



Foreword Why Exposure? 5

Sin Sin Man | Curator

Introduction The Duality in Exposure 7

Hendro Wiyanto | Writer

Artists **Dwi Setianto** 24

Eddie Prabandono 36

Lie Fhung 48

S. Teddy Darmawan 60

End Note **Exposed** 97

Roland Hagenberg | Artist



Foreword

Sin Sin Man

Why Exposure?

I have always been attracted to the beautiful and the big-hearted—both I want to follow to discover hidden energies, since I believe in karma and destiny.

Exposure was originally planned as a solo exhibition for S. Teddy Darmawan whom I have known for a long time. I admire his character, his big heart and his energy—they define his work. S. Teddy is someone who always shares—and he is spiritual.

One day S. Teddy asked me to come along to the opening of Dwi Setianto's exhibition in Yogyakarta. That's how I met Dwi and his sound installations, which resonated in my heart right away. S. Teddy and Dwi should be in an exhibition together, I thought.

Then came Eddi Prabandono. I knew him as Putu's classmate, but not very well. One day Eddi saw the mini paddy bowl I always have around in my home in Bali and then showed me an installation he did back in 1997 using paddy as well. That's how I connected to Eddi and asked him to join S. Teddi and Dwi.

And finally, there's Lie Fhung. The Indonesian artist is based in Hong Kong. By chance I met her two years ago. I like her delicate and yet strong-minded work—a contradiction I found easy and delightful to relate to—and with a balance, we need especially in these times.

I look forward to seeing you Exposure.

The Duality in Exposure

Hendro Wiyanto

What is *expose*? Why is the word Exposure chosen for this art exhibition? Haven't all artists always been exposing, revealing, and describing something through their work? Isn't it also true that as long as we have the intention to understand, there is always something ready to be exposed to us in a work of art?

When I was asked to write an introduction to this exhibition, I asked Sin Sin what was the intention of using the title *Exposure* here. Sin Sin told me that artists are being put under a lot of pressure nowadays. These mostly come externally, rapidly changing all the time. The advance of digital information and communication, for example, brought a kind of 'visual ecstasy' to artists. Millions of megabytes of imagery are speeding through our virtual world every day, spewing out endless information and references. The whole world is seemingly laid bare through imagery in a blink of an eye.

How could the artists still be able to expose the fruit of their quest in the fast-running world such as this? How to give meaning to their art practise in a world where everything has been laid out? Sin Sin explained about the *Exposure* exhibition.

It soon became apparent to me that one of the interesting strategies employed by the artists in this exhibition is the duality factor, in which aspects from one are inherent in another. Duality means possessing double face instead of just one. This doubling gives deeper meaning as one facet opens way for the other. I found this duality in at least the artists' own propositions and in their resulting works.

Take a look at Lie Fhung's work. She endeavors to find the right symbols to signify this duality. Super thin fragile porcelain shapes represent life force through opening petals of flower-like forms. This life force transcends the fact of the fragility of life, emerging out of death. Death is the nothingness before life; it is inherent within life and will be faced as a fact at the end of life.

In contemplating her artistic medium, Fhung perceives the duality that gives birth to her works. In front of the burning kiln, she witnessed the fire that forged the clay to give life to her work. The heat of the fire did not melt the clay; it hardened their shapes instead. But the works themselves then became fragile due to their extreme thinness and delicate shapes. For Fhung, a work of art, however simple its appearance might be, always holds within them their own duality. People said that the simple shapes found in an artwork do not necessarily correspond to the simplicity of the artist's thoughts and experience.

The thoughts behind subconscious psychology may explain this. It is an undeniable fact that we were all born. We realise that everything born, will eventually die. There are life force and death wish. This is a very humane, natural fact of life, wrote Fhung. Within life force, death wish is lurking. On the other hand, death wish could propel us towards life. Here lies the paradox between eros and thanatos in Freudian psychological language. Eros tends towards "being" while thanatos gravitates towards "non-being". This separation within us exists the moment we were born; spreading out from the "real" non-linguistic world to the forming of our symbolic identity (differentiation and logic)—to borrow from the Lacanian.

Fhung explores these psychological dimensions and sublimates these dual desires. For a time now, she has been investigating themes of body and imaginative possibilities of the transcendental dimension of the body itself. Dreams, fantasies and imagination reveal the living dimension of the body. Here, the sublimation appears through a symbol of organic force within a slowly blooming flower.

The transcendental dimension gives meaning to the limited life of the body. As in the case of the porcelain petals that she made as thin as paper: their extreme thinness and fragility challenge the audience to imagine their fall and destruction. By picturing this, we recognise our own life force and existence. This is the duality that Fhung understands so well. Life force or eros exists because there is thanatos behind it.

In S. Teddy D.'s drawings, we see the duality between drawing and non-drawing. By "non-drawing", Teddy refers to painting. In the visual art world, painting is a common denominator. Teddy elevates drawing as a contender to painting. For Teddy, painting is no more than drawing made either complicated or simplified. Modern drawing for Teddy holds its duality through its own drawing language. Painting exists because of certain treatment applied to drawing. That is the paradox in the art of painting, according to S. Teddy D.

The definition of painting given by Teddy brings life to his drawings. The pioneers of Indonesian modern art in general looked down on drawing. They believed that an artist's characteristic marks couldn't be stamped on a drawing. Teddy proposes a different belief that drawing can stand strong as an independent art medium, without being

subordinated by other art medium that are commonly seen as being superior to drawing. Teddy believes that drawing could offer a critical effort in expressing one's self, while at the same time, deconstructs the prestige of painting.

Thus, we see the duality on Teddy's drawings of his face in this exhibition. He made hundreds of self-portraits, mixed with his fantasy of various head-shapes. Teddy also created drawing installations, rolls of meters and meters of paper filled with his drawings. This shows the versatility and critical quality of drawing as an art medium. There, through his drawings, we can see a long narration about the many possibilities of face and head shapes.

Profile of a head that became a face and a face shaped by the outlines of the head are the representation of the duality in this series of work. There is always an allusion to self-portrait in Teddy's work. However, the portrait here is not a scheme; it is an effort to transcend it, an interpretation about self-portrait that is not singular. Nonetheless, among the hundreds of self-portrait drawings, there is always some similarity. Is this an idea on copy or simulacrum?

"My friends have gotten tired of my self-portrait drawings," Teddy said—despite the fact that his face in his drawings always evolves within its own identity. Indeed, these self-portraits show Teddy's open attitude towards the idea of self-portrait itself, more than just a compilation of copies of copies.

Eddi Prabandono fashioned an object in the shape of a kimono in a

very large size. He forged the kimono from a constellation of traffic signs made out of thick and rigid aluminum, which is not easy to be bent. Traffic signs are something that has been violated the most often by Indonesians in their daily life. Signs and rules are not made to be obeyed, they are made to be broken—so the locals believe.

Eddi is interested in the multi-layer urban life. It's like his 'daily journal'. His art projects often are installed outdoors in public spaces, creating interventions against the humdrum routines of daily life. In these public spaces where he places his work, even the public itself often became meaningless—having been manipulated for private interests. Eddi made use of the chaos implied by the sense of order in the traffic signs to shape the multi-layered forms of his work.

Eddi wanted to create something new atop the chaos. He celebrates his personal relation with his family who resides away from him. The kimono made out of traffic signs becomes Eddi's personal expression, while it is also a chaotic report from his urban journal. Several years ago, Eddi married Nana Miyagi, a Japanese artist interested in Indonesian life. Because of her political work in Okinawa, Nana and their only daughter Luz Prabandono Miyagi cannot always stay together with Eddi in Indonesia. Utilising his strategy in diverting the public's attention from their daily routine, Eddi mediates his personal relation through putting public codes and characteristics on his work.

The duality strategy is also employed by Eddi on his other work. He created an object out of a door of a car. This car door came from a Japanese car that is very popular in Indonesia. This car door is broken.

As is the common habit of Indonesians to decorate rather than buy a new one, Eddi is up-cycling the car door. Eddi inserts a personal message to his family in the form of a bouquet of Ikebana made from traffic signs.

Dwi Setianto feels the duality between the two places he lives in: Indonesia and Finland. He has been living and working in Finland since 1996, while continues to visit his homeland Indonesia. Almost immediately, he felt the sensibility and working ethos differences between the two countries—which has no historical relationship. "In Finland, I work without having to talk much and explain my work," said Dwi.

This statement points to a different condition in Indonesia: artists are demanded to be able to explain their works, to be verbal. "The works I created in Finland are not shown much in Indonesia. Likewise, the works I made in Indonesia are rarely shown in Finland."

Dwi makes use of recycled materials, in particular: used cardboard boxes, which can be found piled up in his kitchen. He has been interested in the art of tattoo and has been designing new tattoo motifs. Dwi found that tattoo art freed him from the constraint of medium and shapes. His observations on vegetation in Finland sharpened his sensitivity to the decorative tendency in Indonesian visual art world. On the pieces of used cardboards, Dwi drew motifs of leaf, stem, seed and vegetative structure, which he has developed for tattoo. He cut out the cardboards following the outline of his drawings and composed them on his walls like plants creeping on the wall or

tattoo creeping on a body. The art of tattoo has been transformed into an expression of contemporary art.

Dwi also composed a sound installation and performance with a Japanese artist, Nao Sakamoto/chromasonus. He took advantage of local resources in Indonesia, utilising *lidi* (sticks made from the midrib of coconut leaves) and bamboo structures. He noticed that these materials are also widely used in renovating buildings in Hong Kong. As early as 1999, he has made a sound installation using *lidi*, in which the *lidi* construction responded to touch and movements from the audience. The sound that the lidi made was intended to restore the sensitivity of the Indonesian people after the 1998 political riots. It turned out that the performance was also an awareness to the body that he knew while he was away from his homeland. This duality, Dwi said, always floats throughout his life as an artist.

In Finland, Dwi works as a gardener in a cemetery. His working schedule starts at the beginning of spring and finishes with the end of fall. He has spent over a decade working amongst the monuments for the dead. His job has inspired him a lot. "Cemetery is death, and death has given me life..."

Keseduaan pada *Exposure*

Oleh Hendro Wiyanto

Apa itu ekspos/ mengekspos? Mengapa kata itu dipilih untuk pameran ini? Bukankah para seniman sudah selalu mengekspos, memaparkan sesuatu melalui karyanya? Dan bukankah selalu ada yang memang terpapar atau terbentang kalau kita berniat untuk mengerti sesuatu melalui seni itu sendiri?

Ketika saya diminta untuk menyumbang pengantar untuk pameran ini, saya bertanya kepada Sin Sin, apa maksud judul *Exposure*? Sin Sin bilang, sekarang ini begitu banyak tekanan kepada para seniman. Tekanan itu terutama datang dari dunia luar yang berubah dengan cepat. Digitalisasi informasi dan komunikasi, misalnya, membuat para seniman juga mengalami semacam 'ekstase' visual. Bermilyar megabit citraan melaju melalui dunia virtual kita setiap hari, menumpahkan informasi dan rujukan yang tidak ada habisnya. Seluruh dunia terpapar begitu saja melalui citraan dalam kejapan mata.

Bagaimana para seniman tetap bisa mengekspose buah pencariannya dalam dunia yang berlari seperti itu? Jalan apa yang dipilih untuk memberi makna pada praktik seni di tengah dunia yang memaparkan apa saja? Lebih kurang begitulah Sin Sin memberi penjelasan tentang pameran *Exposure*.

Rupanya salah satu strategi seniman yang menarik untuk diamati dalam pameran ini adalah unsur keseduaan (dualitas). Dalam keseduaan, unsur-unsur dari yang satu terkandung di dalam yang lain. Dualitas berarti memiliki wajah ganda, tidak tunggal. Dalam keseduaan, kegandaan memberi makna lebih, sisi yang satu memaparkan atau membuka jalan bagi yang lain. Pemberi makna adalah objek yang

dimaknai dan sebaliknya, objek pemaknaan dapat berperan sebagai pemberi makna dalam proses pemaknaan. Setidaknya saya mengamati keseduaan itu dalam proposisi atau teks seniman atau di luar proposisi (pada praktiknya).

Lihatlah misalnya karya Lie Fhung. Ia berusaha mencari simbol-simbol yang tepat untuk menghadirkan keseduaan. Bentuk-bentuk yang tipis dan rapuh namun menggambarkan daya hidup dihadirkan melalui kelopak-kelopak kembang yang membuka diri. Daya hidup itu mengatasi fakta kerapuhan dan mau keluar dari dunia kematian. Kematian adalah ketiadaan sebelum kehidupan, ada di dalam kehidupan dan akan dihadapi sebagai faktum akhir kehidupan.

Ketika merenungi medium seninya sendiri, Lie Fhung memahami keseduaan yang melahirkan karyanya. Di depan tungku pembakaran keramik, ia menyaksikan unsur api yang justru mematangkan dan melahirkan karya-karyanya. Tapi karya-karya itu adalah sesuatu yang mudah patah karena ketipisan bahan dan kerawanan bentuknya. Panas api di dalam tungku tidak melumat bahan keramiknya yang rapuh, tapi malah memastikan bentuknya. Bagi Lie Fhung, karya seni, sesederhana apa pun bentuk-rupanya tetap menyimpan dualitasnya sendiri. Kata orang, bentuk-bentuk sederhana karya seni tidak sama dengan kesederhanaan pengalaman dan renungan senimannya.

Khasanah psikologi bawah sadar menjelaskan hal ini. Memang, kita semua sudah terlanjur lahir, dan fakta itu tak bisa kita bantah. Dan menyadari bahwa kita pernah lahir adalah menyadari, sesadarsadarnya bahwa apa yang ada di depan kita yang pasti adalah kematian. Daya hidup dan keinginan untuk mati. Itulah fakta alamiah kemanusiaan kita, tulis Lie Fhung. Di dalam daya-daya hidup terkandung juga dorongan-dorongan kematian. Sebaliknya, daya-daya kematian bisa menggairahkan kita untuk menyemangati kehidupan kita. Itulah kiranya paradoks antara *eros* dan *thanatos* dalam bahasa psikologi Freudian. *Eros* adalah kecenderungan pada "being", adapun thanatos pada "non-being". Keterpisahan sudah ada pada momen kita lahir, membentang dari dunia "real" nir-bahasa sampai terbentuknya identitas (kebedaan dan logika) simbolis kita, kalau menurut gambaran Lacanian.

Lie Fhung menjelajahi dimensi-dimensi psikis itu dan membuat sublimasi terhadap hasrat-hasrat mendua semacam itu. Sejak lama ia tertarik pada tema raga dan kemungkinan-kemungkinan imajinatif dari dimensi transenden raga itu sendiri. Mimpi, khayal, fantasi, dan imajinasi memaparkan dimensi yang hidup dari raga. Sublimasi itu dihadirkan melalui simbol daya organis sebuah kuntum bunga yang mengembang pelan.

Dengan dimensi transenden itu, kehidupan raga yang serba terbatas menjadi bermakna. Sama saja halnya kelopak-kelopak bunga dari bahan porselen yang sangat tipis seperti lembaran kertas. Kerapuhan dan ketipisan menantang tiap pemirsa untuk membayangkan kejatuhan dan kehancuran objek itu. Dengan membayangkan kejatuhan dan kerapuhannya, orang menyadari juga eksistensi dan daya hidup. Inilah keseduaan yang disadari oleh Lie Fhung. Daya hidup atau eros justru ada karena di sebaliknya juga hadir *thanatos*.

Pada gambar-gambar S. Teddy D di pameran ini, kita melihat keseduaan antara gambar dan bukan gambar. "Bukan gambar" dalam paradigma kekaryaan Teddy merujuk pada lukisan. Lukisan menempati gambaran umum dalam seni rupa, suatu *common denominator*. Teddy menakrifkan gambar sebagai tandingan bagi lukisan. Lukisan bagi Teddy tak lain adalah bahasa perumitan dan penyederhanaan gambar. Alih-alih menafikan tradisi gambar, bagi Teddy lukisan modern malah menyimpan dualitasnya sendiri melalui bahasa gambar. Lukisan eksis karena perlakuan tertentu pada gambar. Itulah paradoks yang ada pada seni lukis menurut S. Teddy D.

Definisi lukisan yang dibuat oleh Teddy justru menghidupkan gambargambarnya. Para perintis seni rupa modern di Indonesia umumnya mencerca gambar. Mereka yakin, tak ada cap-watak seniman pada sebuah gambar. Teddy mengajukan keyakinan yang lain, yakni gambar dapat berdiri kukuh sebagai medium seni itu sendiri, tanpa menjadi subordinasi dari ragam seni lain yang dianggap lebih kuat. Gambar bahkan dapat menjadi upaya kritis untuk mengungkapkan diri, selain mendekonstruksi wibawa lukisan.

Seperti pada paradigma seninya, kita juga melihat keseduaan pada gambar-gambar wajah Teddy di pameran ini. Ia membuat ratusan lembar gambar wajahnya sendiri, bercampur dengan fantasi bentuk-bentuk kepala. Selain itu Teddy membuat instalasi gambar, berupa gulungan yang panjangnya bermeter-meter. Hal itu juga menunjukkan sifat keluwesan dan kekritisan (medium) gambar. Di situ,melalui gambar kita menyaksikan sebuah narasi panjang tentang kemungkinan bentuk wajah dan kepala.

Profil kepala yang menjadi wajah dan wajah yang terbentuk oleh garis luar kepala adalah representasi yang mendua pada seri karya ini. Selalu ada alusi mengenai potret diri pada karyanya. Tapi potret bukanlah suatu skemata, melainkan usaha untuk melampauinya, sebuah tafsir tentang potret yang tidak bersifat tunggal. Tapi pada ratusan gambar itu selalu ada unsur kesaling miripan? Apakah ini suatu gagasan mengenai salinan (*copy*) atau simulakra?

"Teman-temanku sudah bosan melihat gambar wajahku sendiri," kata Teddy. Padahal, wajah Teddy selalu berevolusi terhadap jejaring skematanya sendiri. Potret-potret itu sebenarnya menunjukkan sikap Teddy yang lebih terbuka terhadap ide mengenai potret itu sendiri, ketimbang sekadar suatu rangkaian *copy* dari *copy*.

Eddi Prabandono menggubah sebuah objek berbentuk kimono. Ukuran objeknya cukup raksasa, lebih kurang dua kali kimono untuk anak-anak. Ia membuat kimono dari susunan rambu-rambu lalulintas, berbahan pelat alumunium tebal yang tidak mudah ditekuk. Rambu-rambu lalu lintas adalah tanda atau kode yang paling banyak dilanggar dalam kehidupan sehari-hari orang Indonesia. Tanda atau aturan bukan sesuatu yang dibikin untuk ditaati, demikian anggapan umumnya. Aturan dibuat untuk dilanggar, seperti nasib banyak aturan yang dibuat oleh para pembuat keputusan.

Eddi tertarik dengan kehidupan urban yang tumpang-tindih di kota. Rupanya hal itu sudah menjadi "jurnal harian" nya. Proyek-proyek seninya dibuat di luar ruangan, seringkali seperti membuat intervensi pada kerutinan yang berjalan tanpa makna apa-apa. Di ruang publik

19

tempat karyanya ditaruh, kepublikan seakan juga tanpa makna, karena intervensi dan kepentingan-kepetingan yang privat. Kenormatifan rambu yang menyimpan khaos itu dimanfaatkan untuk membentuk wujud tumpang-tindih pada karyanya.

Eddi ingin menciptakan sesuatu yang baru di atas khaos itu. Ia merayakan relasi personal dengan keluarganya yang jauh. Kimono dari bahan pelat rambu lalu-lintas menjadi ungkapan personal Eddi, sekaligus laporan khaotis dari jurnal urbannya. Beberapa tahun lalu, Eddi menikah dengan Nana Miyagi, seniman berwarganegara Jepang yang tertarik dengan kehidupan lokal di Indonesia. Karena tugastugas politiknya di Okinawa, Nana tidak selalu bisa tinggal bersama Eddi di Indonesia. Begitu juga, Luz Prabandono Miyagi, putri tunggal mereka hidup bersama Nana. Seperti siasat menarik perhatian publik dari kerutinan harian, Eddi memediasi relasi personalnya dengan membubuhkan sifat dan kode-kode publik pada karyanya.

Siasat keseduaan juga digunakan Eddi pada karya yang lain. Ia menggubah objek berupa selembar pintu mobil. Pintu itu berasal dari mobil bikinan Jepang yang sangat populer di Indonesia. Daun pintu itu sudah rongsok. Dan seperti kebiasaan umum orang Indonesia, lebih baik mendandani ketimbang membeli barang yang baru. Pada objek daur ulang itu, Eddi menyisipkan sebuah pesan pribadi kepada keluarganya berupa seikat *ikebana* dari bahan-bahan pelat rambu lalu lintas.

Dwi Setianto merasakan keseduaan antara dua tempat: Indonesia dan Finlandia. Semenjak 1996 ia pindah dan bekerja ke Finlandia. Tapi tak jarang ia juga bolak-balik antara kedua negara yang tak memiliki hubungan kesejarahan itu. Segera ia merasakan kepekaan-kepekaan yang dan tradisi berkarya yang berbeda di dua negara. "Di Finlandia, saya bekerja dan tidak terlalu banyak omong untuk menjelaskan karya saya," kata Dwi.

Pernyataan itu menunjuk kondisi yang berbeda di Indonesia: seniman selalu dituntut banyak bicara, untuk bisa menjelaskan karya-karyanya. "Saya berkarya di Finlandia dan tidak banyak yang saya pamerkan di Indonesia. Begitu pula, karya-karya yang saya buat di Indonesia sedikit sekali saya pamerkan di Finlandia".

Dwi bekerja dengan bahan-bahan daur ulang, khususnya kardus-kardus bekas. Di dapurnya bahan-bahan bekas itu menumpuk. Sebelumnya ia sudah tertarik pada seni rajah, dan berusaha menggubah bentuk-bentuk baru untuk rajah. Seni rajah membebaskan Dwi dari sekaligus media dan bentuk. Pengamatan Dwi pada bentuk-bentuk tumbuhan di Finlandia seperti menggugah kepekaannya pada unsur dekoratif pada khasanah visual di Indonesia. Ia menggambari kardus itu dengan motif-motif daun, tangkai, biji dan struktur vegetatif yang sudah dikembangkannya sebagai motif rajah. Objek-objek potongan kertas itu menjalar di dinding seperti tumbuhan menjalar di dinding atau motif rajah yang menjalar pada tubuh. Seni rajah menjelma sebagai ungkapan kontemporer.

Dwi juga menggubah performans dan instalasi bunyi bersama seorang seniman Jepang bernama Nao Sakamoto. Ia memanfaatkan unsurunsur lokal dari Indonesia berupa lidi dan konstruksi bambu. Ia melihat

21

bahan-bahan itu banyak digunakan di Hongkong ketika merenovasi bangunan. Pada tahun 1999 ia bahkan sudah membuat instalasi bunyi dari lidi yang merespons sentuhan dan gerakan-gerakan tubuh orang. Suara lidi itu bagi Dwi sebenarnya mau mengembalikan kepekaan orang Indonesia setelah hiruk-pikuk politik pasca-1998. Tapi rupanya performans itu adalah kesadaran mengenai tubuh yang dikenalinya ketika ia berjarak dengan Tanah Air. Keseduaan itu, kata Dwi terus mengapung pada kehidupannya sebagai seniman.

Di Finlandia, Dwi bekerja di kuburan. Kerjanya dimulai pada awal musim semi sampai akhir musim gugur sebagai tukang kebun. Sudah lebih sepuluh tahun dia bekerja di tengah monumen orang mati. Pekerjaan itu memberinya banyak inspirasi. "Kuburan itu kematian, dan kematian ternyata telah memberiku kehidupan..."



DWI SETIANTO

Growth

Usually, plants take over a space, when it is abandoned, but in his installation Growth, Dwi Setianto let them take over the an unoccupied space. Ink on paper drawings have crept onto the walls, and they blend in as they had always been there. The work is divided into three parts; a series of sketches on the corridor, an ink on paper mural and a glass vitrine on the window sill.

Growths main work consists of dozens of drawings that form a coherent whole, a kind of dream-like organism. Recycled paper is a genuine and organic part of the work, it is the soil from which the vines and the flowers rise. The work can be seen as a plants journey from a seed to full bloom, which does not end on withering, but goes on forming far more complex forms. Illustrations include many familiar forms of feather-light seeds, pine cones scale like surface, moss and ferns. They are all intertwined and mixed to form something completely new. Although the work can be viewed as decorative, and as such, it can be taken, it also seeks to focus the viewer's attention to those things in nature that would otherwise be easily overlooked. By the wall there is a suitcase from which mural originates. The idea is simple, the entire installation can fit in the suitcase, and when you open it again, it climbs up again to bloom once more.

The corridor can be seen as the seed for the main body of work; series of sketches that led to the emergence of the mural. There is evidence of an unraveling of a crisis, a discovery of a more simple style. The sequence begins with an ink drawing, which serves as a link to mural. After it comes a series of dried plants that serve as a link to the real world from which the drawings draw inspiration. In the sketches are





Growth installation, ink, paper, recycled materials 2012-2014

photographs and illustrations, each of which serve as a visible step towards the idea of the installation. Setianto himself says that the collage displays a number of potential directions from which Growth was one.

The third part of the installation is a small vitrine on the window sill. In the other compartment there is a large green pine cone and in the second eaten ones. Setianto says that in it's simplicity the vitrine displays the fruit and the benefit. In the vitrine one can also see the beginning and end of life, which is not linear, but cyclical. The gnawed cone allows a new life, new growth.

—Juri Pirinen





Growth
installation, ink, paper,
recycled materials
2012-2014



Growth
installation, ink, paper,
recycled materials
2012-2014



Growth
installation, ink, paper,
recycled materials
2012-2014







My father once told me about my grandfather who liked to make toys for my father when he was little before his parent separated and my father came to live with his new family. My grandfather worked in the railway, I never found out exactly what was his job there. What I know is that I inherited my drawing talent from him. I have always loved to make things since I was small. Drawing, painting, sewing, gardening. Anything. It pleases me to make things, to give life. It would please me even more when what I have made pleases others.

Eighteen years ago I moved to Finlandia. It doesn't change my love to make things. No wonder I could stay in a foreign country with such a different culture from my own for a long time. I love adventure; I consider it a challenge. There are a lot to learn from the experience: how to live in a place so different as a foreigner. What I found to be very important is how I learn more about myself through it all.



EDDI PRABANDONO

Luz no Kimono / Kimono Series # 1

38

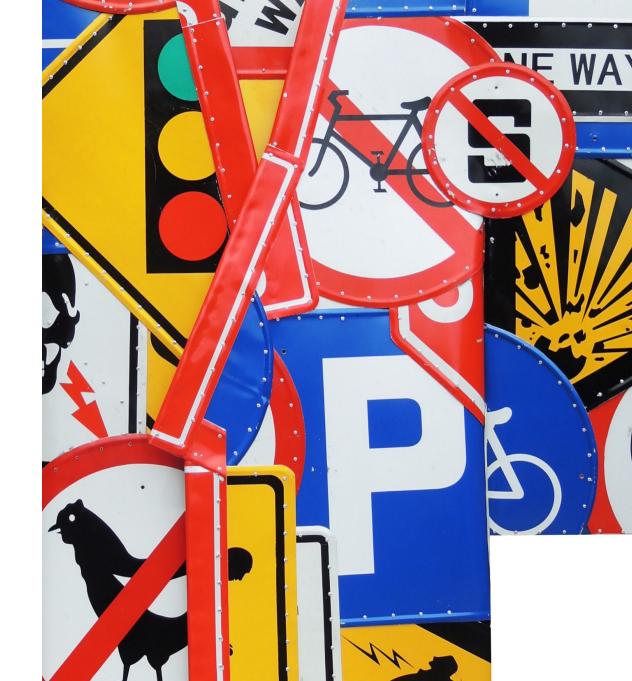
I begun to get interested in using traffic sign boards for my work since three years ago. What attracted me is not only their intense colours, but also their content and their visualisation which make them easy to understood. They have became an agreement between us, earth dwellers.

Traffic sign boards are also a signifier of urban development. There are many sign boards, and yet there are so many people violate them every day. Whether because of lack of discipline, or because they didn't use them at all.





Luz no Kimono / Kimono Series # 1 220 X 180 cm Traffic Sign Boards 2014



The Doors / Ikebana Series # 2

42

The inspiration for this work came from a very famous music band, idolised by young people then and now: The Doors. To me, this legendary band symbolises brutality, immorality and wildness.





The Doors / Ikebana Series # 2 (work in progress) 120 x 100 cm Car Door, Side Mirrors and Stain Steel 2014





Eddi Prabandono (b. 1964 in Java, Indonesia) studied Art at Institute of Art (ISI) Yogyakarta. He currently lives and works in Yogyakarta and Okinawa, Japan.

Eddi Prabandono is an artist who involves design, planning, and construction in creating his large-scale pieces. He does not work on his pieces alone. Just like in construction projects, Eddi Prabandono involves many workers: to create designs and even work plans that need [careful] calculation. However, his pieces does not turn into merely structural things, because of the way he incorporated the evolution of languages of expressions in creating them.

Throughout his career as an artist, Eddi Prabandono had attended various residency programs, among others: Nagasawa Art Park Artistin-Residence, The Japan Foundation, Awaji City, Hyogo, Japan (1998); Artist Coming Home–Artist Studio Program NAP, Awaji City Hyogo, Japan (2007). He also joined the residency program at Vermont Studio Center, Johnson, Vermont, USA (2010) after winning the 2009/2010 Asian Artist Fellowship, sponsored by the Freeman Foundation for the Vermont Studio Center.

Eddi Prabandono is also a commissioned artist for ART/JOG 11 Yogyakarta, Bazaar Art Jakarta, Pacific Palace–Jakarta and Living Sculpture in The Sea Program by The Marine Foundation London at Amed Under Water Gallery–Bali.

Complete CV http://sinsin.com.hk/downloads/SSFA/artists-cv/Eddi_Prabandono_CV.pdf



LIE FHUNG

Life Force

Life Force is about taking risk. About precarious balance. About the fragility of life. About the certainty of death; anything that can break, will eventually break—it's just a matter of time. Inevitable. But it is not a futility. You enjoy it as it lasts. You make the best out of it. It is also about the value of fragility. So fragile, so delicate it is precious. So precious you want them to last. So precious you are afraid of damaging them. So precious you just want to smash them and be free from the worry of damaging them. Life Force and Death Wish.

It implies the tender trepidation in the process of creating the extremely fragile pieces, the painstaking attention demanded. A light and firm touch is a must. There is an awareness of the risks being taken. There is an acceptance, a kind of surrender to let go should the piece break at any point of its life: during the shaping of the forms, during the refining process, during the firing, during the unloading after the firing, during the extricating process, during the storing, the packing, the transporting, the shipping, the showing, the taking down, the packing, the transporting, the shipping, the storing and so forth. About inner peace. Being peaceful among uncertainties, among things on precarious balance, among the risks of being alive.







Life Force : Dormant
Porcelain, copper,
LED light
25 x 31 x 4.5 cm
2013-2014







Life Force : Terrain Copper, Tin, Organic Matters 31 x 92.5 x 2.5 cm 2013-2014





Lie Fhung (b. 1969 in Jakarta, Indonesia) studied fine arts at the Bandung Institute of Technology in West Java, majoring in Ceramics. After graduating, Fhung found herself grappling with questions of artistic and cultural identity, which stymied her creative work. She left Indonesia to work as a designer in Shanghai and eventually settled in Hong Kong, where she began to work independently in digital media design. Fhung's engagement in activities beyond the pure scope of art helped her to forge networks that have come to inspire her art-making processes. For example, through her digital scrapbooking business, she was privileged to gain insight into the small visual histories that women, especially mothers, created for themselves and their families. In her role as artist she explored with them the question of what is hidden from these histories, an exploration that influenced her ongoing multi-media project To Breed or Not to Breed (2005–).

Her work Flight (2005) (featured in the book *Contemporary Ceramics*, Emmanuel Cooper, Thames & Hudson, 2009), embodies the delicate tactile sensibility that infuses much of her work. In 2007, her work was added to the Permanent Collection of the World Ceramic Foundation, Icheon, South Korea. In 2008, she received a Freeman Fellowship Award for an 8-week artist residency at Vermont Studio Center.

with excerpt by Valerie C. Doran

59

Complete CV http://sinsin.com.hk/downloads/SSFA/artists-cv/Lie_Fhung_CV.pdf



S. TEDDY DARMAWAN

Ink On My Face

All my friends know how I tend to draw myself, especially when I have some ink and a brush with me. I have drawn countless self-portraits, all done spontaneously in a flowing energy that inspired me at any given moment.

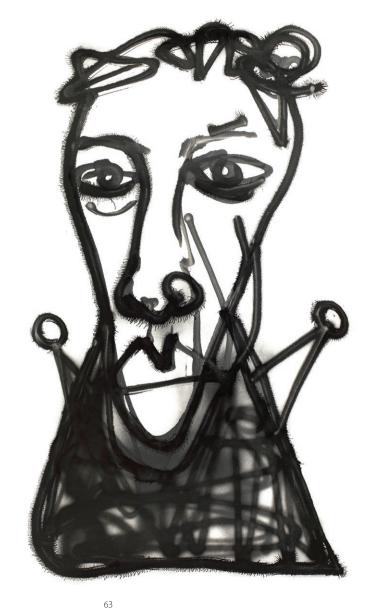
After a while, my friends got tired of my self-portrait drawings. But I still have the urge to do that. So then I endeavoured to draw at least a hundred of self-portraits consecutively. I won't draw any other subject matter until I have done at least a hundred of self-portrait in ink. I wanted to see if doing this would exhaust my urge to draw anymore self-portraits.

For this project, I employed a new technique: using an airbrush pen with ink instead of the traditional brush that I am accustomed to. It was quite challenging. It turned out to be an adventure which opened up a whole new artistic vocabulary that I am very excited about. It rejuvenates me, makes me feel younger and eager to explore more.

In the process, I discovered that my self-portraits reveal so many different facets of myself. They are all me, but they are not exactly the same. I am a multitude of selves, physically bound in the form of one S. Teddy Darmawan.

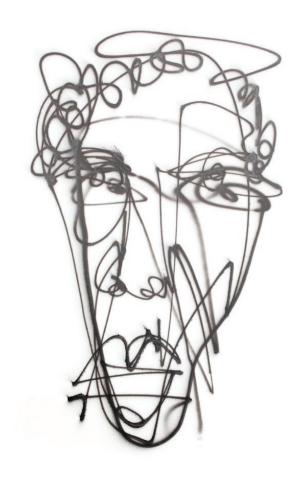
62

Ink On My Face
Air Brush Pen on Paper
50 x 60 cm
2014





Ink On My Face
Air Brush Pen on Paper
42 x 29.5 cm
2014



Ink On My Face
Air Brush Pen on Paper
50 x 60 cm
2014



Ink On My Face
Air Brush Pen on Paper
50 x 32 cm
2014



Ink On My Face
Air Brush Pen on Paper
50 x 32.5 cm
2014



Ink On My Face
Air Brush Pen on Paper
50 x 60 cm
2014



Ink On My Face
Air Brush Pen on Paper
50 x 60 cm
2014







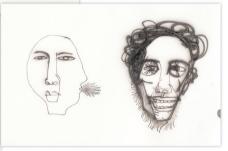






















83

Dimanis-maniskan (Sweetened It Up) Series Drawing Pen on Paper 29 x 22.5 cm 2013



Signage 2 Chinese Ink on Paper 35 x 617 cm 2013





S. Teddy Darmawan (b. 1970 in Padang, West Sumatra, Indonesia), known as S. Teddy D., studied painting at the Indonesia Institute of the Arts (Institut Seni Indonesia) in Yogyakarta and has been a fixture on the Yogyakarta arts scene ever since. S. Teddy D.'s explosive energy finds expression in a range of media, from paintings, drawings, installations, sculptures to performance art. In his energetic, passionate and often humorously ironical work, S. Teddy also creates a kind of mythological world: a mythology of the everyday populated by images of his family, his friends, the family dog, his neighbourhood, military symbols (his father was an army officer), things that he sees on the street or images that accost him on TV, and, of course his own self-portrait, standing alone or inserted into different contexts. He even creates literal theatres for the dramas of the everday: small stage-like constructions in which objects symbolizing isolated moments in his life are theatrically arranged.

Like Bob Sick Yuditha and EddiE haRA, S. Teddy is drawn to counter—cultural emblems, and graffiti and tattooing are just as important methods of self-expression for him as are painting and sculpting. Recently, S. Teddy has been fascinated with the spontaneity and irrevocability of painting with Chinese ink-and-brush on paper, and his latest series of ink-on-paper works shown here reveals the masterful way the artist has infused the spontaneous strokes with a sense of his own vulnerable humanity.

with excerpt by Valerie C. Doran

95

Complete CV http://sinsin.com.hk/downloads/SSFA/artists-cv/S_Teddy_Darmawan_CV.pdf



Exposed

Roland Hagenberg

An Indonesian artist tells me of a crying horse

That rested its head on his shoulder And died next day in his garden While he was out of his mind,

Or desperate – or just drunk.

Another wonders

What happened to students who fought dictatorship, the military?

Where are they now? Invisible among us?

Or back on the farms of their ancestors

Where they distrust rulers and big cities like the outcome of harvests?

We exchange T-shirts

And I see his scar

A brush stroke dividing skin like paint

And now he flies to Jakarta

For therapy

And when he comes back alive

He draws faces

Stoic and timeless

Milky lines of ink

That we attach to walls

Reminders of our own fragility.

In another backyard I hear a child talking

And when I get closer

98

I see a bird imitating voices

While the artist next door imitates nature on a canvas

That will dry in the evening sun

His child asleep

His wife preparing dinner

His life predictable

Like equatorial rains

And when I finally get lost

In Indonesia's fractured map of thousand islands

One garden more

A backyard less

I know about the broken glass

In flowery fields

99

When I walk barefoot

Like the one who lost his horse.

Complete CV http://sinsin.com.hk/downloads/SSFA/artists-cv/Roland_Hagenberg_CV.pdf

EXPOSURE new works by Indonesian Artists

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