

the weight of weightlessness

rhymes & rhythms of paper

prilla tania

irfan hendrian

ivana stojakovic

the weight of weightlessness: rhymes and rhythms of paper at Dia.Lo.Gue. Art Space is a contemporary art exhibition by three Bandung-based artists: Prilla Tania (Bandung, Indonesia 1979), Irfan Hendrian (Ohio, US, 1987) and Ivana Stojakovic (Belgrade, Serbia, 1976). Prilla Tania, Irfan Hendrian and Ivana Stojakovic are three visual artists from various backgrounds – for example, they have different national (Ivana is Serbian) and educational backgrounds (Irfan studied graphic design in Singapore and New Zealand) – but they share something, a love, a love for paper.

The versatility of paper is a common thread throughout the artistic practices of these three artists. For the three artists, paper is a medium and material at the very same time. If you look up the noun ‘paper’ in your dictionary – for many of us no longer a paper version – you will read something along these lines: “a material manufactured in thin sheets from the pulp of wood or other fibrous substances used for writing, drawing or printing on...” Stressing the instrumental use, of course, makes sense. After all, paper is one of the foundations of civilization. However, there is also something intrinsically beautiful about paper.

We scribble a note on a scrap of paper – a note to our future self or to a past lover – and then it ends up as waste. We pay with paper for our groceries. We read the news in the papers. Yesterday’s news is used to wrap-up something temporarily. All without giving it a second thought, no matter how functional these different uses are. However, with keen consideration, these three artists give paper a different kind of life, a metaphorical life full of rhyme and rhythm.

The three artists in this exhibition work with and on paper so that it isn’t merely like a blank canvas slowly being covered

up by oil paint but remains an important element in the works they create. In short, this exhibition illuminates the staggering versatility of paper and, as such, this exhibition is an ode to paper.

In their works, paper is heavy and light, compositions and rhythms are crafted with, in and on paper, paper is used in unusual ways, pushed to its limits – cut, pressed, shredded and re-assembled, printed on over and over again until breaking point – and in this laborious process new forms are created, paper as body, and these forms are connected to the spatiality of Dia.Lo.Gue. Art Space and, in turn, hopefully to us, embodied, visitors.

The world, even in our digital age, is filled with writing, drawing and printing on paper – although, not all is worthy of the paper. The three artists in this exhibition go against the grain by persistently and quietly going their own way (without artisans as support); along meandering paths they show us paper in new lights and in such a way they join together in this exhibition. Through arduous work processes, they mold paper into compositions that are weighty or light and always poetic – or in other words: the weight of weightlessness: rhymes and rhythms of paper.

i **Prilla Tania**, who is better known as Pila in Bandung, is a graduate from the sculpture studio at ITB’s art school (1997-2001). Resin – let alone marble –, the stuff sculptures are often made of, seems to be too stiff and heavy for her. She has ventured into different directions concerning techniques, materials and media uses: installation, video, performance, photography, paper cutting, patchwork, soft sculpture, shadow play, drawing, etc. And, of course, all sorts of overlaps: video performances, site-

specific video installations, etc. Since her graduation, she has exhibited at home (for example, at Selasar Sunaryo Art Space with her solo exhibition E in 2013) and abroad (for example, her solo Ik Ben De Chloroman in the Netherlands), for both exhibitions paper was the main ingredient. And she took part in quite a few residencies in and outside Indonesia: Taiwan, the Netherlands, Australia, UAE, etc. (it seems she thrives best during residencies, even her solo at Selasar Sunaryo Art Space was in a way a residency).

The advantage of her mode of working is that she can set up her studio anywhere, anytime – paper, for example, is easy to come by and not fragile, and it only requires some knives and pairs of scissors. She has sensible ears and eyes to give her works a sense of subdued wittiness. She is able to show an intimacy between herself as the artist, the used materials, techniques, tools and media culminating in artworks and ultimately in an exhibition (to create a body within a body, as she calls it). To which our response needs to be embodied as well: with our whole body we relate to art and not just with our head.

To make art look simple is hard work! And this is certainly the case for Prilla Tania’s work. Her work looks deceptively uncomplicated. No matter in what medium she works, her artworks can be characterized as ephemeral: the works are created, shown and then wither away. Sometimes she re-uses materials used for one exhibition to create new works intended for another exhibition. During one of my visits to her studio I asked her why she doesn’t have any of her past works around, she replied that there is already enough stuff in the world... (paper used for works of the Ik Ben De Chloroman exhibition were dismantled and re-used for works in her E exhibition).

At Dia.Lo.Gue. Art Space, Prilla Tania presents two – interconnected – bodies of works. The main body is an installation titled *Kumulonimbus Kalvus* (variable dimension; 2014), which consists of approximately one thousand clusters and each cluster has four cells. The installation hangs in layers from the ceiling, like a cumulus cloud, lighted by a spotlight. This celestial cloudscape transforms the mundane exhibition space so we can be for a moment with our head in the clouds. Sometimes it is good to be out of touch with reality – isn't that one of the many beauties of art? Without prior notice, we can be transcended into another realm. (This work resembles her work at the recent Jogja Biennale, however the latter installation was placed on a base and by removing the base she emphasizes a sense of floating and weightlessness.)

Furthermore, she presents ten framed 'clouds': *Kumulonimbus Kapillatus*, *Kumulonimbus Arkus*, *Kumulonimbus Inkus*, *Kumulonimbus Mammatus*, *Kumulonimbus Fraktus*, *Kumulonimbus Pileus*, *Kumulonimbus Praecipitatio*, *Kumulonimbus Tuba*, *Kumulonimbus Velum*, and *Kumulonimbus Virga* (each 22x22x3.5cm; 2014). Don't we all want to reach for the sky and grab one of those delicious looking clouds to carry around as mementos? Dotted on the wall, these framed ephemera form together a cumulating out of fragments tingling our senses.

ii **Irfan Hendrian**, born in Ohio, where his father was working on a PhD in applied mathematics, studied graphic design at Lasalle College of the Arts (2006-2007), Singapore, and transferred after a year to finish his graphic design studies at the Wanganui School of Design (2007-2008) in New Zealand. Currently, he is taking his

MFA at ITB's art school. Since his return from New Zealand, he involves himself ambitiously in the local visual arts scene, resulting in two solo exhibitions: *Secular World* at Asbestos Artspace in Bandung, 2011, and *Logical Aesthetics* at ViaVia in Yogyakarta, 2012.

Irfan Hendrian practices both as a graphic designer as well as a visual artist. For him, graphic design and visual art are reflexively related: while the former is more practical in scope, they both feed on each other. Both practices, aim, in his words, to hack into our perception. He aims for harmony and visual hierarchy by shaping forms in such a manner that a whole is perceived as more than the sum of its parts. In sum, Irfan Hendrian's art is an ongoing exercise in composing complexity. His experiments go back and forth between order and disorder to achieve balanced compositions. Oversimplifying complexity, however, isn't the way to create balanced compositions as oversimplification leads to an excess of possible interpretations that, in turn, makes complexity only more chaotic.

Irfan Hendrian doesn't suffer from, what literary critic Harold Bloom calls, anxiety of influence. Irfan Hendrian acknowledges explicitly his sources of influence, for example: Dutch graphic artist M.C. Escher (1898-1972), who created mathematically inspired explorations of infinity; artist movement and art school Bauhaus, which was founded in 1919; and the eclectic Dutchman Theo van Doesburg (1883-1931), painter, architect, founder of *De Stijl*, and Dadaist poet (using the pseudonym I.K. Bonset, which could be an anagram of *Ik ben zot* or 'I'm a fool'). All influence is, of course, selective. And we shouldn't confuse articulating sources of inspiration with an unfair comparison: Van Doesburg, after all, has returned to ashes more than a fortnight ago and Irfan Hendrian is just

beyond the dawn of a promising artistic career.

Irfan Hendrian takes pride in acquiring theoretical and practical knowledge and craftsman skills, which he needs to create the artworks he envisions. With steady hands and keen eyes, he cuts, punctures, glues and presses paper into a calculated composition. This requires veneration and care; a mistake is easily made and can spoil the balance, which he cannot hide, which, in turn, means that he has to start from zero.

Through repetition and permutation, he seeks new compositions. In this exhibition, he presents two new series. The first creates something altogether new out of the old: shredded paper; which didn't happen over night: *Time Dilation* (layers of shredded acid-free paper glued on a board; three panels of 120x180cm, 50x50cm, and 80x80cm; 2014). He shredded paper and re-assembled the resulting paper strips by gluing these onto a board. The first work of this triptych took three months to complete. Seconds, minutes, hours, days, weeks and months passed by without a note while arranging this work: during this meticulous process, his sense of time got distorted – and with this experience, the other two parts of the triptych gravitated to new arrangements.

And the second series is titled *Disproving Spiritualism* (layers of acid-free paper and screen-print; three panels of each 55x127cm; 2014). The title is straightforward enough, however, the imagery gently evokes a complex plane (but behold, we ought to be willing to devote our attention...). While in the works displayed at ViaVia references to those who came before him were clearly visible, in his new works he is going into a new – his own – direction.

iii **Ivana Stojakovic**, a Serbian national who found love and domicile in Bandung, is a multi-media artist: installation, photography, performance, paper (including handmade paper) and printmaking are some of the media she regularly explores and delves into to create her artworks that often have a certain grace of intensity. Ivana Stojakovic's works are permeated with a lyrical tension and her works are personal yet layered to allow our imagination to roam freely.

She attained her BFA from the University of Arts in Belgrade, Serbia (1999-2003), from the same university she earned her MFA (2005-2010), which she spent largely at STSI in Bandung (2006-2009). And recently, she earned another MFA, this time from ITB's art school (2011-2013). She might return to Serbia to continue her studies and research for a practice-led PhD in the arts.

Between 2005 and 2010, she had several solo shows in Serbia and Indonesia, including her solo performance *Soul of Tarawangga* at Selasar Sunaryo Art Space in 2010 ('tarawangga' is a traditional West-Javanese music instrument). And she participated in a great many group exhibitions in Europe and Indonesia, including a triennial (Serbia, 2013) and a biennial (the Jakarta Biennale in 2011). At the latter, I saw her work for the very first time; she showed her installation *The First Round* (13kg of black, sticky rice; 120 roses; an old motor; and sound), which evoked rituals of initiation.

Ivana Stojakovic's *What Do You think? Are Angel's Wings Heavy or Light?* is shown in three different forms – an installation, a diptych and as a quadriptych, the latter two are framed series – at Dia.Lo.Gue. Art Space. The title is stated in the form of a question and can perhaps be restated as: Can we bear the weight of lightness? And if yes, are we willing to?

Ivana Stojakovic starts with close to nothing, just plain paper. Then she prints with a small plate – much smaller in size than the paper – using a manual printing press, which is heavy labor. She started this process with black ink, approximately one hundred times she printed with black ink. Then she continued with white ink, layer upon layer, over and over again, hundreds of times. And she does all this without having the generally understood 'proper' printmaking techniques.

The pentimenti – visible traces of earlier prints beneath layers of ink – effect in the impression as if she's repenting or chanting. However, like in meditation, thoughts can wonder and go roundabout causing a sudden return of the repressed. Printing layer upon layer, she allows mutations – even deviations are embraced – to become part of her work. And she works without a pre-established idea where the work will take her, but she aims to attain harmony (both in her work and in herself) and rhythm.

The installation *What Do You think? Are Angel's Wings Heavy or Light?* (experimental printing on paper in the form of a spatial installation; variable dimension and variable number of sheets of paper (79x109cm), 2012) is her main work. The installation is displayed in such a way that we can move in and around this work, so we can relate ourselves – emotionally, sensually – to the gritty texture. And the sheer physicality of lightness can work on us so we could become aware of a metaphysical realm or third space: our bodies, the installation and something altogether else: the gravitational pull of the transcendental? The diptych *What Do You think? Are Angel's Wings Heavy or Light?* (experimental printing on paper; 2x 79x109cm; 2012) and the quadriptych *What Do You think? Are Angel's Wings Heavy*

or *Light? No.1* (drawing, mixed media [oil pastel, crayons, pigment with egg medium, graphite, experimental graphic prints]; 4x 79x109cm; 2013) are her two other series. The diptych and quadriptych works have coagulated in time. However, after the conclusion of this exhibition, Ivana Stojakovic will continue printing onto the paper sheets of the installation, perhaps until the paper disintegrates into nothingness.

Roy Voragen is from the Netherlands and he lives in Indonesia since 2003. Until 2010, he taught undergraduate and graduate courses philosophy and political theory at universities in Bandung and Jakarta. Since 2010, he keenly involves himself in the contemporary art scene as an art writer for magazines and catalogs, as a freelance curator and as an organizer of various events. In 2011 he founded Roma Arts (romaarts.org), a collaborative nomadic initiative, which promotes passionate, ambitious and focused ways of producing, presenting, experiencing, and writing about the diverse forms of the arts. In 2013, Roma Arts started the website Contemporary Arts Bandung (contemporaryartsbandung.com) to promote art-related events in Bandung.

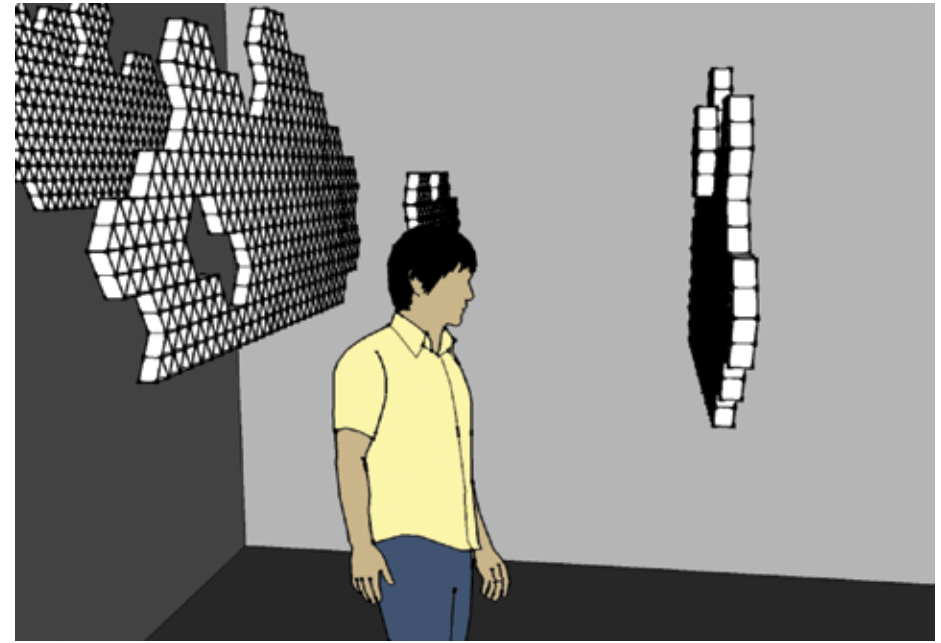
I thank my beautiful and bold wife Mei Suling
– without whom not...

ⁱ Parts of above text on Prilla Tania are based on my essay "The buoyant counterweight of a paper trail: review of Prilla Tania's solo exhibition E at Selasar Sunaryo Art Space," *Tempo Magazine*, 5 May 2013, 60-61.

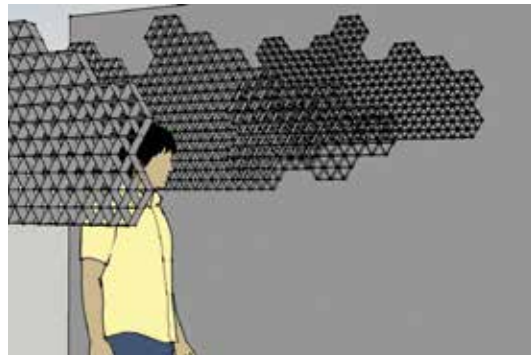
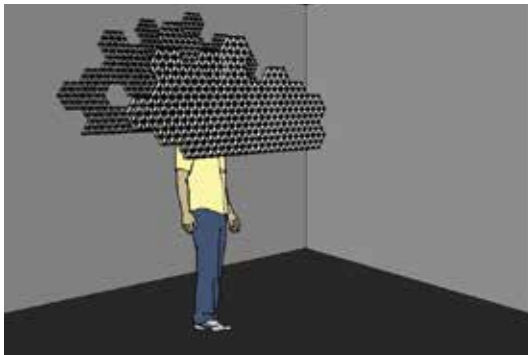
ⁱⁱ See regmart.net, vimeo.com/irfanh and my essay "Via Aesthetica," in Irfan Hendrian's solo exhibition catalog *Logical Aesthetics* (Yogyakarta: Via Via, 2012).

ⁱⁱⁱ See ivanastojakovic.webs.com/ and youtube.com/user/ivanastojakovic.

artworks



prilla tania
Kumulonimbus Kalvus
art paper
variabel dimension
2014



prilla tania

- 1. Kumulonimbus Kapillatus
- 2. Kumulonimbus Arkus
- 3. Kumulonimbus Inkus
- 4. Kumulonimbus Mammatus
- 5. Kumulonimbus Fraktus
- 6. Kumulonimbus Pileus
- 7. Kumulonimbus Praecipitatio
- 8. Kumulonimbus Tuba
- 9. Kumulonimbus Velum
- 10. Kumulonimbus Virga

paper
22x22x3,5 cm
2014



10



1



2



3



4



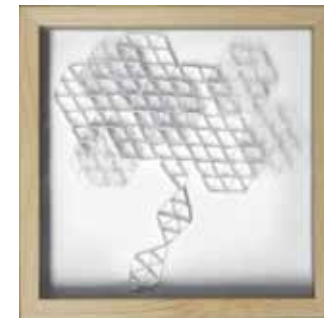
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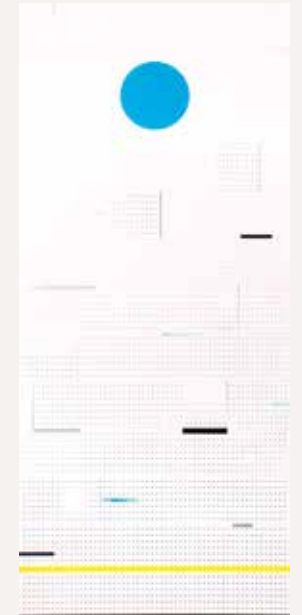
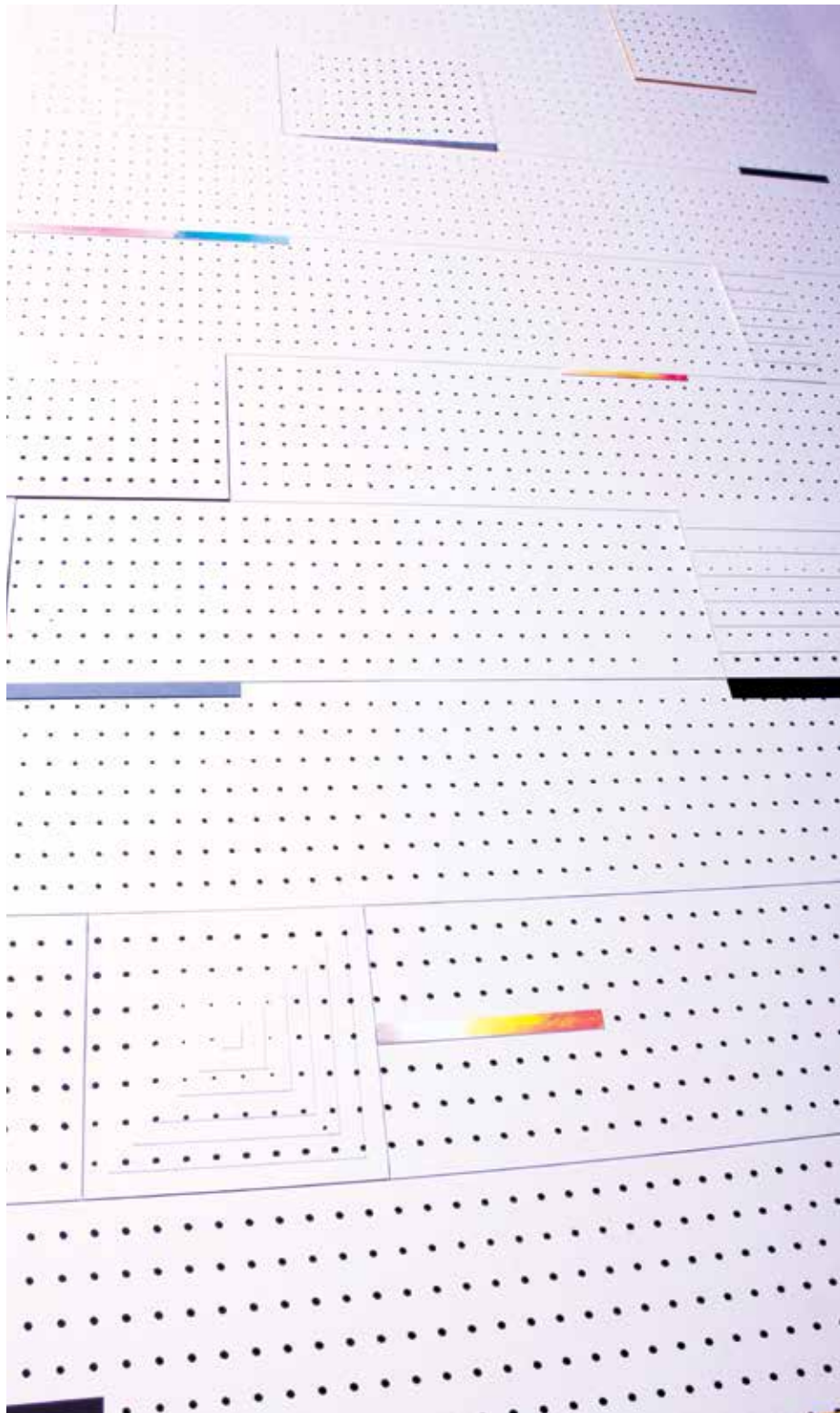
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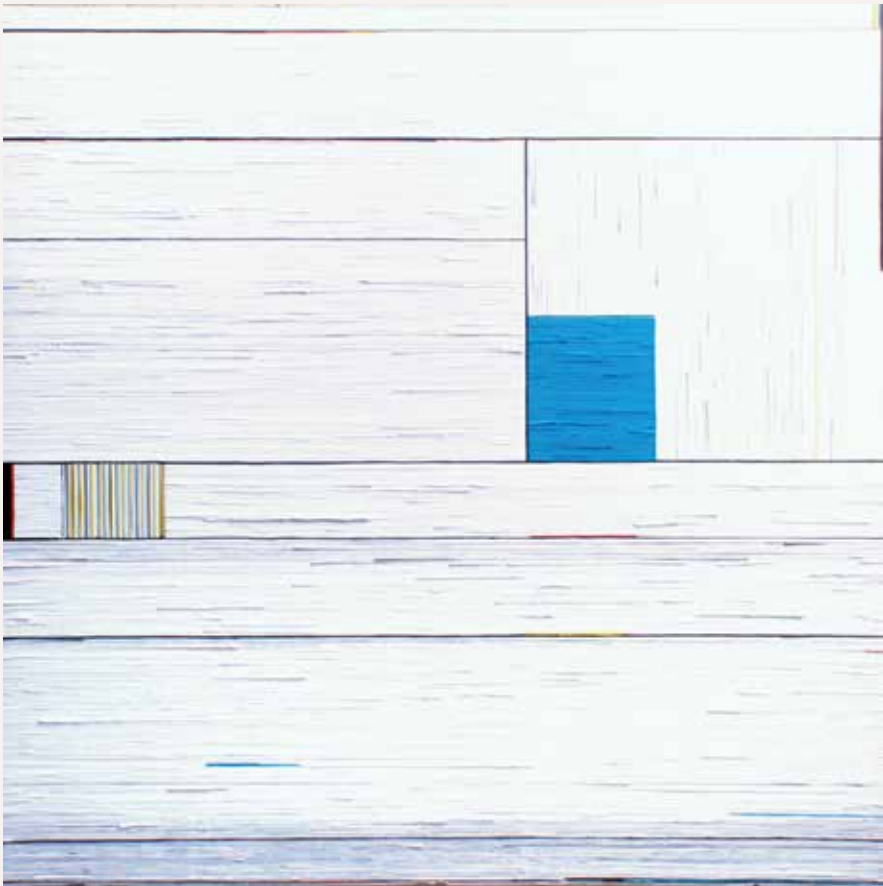
irfan hendrian

Disproving Spiritualism

layers of acid free paper &
screenprint

55 x 127 cm (3 panels)

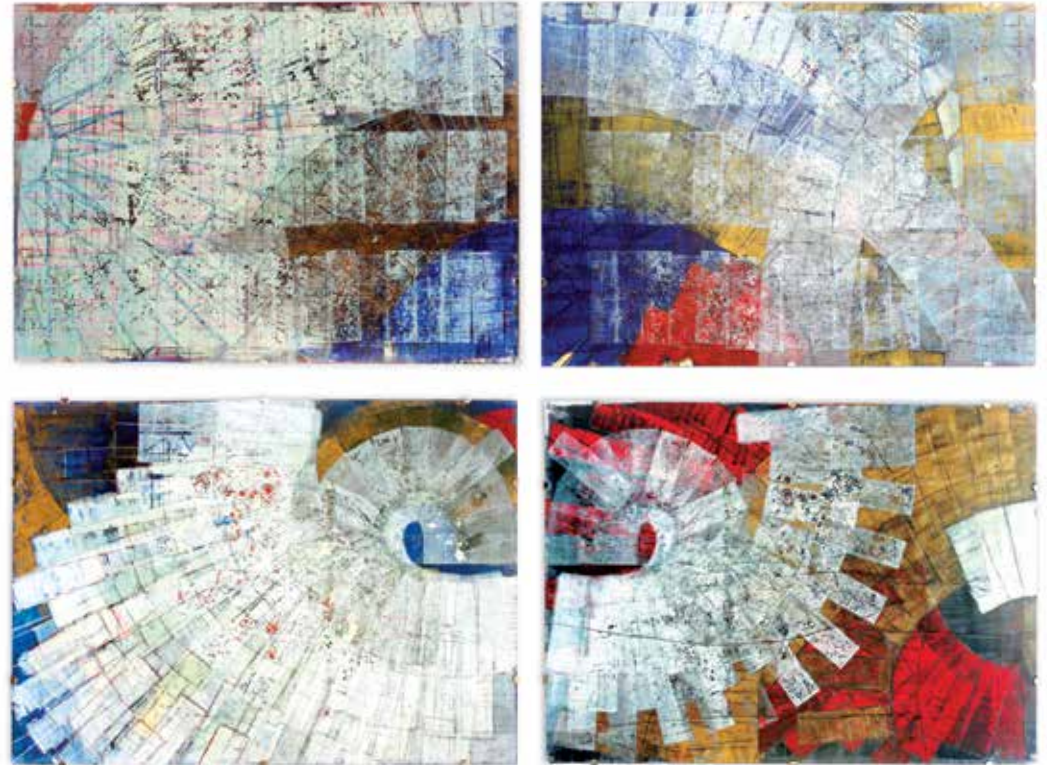
2014



irfan hendrian

Time Dilation

layers of acid free
paper on board
20 x 180 cm;
50 x 50 cm;
80 x 80 cm
2013-2014

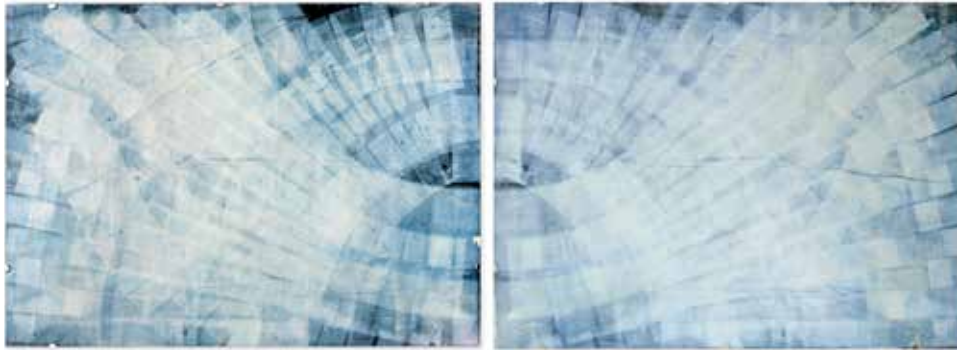


ivana stojakovic

**What Do You think? Are Angel's
Wings Heavy or Light? no 1**
(quadriptych)

drawing – mixed media:
oil pastel, crayons, pigment
with egg medium, graphite,
experimental graphic prints
79 x 109cm (4 panels)
2013

ivana stojakovic
**What Do You think? Are Angel's
Wings Heavy or Light? no3**
an experimental printing on paper
in the form of a spatial installation
79 x 109 cm
2012



ivana stojakovic
**What Do You think? Are Angel's
Wings Heavy or Light? no2**
(diptych)
an experimental printing on paper
79 x 109 cm (2 panels)
2012



PRILLA TANIA

bandung april 1, 1979

EDUCATION
2001Graduated from Sculpture Studio,
Faculty of Art and Design,
Bandung Institute of Technology**RESIDENCY PROGRAM****September-October 2013**Maraya Art Center as part of Jogja Biennale
program, Sharjah, Uni Arab Emirates**July-September 2012**

HIER, HEEDEN, Den Haag, The Netherlands

Desember 2011Village Video Festival #2, Jatiwangi, Majalengka,
West Java, Indonesia**September-November 2010**MEDIATION, DIS-LOCATE residency program,
Chiyoda Arts 3331, Tokyo, Japan**June-July 2010**JARF (Jatiwangi Artist in Residence Festival),
Majalengka, West Java, Indonesia**September – November 2008**

TAV (Taipei Artist Village), TAIWAN

September – November 2007IASKA (International Art Space Kellerberrin
Australia), WA with grant from Australia Indonesia
Institute and WA Arts and Culture Department**SOLO EXHIBITION**2013 **E**, Selasar Sunaryo Art Space
Bandung, Indonesia2012 **Ik Ben De Chloroman**, HIER HEEDEN
Den Haag, The Netherlands2011 **Video Out, Focus On Prilla Tania**; 5th
OK.Video Festival, Flesh;
Linggar Seni, Jakarta2009 **mikrokosmos**, MD Art Space, Jakarta2008 **tanah di dasar samudera**, Cemara 6
Gallery, Jakarta2005 **watching me watching you watching me**,
Room #1, Bandung2003 **Phiruku**, CCF Bandung**GROUP EXHIBITION**2014 Screening Programs PROJECT 35 Volume
2, Platform3, Bandung, Indonesia2013 **Gambar Idoep**, Galeri Semarang, Indonesia
Not A Dead End, Jogja Biennale XII,
Jogja National Museum,
Yogyakarta, Indonesia**Apa Kabar Indonesia**, Indonesia-South
Korea 40 years Diplomatic Relationship,
LOTTE Avenue, Kuningan
Jakarta, Indonesia**Crossing Contemporary Culture**, MiFA,
Melbourne, Australia2012 **Inside The Moment**, Crane Arts,
Philadelphia, USA**Drift**, Ruang Rupa, Jakarta, Indonesia
Manifesto#3, Galeri Nasional, Jakarta**The Fountain Of Lamneth**, Gajah Gallery,
Singapore**Bandung Contemporary Art Award #2**,
Lawangwangi Art and Science Estate,
Bandung, Indonesia2011 **WE ARE MOVING**: Fundraising Exhibition,
PLATFORM3, Bandung, Indonesia**"Flight for Light: Indonesian Art and
Religiosity"**, ART 1 New Museum and
Art Space, Jakarta, Indonesia
"[in]corporeal, OK|Video-Flesh, Galeri
Nasional, Jakarta, Indonesia**"Membajak TV"**, Galeri Salihara, Jakarta
Contemporary Landscape, Lawangwangi
Art and Science Estate, Bandung.**archiveAID 2011**, a fundraising event for
IVAA (Indonesian Visual Art Archive) and
Pustaka Selasar, Jakarta Art District
Influx, Galeri Cipta II, Taman Ismail
Marzuki, Jakarta, Indonesia**Close The Gap: Indonesian Art Today**,
MIFA, Melbourne, Australia2010 **DECOMPRESSION#10, Ruru and
Friends**, Galeri Nasional, Jakarta
Contemporary Art Indonesia-ID,
Kunstraum Kreuzberg/Bethanien, Berlin,
Germany**MEDIATION**, Chiyoda Arts 3331, Tokyo,
Japan**Eattoipa**, Taiwan International Video Art
Exhibition, Hong Gah Museum, Taipei,
Taiwan**Shopping**, Nadi Gallery, Jakarta Art
District, Jakarta, Indonesia**Nu Substance: The Loss of The Real**,
Selasar Sunaryo Art Space, Bandung,
Indonesia**Lihat! Video art from Indonesia**, Jesús
Gallardo, León, Mexico**n.b.k. Video-Forum**, Neuer Berliner
Kunstverein, Berlin, Germany**Magainin**, Jakarta Art District, Jakarta
Halimun, Lawangwangi Art and Science
Estate, Bandung, Indonesia2009 **Beyond The Dutch**, Centraal Museum
Utrecht, The Netherlands**Very Fun Park**, Fubon Art Foundation
Taipei, Taiwan.**ligne a ligne**, Indonesian National Gallery,
Jakarta.**Hybridization**, North Art Space, Ancol-
Jakarta, Indonesia**Bandung Art Now**, Indonesian National
Gallery, Jakarta, Indonesia**Jakarta Biennale, Fluid Zones**, Indonesian
National Gallery, Jakarta with VideoBabes2008 **Deer Andry**, tribute to Andry Mochamad,
S14 Bandung.**ZE HUI LAI**, Taipei Artist Village, Taipei,
Taiwan**10th Year Anniversary of Selasar
Sunaryo Art Space**, Selasar Sunaryo Art
Space, Bandung with VideoBabes
Konsumsi atau Mati, Byar Creative
Industry, Semarang, Indonesia**Ruang dalam Hitam Putih**, S14, Bandung
MANIFESTO, Indonesian National
Gallery, Jakarta**The Past, The Forgotten**, Singapore
National Museum, Singapore2007 **Beyond the Boundary**, IASKA
[International Art Space Kellerberrin
Australia], Kellerberrin, Australia**The Past, The Forgotten**,Bizart, Shanghai, China;
Rumah Seni Yaitu,
Semarang; Erasmushuis, Jakarta; Rumah
Seni Cemeti, Yogyakarta; The Netherlands
Institute of War Documentation(NIOD),
Amsterdam; Artotek, Den Haag, The
Netherlands**Intimate Distance, Indonesian Women
Arists**, Indoesian National Gallery, Jakarta
with VideoBabes**Imagining Asia**, 22nd Asian International
Art Exhibition, Selasar Sunaryo Art
Space, Bandung**OK VIDEO MILITIA**, Jakarta International
Video Festival, Indonesian National
Gallery, Jakarta2006 **Launching and Open House of 12th
Button**, Bandung. Jakarta Biennale,
Beyond, Cipta II Gallery, Taman Ismail
Marzuki, Jakarta.**Bandung-Singapore displacement
project**, Recurring Spaces,
Passing on Distance, Base Gallery, Tokyo.**Fraicheur de vivre** public art project in
Trans Jakarta stations, Jakarta**Wedding Circle**, Gang Festival,
Sydney with VideoBabes2005 **OK VIDEO Subversion**,
Indonesian National Gallery, Jakarta,
with Rani Ravenina**Vague**, CCF, Jakarta**Passing on Distance**, Gallery NAF,
Nagoya, Japan**Imagining Bandung**, Soemardja Gallery,
Bandung**Displaced Spaces**, Selasar Sunaryo
Art Space, Bandung**Insomnia Project**, Institute of
Contemporary Art, London with
VideoBabes2004 **untitled**, Soemardja Gallery, Bandung
After Party, Common Room, Bandung**Premiere Vue**, Passage de Retz, Paris,
France**Mediabarubegroups**, Lontar Gallery,
Jakarta**Beyond Panopticon**, Bandung Electronic
City, Bandung2003 **Childhood Object**, Cemara Gallery, Jakarta**Seductive, Boys Don't Cry**, Rumah Seni
Cemeti, Yogyakarta; Ruang Rupa, Jakarta2001 **Message of Medium**, Nu Art Gallery,
Bandung**IRFAN HENDRIAN**

ohio july 27, 1987

Irfan Hendrian is a visual
artist and graphic designer who lives in
Bandung, Indonesia. After he returned home
from his studies abroad, in Singapore and
New Zealand, he founded IH Studio in 2011.As an artist and designer, he works with
paper cutting, paper construction, screenprinting,
spray-painting and photography.As an artist, he has widely exhibited his
innovative artworks at home and abroad.As a designer, he has worked for bands, art
organizations, etc. to create clear visual
communication.With Roma Arts, he is the founder and
designer of the website
www.contemporaryartsbandung.com**EDUCATIONS**LASALLE College of Arts, Singapore
Visual Communication Design Year 2006-7
Wanganui School of Design, NZ
Bachelor of Graphic Design with Distinction
2007-08Philosophy Course, Bale Pustaka, Bandung
Semiotic & Hermeneutic 2010Philosophy Course, Universitas Parahyangan,
Bandung, Indonesia

Social & Political Philosophy 2010

SOLO EXHIBITIONS2011 **Secular World**, Asbestos Artspace,
Bandung, Indonesia2012 **Logical Aesthetic**, ViaVia, Yogyakarta**GROUP EXHIBITIONS**2013 **BANDUNG CONTEMPORARY: Disposition**,
Selasar Sunaryo, Bandung2013 **Bazaar Art Jakarta 2013**, Pasific Place by
MJoe, Jakarta2013 **Karya Ilustrasi Cerpen KOMPAS Th.2012**,
Bentara Budaya, Jakarta,
Yogyakarta, Solo, Bali2012 **Indonesia Contemporary Fiber Art #1:**
MAPPING, Art One, Jakarta2012 **6 to 5, S14**, Bandung2012 **Unforgettable**, Jakarta Art District
by 8 Galleries2012 **Jakarta Art District** by Koong Gallery2012 **Refleksi 11 Tahun Rumahproses**,
Rumahproses, Bandung2011 **Jakarta Biennale 14** with Rumahproses,
Galeri Cipta 2, TIM, Jakarta2011 **Distraksi**, Galeri Titik Oranje, Bandung2011 **ART JOG 2011 / Jogjakarta Art Fair 2011**2011 **Ini Perang**, Sekolah Tinggi Seni Indonesia
(STSII), Bandung, Indonesia2008 **Pivot Magazine Exhibition**, Wanganui,
New Zealand2008 **Wanganui School of Design Gallery**,
Wanganui, New Zealand2007 **LASALLE College of Arts**, Singapore

IVANA STOJAKOVIC

born in serbia october 9,1976

EDUCATION

- 2011 - 2013 Magister Art Studies, Faculty for Art and Design, Institute of technology Bandung (ITB Mentor: prof. Tisna Sanjaya)
- 2005 - 2010 Magister Studies, Faculty of fine Arts, University of Art in Belgrade, Serbia. Mentor: prof. Cedimir Vasic
- 2006 - 2009 Non-degree studies at School of Art in Bandung -Indonesia
- 1999 - 2003 Bachelor Studies at Faculty of Fine Arts, University of Arts in Belgrade, Serbia. Painting department, class of prof. Slobodan Roksandic

REWARDS

- 2009 Reward for conceptual artwork at VII International exhibition "Women painters", Majdanpek, Serbia
- 2008 Reward for drawing of November's salon in Kraljevo, Serbia
- 2003 Reward for drawing at "XII Biennial exhibition of student's drawing in Serbia and Montenegro"

SOLO EXHIBITION & PROJECT

- 2010 **Circles and Bars** – drawings, Gallery SKC Kragujevac, Serbia
- Rhithm of Tarawangsa** – performance, Gallery FLU, Belgrade, Serbia
- There Has Been Round...** – works on the paper and from the paper, Gallery SKC, Obrenovac, Serbia 2009
- Miris Duse** – experimental conceptual photography, Gallery "Vladislav Marzik", Kraljevo, Serbia
- Soul of Tarawangsa** – performance, Selasar sunaryo Art space", Bandung
- Scenting** – experimental conceptual photography
Gallery "E'sp art", Bandung
Gallery "Coral", Yogyakarta
Gallery "Sika", Ubud (Bali)
Gallery "Bentara Budaya", Jakarta
- 2006 **The First Round** – performance, Art Festival "Braga", Bandung
- Liberation** – billboard in exterior of Belgrade ZOO, Serbia
- Initiation** – installation, "The large gallery" of Student's Cultural Center, Belgrade, Serbia
- Liberation** – ambient exhibition, "Cirkus" Gallery, Belgrade, Serbia
- 2005 **Me - Difficult Word** – ambient exhibition, Gallery of research of cultural development, Belgrade, Serbia

GROUP EXHIBITION & PROJECT

- 2013 **International Triennial** : Open Mind – Open World, Ravillion Cvijeta Zuzoric, Belgrade, Serbia
- International Triennial of extended media "Inventia Inclusiva"**, Pavillion Cvijeta Zuzoric, Belgrade, Serbia
- Ruho jagnjeta Bozijeg**, Salon 77, Nis, Serbia

- Sailing on parchment**, International Fair of Navigation, Belgrade Fair, Hall 1
- Kitaran**, Gedung Indonesia Menggugat, Bandung
- 2012 **Arte persona** – Gallery of Maranatha University, Bandung
- Parchment Koncertina**: 2012, project of Leposava M.Sibinovic, International Book Fair, Belgrade Fair, Hall 1A, Serbia
- Exhibition of art workshop** "Caina Herang Laukna Beunang", Gallery YPK, Bandung.
- International exhibition** "Miniature Art" – project of Leposava M. Sibinovic, Cultural centre Majdanpk, Serbia
- Incomplete project**, Lawangwangi Art & Science Estate, Bandung
- Patosoffiranj** – VIII International Theater and Multimedia festival, Smederevo, Serbia
- Rapid Pulse International Performance Art Festival**, Defibrillator Gallery, Chicago, USA
- XVIII International Festival** "Sarajevo's winter", Sarajevo, Bosnia and Herzegovina
- International biennial of miniature Gornji Milanovac**, accompanying exhibition "Parchment in miniature", Gornji Milanovac, Serbia
- 2011 **Jakarta Biennale # 14.2011** – Maximum City – Survive/Escape?, Gallery 'Cipta 2' (TIM) Jakarta
- Parchment Serbia** – Author's project of Leposava M. Sibinovic – City Gallery of Plovdiv, Bulgaria
- Beyond Photography**, Ciputra Apeneuter Marketing gallery, Jakarta
- 6th Jogja International Performing Arts Festival 2011's (JIPA Fest 2011)** – Yogyakarta
- Parchment Serbia** – Author's project of Leposava M. Sibinovic – Gallery "Collegium artisticum" - Skenderija, Sarajevo, Bosnia and Herzegovina
- Test10 – 11th** – international festival of student theatre and multimedia, Zagreb, Croatia
- 2010 **December's salon** – Gallery ULUS, Belgrade, Serbia
- Alternative Film/Video Festival 2010**. Student's City, Cultural Center, Belgrade, Serbia
- Copy – paste, Magacin in Kraljevica Marka**, Belgrade, Serbia
- Open mind – open world, Triennial of Expanded artistic media**, Pavilion Cvijeta Zuzoric, Belgrade
- International festival "Water"** – STSI Bandung
- Extremely close up** – Gallery Coral, Yogyakarta
- Videoholica** – International Video Festival, Varna, Bulgaria
- In progress** – International digital art festival, studio 7, Art Academy Sofia, Bulgaria
- Patosoffiranj** – VI International Tether & Multimedia Festival, Smederevo, Serbia
- 301 Film – Documentary Short Film review, Manak's house**, Grocka, Serbia

- X International exhibition of miniature**, Gornji Milanovac, Serbia
- Spring's exhibition** – Pavilion Cvijeta ZuzoriD, Belgrade, Serbia
- International exhibition of miniature "Minimum Maksimum"**, Banski Dvor, Banja Luka, Bosnia and Herzegovina
- VIII international exhibition "Women painters"**, Majdanpek, Serbia
- Self Imaging**, Cologne, Germany
- 2009 **December's salon** – Gallery ULUS, Belgrade, Belgrade
- NamaTRE.ba3** – video exhibition, Academy Of Fine Arts, Trebinje, Bosnia & Herzegovina
- Second biennale of Serbian drawings**, Historical archive, Pancevo, Serbia
- 30 x 30**, Contemporary gallery, Zrenjanin, Serbia
- Exhibition of small format**, Centre of culture, Sabac, Serbia
- Urban (R)evolutions #2**: Urban stills, Festival Miden, Kalamata, Greece
- Selling's exhibition of members of ULUS-a**, Gallery ULUS, Belgrade, Serbia
- How art lives (Art Festival Yoyakarta-FKY)**, Gallery "Benteng Wredeburg", Yogyakarta,
- 16 exhibition of drawing**, Centre of culture, Sabac, Serbia
- XIII Group exhibition**, Gallery NUBS, Belgrade, Serbia
- Salon of young, House of culture**, Novi Pazar, Serbia
- Attitude** – video festival, Public places, Bitolj, Macedonia
- Erotic (Night of museum)**, MMC Led art – Art klinika, Novi Sad, Serbia
- Love is (Night of museum)**, Museum of Nature protection of Serbia, Novi Sad, Serbia
- Open communication**, Centre of culture, Rancic's hous, Grocka, Serbia
- April's meetings**, Student Cultural Centre, Belgrade, Serbia
- VII international exhibition "Women painters"**, Center for Culture, Majdanpek, Serbia
- Glocal project**, Surrey Art Gallery, Surrey, Canada
- 2008 **Braga photo festival IV**, Gallery YPK, Bandung, Indonesia
- December's salon**, Gallery ULUS, Belgrade, Serbia
- III November's salon**, Gallery "Vladislav Marzik", Kraljevo, Serbia
- Festival "Sunan Ambu"**, Hall "Sunan Ambu", Bandung, Indonesia, Serbia
- Summer's selling exhibition**, Gallery "ULUS", Belgrade, Serbia
- "Places of poetry"** – drawing and sculpture, Gallery "ULUS", Belgrade, Serbia
- International Water festival 2008**, STSI Bandung, Bandung, Indonesia
- The evolution of the photogram**, Gallery "Media Rekam", Yogyakarta, Indonesia 2007

- The evolution of the photogram**, Gallery "Rumah teh", Bandung, Indonesia
- Braga photo festival III**, Gallery YPK, Bandung, Indonesia
- Octopus – The first, international biennial of mix-media of Serbia**, Gallery "New moment", Belgrade, Serbia
- The first Pancevo's biennial of original drawing, Historical archive**, Pancevo, Serbia
- 2006 **IN ... iner / outer (tree artists)**, Gallery "Remont", Belgrade, Serbia
- Curator of exhibition: Miroslav Karic, historian of Arts
- 13.Exhibition of drawing**, Gallery of Center of Culture, Sabac, Serbia
- The Art of the young 2006**, Gallery "Serbia", Nis, Serbia
- 2005 **Portrait in Time**, Gallery NUBS, Belgrade, Serbia
- 2004 **Exhibition of drawings**, Gallery "Atrium", Belgrade City library, Belgrade, Serbia
- XXVI Belgrade 2004** – XXVI Exhibition of Drawing, Gallery NUBS, Belgrade, Serbia
- Portrait in Time**, Gallery NUBS, Belgrade, Serbia
- New member of ULUS**, Artistic Pavilion "Cvijeta ZuzoriD", Belgrade, Serbia
- Belgrade 2003, XXV Exhibition of drawing**, Gallery NUBS, Beograd, Serbia
- Youth 2003 – Biennial exhibition**, Gallery "Nadežda PetroviD", Cacak, Serbia
- Exhibition of IV artists colony "Decije Selo2003"**, Gallery in Balkanska street, Belgrade, Serbia
- Exhibition of drawing and sculpture of Faculty of Fine Arts Students**, Gallery of the House of Youth, Belgrade, Serbia
- Exhibition of artists rewarded at XII biennial exhibition of student's drawing SCK Student's City**, Cultural Center, Belgrade, Serbia
- Exhibition on the occasion of "Biblos" literary reward, "Milosev Konak"**, Obrenovac, Serbia
- XI Biennial exhibition of student's drawing of Serbia and Montenegro**, Student's City, Cultural Center, Belgrade, Serbia
- 2002 **Exhibition of drawing and sculpture of Faculty of Fine Arts Students**, Gallery of the House of Youth, Belgrade, Serbia
- MOSAIC of students of Faculty of Fine Arts in Belgrade**, Large gallery of Student's City, Belgrade, Serbia
- Selection of docent Djuro Radlovd[from the cycle – professor and his students]
- 2001 **XI Biennial exhibition of student's drawing of Serbia and Montenegro**, Gallery of Student's City, Belgrade, Serbia
- 1998 **Notes – works of artist from Obrenovac**, House of Culture and sport, Obrenovac, Serbia

the weight of weightlessness rhymes and rhythms of paper

sebuah pameran dari Prilla Tania, Irfan Hendrian, dan Ivana Stojakovic

catatan kuratorial Roy Voragen

the weight of weightlessness: rhymes and rhythms of paper yang diadakan di Dia.Lo.Gue Art Space adalah sebuah pameran seni rupa yang digawangi oleh tiga orang perupa yang berbasis di Bandung: Prilla Tania (lahir di Bandung, Indonesia, 1979), Irfan Hendrian (lahir di Ohio, Amerika Serikat, 1987), dan Ivana Stojakovic (lahir di Beograd, Serbia, 1976). Prilla Tania, Irfan Hendrian, dan Ivana Stojakovic adalah tiga perupa dengan latar belakang yang berbeda –misalnya, mereka berbeda dalam hal kewarganegaraan (Ivana Stojakovic adalah orang Serbia), dan dan dalam hal latar belakang pendidikan (Irfan Hendrian belajar desain grafis di Singapura dan Selandia Baru) –namun mereka semua memiliki kesamaan tentang satu hal, tentang kecintaan mereka akan kertas.

Kemulti-gunaan kertas adalah benang merah yang dapat ditarik dari kegiatan olah-artistik ketiga perupa tersebut. Bagi ketiganya, kertas adalah sebuah medium dan sekaligus materi pada saat yang bersamaan. Bila Anda mencari arti kata "kertas" di kamus Anda –yang bagi sebagian besar orang sudah tidak lagi terbuat dari kertas –maka Anda akan membaca penjelasan yang tertera di antara baris-baris tersebut: "bahan yang terbuat dari bubur kayu atau substansi berserat lainnya yang dibentuk dalam lembaran tipis yang dipergunakan untuk menulis, menggambar, atau mencetak sesuatu di atasnya..." Penekanan pada kegunaan instrumental dari kertas, tentu saja, sah-sah saja. Apalagi, kertas adalah salah satu dari fondasi peradaban. Namun demikian, masih ada sesuatu yang indah namun tersembunyi tentang kertas.

Dalam keseharian kita mencorat-coret di atas secarik kertas –mungkin sebuah catatan untuk diri kita di masa depan atau untuk sang kekasih dari masa silam –dan setelahnya carikan tersebut berakhir sebagai sampah. Kita membayar dengan kertas untuk belanja kebutuhan kita sehari-hari. Kita memperoleh kabar dari surat kabar yang terbuat dari kertas. Kabar yang kita terima kemarin kemudian dipakai untuk membungkus sesuatu untuk sementara. Semua itu kita lakukan begitu saja tanpa berpikir dua kali, sedikit pun tanpa mempedulikan tentang betapa fungsionalnya fungsi-fungsi tersebut. Namun demikian, dengan kepekaan yang tajam, ketiga perupa tersebut seakan menghembuskan kembali nuansa kehidupan yang berbeda tentang kertas, sebuah kehidupan metaforik yang penuh rima dan ritme.

Ketiga seniman di dalam pameran ini bekerja dengan dan di atas kertas sedemikian sehingga apa yang mereka lakukan tidak seperti menutupi kanvas kosong sedikit demi sedikit

dengan cat minyak, namun mereka tetap membiarkan kertas sebagai elemen yang penting dalam karya mereka. Singkat kata, pameran ini mau menyoroti kemulti-gunaan kertas yang sangat mengagumkan, sehingga tidak salah bila dikatakan bahwa pameran ini adalah semacam kidung bagi sang kertas.

Dalam karya-karya mereka, kertas adalah sesuatu yang berat dan ringan, komposisi dan ritme dirajut dengan, di dalam dan di atas kertas, kertas digunakan dengan cara yang tidak lazim, dicoba ditarik ke batas ekstrim –dipotong, ditekan, dicacah dan kemudian dirangkai ulang, dicetak lagi dan lagi sampai titik hancurnya –dan di dalam proses yang melelahkan ini bentukan-bentukan baru tercipta, saat kertas dianggap sebagai tubuh, dan bentuk-bentuk ini dihubungkan dengan spasialitas dari Dia.Lo.Gue. Art Space, dan, pada akhirnya, semoga proses ini ikut pula menubuhkan kita, para pengunjung.

Dunia kita saat ini, termasuk abad digital kita, dipenuhi dengan tulisan, gambar, dan cetakan di atas kertas –meskipun tidak semua tulisan, gambar, dan cetakan yang ada layak ditempatkan di atas kertas. Ketiga perupa yang tampil di pameran ini meniti setiap titik yang harus mereka jalani dengan tekun (tanpa dukungan tukang dan pengrajin); lewat jalan berliku yang mereka lewati mereka menunjukkan pada kita tentang sudut pandang baru dalam memandang kertas dan juga tentang keunikan tersendiri yang muncul saat mereka berkolaborasi dalam pameran ini. Lewat proses melelahkan yang mereka lakukan pula, mereka melebur kertas dalam komposisi-komposisi yang relatif berat atau ringan dan selalu puitik –atau dengan kata lain: the weight of weightlessness: rhymes and rhythms of paper.

Prilla Tania1

Prilla Tania, yang biasa lebih dikenal di Bandung sebagai Pila, adalah seorang lulusan dari studio patung di Fakultas Seni Rupa dan Desain (FSRD) ITB (1997-2001). Resin –dan juga termasuk marmar –bahan baku yang biasa dipergunakan dalam membuat patung, kelihatannya terlalu kaku dan berat baginya. Ia telah mencoba menjajaki ke berbagai arah dalam pencariannya tentang teknik, bahan baku, dan penggunaan berbagai media seperti: instalasi, video, pertunjukkan, fotografi, potongan kertas, perca, patung lunak, permainan bayangan, gambar, dan seterusnya. Dan, tentu saja, berbagai macam bentuk gabungan media: pertunjukkan video, instalasi video di situs-situs spesifik, dan seterusnya. Sejak lulus dari FSRD ITB, ia telah berpameran di kota tempat tinggalnya (misalnya, di Selasar Sunaryo Art Space dengan pameran tunggalnya E pada tahun 2013) dan di luar negeri (misalnya, pameran tunggalnya Ik Ben De Chloroman di Belanda), yang mana di dalam kedua pameran tersebut kertas adalah bahan baku utamanya. Dan ia juga mengambil bagian di beberapa residensi di dalam dan luar Indonesia: Taiwan, Belanda, Australia, Uni Emirat Arab, dan seterusnya. Kelihatannya

Pila cukup produktif dalam residensinya, bahkan pameran tunggalnya di Selasar Sunaryo Art Space pada titik tertentu adalah sebuah residensi).

Kelebihan dari cara kerjanya adalah bahwa ia dapat membuat studio dimana saja, kapan saja –kertas, misalnya, sangat mudah didapat dan juga tidak rapuh, dan baginya, hanya perlu beberapa pisau dan gunting untuk mulai bekerja. Ia memiliki telinga dan mata yang cukup peka untuk memberi aura kecerdasan yang terbalut rapih dalam karya-karyanya. Ia bahkan dapat menunjukkan keintiman antara dirinya sebagai sang seniman, bahan-bahan yang ia pergunakan, teknik, peralatan, dan media yang berpuncak pada karya-karyanya dan terutama pada sebuah pameran (untuk menciptakan sebuah tubuh di tubuh yang lain, sebagaimana yang sering ia katakan). Ke titik ini pula, dengan demikian, tanggapan kita perlu ditubuhkan: saat seluruh tubuh kita terhubung dengan seni dan bukan hanya kepala kita.

Untuk membuat seni terlihat mudah adalah sesuatu yang susah. Dan inilah ungkapan yang tepat untuk mendeskripsikan karya Prilla Tania. Karya-karyanya cenderung memberi kesan seakan-akan sederhana. Entah media apapun yang ia pergunakan, karya-karyanya dapat dikatakan sebagai sesuatu yang efemeral: karya-karya tersebut diciptakan, dipertunjukkan, dan kemudian lenyap tak berbekas. Terkadang ia menggunakan bahan yang dipergunakan dalam sebuah pameran untuk menciptakan karya-karya baru untuk pameran selanjutnya. Dalam sebuah kunjungan saya ke studionya saya bertanya padanya mengapa ia tidak berusaha menyimpan karya-karya yang pernah dibuatnya, dan ia mengatakan bahwa sudah ada terlalu banyak barang di dunia...[kertas yang ia pergunakan untuk pameran Ik Ben De Chloroman pun dibongkar dan dipergunakan kembali dalam pamerannya yang bertajuk E].

Di Dia.Lo.Gue. Art Space, Prilla Tania menampilkan dua –yang saling berhubungan –bagian karya. Bagian utama adalah sebuah instalasi yang berjudul Kumulonimbus Kalvus (dalam dimensi yang beragam; 2014), yang terdiri dari kira-kira seribu klaster dan setiap klaster memiliki empat sel. Instalasi tersebut digantung di langit-langit dalam lapisan-lapisan, seperti awan kumulus, yang diterangi oleh lampu sorot yang menghasilkan permainan bayangan. Formasi awan selestial mentransformasi ruang pameran yang cenderung monoton, sehingga untuk sesaat kita bisa merasakan seakan-akan kepala kita berada di antara gumpalan awan. Pada titik dan saat tertentu berpisah dengan kenyataan adalah sesuatu yang menyenangkan –dan bukankah itu adalah salah satu dari sisi keindahan seni? Tanpa petunjuk apapun, sontak kita ditransendensikan ke dalam dunia yang lain. (Karya ini mirip dengan karya-gambar di Jogja Biennale yang baru-baru ini diselenggarakan, namun demikian, instalasi tersebut di letakkan di dasar dan dengan menarik dasar tersebut

keluar ia memberi penekanan pada sensasi mengambang melayang dan tanpa bobot.)

Selanjutnya, ia menampilkan sepuluh bingkai 'awan': Kumulonimbus Kapillatus, Kumulonimbus Arkus, Kumulonimbus Inkus, Kumulonimbus Mammatus, Kumulonimbus Fraktus, Kumulonimbus Pileus, Kumulonimbus Praecipitatio, Kumulonimbus Tuba, Kumulonimbus Velum, dan Kumulonimbus Virga. (masing-masing berukuran 22x22x3.5cm; 2014). Bukankah kita semua berangan-angan terbang ke awan dan mengenggam segenggam awan yang menawan tersebut untuk selanjutnya dibawa kemana pun kita pergi sebagai oleh-oleh? Dengan titik-titik yang ada di dinding, efemera terbingkai ini bersama-sama membentuk sebuah gumpalan yang lebih besar yang seakan keluar dari potongan-potongan tersebut, yang mengusik dan menggoda indera kita.

Irfan Hendrian2

Irfan Hendrian, lahir di Ohio, tempat ayahnya menyelesaikan PhD-nya di dalam bidang matematika terapan, belajar desain grafis di Lasalle College of the Arts (2006-2007), Singapura, dan kemudian setelah satu tahun ia melanjutkan dan menyelesaikan studi desain grafisnya di Wanganui School of Design (2007-2008) di Selandia Baru. Saat ini ia sedang mengambil program Magister Seni Murni-nya di FSRD ITB. Sejak kembali dari Selandia Baru, ia secara ambisius melibatkan dirinya dalam berbagai kegiatan seni visual lokal, yang kemudian membawanya pada dua pameran tunggal: Secular World di Asbestos Artspace di Bandung 2011, dan Logical Aesthetics di ViaVia di Yogyakarta, 2012.

Irfan Hendrian berkarya baik sebagai desainer grafis maupun seniman visual. Baginya, desain grafis dan seni visual terhubung satu sama lain secara reflektif: sekalipun yang disebut pertama ruang lingkungannya bersifat lebih praktis, keduanya saling mendukung satu sama lain. Kedua bidang tersebut, menurutnya, bertugas menyergap masuk ke dalam persepsi kita. Ia menekankan pada keselarasan dan hirarki visual yang didapat dengan cara sedemikian sehingga bagian keseluruhan diamati lebih daripada jumlah bagian-bagiannya. Singkatnya, karya seni Irfan Hendrian adalah sebuah proses berlatih yang sedang berlangsung untuk mengkomposisikan kompleksitas. Eksperimen-eksperimen yang ia lakukan berayun bolak-balik antara keteraturan dan ketidakteraturan untuk mencapai komposisi-komposisi yang seimbang. Oversimplifikasi dari kompleksitas, namun demikian, bukanlah sebuah cara untuk menciptakan komposisi yang seimbang karena oversimplifikasi cenderung mengarah ke eksek-eksek dari interpretasi yang mungkin, selanjutnya, membuat kompleksitas menjadi semakin kacau. Irfan Hendrian tidaklah mengidap, sebagaimana yang dikatakan oleh kritikus sastra Harold Bloom, kegelisahan akan pengaruh yang lain. Irfan Hendrian mengakui secara eksplisit

sumber-sumber yang mempengaruhinya, misalnya: seniman grafis Belanda M.C. Escher (1898-1972), yang menciptakan eksplorasi tentang ke-tak-hinggauan yang terinspirasi secara matematis; pergerakan seniman dan sekolah seni Bauhaus, yang didirikan pada tahun 1919; dan si orang Belanda eklektik Theo van Doesburg (1883-1931), seorang pelukis, arsitek, pendiri dari De Stijl, dan seorang penyair Dadais (yang menggunakan nama samaran I.K. Bonset, yang kemungkinan merupakan sebuah anagram dari Ik ben zot atau 'saya seorang dungu'). Semua pengaruh tersebut, tentu saja, bersifat selektif. Dan tidak semestinya kita mengaburkan batas antara mengartikulasikan sumber-sumber inspirasi dengan perbandingan yang tidak pada tempatnya: Van Doesburg, lagipula, telah berputang dalam perubahan dua minggu yang lalu dan Irfan Hendrian baru saja menyongsong fajar untuk meniti sebuah karir artistik yang menjanjikan.

Irfan Hendrian bangga akan kemampuannya dalam menggali pengetahuan teoretis dan praktis, dan juga dalam menyerap keahlian yang dimiliki oleh para pengrajin. Dengan tangan yang tenang tanpa tergetar dan mata yang tajam, ia memotong, menindik, melekatkan, dan menekan kertas ke dalam sebuah komposisi yang sudah diperhitungkan. Hal ini jelas membutuhkan keutuhan sikap dan perhatian penuh; kesalahan dapat terjadi setiap saat dan merusak keseimbangan, yang tidak dapat ia sembunyikan, dan, itu berarti bahwa ia harus mulai lagi dari awal.

Lewat repetisi dan permutasi, ia mencari komposisi-komposisi baru. Di dalam pameran ini, ia menampilkan dua seri karya. Yang pertama menciptakan sesuatu yang secara keseluruhan baru: kertas yang dicacah, yang tidak mungkin dikerjakan dalam semalam: Time Dilation (lapisan-lapisan kertas acid-free yang dilekatkan di atas sebuah papan; tiga panel yang berukuran 120x180cm, 50x50cm, and 80x80cm; 2014). Ia mencacah kertas dan menyusun kembali cacahan tersebut dengan melekatkannya ke atas sebuah papan. Bagian pertama dari triptych pertama ini membutuhkan waktu tiga bulan dalam penyelesaiannya. Detik, menit, jam, hari, minggu, dan bulan seakan berlalu begitu saja dalam menyusun karya ini: dalam proses yang panjang dan lama ini. Persepsinya tentang waktu mulai terdistorsi –dan dengan pengalaman ini, dua bagian lain dari triptych tersebut masuk ke dalam sebuah penyusunan komposisi baru.

Dan seri yang kedua diberi judul Disproving Spiritualism (lapisan-lapisan kertas acid-free dan screen-print; tiga buah panel berukuran masing-masing 55x127cm; 2014). Judul seri ini cukup lugas, namun demikian, imaji-imaji yang muncul memunculkan dengan anggun sebuah bidang kompleks (namun jangan lupa, kita mesti bersedia untuk memberikan perhatian penuh kita dalam memahaminya...). Bila dalam karyanya yang ditampilkan di ViaVia pengaruh dari mereka berpengaruh padanya dapat kita

lihat dengan jelas, di dalam karyanya yang baru ini ia menuju ke sebuah arah –yang tidak lain adalah arah dan gaya berkreasinya sendiri.

Ivana Stojakovic3

Ivana Stojakovic, warga negara Serbia yang menemukan cinta dan domisilinya di Bandung, adalah seorang perupa multimedia: instalasi, fotografi, pertunjukkan, kertas (termasuk kertas buatan sendiri) dan seni cetak adalah beberapa media yang kerap ia eksplorasi dan kaji untuk menciptakan karya-karya seninya yang seringkali mengandung kadar intensitas tertentu. Karya-karya Ivana Stojakovic kental dengan tegangan-tegangan dan karya-karya tersebut cenderung personal namun tersaji dalam lapisan-lapisan yang memungkinkan imajinasi kita untuk berkelana dengan bebas.

Ia meraih gelar BFA dari University of Arts di Beograd, Serbia (1999-2003), dan dari universitas yang sama ia mendapatkan gelar MFA-nya (2005-2010), dimana sebagian besar dari masa kuliah pasca sarjannya ia habiskan di STSI di Bandung (2006-2009). Dan baru-baru ini ia mendapatkan gelar magister seni murninya sekali lagi, kali ini dari FSRD ITB (2011-2013). Ia mungkin akan kembali ke Serbia untuk meneruskan studi dan penelitiannya untuk program PhD yang berbasis praktis di dalam bidang seni.

Di antara tahun 2005 dan 2010, ia mengadakan beberapa pertunjukan di Serbia dan Indonesia, termasuk pertunjukkan solonya di Selasar Sunaryo Art Space yang berjudul *Soul of Tarawangga* pada tahun 2010 (*tarawangga* adalah alat musik tradisional Jawa Barat). Dan ia juga ikut berpartisipasi dalam berbagai pameran kelompok di Eropa dan Indonesia, termasuk sebuah trienal (Serbia, 2013) dan biennial (the Jakarta Biennale di tahun 2011). Di Jakarta, ia menampilkan instalasinya *The First Round* (13 kg beras hitam dan lengket; 120 bunga mawar; sebuah sepeda motor tua, dan suara), yang menghadirkan ritual dari sebuah inisiasi.

Karya Ivana Stojakovic *What Do You Think? Are Angel's Wings Heavy or Light?* Ditampilkan dalam tiga bentuk yang berbeda –instalasi, diptych, dan juga quadriptych, dimana dua yang terakhir adalah seri karya yang dibingkai –di at Dia.Lo.Gue. Art Space. Judul karya ini dinyatakan dalam bentuk pernyataan dan mungkin dapat dinyatakan ulang sebagai: Dapatkah kita menahan bobot dari ketiadaan bobot? Dan jika ya, apakah kita bersedia melakukannya?

Ivana Stojakovic mulai menggarap karyanya dengan nyaris tanpa bahan apapun, kecuali kertas kosong. Kemudian ia mulai mencetak dengan pelat kecil –yang berukuran jauh lebih kecil dari kertasnya –menggunakan etching tekan manual, yang tentu saja sangat melelahkan. Ia memulai proses ini dengan tinta hitam, dan kira-kira seratus kali ia mencetaknya dengan tinta hitam. Ia kemudian melanjutkan dengan tinta putih, lapisan demi lapisan, lagi dan lagi, sebanyak ratusan

kali. Dan ia melakukan ini semua tanpa memiliki pemahaman tentang teknik cetak 'standar'.

Pentimenti tersebut –jejak-jejak dari hasil cetak sebelumnya yang ada di antara lapisan tinta –memberi kesan seolah-olah ia sedang berdoa mohon ampunan atau larut dalam kata-kata doa. Namun demikian, seperti dalam meditasi, pikiran seseorang dapat berkelana dan berjalan kemana-mana yang kadang membuatnya kembali dan berjejalan pada titik-titik tertentu. Dengan mencetaknya lapisan demi lapisan, ia dengan sengaja sampai pada mutasi-mutasi –dan bahkan deviasi pun dirangkulnya –untuk menjadi bagian dari karyanya. Dan ia pun bekerja tanpa ide-ide yang jelas tentang kemana arah karyanya tersebut, namun ia tetap mengarahkan dirinya untuk meraih keselarasan (baik di dalam karya dan di dalam dirinya) dan ritme.

Instalasi berjudul *What Do You think? Are Angel's Wings Heavy or Light?* (cetak eksperimental di atas kertas dalam bentuk sebuah instalasi spasial; bermacam-macam dimensi dan berbagai macam nomor kertas (79x109cm), 2012) adalah karya utamanya. Instalasi tersebut dipajang sedemikian sehingga kita dapat bergerak ke dalam dan keliling karya ini, sehingga kita dapat menghubungkan diri kita –secara emosional, secara sensual –pada kedalam guratan teksturnya. Dan ketubuhan yang jelas dari ketanpa-bebanan dapat mulai masuk dan bekerja dalam diri kita sehingga kita bisa mulai sadar akan sebuah matra metafisik atau ruang ketiga: tubuh kita, instalasi tersebut, dan sesuatu yang lain yang muncul bersamaan: tarikan gravitasional dari yang transendental?

Sementara diptych berjudul *What Do You think? Are Angel's Wings Heavy or Light?* (cetak eksperimental di atas kertas; 2x 79x109cm; 2012) dan quadriptych berjudul *What Do You think? Are Angel's Wings Heavy or Light? No.1* (gambar, berbagai media (pastel cat minyak, krayon, pigmen dengan medium telur, grafit, hasil cetak grafis eksperimental); 4x 79x109cm; 2013) adalah dua seri karyanya yang lain. Karya-karya diptych dan quadriptychnya tersebut telah berkoagulasi dalam waktu. Walaupun demikian, setelah pameran ini berakhir, Ivana Stojakovic akan terus mencetak di atas kertas yang dipergunakan dalam instalasi di pameran ini, mungkin terus hingga kertas-kertas tersebut larut terdisintegrasi dalam ketiadaan.

Roy Voragen berasal dari Belanda dan ia tinggal di Indonesia sejak 2003. Sampai 2010, ia mengajar kelas filsafat dan teori politik untuk program sarjana dan pasca sarjana di universitas-universitas di Bandung dan Jakarta. Sejak 2010, ia melibatkan dirinya secara mendalam dengan kegiatan seni kontemporer sebagai penulis rubrik seni untuk majalah dan katalog, sebagai kurator lepas, dan juga sebagai pengelola berbagai acara. Di tahun 2011 ia mendirikan Roma Arts (romaarts.org), sebuah inisiatif kolaborasi nomadik, yang mempromosikan cara-cara

yang enerjik, ambisius, dan fokus dalam menghasilkan, mengalami, dan menulis tentang berbagai macam bentuk karya seni. Di tahun 2013, Roma Arts memulai sebuah website yang bernama Contemporary Arts Bandung (contemporaryartsbandung.com) untuk mempromosikan acara-acara yang berhubungan dengan seni di Bandung.

Aku berterima kasih pada istriku yang cantik dan setia menyemangatiku Mei Suling –yang tanpanya tidak mungkin...

(Endnotes)

- 1 Sebagian dari teks di atas tentang Prilla Tania didasarkan pada esai saya yang berjudul "The buoyant counterweight of a paper trail: review of Prilla Tania's solo exhibition E at Selasar Sunaryo Art Space," *Tempo Magazine*, 5 Mei 2013, 60-61.
- 2 Lihat regmart.net, vimeo.com/irfanh dan esai saya "Via Aesthetica," di katalog pameran tunggal Irfan Hendrian berjudul *Logical Aesthetics* (Yogyakarta: Via Via, 2012).
- 3 Lihat ivanastojakovic.webs.com/ dan youtube.com/user/ivanastojakovic.

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