

NEW.FUTURE

The process of selecting artworks of these young artists from Indonesia for NEW FUTURE exhibition is based on the most recent surveys of exhibitions held in various galleries and art events in a number of cities in Jakarta, particularly in Jakarta, Bandung, Magelang and Jogjakarta. There has been a wide array of diversity reflected from Indonesian artworks in terms of themes and media being explored. In the development of fine art in Indonesia, “novelty” may not always go hand in hand with advancement of civilization such as technology. This is different compared to other countries where technology becomes the beacon for their industry and economy. This can be seen in Korea and Japan or other countries in Western Europe and North America – where “novelty” is on a par with achievements in other aspects.

Indonesia, as well as other countries in Asia and Latin America develops differently. Technology has massive impacts in creating changes in cultural behaviours and lifestyles. Communication technology and computers have significant contribution to cultural changes to some Indonesian society – as they are indeed a substantial market segment to technology products such as gadgets and other consumer goods. These new communication patterns emerged since the Internet in 1990s, which provided platform for developing various social media applications such as Facebook, Twitter or other software and interactive applications. Yet on the other hand, the world without border has many surprises, follows no structure and grows organically to nobody’s expectation. The past, the present and the future has melted in the same timeframe.

The artworks produced by young Indonesian artists generally rely on their mastery of conventional arts such as painting, drawing and sculpting. In other words, in the practice of contemporary art, the craftsmanship reigns supreme. Yet in this New Future exhibition, the selection of artworks adopts other factors as well. This includes ideas the artists put together based on their observation on social media cultural behaviours by using conventional media such as paintings and sculptures. **Tara Astari Kasenda** uses a portrait of her friend to depict interpersonal relationship in a **multi-polar** social media relationship or to create layers of complex personalities. Binary opposition between private and public becomes inevitable. Ceramic installation of **Argya Dhyaksa Nindita**, comprises of uncanny forms juxtaposed by surrounding texts of cynicism and witty comments, is developed from communication problems prevalent in social media relationship of the society. Lack of precision and strangeness of the forms he chooses also reflect anti industry or establishment.

The virtual world has become a vast, borderless learning sphere from which artists in today’s generation search and explore ‘archives.’ Digital prints made by **Antonio S. Sinaga** represents his search for values out of symbols, including religiosity, in the midst of availability and ease in looking for images in the virtual worlds. Yet those symbols are twisted into the game of irony, juxtaposed with the previous religious symbols. **Patriot Mukmin** chooses to play by interweaving digital print images of two figures of power from New Order era to question the issue of real power control. This becomes a signifier on how history poses questions toward the social political reality of Indonesia – especially regarding the past. Hence, this work serves as intertwined memento for the future generation to reflect on their history and legacies. By using drawing on wood, **Maharani Mancanagara** put together a space in our memory about national movements through education. She focuses her ideas to the historical aspect of education, to be appropriately addressed by using female perspective in its today’s discussions.

Other aspects of this new information technology media are the capacity to engineer images and to question reality. As an artist, **Eldwin Pradipta**, uses his video-mapping works to re-generate the images of Balinese masks to be slowly “melted.” He represents an irony of traditional values by raising questions to its very own values in today’s society. Young photographer **Yudha Kusuma Putera (Fehung)** attempts to understand the practice of photography as construction of reality through stage-photography artworks – done by constructing a scene of an individual facing a blue plastic wrap on the wall, or in other word, as a performance. This kind of photography raises questions toward the value of truth in the practice of

photography. **Erianto** on the other hand uses painting approaches to present a canvas made as if it were the wrapping of a painting. On top of the wrappings, he adds images of stickers from freight companies including its designated address. Implicitly, he touches upon the issue of self – as an artist in the global art scene.

Bagus Pandega presents his artwork in the form of wooden box. Inside there is a cassette with its magnetic tape rolled out and filled out the inside part of the box. As always, he includes the element of audio in the artwork. This work showcases inclinations toward old technology or personal nostalgia. In Indonesia's social realms, the past, the present and the future run in parallel. **Angga Cipta** addressed today's issue he captures from his surroundings. By presenting a bird-view image of one of the main intersections in the city he lives in, he showcases complexity and chaos as 'aesthetics' in his digital print. Charcoal drawing **Francy Vidriani** made depicts his internal world, conveyed in almost depressive expression. Wall installation **Sarita Ibone** produces are question marks to anything about herself as she opens the door to outside intervention by absorbing a number of individuals into the formation of drawings developed very organically through dialogs amongst public images – through appropriation of artworks or through personal interpretation. All of these works generate questions after questions about the identity of artworks in contemporary art.

The works showcased in NEW FUTURE exhibition represents the development of fine art practices in the midst of global cultural changes stipulated by the advancement of new media technology that continuously challenges the perspective and behaviours of the society. These artists interpret various values and essences differently: through their focus of observation or through their medium mastery. In this sense, "novelty" should not be limited to be in synchrony with technological advancement, but it is more in line with values that alter the realms of its human beings. If these artists are seen to have some sort of 'radar' to detect the pulses of the society, hence, their artworks and thoughts are mirrors to us – as critical tools we could use to re-examine values for our own future use. Through these works, we can see and predict the future.

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