trick or Truth, group exhibition; Fang Gallery, Jakarta  
Mix Template, group exhibition; Kita Gallery, Bandung  
Bazaar Art Jakarta (with Gallery Rachel), artfair; Ritz-Carlton Hotel, Jakarta  
ArtJog 12, artfair; Taman Budaya Yogyakarta, Yogyakarta  
Prismatic Vibe, group exhibition; Fang Gallery, Jakarta  
Bandung New Emergence vol.4, group exhibition; Selasar Sunaryo Art Space, Bandung  
Bandung Contemporary Art Awards #02 (BaCAA #02), group exhibition; Lawangwangi Art & Science Estate, Bandung  
Interface: Bandung, group exhibition; Valentine Willie Fine Art, Kuala Lumpur  
Little Box, group exhibition; Bentara Budaya Jakarta, Jakarta  
2011 Jakarta Biennale #14, biennale; Indonesia National Gallery, Jakarta  
Festival Grafis Berseni 2011, group exhibition;  
Lawangwangi Art & Science Estate, Bandung  
Survey #3 (For Whom The Bell Tolls), group exhibition; Edwin's Gallery, Jakarta  
Sweet Agony, group exhibition; dia.lo.gue artspace, Jakarta  
Art & Motoring, group exhibition; Indonesia National Gallery, Jakarta  
The Weekend Project, group exhibition; d.gallerie, Jakarta  
2010 Sang Ahli Gambar dan Kawan-kawan (Tribute to S. Sudjojono), group exhibition; Padi Gallery, Bandung  
Pose-Historia, group exhibition; Vanessa Art Link, Singapore  
Prive, group exhibition; Vivi Yip Artroom, Jakarta  
Veduta (Bandung Initiative #5), group exhibition; Vanessa Art Link, Jakarta



## Satria Nugraha

Bandung, 13 Agustus 1984

Education:

Formal

2005-2010

Faculty of Art and Design ITB ( graphic art studio)

### Selected Exhibition

2013 Supplantabuntur, surf as artform, deus gallery , Deus Ex Machina, Bali , Indonesia  
2012 Faux Medicaments, Institute Francais Art Exhibition Tour, Muse de La Contre Facon (Paris,France), Meta House ( Pnompenh) , Vientiane Pharmacy University ( Laos), Ide Caf (Vietnam).  
2011 'Bandung New Emergence Vol 4' , Selasar Sunaryo Art Space, Bandung, Indonesia  
'Bandung Contemporary Art Award #2' Lawang Wangi Art Estate  
'Interface Bandung" , Valentine Willie Fine Art, Kuala Lumpur  
'Survey #3', Edwin Gallery, Jakarta, Indonesia  
'Bayang : Indonesia Contemporary Islamic Art' , National Gallery Jakarta, Indonesia  
2010 'Sang Ahli Gambar : Tribute to Sudjojono', Galeri Padi, Bandung  
'ARTJOG : Strategy of Being', Bentara Budaya, Jogjakarta  
Art Project And Seminar :  
2011 Art and Fashion Installation in collaboration with Oscar Lawalata (IND) and Justin Smith (UK), Jakarta Fashion Week  
2010 Guest Speaker at Pecha Kucha Vol.5 Seminar, Bandung  
2009 Conceptor and member of Liaison Art and Visual Project

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2011 Art and Fashion Installation in collaboration with Oscar Lawalata (IND) and Justin Smith (UK), Jakarta Fashion Week  
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**LISTENING TO THE SILENCE**

*BAGUS PANDEGA*

Tape cassette, cassette, cassette player mechanism  
12x64x76 cm  
2013

MEDIA PARTNER

**ELLE**  
DECORATION

**artsphere**

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