

BNE/5

BANDUNG NEW
EMERGENCE VOL.5

17/10 - 9/11 2014

RUANG B & RUANG SAYAP,
SELASAR SUNARYO ART SPACE

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BNE Vol.5 (Bandung New Emergence volume 5)

Group exhibition by
Agus Novianto, Aulia Ibrahim Yeru, Bonggal Hutagalung, Eldwin Pradipta, Maharani Mancanagara,
Mirfak Prabowo, MARAYANA (Mulyana - Tamara), Nurrachmat Widyasena, Resatio Adi Putra dan Zaldy Armansyah.

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PAMERAN BERSAMA SENIMAN MUDA BANDUNG

AGUS NOVIANTO | AULIA IBRAHIM YERU |

BONGGAL HUTAGALUNG |

ELDWIN PRADIPTA | MAHARANI MANCANAGARA |

MIRFAK PRABOWO |

MARAYANA | NURRACHMAT WIDYASENA |

RESATIO ADI PUTRA |

ZALDY ARMANSYAH |



catatan kuratorial |
curatorial notes

PERIHAL KEBUTUHAN, dan APA YANG DAPAT DILAKUKAN OLEH SEBUAH PAMERAN

Catatan Kuratorial BNE Vol.5

Meski nama "Bandung New Emergence" dengan jelas memperlihatkan lokasi geografis serta kelompok umur yang menjadi sasaran program ini, apa yang tidak serta merta tersirat adalah penekanan pada adanya suatu metode kuratorial yang spesifik untuk tiap edisi. Dengan menuntut bahwa tiap edisi - atau 'volume' - memiliki suatu strategi kuratorial yang khusus, semangat BNE memang ditandai oleh keinginan untuk tidak hanya mempertontonkan karya-karya terbaik dari seniman muda Bandung, tapi juga membuka ruang agar berbagai format berpameran yang berbeda dapat diuji coba dan didiskusikan. Beragam jenis kerangka kuratorial yang telah digunakan hingga saat ini - mulai dari metode

pemetaan, survei, *mentoring*, hingga pendekatan sosio-logis menjadi cara agar relasi antara seniman, karya, publik, dan ruang pamer dapat dibangun. Pada volume ini, Sally Texania dan saya memposisikan diri kami sebagai 'fasilitator', untuk memenuhi apa yang kami anggap sebagai kebutuhan para seniman serta publik.

Sejak tahap awal, mengasimilasi minat para seniman yang diundang di BNE Vol. 5 ke dalam suatu tema besar atau narasi tunggal terkesan sebagai metode yang tidak relevan maupun dibutuhkan. Terlebih lagi, jika kita menimbang dampak ideologi pasca-kapitalis, neo-liberal global pada seni kontemporer,

dan jenis kebutuhan seniman muda yang disebabkan olehnya. Berhadapan dengan sebuah dunia seni yang didominasi oleh tekanan pasar, seniman muda kerap hanyut dalam upaya memproduksi komoditas belaka, melupakan kebutuhan - yang bisa jadi lebih besar dari hal lainnya - untuk terus mengeksplorasi dan bereksperimentasi secara luas. Dengan adanya kebutuhan ini, suatu strategi kuratorial dibentuk untuk BNE Vol. 5 agar dapat menciptakan kesempatan bagi para seniman yang diundang untuk meregang dan memperluas moda produksi artistik mereka.

Dengan memposisikan diri kami sebagai fasilitator, kami berusaha mendampingi tiap seniman dalam merumuskan dan mengimplementasi metode-metode artistik tertentu, yang mereka butuhkan demi memperdalam minat mereka lebih jauh. Ini mencakup banyak hal, mulai dari menginisiasi kemitraan dengan seniman lain yang tidak mereka kenal sebelumnya, mengusulkan institusi atau pekerja budaya untuk diajak bekerja sama, menawarkan

perspektif yang berbeda atas praktik mereka, menyarankan tempat untuk melakukan residensi, dan seterusnya. Semua ini dilakukan seiring terus memperhatikan dengan cermat apa yang sesungguhnya ingin dilakukan oleh tiap seniman, termasuk aspek apa dari praktik mereka yang tidak tergantikan, serta aspek apa yang lebih fleksibel dan dapat dinegosiasi. Pada dasarnya, metode kuratorial ini bertujuan mengekspos para seniman terhadap cara-cara bekerja yang berada diluar kebiasaan mereka, yang kami anggap dapat menjadi penting atau berguna bagi mereka.

Dimana terdapat praktik yang membutuhkan pendekatan tertentu terhadap riset - seperti pada Nurrachmat Widiasena, Maharani Mancanagara, Resatio Adi Putra dan Zaldy Armansyah - kami mengambil kesempatan untuk membantu mereka dalam merumuskan pertanyaan penelitian, mendefinisikan persoalan utama, atau memperkenalkan mereka pada sumber-sumber yang relevan untuk topik yang mereka bahas. Dalam prosesnya, mereka

mengumpulkan beragam informasi dari beberapa pusat dan institusi penelitian, serta pakar di bidang-bidang tertentu, dan menjadikannya sumber daya penting dalam penciptaan. Maka, terdapat pergeseran penting pada praktik mereka, melampaui kecenderungan sebelumnya untuk berkutat di riset fase awal.

Mengingat latar belakang Bonggal Hutagalung di seni keramik, residensi selama satu bulan di Jatiwangi art Factory, di sebuah area di Jawa Barat yang terkenal karena industri genteng keramiknya, memberikan suatu suasana dimana Bonggal dapat bekerja dari sudut pandang yang berbeda. Sebagai hasil, terlihat perluasan dari praktik Bonggal sebelumnya yang banyak bergantung pada intuisi kesenimanannya dalam merespon permasalahan pribadi, karena karyanya di pameran ini juga dapat dilihat sebagai suatu tanggapan terhadap kondisi sosial tertentu yang dihidupi oleh suatu kelompok masyarakat.

Sebagai seorang seniman lukis, Mirfak Prabowo

diminta untuk memikirkan dampak ekologis dari praktiknya - yang banyak menggunakan zat-zat kimia keras - dengan menggunakan material bekas yang ia miliki. Mirfak memilih untuk menggunakan sisa cairan poliuretan dan resin yang sebelumnya digunakan untuk modelling, dan menciptakan bentuk-bentuk skulptural tiga dimensi. Meski menggunakan medium dan teknik yang berbeda, karakteristik visual yang mengingatkan kita pada kontur lanskap alam tetap memperlihatkan kemiripan dengan ciri-ciri formal karya-karya lukisnya.

Semasa perbincangan awal kami, Eldwin Pradipta mengatakan bahwa sebagai seniman, relasi antara karyanya dan pengunjung adalah faktor yang penting baginya. Disini, kami berusaha memperluas jenis relasi yang dapat terjadi dengan menimbang ulang situs dimana karyanya diletakkan. Karena Eldwin tertarik dengan persoalan pembajakan film - mengambil fenomena DVD bajakan sebagai kasus - ia menyusun sebuah situasi di daerah Rota

Kembang dimana ia bekerja sama dengan pedagang DVD palsu untuk menjual "bajakan" karya video dalam format DVD. Maka, partisipasi dari pedagang DVD serta pelanggan mereka menjadi bagian integral dari karyanya.

Kedua karya terakhir yang dipamerkan disini adalah hasil dari metode kolaborasi. Mulyana dan Tamara menciptakan karya mereka dibawah moniker Marayana, untuk memberi tanggapan terhadap persoalan politik gender di Yogyakarta. Karya mereka banyak terinspirasi oleh pengetahuan dan pengalaman Tamara mengenai dinamika komunitas homoseksual dan transgender di Yogyakarta, serta medium rajut dan anyam yang menjadi pilihan Mulyana. Agus Novianto dan Aulia Ibrahim Yeru, yang tidak tahu-menahu tentang satu sama lain sebelum BNE Vol. 5, diperkenalkan atas dasar praktik mereka yang sama-sama menggunakan cahaya dan ruang sebagai medium. Dengan pengalaman teknis Agus di bidang ini, serta kemampuan Aulia untuk mengartikulasikan praktik tersebut dalam

konteks sejarah seni rupa yang lebih luas, kolaborasi menjadi model yang dapat menguntungkan keduanya.

Karena sebuah pameran selalu melibatkan publik, yang tanpanya pameran tersebut hanya akan menjadi sistem komunikasi satuarah saja, BNE Vol. 5 ingin memfasilitasi cara-cara dimana suatu proses belajar dapat terjadi. Pameran ini tidak ingin untuk hanya memiliki pandangan kritis atas karya-karya yang ada saja, tapi juga atas pameran itu sendiri: apa yang dapat dilakukan oleh sebuah pameran, sebagai ruang dimana pengetahuan dapat didiseminasi atau ditransmisi? Peran kurator tidak lagi bisa terbatas pada keahliannya mengenai karya-karya yang dipamerkan, dengan suara otoritatif mengenai kebenaran atau pengetahuan. Melainkan, peran tersebut harus dibentang hingga mencakup pembentukan suatu proses edukasi melampaui model guru-siswa, dan membuka ruang untuk pertanyaan dan penyelidikan lebih jauh tentang karya-karya yang ada.

Dengan alasan demikian, maka memamerkan bagian-bagian tertentu dari proses produksi para seniman menjadi suatu langkah penting. Jika kesenian membuka ruang dimana pengetahuan dapat terjadi, maka kita tidak hanya belajar dari bentuk akhir sebuah karya, tetapi juga dari proses dan langkah yang membangun karya tersebut. Seniman pada umumnya memang sadar akan hal ini, tapi belum tentu demikian halnya dengan publik. Maka, penting bagi BNE Vol. 5 untuk berbagi aspek tersebut dari kesenian. Disini, praktik kuratorial menjadi sarana untuk mensirkulasi gagasan mengenai kesenian, dan bukan hanya sekadar praktik memilih dan memajang karya sesuai dengan suatu tema. Menampilkan beberapa pilihan artefak, sisa-sisa dari fase produksi, buku-buku, dan bermacam bentuk dokumentasi, adalah sebuah cara untuk mempertegas praktik kuratorial sebagai "ekspansi praksis pendidikan."

Mengikuti jejak edisi-edisi yang terdahulu, BNE Vol. 5 menawarkan sebuah observasi

atas perkembangan seni kontemporer di Bandung, melalui sekelompok seniman mudanya. Dengan mencoba memenuhi kebutuhan yang disebut diatas, kami berharap untuk dapat memfasilitasi pertemuan dan pertukaran antara karya, seniman, dan pengunjung, dengan cara-cara yang tidak sepenuhnya terduga.

Mitha Budhyarto
Kurator Pameran

On “NEEDS”, and WHAT AN EXHIBITION CAN DO

BNE Vol.5 Curatorials Notes

Although the name “Bandung New Emergence” clearly tells us the geographical region as well as age group that the program gears itself towards, it does not readily show that the program insists on having a specific curatorial method for each ‘volume’. In demanding this, the spirit of BNE is marked by a desire not simply to showcase the best works by Bandung’s young artists, but to also open up a space in which different exhibition formats may be tested out and discussed. The diverse range of curatorial frameworks that have hitherto been employed - be it the methods of mapping, surveying, mentoring, to adopting a sociological approach - became a way that a relationship between the artist, the artwork, the public, and the exhibition

space is built. In the current volume, Sally Texania and I positioned ourselves as ‘facilitators’, seeking to address what we consider to be the needs of both the artists as well as the public.

Since the initial stages of BNE Vol. 5, to assimilate the invited artists’ diverse interests into an over-arching theme or singular curatorial narrative seemed an irrelevant and unnecessary method. This is especially so, when one considers the impacts of the global neo-liberal, post-capitalist ideology on contemporary art, and the kinds of needs this creates for young artists. Facing an art world dominated by market pressures, young artists become preoccupied with producing commo

dities, forsaking the need - which is perhaps greater than anything else - to continue exploring and experimenting as widely as possible. It is towards this need that a curatorial strategy was devised for BNE Vol. 5, one that would create an opportunity for the invited artists to expand and broaden their modes of artistic production.

Positioning ourselves as facilitators, in this sense, meant that we would assist each artist in formulating and implementing certain methods that they require to pursue their varying interests further. This ranged from initiating partnerships with other artists that they may not know before, suggesting institutions or cultural workers that they may work with, offering a different way of looking at their practice, proposing places to do short residencies, and so on. All of these were done while paying careful attention to what each of the artist is trying to do, including which aspects of their practice is indispensable, and which others are more flexible and

open to negotiation. This strategy serves a purpose of exposing them to ways of working that they may not be accustomed to, but which we feel they would find important or profitable.

Where there are practices that require specific approaches to research - as in the case with Nurrachmat Widiasena, Maharani Mancanagara, Resatio Adi Putra and Zaldy Armansyah - we took it as an opportunity to assist the artists in formulating research questions, defining key issues, or putting them in touch with sources that are relevant for the topic of their concern. In their process, they collected various information from different research centres and institutions, as well as experts in particular fields, and treat this as an essential resource for artistic creation. As such, there is a significant shift in the artists' mode of production, which stretches beyond an earlier preoccupation for doing base research.

Given Bonggal Hutagalung's background in fine art ceramics, a month-long residency at Jatiwangi art Factory, an area in West Java famous for its ceramic roof tile industry, provides an environment where the artist may explore his medium from an unanticipated perspective. As a result, there is an expansion from his previous mode of production that heavily relied on artistic intuition to address personal matters, as the work exhibited here may be seen as a response to specific social conditions as lived by a particular community.

Mirfak Prabowo, an artist trained in the tradition of painting, was asked to consider the ecological impacts of his practice - which depends on the use of harsh chemicals - by using the waste materials he has available. He took to using leftover polyurethane and resin liquid that was used previously for modelling purposes, and created three-dimensional sculptural forms. Despite the different medium and technique used, the visual allusion to the contours of the natural landscape still

resembles the formal qualities of his painting works.

During our earliest conversations, Eldwin Pradipta mentioned that as an artist, the relationship between his work and the audience is an important factor for him. Here, we tried to expand the kind of relationship that could happen by re-considering the site where the work may take place. As Eldwin is interested in the issue of film piracy - taking the case of pirated DVDs -, he created a situation at Bandung's Kota Kembang area where he worked with fake DVD sellers in their booths to peddle "pirated" video art works. Here, the participation of the DVD sellers as well their clientele is an integral part of the work.

The last two works exhibited here are the result of a collaborative method. Artists Mulyana and Tamara created their work under the moniker Marayana, to address issues surrounding gender politics in Yogyakarta. Their work drew enormously from Tamara's

insightful knowledge as well as experience of the dynamics of Yogyakarta's homosexual and transgender community, as well as Mulyana's chosen medium of weaving. Agus Novianto and Aulia Ibrahim Yeru, who had not known each other prior to BNE Vol. 5, were introduced on the basis of their similar practice in working with light and space as medium. With Agus' technical experience in the field and Aulia's ability to articulate such a practice within the larger art historical discourse, collaboration thus presents itself as a model that would benefit both artists.

As an exhibition is always concerned with the public, without whom it remains a mere one-way communication system, BNE Vol. 5 aims to facilitate ways that learning could take place through an exhibition. It seeks to expand the critical focus beyond the works exhibited, to the exhibition itself: what can an exhibition do, as a space where knowledge may be disseminated or transmitted? The role of the curator can no longer be limited to

being an expert about the works that are exhibited, with an authoritative voice of truth or knowledge. Rather, it must extend to producing educative processes beyond the teacher-student model, opening up, instead, spaces of further questioning and inquiry about the exhibited works.

It is according to this line of thinking that parts of the artists' production processes are displayed within the exhibition space. If art opens up a space for knowledge to form, then it is not only through the finished work that we may learn, but also through the process and steps that constitute the work. Artists are aware of this, but that is not necessarily the case with the general public. As such, it becomes important to share this aspect of art. Here, curating becomes a way to circulate ideas about art, and not simply a practice of choosing and displaying artworks according to a given theme. The inclusion of different artefacts, remnants from the production phase, books, and various forms of documentation,

becomes a way to reinforce curating "as an expanded educational praxis".

Following the steps of its previous editions, BNE Vol. 5 offers an observation about the development of contemporary art in Bandung, through a group of its young artists. In addressing the needs mentioned above, we hope to facilitate encounters and exchanges between the artworks, the artists, and the audience, in ways that may not be previously expected.

Mitha Budhyarto.

Curator

BNE #5 : SEBUAH KEMUNGKINAN PERTEMUAN Dan Penemuan

Catatan Kuratorial BNE Vol.5

Memasuki kali ke-5, Bandung New Emergence (BNE) sebagai pameran dua tahunan mungkin menjadi sebuah peristiwa yang ditunggu sekaligus mulai dipertanyakan urgensinya. Pada masa terdahulu, BNE menjadi penting dengan minimnya fasilitas mediasi seni melalui pameran yang dikhususkan bagi seniman muda Bandung. Masih segar dalam ingatan saya, bagaimana BNE menjadi ajang yang ditunggu seniman-seniman muda domisili Bandung guna melihat kecenderungan pengkaryaan yang 'lulus saring' dan siap memasuki medan sosial seni. Tidak dapat dipungkiri alumni-alumni pameran ini sebagian masih bergerak aktif

di medan sosial seni baik dalam skala lokal dan Internasional. Selain BNE, berkembangnya perhatian kepada seni rupa Bandung baik dalam koridor institusi non-profit maupun komersial dan khususnya boom seni rupa tahun 2000-an juga mendorong pertumbuhan seniman-seniman muda Bandung.

Bertambahnya volume pameran seni rupa untuk 'talenta baru' dengan inisiatif dan skala yang bervariasi menyebabkan proses-proses legitimasi seorang seniman hari-hari ini tidak lagi bergantung pada peristiwa tunggal. Pasca 2008, meski terjadi kelesuan

pada medan pasar seni Indonesia, seniman muda sebenarnya tidak lagi tergantung pada satu 'formula' dan satu 'saluran'. Dengan adanya perluasan sekat-sekat dan keluwesan yang ditawarkan era informasi dan dengan naiknya pamor Indonesia diranah konstelasi global dalam berbagai bidang, dalam satu sisi, seniman tidak lagi bergantung pada satu sistem. Sebagai individu dan sebagai seorang 'produsen' yang membutuhkan 'alur distribusi', seniman memiliki keleluasaan untuk bergerak dalam saluran-saluran yang semakin terdiversifikasi tersebut. Tumbuhnya sekat-sekat baru dalam distribusi juga mendorong adanya kebutuhan individu dalam membangun jembatan antar agen sehingga kemampuan dan kemauan melakukan perlintasan dan pergerakan merupakan satu syarat yang tak terelakan. Maka, dengan adanya persebaran proses legitimasi tersebut, bagai-mana kemudian sebuah pameran seniman muda mengembangkan fungsinya diluar kebutuhan-kebutuhan

'distribusi', 'pengukuhan', dan 'validasi'?

Dengan adanya peran dua kurator, BNE 5 memiliki kesempatan untuk sepenuhnya menjadi ajang pertukaran, diskusi, perdebatan dan pembangunan kesadaran mengenai pentingnya melihat (seni) kontemporer sebagai sebuah proses bertumbuh dan berkembang yang terus memiliki kesempatan untuk diredefinisi ketimbang semata diproduksi. Sehingga, dalam BNE kali ini perlintasan dan pergerakan khususnya ditandai dari eksplorasi komponen penciptaan karya seni dengan adanya usaha-usaha pembukaan batas seperti pengembangan media, model kolaborasi, residensi, dan riset lintas disiplin dalam proses seniman.

Mirfak Prabowo memiliki peminatan yang kuat pada eksplorasi medium. Dalam karya-karya sebelumnya peminatan ini khususnya ditunjukkan melalui berbagai eksperimentasi percampuran konsentrasi cat dan media pendukungnya. Meski

tarikan dan ketidakterdugaan muncul dari proses membongkar komponen pengkaryanya, eksplorasi ini tertib berlangsung diatas kanvas. Menurunkan kekhasan eksplorasinya diatas kanvas, Mirfak menemukan potensi intervensi pada media lain yakni limbah polyuretan dan resin yang memiliki potensi ketidakterdugaan dalam bentuk tiga dimensional.

Marayana merupakan kolaborasi yang tumbuh dari proses Mulyana seniman asal Bandung yang konsisten berkarya dengan teknik rajut dengan seniman asal Jogja Tamara dalam penggunaan teknik anyaman dengan media campuran. Mulyana yang dikenal dengan penggunaan anyaman benang ini sebelumnya mulai dikenal melalui ejawantah dunia fantasinya mengenai gurita yang diberi nama "Mogus" beserta runtutan fiksi yang menyertainya. Beralih dari fiksi, Mulyana dan Tamara melalui duet Marayana menggu-

lirkan penggunaan teknik anyam kepada representasi dinamika persepsi akan gender.

Agus Novianto dan Aulia Yeru menggunakan pendekatan kolaboratif dalam mewujudkan irisan ketertarikan dalam membuat ruang dengan kemampuan menimbulkan respon-respon sensoris. Melalui kerjasama mereka Agus dengan perhatian dan kemampuannya mengolah visual melalui media baru dan Aul dengan kesadaran kesenirupaan pada pengelolaan media baru menggabungkan potensi individualnya dalam kerja kelompok yang mengarah pada permainan stimulasi indera penglihatan.

Aspek keberadaan konvensi seni keramik merupakan bagian penting dari pengkaryaan Bonggal Hutagalung. Meski memiliki minat untuk selalu menyisipkan unsur bermain dalam pengkaryanya, Bonggal juga menyimpan pertanyaan kritis mengenai pendalaman media keramik. Membawa perha-

tian ini, Bonggal menempuh residensi di Jatiwangi guna memperoleh spektum luas mengenai penggunaan mediana ini. Bergerak dari pengalaman tersebut, karya Bonggal menampilkan simulasi dan aspirasi mengenai relasi sebab-akibat yang tumbuh di tengah kelompok masyarakat dari adanya kekhususan pengolahan media dalam proses produksi, eksploitasi, dan komidifikasi.

Maharani Mancanagara, Resatio Adi Putra dan Nurrachmat Widiasena masing-masing bekerja dalam eksplorasi ragam perspektif dan fakta hari ini dalam usaha merekonstruksi narasi lokal-global dimasa lampau. Rani yang sebelumnya bekerja dengan referensi buku harian kakeknya dalam merekonstruksi pertumbuhan sistem pendidikan Indonesia kini mengumpulkan perspektif ragam disiplin keilmuan guna mempertemukan berbagai sudut pandang dalam narasinya. Resatio yang konsisten membuat ilustrasi melai-

lui kolase mulai mencari aspek-aspek asimilasi dalam dongeng rakyat yang membawanya pada penggandaan tidak identik pada karyanya, dimana unit-unit perulangannya berintensitas untuk mendorong ragam interpretasi. Nurrachmat 'Ito' Widiasena yang gemar mengambil pencitraan-pencitraan *space age* mencari relevansi kisah dan jargon yang lahir dari masa tersebut dalam konteks perkembangan teknologi lokal dengan melakukan riset melalui lembaga kenegaraan. Penemuan fiksi dan fakta lapangan memungkinkan Ito membuka babak baru dalam eksplorasi substansi pengkaryaan.

Eldwin Pradipta menjadi seniman muda yang konsisten bekerja dalam pengujian batas-batas *high art* dan *low art* melalui karyanya. Bila dalam karya terdahulu Eldwin bekerja melalui penggunaan media baru membongkar kemapanan 'seni tinggi' khususnya lukisan dalam koridor-koridor senirupa, kali ini Eldwin menguji

media baru yang telah memapan melalui saluran distribusi penjual dvd bajakan. Sebagai sebuah pengujian, karya Eldwin kali ini bergerak diluar rekonstruksi kisah menuju eksplorasi agen dan *channel*.

Zaldy Armansyah bergerak dalam penggalan personal mengenai keterikatan aspek spiritual dan intelektual melalui eksplorasinya pada bentuk-bentuk kalender. Dalam proses kali ini, Zaldy mencoba mewawancarai beberapa narasumber dalam membantunya pembuat pengukuran-pengukuran dalam pengkaryaan. Proses wawancara sendiri menjadi momen-momen yang dihargai Zaldy sebagai proses berulang antara kenyataan dan ketidaknyataan yang dibangun dengan adanya penghayatan Zaldy terhadap isi wawancara terkait pengukuran dalam sains dan pemaknaan secara filosofis maupun pengalaman saat menerima informasi narasumber. Dengan pengalaman ini Zaldy membuat karya dari perulangan modul

pengalamannya menyerap, merenung, dan tersesat dalam proses spiritual dan intelektual tersebut.

Menarik pada proses-proses yang terjadi dan peran persiapan pameran sebagai sebuah pra-kondisi, BNE kali ini diharapkan menjadi celah bagi seniman muda yang juga telah memasuki mekanisme 'produksi-distribusi' seni kedalam kesempatan percobaan dan kecakapan eksperimentasi. Ditariknya elemen-elemen ruang penelitian yang memungkinkan terjadinya kesempatan observasi, analisis maupun pengukuran memperluas peran sebuah pameran seniman muda. Sebuah peristiwa institusi berperan dalam proses pengujian komponen artistik talenta muda disamping penyedia panggung untuk sebuah debut, saat pameran mengadaptasi peran-peran laboratorium selain mengambil peran-peran wadah distribusi.

Sally Texania
Kurator Pameran

BNE #5 : THE POSSIBILITY OF ENCOUNTER AND INVENTION

BNE Vol.5 Curatorials Notes

Entering its 5th edition, Bandung New Emergence (BNE) as a bi-annual exhibition has perhaps now turned into an eagerly awaited event whose urgency is starting to be questioned. In the past, BNE was important considering the small number of art mediation facilities through an exhibition that is specifically aimed at young artists in Bandung. Still fresh in my memory, how BNE was an event that was anticipated by young artists residing in Bandung in order to see the tendency of practices that could 'pass the selection process' and were ready to enter art's social arena. Undoubtedly, alumni of this exhibition still actively work in art's social arena both in local and international scales. Aside from BNE,

the growing attention for art from Bandung, both in the corridors of non-profit as well as commercial institutions, and especially the art boom of the 2000s, also helped the development of Bandung's young artists.

The increasing volume of art exhibitions for 'new talent' with varying initiatives and scales created legitimation process for artists these days that do not solely depend on a single event. Post 2008, despite the lethargy that the Indonesian art market experienced, young artists no longer rely on a singular 'formula' or 'channel'. With the expansion of boundaries and the fluidity offered by the information era, in addition to the growing prestige of Indonesia in the global constella-

tion across the fields, in a way, an artist no longer depends on a single system. As an individual as well as 'producer' who require a 'flow of distribution', an artist has the freedom to move across channels that are increasingly diversified. The growth of new divisions in distribution also propels individual needs to build bridges between agents, so that the ability and willingness to create crossings and movements become an unavoidable requirement. Thus, with such a spread of the legitimation process, how does an exhibition for young artists then develop its function beyond the needs of 'distribution', 'legitimation', and 'validation'?

With the involvement of two curators, BNE 5 has the opportunity to fully act as an event for exchange, discussion, debates and increasing awareness for the importance to look at contemporary art as a growing and expanding field, able to be continuously re-defined instead of simply being produced. So that, in the current BNE there is a crossing and movement that is particularly character-

ized by an exploration of the components of artistic creation, with attempts to open up boundaries such as through the expansion of medium, collaboration models, residencies, and interdisciplinary research as part of the artists' process.

Mirfak Prabowo has a strong interest in medium exploration. In his previous works, this interest was made evident through various experiments in mixing the concentration of paint with other supporting medium. Despite the curious pulls and unexpected results from the process of unpacking his creation components, this exploration remain to take place on the surfaces of canvas. As he leaves behind his characteristic exploration on the surfaces of canvas, Mirfak finds the possibility to intervene with other medium, which is the waste of polyurethane and resin, and their surprising potentials for creating three-dimensional forms.

Marayana is a collaboration that grew from the process of Mulyana, an artist from Bandung who consistently works with the

technique of knitting, with Jogja-based artist Tamara in using weaving techniques with mixed media. Mulyana, who is known for knitting with thread, previously drew attention for his exploration of a fantasy world about an octopus that he calls "Mogus", as well as the string of fictions that followed. Moving away from fiction, Mulyana and Tamara through the duet of Marayana put forth the use of weaving techniques to create a representation of the dynamics of gender perception. Agus Novianto and Aulia Yeru employ a collaborative approach in establishing an intersection of interest to create a room with the ability of producing sensory responses. Through their partnership, Agus with his attention and ability to process visuality with new media and Aul with his awareness of artistic discourse on the use of new media, combine their individual potentials in a team work that address the stimulating plays on our sense of sight. The aspect of conventions in fine art ceramics is an important part of Bonggal Hutagalung's

practice. Although this interest is always suffused with elements of play in his work, Bonggal also carries critical questions about the exploration on ceramic as a medium. With this attention, Bonggal carried out a residency in Jatiwangi to create a broader spectrum on the use of this medium. Based on his experience, Bonggal's work presents a simulation as well as aspirations on the cause-and-effect relation in a community with a specific approach to media in the process of production, exploitation, and commodification. Rani Mancanagara, Resatio and Nurrachmat Widiasena each work in exploring the variety of perspectives and current facts in their attempt to reconstruct local-global narratives of the past. Rani who previously worked according to references from her grandfather's diary in reconstructing the development of the Indonesian education art system now collected a variety of perspectives from different disciplines to gather a multitude of point-of-views in her narrative. Resatio, who consistently creates illustrations from col-

lages, began to look for assimilation aspects in folktales that brought him to an unidentical repetition in his work, where the repetitive units are intended to open up different interpretations. Nurrachmat 'Ito' Widiasena, who is keen on using 'space age' images, began to search for a relevance between stories and jargons from that era to the context of local technological development by undergoing research in government institutions. The discovery of fiction and field facts allows Ito to open a new chapter in exploring the substance of his practice.

Eldwin Pradipta is a young artist who consistently works on testing out the boundaries between high art and low art. If in his previous work Eldwin works by using new media to unpack the established position of 'high art' in especially painting within the corridors of art, this time Eldwin analyzed the established status of new media through the distribution of pirated DVDs. As an examination, Eldwin's current work moves outside the reconstruction of narrative towards an exploration of

agents and channels.

Zaldy Armansyah moves in a personal excavation about his interest in spiritual and intellectual aspects through an exploration of calendar forms. In his process for this exhibition, Zaldy conducted interviews with a number of sources in order to assist him in creating parameters for his practice. The interview process became valuable moments for Zaldy as a repeated process between the real and the unreal built from his own sensitivity towards the content of the interviews related to frameworks in science and philosophical meaning as well as his receptivity upon receiving the information. With this experience, Zaldy creates a work from compounded experiences of absorbing, reflecting, and getting lost in that spiritual and intellectual process.

It is interesting that the processes that took place and the role of preparation for an exhibition as a pre-requisite, the current BNE hopes to create an opening for young artists

who have entered the mechanism of art's 'production-distribution' into an opportunity for exploration and the ability to experiment. The creation of elements of research spaces, which allows the occurrence of observation, analysis as well as measurement, expands the role of an exhibition for young artists. An institutional event has a role in this process of examining the components of young artistic talent, aside from creating a platform for a debut, when the exhibition adapts the roles of a laboratory in addition to taking on the role of creating vessels of distribution.

Sally Texania.

Curator

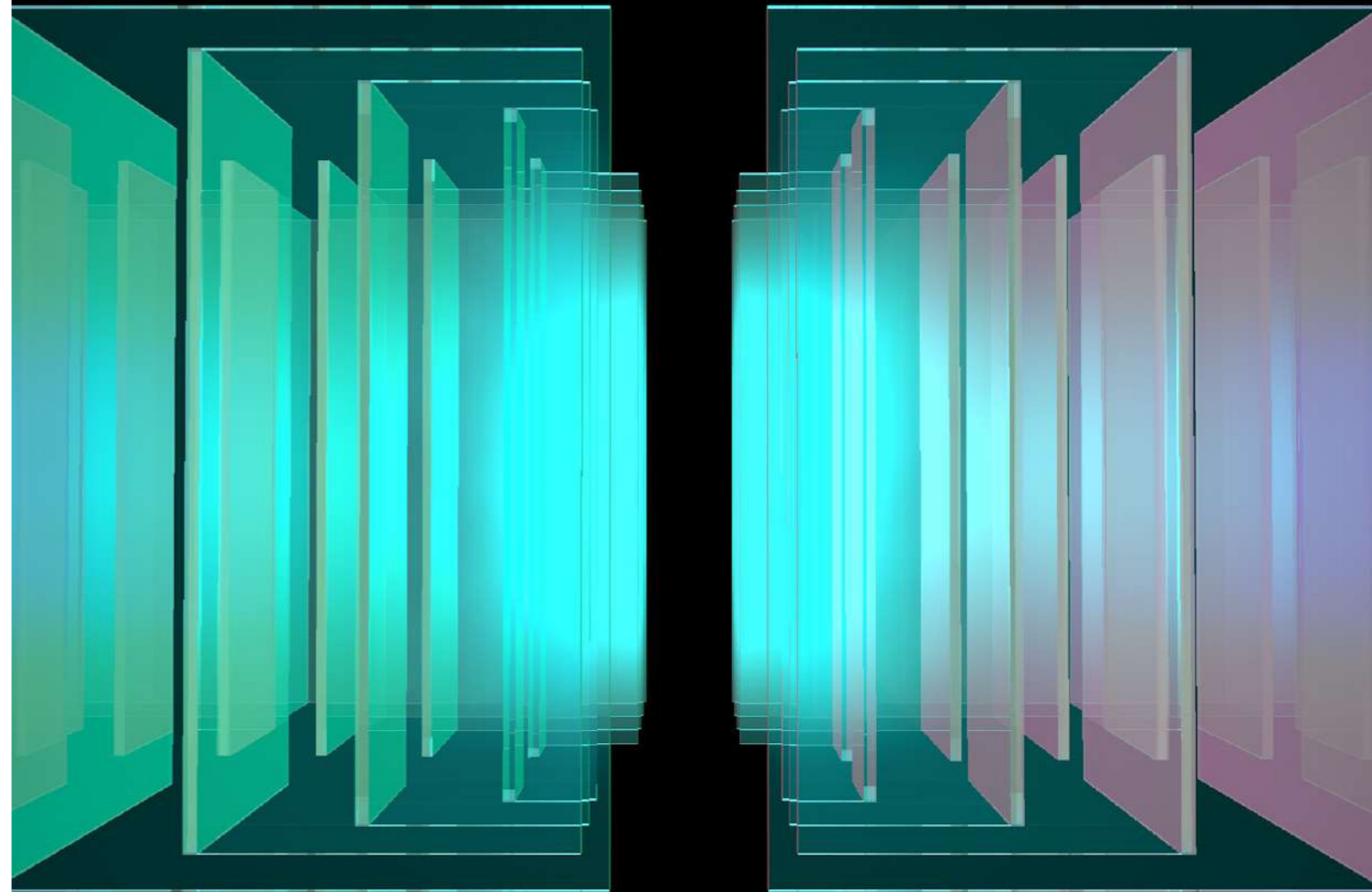


ART WORKS

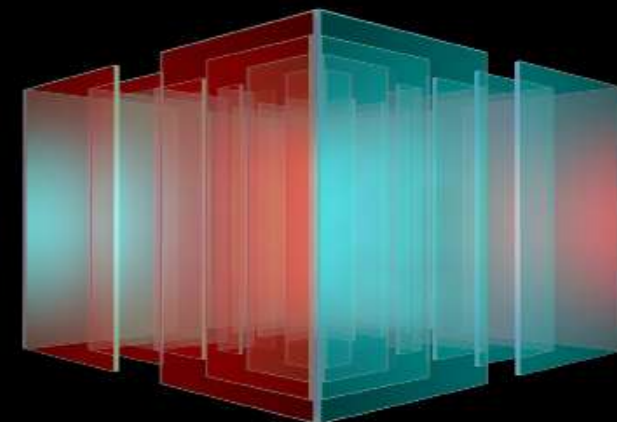
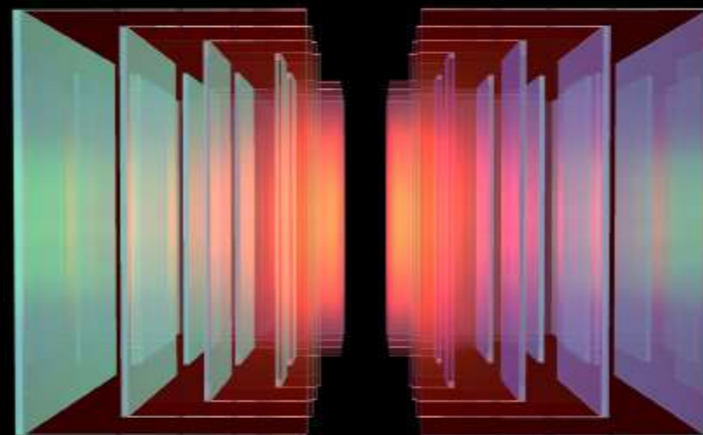
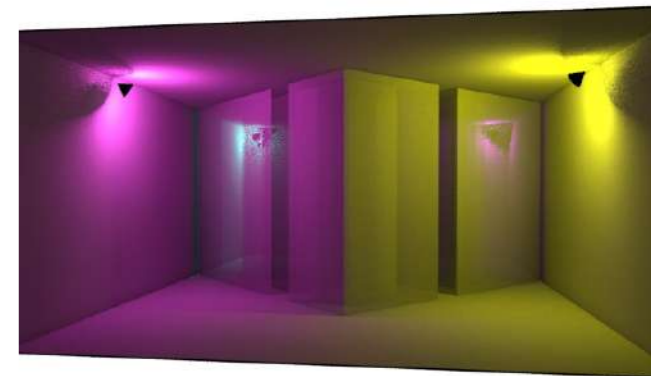
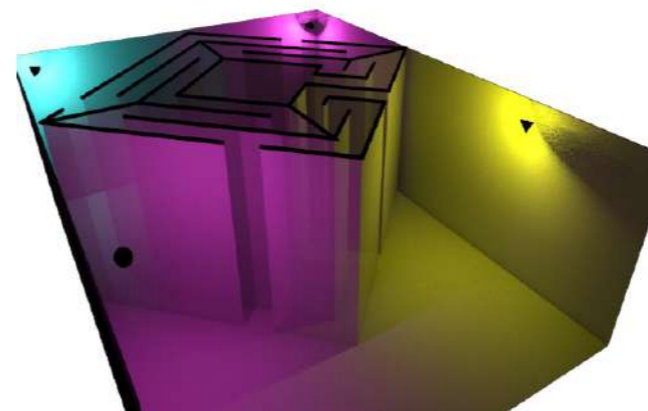
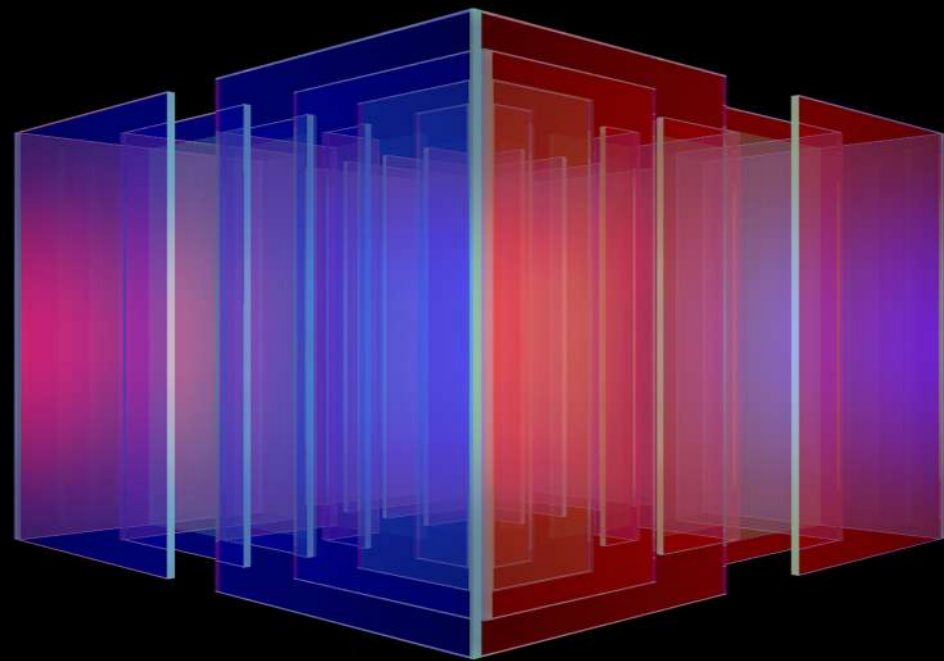
AULIA IBRAHIM YERU & AGUS NOVIANTO

Unison Square Garden

*site-specific sound and light installation
music by Junichi Akagawa
variable dimension
2014*



"Proses Karya/ Works in Progress:"



BONGGAL HUTAGALUNG

Through Every Dark Night

*mix media
variable dimension
2014*



"Proses Karya/ Works in Progress:"



ELDWIN PRADIPTA

Art Piracy Project

installation of dual channel video projection, three single channel video on TV, and DVD players variable dimension / variable duration 2014





"Proses Karya/
Works in Progress:"

*(6 sheets of DVD covers, project based artwork,
happening at Pasar Kota Kembang, Alun-alun, Bandung)*



Marayana (Mulyana - Tamara)

Tamara = Adam

*crochet yarn, dacron, calico cloth
wire, raffia rope
variable dimension
2014*



"Proses Karya/ Works in Progress:"



MIRFAK PRABOWO

PU-Rs-RYB

*polyurethane, resin, resin pigment, acrylic paint
variable dimension
2014*





"Proses Karya/ Works in Progress:"



Maharani Mancanagara



PDDR-20/NTH

mixed media

160 x 40 x 60 cm

2014

Klasse, Leraar, de Leerlingen

digital print on fabric

100 x 300 cm

2014





Interlokusi Lagak #1

charcoal on pinewood, electronic instrument variable dimension 2014



Interlokusi Lagak #3

charcoal on pinewood, electronic instrument, and found object variable dimension 2014



Interlokusi Lagak #2

charcoal on pinewood, electronic instrument, and found object variable dimension 2014

"Proses Karya/ Works in Progress:"



Nurrachmat Widyasena

LAPAN : Bangsa Bermartabat

*screws, bolts, silkscreen and
oil painting on aluminum, foundation stones
300 x 220 cm
2014*

LAPAN : T.O.A

*horn speaker, welded pipes,
electronic instruments, plywood box, and sound installation
280 x 60 x 60 cm
2014*



**BANGSA BERMARTABAT
ADALAH BANGSA YANG
MENGHARGAI IPTEK**





LAPAN : Satelit Tubsat

digital print on flexi korea
130 x 110 cm
2014



LAPAN : RX "King"-450

digital print on flexi korea
130 x 110 cm
2014

"Proses Karya/ Works in Progress:"



RESAJO ADI PUTRA

Kisah Yang Tak Diceritakan

*collage
variable dimension,
2014*





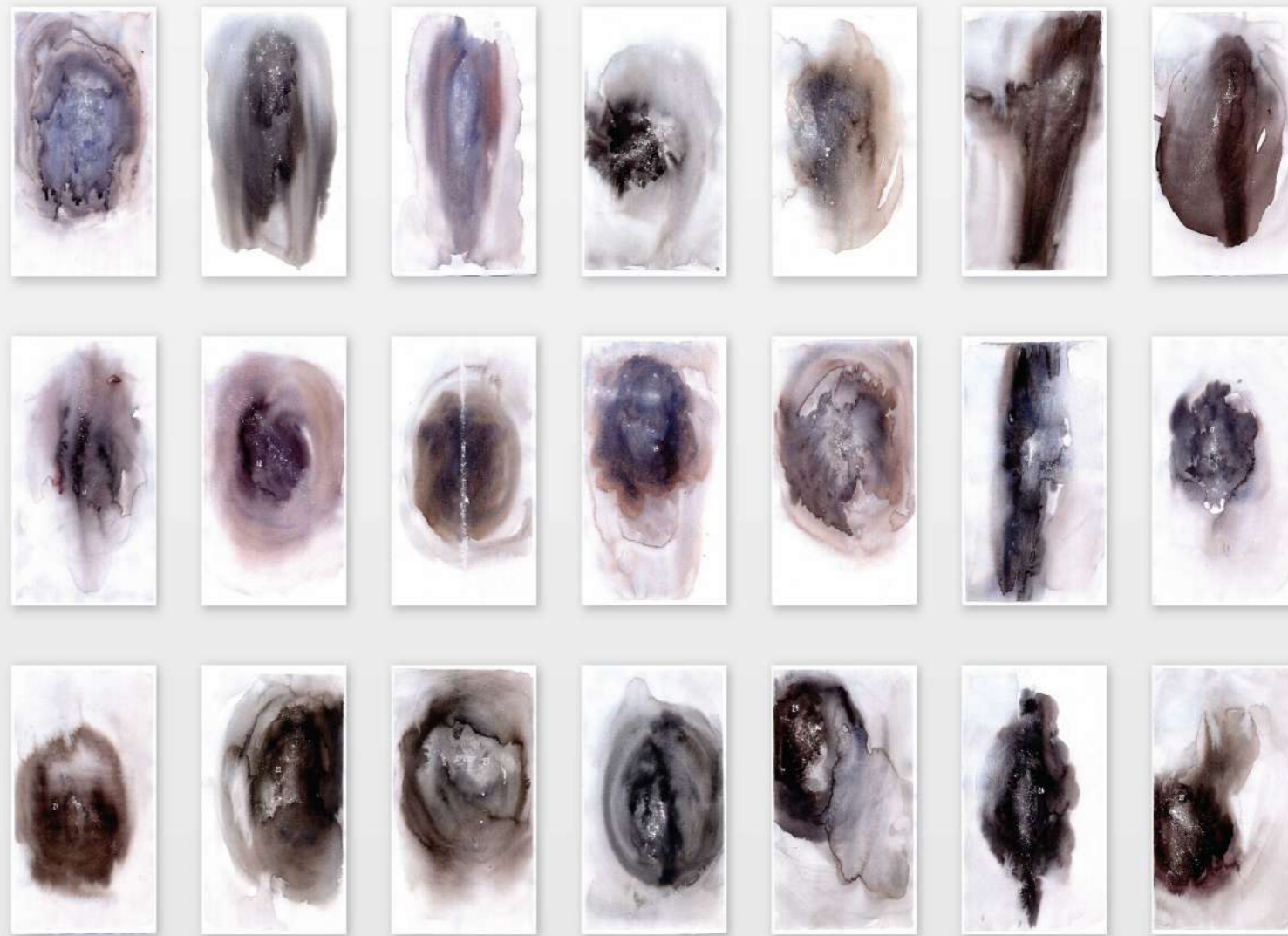
"Proses Karya/ Works in Progress:"



ZALDY ARMANSYAH

Halender Ungu (2014)

*watercolor on paper
@ 29,7 x 21 cm, 365 sheets (22,77 m²)
2014*





Ngaji Rajian Waktu

*watercolor on paper, wooden base
variable dimension
2014*

"Proses Karya/ Works in Progress:"



← base putih riempel ke tembok

± 4.5 m







BIOGRAFI SENIMAN |
ARTISTS BIOGRAPHY

AGUS NOVIANTO



Group Exhibition

- 2014**
- Beautiful Maximus, Bandung, Indonesia.
 - Wonder of Fantasy: 2014 International Techno Art Exhibition, Taiwan
 - Start From Scratch, Bandung, Indonesia.
 - ARTJOG'14, Yogyakarta, Indonesia
- 2013**
- Mapping Festival, Geneva, Swiss World of Projection Mapping, Kagawa, Japan.
 - Indonesia Contemporary Art & Design, Jakarta, Indonesia
 - VERSUS Indonesia Contemporary Art Exhibition, MIZUMA Art Gallery, Singapore
 - Clockwise, ITENAS, Bandung, Indonesia
- 2012**
- Jakarta Bienalle, Jakarta, Indonesia
 - Indonesia Contemporary Art & Design, Jakarta, Indonesia
 - ARTJOG'12, Yogyakarta, Indonesia
 - Dance Your Eyes, Bandung,

- 2011**
- COMIKET 80, Tokyo, Japan
- 2010**
- Graphic Design Academy Award ITENAS, Bandung, Indonesia
 - Anime Festival Asia, SICEC, Singapore
- 2009**
- Graphic Design Academy Award ITENAS, Bandung, Indonesia
 - Touhou Project Djinshi Event, Sapporo Teisen Hall, Hokkaido, Japan

Work Experience

- 2011**
- Interaction Designer, PT Sembilan Matahari
- 2009**
- Creative Coder, New Media Artist, VJ, Freelance

AULIA IBRAHIM YERU

Lives and works in Bandung



Education

Master of Arts, Graduate Program, Faculty of Art and Design, Bandung Institute of Technology (2011-2014)

Bachelor Degree Textile Craft, Faculty of Art and Design, Bandung Institute of Technology (2005-2010)

Group Exhibition

- 2013**
- "Disposition", part of Bandung Contemporary programme, Lawangwangi Creative Space, Bandung
 - "Plateaux: Collective Art Project", part of Poklong Anading's solo exhibition, Selasar Sunaryo Art Space, Bandung
 - Bandung Contemporary Art Awards #4, Lawangwangi Creative Space, Bandung
 - Kitaran, Gedung Indonesia Menggugat, Bandung
- 2012**
- "Indonesian Contemporary Fiber Art", Art1 Gallery, Jakarta
 - "Kriya Indonesia: Reposisi",

Galeri Nasional Indonesia, Jakarta

- "Konnektor #13: Mitbringsel", konnektor - Forum für Kunst, Hannover

- "Lindap.", Rumahproses, Bandung
- "Hybrid Project: Little Box", Bentara Budaya Jakarta, Jakarta

- 2011**
- "Fiber Face 3: Transformation" Taman Budaya, Yogyakarta
 - "Play Dead volume 2: Leisure All Mine", Padi Artground, Bandung
 - "Hyper Mar(t)ket", Esp'Art Gallery, Bandung

- "15x15x15 (recreatexrealityxrepresentation)", Galeri Soemardja ITB,

- 2009**
- "We Hail We Sail" From The Morning Glory Parade", Galeri Kita Bandung.
 - "Fiber Face 2" Taman Budaya, Yogyakarta

2006

- "Asa Dhaya Rupa", Pameran Karya TPB, Campus Center ITB, Bandung

2005

- "Omigari" Pameran Origami Eksperimental, RMSR-ITB, CC-ITB

BONGGAL HUTAGALUNG

Born in Sleman, 1988



Education

Bachelor Degree, Faculty of Fine Art and Design, Bandung Institute of Technology, Bandung, Indonesia.

Solo Exhibition

2013 - "Pottrippin" Galeri Hidayat, Bandung

Group Exhibition

2014 - "Manifesto 4" Galeri Nasional, JKT

- "Encounter" Awanama Art Space

- "Kota Tua Creative Festival" Gedung Cipta Niaga, Jakarta

- "Pecundang Malam Minggu" Platform 3, Bandung

2013 - "Cataclysm" Swoon Gallery, Bali

- "Subject Matter: A Locus Of Collectivism" Art.i, Jakarta

- "Everyday Is Like Sunday" Langgeng Gallery, Magelang.

- "Step-art" Galeri Ramones, Bandung

2012 - "Jakarta Contemporary Ceramic Biennale" North Art Space, Jakarta

- "GIF Festival", www.giffestival.

tumblr.com

- "Seni Keramik Kontemporer Indonesia: A Progress Report", Museum Seni Rupa Dan Keramik, Jakarta

- "Design/Art", Lawangwangi, Bandung

- "15x15x15 mind eye", Soemardja Gallery, Bandung

2011 - "Cerita Kami Tentang Hidup", di CCF, Bandung

- "Aroma Kengerian", Galeri Kita, Bandung

- "Skin Matters", Galeri Soemardja,

- "Hail To Sail", Galeri Kita, Bandung

2010 - "Middelbare Akte", Soemardja Gallery, Bandung

- "15x15x15 recreate, reality, representation", Soemardja Gallery,

- "FOURPLAY", Japan Foundation, Jakarta

2009 - "Going Beyond" guest house C.M.N.R Art Space, Bandung

ELDWIN PRADIPTA

Born in Jakarta, 1990



Education

Fakulty of Art And Design, Bandung Institute of Technology (ITB), Bandung, Indonesia, Fine Art, Intermedia Art Studio.

Award

2014 - Winner of "Young Artist Award", ArtJog14, Yogyakarta, Indonesia

- Finalist of "Bexco Young Artist Busan, South Korea

2013 - Finalist of "Soemardja Award, Galeri Soemardja, Bandung, Indonesia

- Finalist of "Indonesia Art Award Yayasan Seni Rupa Indonesia, ArtJog13, Yogyakarta, Indonesia

2012 - Finalist of AMD Rising Stars Competition - Motion Graphic Category, AMD, Jakarta, Indonesia

Group Exhibition

2014 - "Coefficient of Expansion, The Third Jakarta Contemporary Ceramics

Biennale", Indonesian National Gallery, Jakarta, Indonesia

- "on painting_neun: NATHALIE-ROGER: Motiv", Pinacoteca Gallery, Vienna, Austria

- "When in Bali Do Like the Balinese Do", Kendra Artspace, Bali, Indonesia

- "ArtJog14 - Legacies of Power", Taman Budaya Yogyakarta, Yogyakarta, Indonesia

- "LOOP Festival", La Virreina Centre, Barcelona, Spain

- "How to Draw", Gedung Perusahaan Gas Negara, Bandung Indonesia

- "Bexco Young Artist Award 2014", Artshow Busan

2014 - Bexco Exhibition Center, Busan, South Korea

- "B-Seite Festival 2014", Zeitraumexit, Mannheim, Germany

- "Mapping the Unmapped", Artists' Gallery, Fukuoka Asian Art Museum, Fukuoka, Japan

- 2013**
- "Pullman Art Night", Pullman Hotel, Jakarta, Indonesia (organized by Artsphere Jakarta)
 - "Soemardja Award", Soemardja Gallery, Bandung, Indonesia
 - "Gambar Idoep", Semarang Gallery, Semarang, Indonesia
 - "Lima Pembuka Tabir", Sarasvati Art House, Bandung, Indonesia
 - "SEA+ Triennale (South East Asia Plus Triennale) 2013", Indonesian National Gallery, Jakarta, Indonesia
 - "Crossing Conversation / Percakapan Menyilang", Jakarta Art Market Senayan, East Park, Jakarta, Indonesia
 - "Indonesia Art Award 2013", Indonesian National Gallery, Jakarta,
 - "Bandung Contemporary: Disposition", Selasar Sunaryo Art Space,
 - "Art|Jog|13 - Maritime Culture", Taman Budaya Yogyakarta, Indonesia
- 2012**
- "Dance Your Eyes", Gedung

- Indonesia Menggugat, Bandung.
 - "Soemardja Mini Art Space", Soemardja Gallery, Bandung.
 - "Art|Jog|12 - Looking East: A Gaze upon Indonesian Contemporary Art", Taman Budaya Yogyakarta, Indonesia
 - "Video Killed the Radio Star - Video Screening", Intermedia Studio FSRD ITB, Bandung, Indonesia
 - "Billboard Art Project" Salem, Oregon, United States
- 2011**
- "GAZE: an Initiative Exhibition of Intermedia", Padi Art Ground, Bandung, Indonesia
 - "#02 VIDEO:WRK Surabaya Video Festival", CCCL, Surabaya, Indonesia
- 2010**
- "On Air - Video Screening", Intermedia Studio FSRD ITB, Bandung, Indonesia
 - "Sambung Jaya - Pameran Eksperimental", old building at North Sekeloa, Bandung, Indonesia

- 2009**
- "Buka-Buka Intemedia - Video Screening", Intermedia Studio FSRD ITB, Bandung, Indonesia
 - "Nu-Substance 2009: Resonance", Auditorium CCF, Bandung, Indonesia
 - "Titik - TPB FSRD ITB 2008 Exhibition", GSG ITB, Bandung, Indonesia

Maharani Mancanagara

Born in Padang, 1990



Education

Bachelor Degree, Bandung Institute of Technology, Faculty of Art and Design, majoring Printmaking Studio, Bandung.

Group Exhibition

- 2014**
- Arte Indonesia 2014, Regenerasi, Jakarta Convention Centre, Jakarta-Indonesia
 - BEXCO Young Artist Award, Art Show Busan 2014, Busan-South Korea
 - Detournement, Duo- Solo Exhibition, ROH Projects, Jakarta - Indonesia
 - When in Bali do Like the Balinese do, Kendra Artspace, Bali - Indonesia
- 2013**
- Indonesia Art Award 2013, Galeri Nasional, Jakarta-Indonesia
 - Bandung Contemporary : Disposition, Selasar Sunaryo Art Space, Bandung-Indonesia

- Stepping Into The Light, TuguKun stkringPaleis, Jakarta - Indonesia
- SPOT ART, MICA Building, Singapore
- Soemardja Award, GaleriSoemardja, Bandung - Indonesia
- Lima PembukaTabir, Roemah SeniSarasvati, Bandung - Indonesia
- Ranah Bertabur Kreasi, MEDCO, Jakarta-Indonesia
- Design Statement : A Design Weekend, Industrial design exhibition, dia.lo.gue artspace, Jakarta-Indonesia
- The Billboard Art Project, digital LED billboards exhibition, Salem, Oregon-USA
- 15x15x15 Mini Art Project #4 : Mind Eye Perception, Galeri Soemardja, Bandung-Indonesia
- Atlanta Billboard Art Project, digital LED billboards exhibition, Atlanta, Georgia-USA

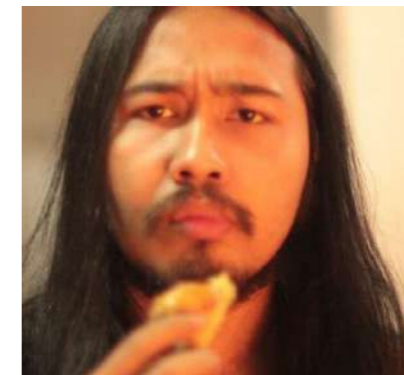
- 2011** - LongliveMilosundae, tribute to Anggi A Sundahdjada, Galeri Soemardja, Bandung- Indonesia
- Festival GrafisBerseni : Reframing Printmaking, Lawangwangi Art and Science Estate, Bandung- Indonesia
- 2010** - KompasMuda- Green Living, Campus centre ITB, Bandung- Indonesia
- Museum MasaDepan, Pasar Seni ITB 2010, Bandung- Indonesia
- Penang International Print Exhibition 2010 (PIPE 2010), Penang State Museum Art and Gallery, Penang-Malaysia
- Convenient Store, E'sp Gallery, Center Culture France, Bandung
- 15x15x15 Mini Art Project #3 : Recreate x Reality x Represent, Galeri Soemardja, Bandung
- Bandung Affairs : 100/1 Affairs Logoset, Lou Belle, Bandung

2009

- Benang Hitam, Galeri Kita, Bandung-Indonesia
- "We Hail We Sail : Jodi in The Morning Glory Parade, Galeri Kita, Bandung-Indonesia
- Cerita Benda, RGB Alternative Room-FSRD ITB, Bandung
- Titik, Gedung Serba Guna ITB, Bandung-Indonesia
- Youthwaste, Paris van Java, Bandung-Indonesia

MIRFAK PRABOWO

Born in Jakarta, 1989

**Education**

Bachelor Degree, Painting at Bandung Institute of Technology, Faculty of Fine Art and Design

Solo Exhibition**2013** - Sanctum, Platform 3, Bandung.**Group Exhibition****2013** - Locafore, Bale Pare Exhibition Hall, Kota Baru Parahyangan.

- Special section, "Offside" Bazaar Art 2013, Jakarta.

2012 - 15 x 15 x 15 , Soemardja Gallery, - Special section commission artwork, Bazaar Art 2012, Jakarta.**2011** - Kengerian , Galeri Kita, Bandung**2010** - Drawing Exhibition "Meniru", Campus Center ITB, Bandung.

- Inharmonia Parodisio , Dago Tea house, Bandung..

2009 - Tribute to Bali, Kopi Gesang, Bandung.

- Untitled, Armuh Art Space, Bandung.

2008 - How to Draw, YPR, Bandung.

Marayana-Mulyana

Born in Bandung, 1984



Education

2005 - Fine Arts Department, UPI, Bandung.

2004-5 - Islamic Financial Institution Management Department, ISID Gontor, Ponorogo.

Solo Exhibition :

2012 - Mogus World, Galeri Gerilya, Bandung; and Kedai Kebun Forum, Yogyakarta.

2007 - Time after Time, Niagara Sarang Setan, Bandung.

Group Exhibition :

2014 - 4 Artists of Nafas Residensi, Yogyakarta; and Kuala Lumpur, Malaysia.

2013 - Bandung Contemporary: Disposition, Lawangwangi Creative Space, Bandung.

2012 - Indonesian Contemporary Fiber Art #1: Mapping, Art1 Gallery, Jakarta.
- Start Light, Galeri Gerilya, Bandung.

- Design/Art: Renegotiating Boundaries, Lawangwangi Creative Space, Bandung.

- Reposisi, Galeri Nasional, Jakarta.
2011 - Contemporary Archeology Chapter Two, SIGlarts, Jakarta.

2010 - Alter Media, Djamoe #4, UPI Bandung.
- Leasure All Mine, Play Dead #2, Galeri Padi, Bandung.

- Play Your Magic Finger, Crafty Days #4, Tobucil & Klabs, Bandung.

- La Light Music Fest, Sabuga, Bandung.

2009 - Deer Andry, Mes 56, Yogyakarta.
- Toys Are Us, Crafty Days #3, Tobucil & Klabs, Bandung.

- 51:50, Galeri BOBI, Rumah Proses, Bandung.

2008 - Crafty Days #2, Tobucil & Klabs, Bandung.

Nurrachmat Widyasena

Lives and works in Bandung



Education

Bachelor Degree, ITB Faculty of Art and Design. **2008 - 2013** : Printmaking Art Studio Program Faculty of Art & Design, Bandung Institute Of Technology.

Award

2013 - Finalist - "Young Artist Award", Art | Jog | 13, Bentara Budaya Selatan, Yogyakarta, Indonesia. **2013**

- Finalist - "Soemardja Award", Soemardja Award, Galeri Soemardja, Bandung, Indonesia

Solo Exhibition

2013 - "Patriotic Myth of Space Age", Bandung Contemporary, Solo Exhibition, Ramones Gallery & Workshop, Bandung, Indonesia

Group Exhibition

2014 - "ICAD 2014", Art & Design Festival,

Grand Hotel Kemang, Jakarta, Indonesia

- "Ciputra Collection", Art Exhibition, Ciputra Artpreneur Center, Jakarta, Indonesia

- "When In Bali, Do Like The Balinese Do", Art Exhibition, Kendra Art Space, Bali, Indonesia

- "Art | Jog | 14", Art Fair, Bentara Budaya Selatan, Yogyakarta, Indonesia

- "How To Draw #1", Drawing Festival, Gedung Gas Negara, Bandung, Indonesia

- "Jogja Miniprint Biennale", Printmaking Biennale Exhibition, Bank Indonesia Museum, Yogyakarta, Indonesia

- "Detournement", Duo Exhibition, ROH Projects, UOB Plaza, Jakarta,

- "Arte 2014", Art Festival, Jakarta Convention Center, Jakarta, Indonesia.

2013 - "KampungPande", Art Exhibition,

- Museum Sri Baduga, Bandung,
- "Spot Art", Art Exhibition, ARTrium Singapore, MICA Building,
- "Locafore", Art Exhibition, Bale Pare, Kota Baru Parahyangan, Bandung, Indonesia
- "Bazaar Art Jakarta & Casa by Bravacasa", Art Fair, Ritz-Carlton Jakarta, Pacific Place, Jakarta,
- "Horizon Of Strenght : Meta Kriya Nusantara", Art Exhibition, Kunstkring Art Gallery, Jakarta,
- "Art | Jog | 13", Art Fair, Bentara Budaya Selatan, Yogyakarta, Indonesia
- "Open Visual Art", Academic Exhibition, FSRD ITB, Bandung,
- "Art | Jog | 12", Art Fair, Bentara Budaya Selatan, Yogyakarta, Indonesia
- "Drawing A Distance", Drawing Exhibition, House Of Matahati Gallery, Selangor, Malaysia
- "Those Good Old Days", Art Exhibi-

2011

- tion, Galeri Kita, Bandung,
- "Billboard Art Project", Salem, Oregon, United States
- "Soemardja Mini Artspace", Soemardja Gallery, Bandung,
- "Festival GrafisBerseni", Lawangwangi Science & Art Estate, Bandung, Indonesia
- "Art | Jog | 11", ArFair, Bentara Budaya Selatan, Yogyakarta,
- "Urban Frames", Photo Exhibition, Galeri Parahyangan, Bandung,
- "Portraits III", Online Art Exhibition, Artist Portofolio Magazine,
- "Villameratorium", Art Exhibition, Padi Art Ground, Bandung,
- "Museum MasaDepan", Art Exhibition, CC Barat ITB, Bandung,
- "Penang International Print Exhibition 2010 (PIPE 2010)", Art Exhibition, Penang State Museum Art and Gallery, Penang, Malaysia
- "Convenient Store", Art

2010

2009

- Exhibition, E'spGallery, CCF,
- "15x15x15 Mini Art Project#3 : Recreate x Reality x Representation", Art Exhibition, Soemardja Gallery, Bandung
- "Bandung Affairs :100/1 Affairs Logoset" Logo Exhibition, Lou Belle, Bandung, Indonesia
- "Benang Hitam" Printmaking & Drawing Exhibition, Galeri Kita,
- "We Hail We Sail : Jodi in The Morning Glory Parade" Art Exhibition, Galeri Kita, Bandung,
- Mural BonBin "RuangJeda" participant, Tamansari, Bandung,
- "Mural Cigondewah" participant, Cigondewah, Bandung, Indonesia
- "Cerita Benda" Drawing Exhibition, KGB Alternative Room-FSRD ITB, Bandung,
- "Titik" Academic Exhibition TPB FSRD ITB, Gedung Serba Guna ITB, Bandung, Indonesia

RESATIO ADI PUTRA

Born in Bandung, Indonesia.



Exhibition

- 2014**
 - Structured Chaos: A Solo Collage Art Show by Resatio, Viavia Jogja,
 - Rupanda: Mendengar Dengan Nada, Melihat Dengan Hat, Gedung Jogja Gallery, Indonesia
 - 15x15x15 Mini Art Exhibition, Galeri Sumarja Bandung,
- 2013**
 - "Indonesian Art Festival: 17 Detik, Esplanade, Singapore
 - Art Act II Kopi Keliling Kedai Tjikini, Jakarta, Indonesia
 - Aqua: Temukan Indonesiamu, Jakarta
 - Kopi Keliling Vol. 7 Kedai Rebus Forum Jogja, Indonesia
- 2012**
 - Caffeinated Inkubator Asia Jakarta, Indonesia
 - Art Act Kopi Keliling 1/15 Coffe, Jakarta, Indonesia
 - Kopi Keliling Vol. 6, 1/15 Coffe, Jakarta, Indonesia
 - "Design/Art", Lawangwangi, Bandung

- 2011 - The Other I Galeri Padi Badung, Indonesia
 - Ropi Kelling Vol. 5 Jakarta, Indonesia

ZALDY Arman SYAH

Born in Jakarta, 1986



Education

Graduated from the Faculty of Art and Designs at Bandung Institute of Technology (ITB) in 2010, majoring in Printmaking.

Award

- 2011 - Prize Winner, Kyoto International Woodprint Association (KIWA), Japan

Group Exhibition

- 2014 - How to Draw, Gedung Gas Negara, Bandung, Indonesia
 2013 - Bandung Contemporary, Lawang wangi, Bandung, Indonesia
 2012 - Sisi Lain Bumi, Padi Art Ground, Bandung, Indonesia
 - Lindap, rumah proses, Bandung, Indonesia
 - Jakarta Biennale #14, Central Park, Jakarta, Indonesia
 2011 - Festival Grafis Berseni, Lawang wangi, Bandung, Indonesia
 - Survey #3, Edwin Gallery, Jakarta,

- 6th Kyoto International Woodprint Association (KIWA) Exhibition, Kyoto, Japan
 - Soemardja Award, Galeri Soemardja, Bandung, Indonesia

2010

- Penang International Printmaking Exhibition, USM, Penang, Malaysia
 - Konvenient Store, Esp' Art Gallery, CCF, Bandung, Indonesia

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SELASAR SUNARYO ART SPACE MANAGING ORGANIZATION:

Program Advisor/ Director	: Sunaryo & Siswadi Djoko
Bale Tonggoh Coordinator	: Yus Herdiawan
Program Manager	: Elaine V.B. Kustedja
Program Division	: Chabib Duta Hapsoro
General Affairs	: Yanni Aman
Finance	: Conny Rosmawati & Rita F.
Documentation	: Diah Handayani
Information & Technology	: Maksi Nirwanto
Frontdesk	: Irma Melati
Librarian	: Ola Triana Martasutisna
Exhibition Display	: Cecep Hadiat, Yadi Aries, Ismail, Ade Sutisna
Security	: Suherman, Cucu Suanda, Yusuf Ashari, Fuad
Photographer	: Adnan Hutomo Putra, Meilanti Asriana Mentari
Videographer	: Muhammad Akbar, Adnan Hutomo Putra, Meilanti Asriana Mentari
Exhibition Guide	: Nadia, Dea, Gilang, Mike, Dini, Bianca
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