

Tromarama

特羅拉馬

## INTRODUCTION

Play, in the sense of 'fresh, intriguing and humorous'<sup>[1]</sup> pulsates through the body of Tromarama's practice, which combines video art with new music and installation. Initiating as a collective in 2006 in Bandung, Indonesia, Febie Babyrose, Ruddy Hatumena and Herbert Hans, have been developing inventive responses to contemporary urban culture. Each work, rather than existing in viewership isolation, is woven into the larger cultural fabric of the city of Bandung and addresses in interactive reflection the cornerstones of Indonesia's political and cultural environment<sup>[2]</sup>.

The trio met whilst studying at the Institute Technology of Bandung, which since the 90s and 2000s has been active in the support of video art and the city's creative currents. Students in respectively graphic design, advertising and printmaking, the triumvirate came together for the "traumatic" creation of 'Serigala Militia' (2006) – a stop motion animation film (4 min 22 sec) made of hundreds of woodcut plywood boards, flashing in speeding sequence to the beats of Seringai, an Indonesian hard rock band. Acting as a music video but presented simultaneously as an installation, this meeting of minds framed the collective's energetic and intricate, yet playful and pulsating practice.

Widely playing with stop motion animation in works such as 'Bdg Art Now' (2009), 'Watt?!' (2010), 'Pilgrimage' (2011) and 'The Lost One' (2013) it was '\*Ting' back in 2008 that marked the trio's first step in this practice. A video that follows the travelling adventures of a collection of porcelain tableware, it presents in rhythmic formation and ballet-esque movements, the elements' aligned tittering to the tones developed by Bagus Pandega. A touching animate play on human-like formations, the work parallels our individual yet collective journeys through the playful use of everyday domestic objects, which in turn are active players in the rituals of our everyday life.

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[1] Alia Swastika, 'When Playing Is Not Only a Game', 2011

[2] Enin Supriyanto, 'How to Turn Trauma into Video Art: A Brief History of Tromarama', for "MAM Project 012: TROMARAMA" catalogue, published by Mori Art Museum, August 1 2010

Tromarama's body of work extends beyond stop motion animation though, and even video art. 'Borderless' (2010), for example, comprises a video made of embroidery on canvas, whilst 'Tugu Lentera Listrik' (2013) is composed of a single channel video and digital print on sticker. These works still play with the commonplace though and the domestic, from a craft-like past time to the creation of an everyday domestic interior that in one small screen portion comes to life. 'Private Riots' (2014) marks, however, a political leaning in its playful pop-like extractions of key images from protest banners; time, marching, speeches are represented by centered images on boards that as an installation tower at an imposing height, standing in tall yet approachable opposition. Alongside, an interactive post-it board invites passers-by to mark and share their own frustrations or commentary.

At the heart of Tromarama's practice is the creation of an inclusive narrative through the use of form and colour, objects and figures, sounds and rhythms. Each work literally animates the ordinary and weaves its existence into a tale of tribulations fuelled by consequence. As such, their work infuses the ordinary with novel means of contemplation in the context of urban life, developments and political reverberations.

Tromarama are widely considered one of Indonesia's most exciting rising talents and have been widely exhibited around the world. They've held solo exhibitions at the Mori Art Museum (Japan) and have upcoming solo shows at the Stedelijk Museum (Amsterdam) and the National Gallery of Victoria (Melbourne). Group exhibitions include the Samstag Museum of Art (Adelaide), APT 7 QAGOMA (Brisbane), Singapore Art Museum (Singapore).

## 介紹

透過特羅拉馬的錄像及音樂裝置作品，可以理解“玩”是一種新鮮，奇妙而且幽默的情理。菲比·貝比羅斯，赫伯特·漢斯和路迪·哈圖瑠拉三人在2006年於印尼萬隆共同創立特羅拉馬藝術團體，希望通過不同的藝術媒介對當代藝術文化作出回應。他們的作品撇除了一般現存的獨立視野，更進一步地根據印尼萬隆的社會政治和文化環境，編織出一種跟大眾的互動和反思。

三位藝術家一同相識並學習於萬隆科技學院，自90到00年間一直活躍於錄像藝術及創意發展。作為學習期間分別修讀平面設計、廣告和版畫的學生，於2006年學習期間，運用過百塊木刻膠板，依據一隊印尼搖滾樂隊Seringai的音樂節奏，拼合燈光效果，製作出一片4分鐘22秒名為Serigala Militia的定格動畫。這部定格動畫不只是一個音樂視頻，同時也是一門裝置藝術，這趣味性的雙重思維表現方式，顯示出藝術家們一種既複雜又有活力的生活實踐。這藝術組合隨後開始廣泛地在創作中加入定格動畫，於2008年製作的 \*Ting更成為其風格的代表作，繼而製作出一系列作品如"Bdg Art Now" (2009), "Watt?!" (2010), "Pilgrimage" (2011) 和 "The Lost One" (2013)。\*Ting是一部講述餐桌瓷器走上旅行冒險的視頻，比喻我們在日常生活經歷中遇到過的人。瓷器結合上節奏和芭蕾舞動作，加上Bagus Pandega 的自創色調，俏皮地使一些日常國產用品代入每個人的旅行回憶當中，營造出一種觸動人心的人文氣息。特羅拉馬的作品不止於定格動畫，更發展至視頻藝術。例如2010年創作的 "Borderless"，融合了視頻跟畫布刺繡；2013

年創作的"Tugu Lentera Listrik"則把單頻道視頻跟數碼印本合併到牆紙上。這些作品都取材於一些他們常見的本土事物與文藝，從而化作一種表現本土工藝創作及生活節奏急速轉換的比喻，並著意只透過一個小屏幕重新的呈現於觀眾的眼睛及生活里。2014年創作的 "Private Riots", 於抗議政治的橫幅中選取一些有趣的圖像作主體重繪在橫幅上，又請觀眾路人以便利貼在橫幅木板上分享自己的挫折或評論，加上出一系有關於時間、行軍、政治演講的動畫，拼湊出一座氣勢宏偉高塔，高高矗立著，卻又又平易近人，繼而表達一種從平民出發的政治傾向。特羅拉馬的作品是通過使用形狀和色彩，物件和人物，聲音和節奏，去創造一個包容性的生活故事敘述。每片動畫中都明顯地在反映著一些從生活磨練及辛苦中所得到的平凡，苦中作樂。因此，他們的作品都注入了對城市生活，城市發展和政治反響的了解和沉思。

特羅拉馬被視為印尼其中一組最有潛力的新晉藝術家，他們的作品於世界不同的地方展出。曾於日本森美術館舉行個展，並將於荷蘭Stedelijk Museum和墨爾本National Gallery of Victoria舉行新的展覽。他們亦曾於不同美術館包括澳洲Samstag Museum of Art, 布里斯本APT 7 QAGOMA, 新加坡美術館, 台北當代藝術館和上海當代藝術館參與大型聯展。



*Panoramix*  
帕諾哈米克斯

Edouard Malingue Gallery, Hong Kong  
馬凌畫廊, 香港

18.12.2015 - 23.01.2016

Edouard Malingue Gallery is pleased to present 'Panoramix', the first solo exhibition in Hong Kong of the Indonesian collective Tromarama. Established in 2006 in Bandung, Indonesia, Febie Babyrose, Ruddy Hatumena and Herbert Hans, have been developing inventive responses to contemporary urban culture spanning multiple media. Each work, rather than existing in viewership isolation, is woven into the larger cultural fabric of the city of Bandung and addresses, in interactive reflection, the cornerstones of Indonesia's political and cultural environment.

"This exhibition highlights a new work by the Bandung-based collective Tromarama. They have been producing video animation works and installations since 2006. They shape and create their artworks based on their concern with examining today's society. 'Panoramix' is simply defined as the mixture of surveying a subject, or sequence of events, in our contemporary landscape. The notion of an exhibition brings about an exploration of how the virtual world redefines our existential experience; how it structures our paradigm and experience vis a vis space, dimensions, pictures and text within the virtual realm. 'Panoramix' reveals the phenomenon of daily reality. It is about taking on specific situations in such a way that this phenomenon is dealt with.

Tromarama address as well as observe contemporary fluxes surrounding the relationship between reality outside of a screen and the virtual reality inside of it. The exhibition itself describes the space in between these various realities that now overlap. It is a quest focusing on one's experience of reality, a step towards expressing the idea of a foundation of our existence, which always seeks to sort through the realities presented by modernity: being, ground, or substance. 'Panoramix' questions the mechanisms of our technological era in the context of the present. It is an exploration through artistic practices and reflections on reality by enhancing thought and action in practical terms.

From Tromarama's point of view, the consequence of living in between the two realms - in relation to the virtual world that we live in nowadays - is more of a mental experience rather than a physical one. It bends the scenes from our daily lives in relation to how it creates artificial desires and pushes us to always be in a state of climax within 'nowness'. Overall, Tromarama try to find the space where we stand between the reality behind the monitor and the reality out there, whilst substantially questioning the definition of reality itself." - Riksa Afiaty



馬凌畫廊於2015年12月18日至2016年1月23日呈獻印尼藝術團體特羅拉馬的首次香港個展。菲比·貝比羅斯、赫伯特·漢斯和路迪·哈圖瓏拉於2006年成立特羅拉馬，希望通過不同藝術媒介對當代城市文化作出回應。他們的作品撇除了獨立的觀賞視野，更進一步地依據印尼萬隆的社會政治和文化環境編織出極具互動性的反思。

“是次展覽的焦點在於來自印尼萬隆的藝術團體特羅拉馬的新作。自2006年起，他們專注於透過動畫和裝置作品來反思現今社會。從當代風貌之中萃取一組課題或事件作勘察對象，《帕諾哈米克斯》背後的概念便油然而生。展覽探索虛擬世界如何重新定義我們的存在、在虛擬之內塑造我們面對空間、維度、圖像和文字時的感知範式以及經歷。《帕諾哈米克斯》揭示日常現實的狀態，對個別情況抽絲剝繭從而分析人們對這種狀態的處理。

貫徹特羅拉馬對當代社會圍繞屏幕內外現實張力的關注，展覽進一步描述各種現實的空間重疊。著眼於人的現實經歷，它吐露了存在奠基的概念，即在現代性之中尋找並梳理多重現實——比方說存在、基礎又或本質。以藝術實踐為起點昇華哲學和行動，《帕諾哈米克斯》是對當代技術語境的挑戰以及對現實的反思。

對特羅拉馬而言，徘徊於虛擬和現實之間的生活是一種精神凌駕肉體的經歷；它所衍生的人造慾望扭曲日常生活的畫面，把我們推向“現在性”之內持續亢奮的高潮狀態。總括來說，特羅拉馬試著在屏幕內外的現實之間尋找人的駐足點，同時挑釁現實本身的意義。” - Riksa Afiaty





Installation View  
裝置現場

What is actually the thing that constructs our daily reality?

In general, reality is defined as a real and physical thing, a form that consists of existing elements. With our five senses, we can alternately see images, hear sounds, touch solid forms or smell the particular scents of things, which then fulfill a real experience. By experiencing through our senses, we can face reality.

In 'Panoramix', reality is divided into two types of experiences: the ones that we actually experience physically and those that we seemingly experience sensorially. It also highlights the way man turns to the external world as the foundation for forming himself in the name of modernity. A person sees himself from other people's points of view or at least according to his assumption of other people's perspectives of himself. By no longer considering authentic acts, one is exposed to morality, value and external nature. Consequently, one is then confirmed as a citizen of the modern world. In other words, self consciousness is based on the consciousness of society's hope.

Reality thus becomes more complex and mixed since the images that emerge are constructed not only by our consciousness of the world, as recalled through our sensory receptors, but also those produced by digital devices. They design and construct our perception, understanding and concepts of the physical and virtual. Our consciousness in knowing the seemingly tangible one from the truly tangible one becomes more exclusive because each person has a greater number of different experiences. It means a more subtle border is drawn between our current reality. The physical and the virtual co-exist. They are interacting and transversing in various forms.

Layered realities are emerging. Our identities are shifting. People's natures are changing. They are no longer concrete. The initial stage of this exhibition is a consciousness constructed by Tromarama. The consciousness indirectly emerges from their observation of the 'going viral' era in which they live. They observe that timelines in this era are no longer clear and linear; one can simply upload the past and let the audience read it as part of his or her present. The concepts of space and time become inconsequential. Reality in cyber world, which can be considered as a matrix of real time, is also changing. The emergence of two different realities and two different times makes man feel strange, as if he or she is in between the virtual world and the real world.

'Panoramix' presents some short narrations on reality; banal things present in our daily lives. The works speculate upon the visual system, their perception, and the concept that becomes more stable. This ex-

hibition proposes an experience around simulation, ecstasy, scale and reduced space. A single channel video entitled *Panoramix* depicts the irony of visual fragility. It shows an image of a natural landscape on a flat screen, which is then virtually blown and uncovered by a wind. Laced with their witty remarks, Tromarama try to laugh at things connected to spatial experiences by showing moving objects that seem to have cause and effect relations. In *Intercourse*, a double channel video displayed across from *Panoramix*, they question the force behind our will to move things.

Despite choosing the power of texts when directing certain contexts, Tromarama are accurate in understanding that audiences need space to explore phrases as an initial point of understanding to determine narratives and metaphors in some layers of meaning. Beneath their irony and criticism, texts contribute by urging almost unreachable things: to explain the complexity of man's reality and to search for the clarity of current subtle and unspoken things.

By using a lenticular technique, the works entitled *I Do*, *Promise*, and *Unsettled* show shifting texts that change according to the movement of the audience. These works can be seen as reflective mirrors of how people see themselves, constantly watching monitors. Or, vice versa, how monitors succeed in entangling people. It is a reflection of the domains we live in and observe. It is about how knowledge has information; how we understand and experience it; how differences of perspective and approach influence images or ideas.

Questioning today's reality means questioning the real existence of our presence and lives. Ourselves, today, have been fractured into multiple fragments split between multiple digital screens.

When each person has their own reality, inside and outside of a monitor, inbetween realities emerge. 'Panoramix' explains the landscape between those circulating currents and various realities, those mixed and chaotic realities. Actually, panoramas depend on compressed perspectives and views, as well as more and more superficial spaces.

'Panoramix' reveals those spaces between various currents and circulated realities. It is the search for an experience of reality that expresses the notion of becoming a man who stands for ideas about his or her existence, the basics of our existence – one's being, grounding or substance – that have increasingly overlapped with other realities.

– Riksa Afiaty

尋常的現實究竟是由何物構建而成？

一般而言，現實是存在元素組成的真實和具體形式。我們透過五官去觀察、聆聽、觸摸和辨別氣味，從而實踐真實的經歷。藉著感知，我們正視現實。

《帕諾哈米克斯》在肉體和感官層面上呈現一種雙重的經歷。展覽著眼於人如何以現代性之名賴以外在世界作為自我形成的奠基。我們或從別人的眼中看到自己，或以我們在這一方面對他人的假設來評核自我。現代社會的公民身分便循著這樣的邏輯得到確認。換句話說，自身的意識形態就是基於社會冀望的意識形態。

現實變得更加錯綜複雜，因為衍生出來的形象不僅是出自我們對世界的認知和感官追憶，也是數碼設備的產物，構成我們對真實和虛擬的感知、理解和懸念。隨著經歷的累積，能從疑幻疑真之中辨清現實的意識形態亦變得僅有。真實與虛擬共存並由吊詭的界線劃分，以各式形態進行互動。

生活蘊釀著層次式的現實，我們的身分和性質亦不斷替換及變更，再沒有一物是具體的。展覽的初始階段是特羅拉馬形成的意識形態。這種意識形態源自他們置身於“瘋傳”時代的勘察：時間軸不再是一條清晰的直線；個人所上傳的過往經歷被理解作他現在的一部分。關於空間和時間的固有概念也就變得無關重要。作為真實時間的模型，網絡世界裡的現實亦持續演變。兩種現實和兩個時間的出現詭異非常，彷彿人存在於虛擬和真實的維度之間。

《帕諾哈米克斯》取日常生活中的平庸物件展現以現實為題的簡短敘述，意在揣測人的視覺系統、感知和愈趨穩定的懸念。是次展覽圍繞模擬、狂喜、比例和壓縮空間營造第一身的經歷。單頻道錄像作品

*Panoramix*闡述視覺脆弱性的諷刺：電視屏幕顯示的自然景觀被一個虛擬的風徐徐捲走。透過看似互有因果關係的移動物體，特羅拉馬以妙語調侃與空間經歷有關的事物。另一個名為*Intercourse*的雙頻道錄像作品則質疑我們在推動事情之時驅使意志的力量。

儘管特羅拉馬在編導個別語境時選擇了文字的力量，他們瞭解觀者需要空間去從片語拓展敘述和隱喻的深層次意義。在諷刺和批判背後，文字知其不可為而為之，試著闡明人的複雜現實及釐清種種不言而喻的事情。

作品*I Do*、*Promise*和*Unsettled*運用透鏡技巧展示依據觀者動態而變化的文字，如鏡子般映照人們日復日面對顯示屏所建立的自我形象；或者，反之亦然，它們反映出顯示屏如何纏結著人。這體現了我們所身處和觀察的領域以及固中的課題：知識如何涵蓋資訊、我們如何理解和體驗這些資訊以及觀點和方法的迥異如何牽動形象和懸念。

對當代現實置疑就是對我們的存在和生活置疑。在多個屏幕之間，我們的自身斷裂成碎片。

當每個人在屏幕內外體驗不同的現實，便會產生一種中間現實。《帕諾哈米克斯》申述這種在循環主流和多個混沌現實之間的景觀。而其實，全景觀就是基於經壓縮的視點以及更多表面空間。

《帕諾哈米克斯》揭示多種主流和循環現實之間的空間。它所追求的現實經歷是個人以代表其存在性懸念的姿態游走於多個重疊現實之間、彰顯人的存在奠基：作為、基礎又或本質。

– Riksa Afiaty









*Panoramix*, 2015

Single channel video  
單頻道錄像作品  
<https://vimeo.com/148973860>





Installation View  
装置現場





*Intercourse*, 2015

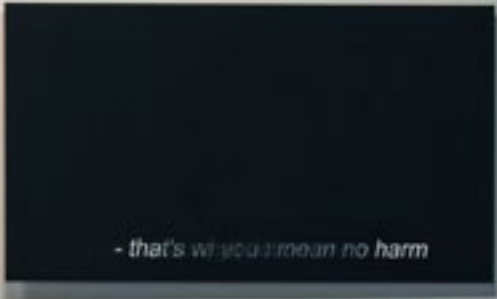
2 channel video  
雙頻道錄像作品

<https://vimeo.com/148973868>

... always see me when I look at you

... ew





*- i can assure you i mean no harm*

*[giggles]*



gles]

- *that's what fiction are for*

*Promise, 2015*

Lenticular print  
62 x 110 cm



see what you see  
feel what i feel



*Living room, 2015*

3D lenticular print  
80 x 150 cm



***Roots. Indonesian Contemporary Art***  
**根 · 印尼當代藝術聯展**

Frankfurter Kunstverein, Frankfurt, Germany  
Frankfurter Kunstverein 美術館, 法蘭克福, 德國

26.09.2015 - 10.01.2016

The Frankfurter Kunstverein presents "Roots. Indonesian Contemporary Art," an exhibition of contemporary art from Indonesia. Jompet Kuswidananto, Eko Nugroho and Tromarama, three of the best-known Indonesian artists and artist collectives of the younger generation, will each be given a broad platform to present new works in the Frankfurter Kunstverein's interior space. Joko Avianto has been invited to create a site-specific bamboo installation for the facade.

Indonesia ranks as one of the most populous countries in the world and unites many different ethnicities, languages, religions, and cultural influences in the more than 17,000 islands comprising the archipelago. Under Dutch colonial rule, which lasted for nearly 350 years, Indonesian culture experienced severe socio-cultural upheavals. A modern, westernized society had emerged by the middle of the twentieth century. The effects of a prolonged struggle for independence and political instability still reverberate in the tension permeating today's society. The four artists belong to a generation that experienced the most significant period of changes in Indonesia's contemporary social and political situation first-hand. While part of the change brought about during the 1998 post-reformation transition, the artists' work creates the distance necessary to take a critical stance. Their work grounds short-term change within a deeply rooted, complex socio-cultural tradition in which the tension between traditionalism and modernity, nationality and internationality, locality and globalism, universality and plurality becomes apparent.

Frankfurter Kunstverein 呈獻印尼當代藝術聯展《Roots. Indonesian Contemporary Art》。Joko Avianto、Jompet Kuswidananto、Eko Nugroho 和特羅拉馬為印尼新一代最矚目的藝術家及藝術團體，將各自於Frankfurter Kunstverein 特地為他們而設的展覽空間展示其新作。Joko Avianto 獲邀為展覽門面製作一個由竹建成的場地裝置作品。

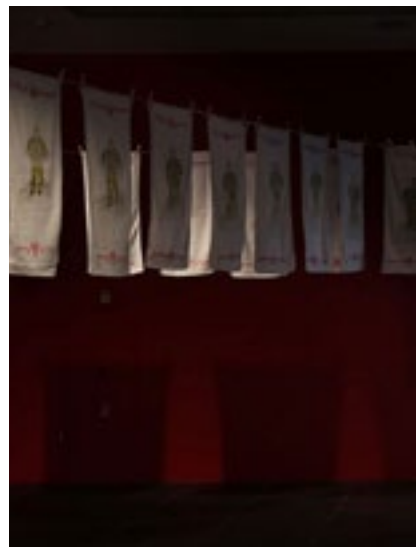
印尼是全球人口密度最高的國家之一，17,000個群島匯集多個不同種族、語言、宗教和文化影響。在荷蘭近350年的殖民統治之下，印尼文化經歷了嚴重的社會文化劇變。至20世紀中，一個富現代性的西化社會沉浸在一片緊張的氣氛之中，迴盪著長期獨立鬥爭和政治不穩定的影響。四位藝術家代表著同一代人，親身見證意義最深遠的當代社會和政治變遷，以適當的距離批判改革所帶來的轉變。他們的作品將短期變革扎根於複雜且根深蒂固的社會文化傳統之中，意在透視傳統性和現代性、民族性和國際性、本土和全球主義、普遍性和多元性之間的張力。







Installation View  
裝置現場





*Break A Leg, 2015*

Video animation, towels, wire  
<https://vimeo.com/149183963>



***Global Collaborations: Tromarama***  
**全球協作：特羅拉馬**

Stedelijk Museum Amsterdam, Netherlands  
Stedelijk市立美術館, 阿姆斯特丹, 荷蘭

12.06.2015 - 15.09.2015

The Stedelijk Museum presents the first European solo exhibition of Indonesian artists' collective Tromarama. The collective consists of three artists who experiment with digital imaging technology and are best known for their animations. The exhibition presents a selection of recent animations, as well as a new work the trio created especially for the occasion.

The members of Tromarama are among the generation of artists who first hand experienced the impact of the digital revolution in Indonesia during the early 2000s. The internet has not only shaped the way they think, but also how they work. In addition to presenting their art at exhibitions, the collective shares their work via online channels, such as Youtube. Their new work, 'First Wave', is a multi-layered reflection on how digital technology affects the artists' self-image.

When asked why they specialize in making animated videos, Tromarama reply only half-jokingly: "We love to play god". The exhibition features three animations that combine HD photos of animated objects, shoes, suitcases and a length of green fabric, with images of the urban Indonesian landscape. Tromarama doesn't create flawless illusions: the animations are infused with imperfections, reminding us that we're watching manipulated images of reality. This device serves to accentuate the friction between the materiality of the depicted objects and the digital technology used to animate them.

The presentation includes the new animation 'First Wave' (2015), as well as the works 'Happy Hour' (2010), 'Unbelievable Beliefs' (2012), 'On Progress' (2013) and 'The Charade' (2014).

The exhibition is accompanied by a catalogue edited by Sophie Tates and Kerstin Winking, the exhibition's curator.

市立博物館展示了第一個歐洲個展印尼藝術家集體Tromarama的。集體由三位藝術家誰試驗的數字成像技術和最知名的是自己的動畫。該展覽將展出一系列最新動畫，以及一個新的工作，為創建之際尤其是三人。

Tromarama的成員是藝術家的新一代誰第一手體驗在2000年初在印度尼西亞數字革命帶來的影響之一。互聯網不僅形他們的思維方式，而且它們的工作原理。除了展示他們的藝術在展覽，集體股份通過在線渠道，如YouTube自己的工作。他們的新作，“第一次浪潮”，是如何將數字技術影響了藝術家的自我形象的多層反射。

當問及為什麼他們專門製作的動畫視頻，Tromarama回復半開玩笑地說：“我們喜歡扮演上帝的角色”。展覽展出三個動畫，結合高清照片動畫對象，鞋，箱包，環保面料的長度，與城市景觀印尼的形象。Tromarama不創造完美無瑕的幻想：在動畫注入缺陷，提醒我們在看現實操作的圖像。此設備用來強調所描繪的對象的重要性和用於它們的動畫的數字技術之間的摩擦。

該演示包括新動畫“第一次浪潮”（2015年），以及作品“歡樂時光”（2010），“令人難以置信的信仰”（2012），“進展”（2013年）和“夏利”（2014年）。

該展覽是伴隨著由蘇菲破產財產和克斯廷眨眼，展覽的策展人編輯目錄。







Installation View  
裝置現場





*The Charade*, 2014

Single channel video

03 min 54 sec

Sound by Chris Hardani, mixed by Bagus Pandega

<https://vimeo.com/137934922>

## STOP MOTION ANIMATION – WHY NOW?

by Kerstin Winking (Global Projects curator)

*\* This essay was published in Tromarama solo exhibition publication. Published by Stedelijk Museum Amsterdam. Date of Publication: June 11, 2015*

The curator and professor of animation aesthetics Suzanne Buchan writes that animation in film "has the unique quality to create spaces that have little in common with our lived experience of the world: in animation, there is a preference for presenting fantastic, invented and often impossible places".<sup>1</sup> This also applies to the work of TROMARAMA, insofar they present recordings of real spaces inserted with imaginary actions. Presented as (parts of) installations, their video animations relate to the physicality of the exhibition space, its architecture, or to objects displayed alongside the animation screenings.

TROMARAMA's preference for stop motion animation, a classic cinematographic technique, exudes resistance against an apparent seamlessness that marks large parts of contemporary visual culture produced with the most advanced software. Contemporary digital video editing software enables artists to easily create video sequences that connect image frames to each other in ways that appear seamless to us. Transitions from one image frame to the next can be arranged so that the movement of things and characters within the digital image space is smooth.

And yet, TROMARAMA holds on to a stop motion editing technique in which recorded or computer-generated still images are connected to each other without perfect transitions. The stop motion technique creates perceptible seams between the image frames, which make the motion of the objects choppy or uneven. This choppy nature is clearly intentional, because the images fit the sound. So what are we to make of the seams? Could we, at this stage in the 21st century, understand stop motion animation as an artistic strategy through which the easy consumption of digital image flows is intentionally interrupted? Are the seams reminders of "old" media? If so, is TROMARAMA nostalgic?

The members of TROMARAMA stress their appreciation of traditional craftsmanship. But at the same time, the artists are avid users of computers and editing software, and they take full advantage of the internet as a medium of bringing their work to the attention of a global audience. Through their work, they connect in different ways to the discourse on the relationship between the digital and the analog, between fiction and reality, and progress and tradition, dichotomies which motivate the practices of other artists represented in the collection of the Stedelijk Museum as well.

For instance, our lives have been undergoing more and more digitization since the invention of the internet, a fact that is evident in Frances Stark's *Nothing is enough* (2012), an animation of text fragments from an online chat about the impact of digital technology on Stark's sex and work life. The art critic Claire Bishop holds that social relations today are mediated through the "interactive screen" and "dovetail seamlessly with the protocols of Web 2.0".<sup>2</sup> She takes for granted that artists see this supposed seamless

in terms of loss, which makes them nostalgic for obsolete technologies such as VHS tape, film reels, slides, and techniques such as stop motion animation. But is a preference for an old technique automatically nostalgic? If nostalgia is a critical term that describes a sentimental and unrealistic idealization of the past and a painful feeling connected to the memory of that past, then why is TROMARAMA's work, produced with the "old" stop motion technique, so amusing? Nostalgia alone cannot satisfactorily explain TROMARAMA's preference for the stop motion technique.

### Temporal, Material, and Spatial Transitions

TROMARAMA is not alone when it comes to combining different cinematographic techniques, scanned photo- graphs, etchings, computer-generated images, or mobile phone recordings. Again with reference to works from the Stedelijk's collection, their practice is reminiscent, for instance, of that of artists such as Hito Steyerl, who combines digitized Super 8 mm film recordings and photographs with contemporary digital recording and editing technologies in installations like *November* (2004) and *Abstract* (2012).

Speaking of the influence of image technologies on her artistic practice, Steyerl notes that "It's just a given fact, that our system of visibility rests in the digital base. [...] But of course it is a very recent development. This development was momentous. [...] In my works, I try to describe these changes, and I'm convinced that the result of these changes must also be the change of the descriptions of the relationship between power and visibility".<sup>3</sup> The driving force behind Steyerl's practice is not nostalgia for older cinematographic techniques. Rather, she uses the spaces she creates through her video installations to negotiate the relationship between visual culture and geopolitics. Recorded by means of different techniques, the images she uses aren't seamlessly connected to each other. Each seam between the differently recorded images simultaneously represents a change in time and the materiality of the technology used to create the final image.

The Dutch artist Peter Struycken has been using computer-animated images since the 1960s in his explorations of the possibilities and boundaries of visual perception. One of his strategies is the transition of images from the digital to the analog, and vice versa. His animations come about through a mixture of processes. For example, computer-generated images are photographed with analog cameras and source material (tape or reel) is digitally reworked as a file on servers or hard disks before being transferred to canvases or slides. Struycken thus explores different material supports for visual. His installations explicitly foreground the seams between the analog and the digital, both in production and in the exhibition space.

These seams are also blatant in Joan Jonas's *Volcano Saga* (1989), another work from the Stedelijk's collection. For this video animation, Jonas used digital effects to create a magical dreamscape in which the saga unfolds. *Volcano Saga* developed in phases; it was presented in solo performances, during which Jonas showed slides and video recordings that she and her film crew had made in Iceland. She then had the saga performed by the actors Tilda Swinton and Ron Vawter. All performances were recorded and were later (partly) used for a 30-minute video edited for television broadcast. The video animation then became part of the *Volcano Saga* installation, first presented during Jonas's 1994 solo exhibition in the Stedelijk, in combination with the props that play a role in the video. In the video, the seams between the animated objects and the recorded landscapes are obvious and spatially exaggerated in the installation. In this way, TROMARAMA's animations are similar to the work of Struycken, Jonas and Steyerl. All these artists idiosyncratically accentuate the seams between the digital and the analog, fiction and reality, tradition and contemporaneity, the everyday and art.







*On Progress, 2013*

Video animation with shoes  
03 min 05 sec  
<https://vimeo.com/137934917>







*Unbelievable Beliefs*, 2012

Stop motion animation with fabric

02 min 57 sec

Sound by Bintang Manira

<https://vimeo.com/151876145>





*Happy Hour, 2010*

Video animation with engraving on paper

01 min 56 sec

Music by Panji Prasetyo



## *Global Positions: Tromarama in Conversation with Agung Hujatnikajennong*

by Agung Hujatnikajennong

*\* This essay was published in Tromarama solo exhibition publication. Published by Stedelijk Museum Amsterdam. Date of Publication: June 11, 2015*

**Agung Hujatnikajennong** Can you tell me how Tromarama got started? Why did you choose video as a medium?

**Herbert Hans** We've been working together since we were students at the Faculty of Art and Design in ITB. It started when Ambon (Ruddy's nickname) asked me and Baby (Febie's nickname) to join in a workshop given by Cerahati (a Bandung-based multimedia group). This workshop was intended to give a technical foundation in making music videos under the tutelage of experienced practitioners. By ballot, we were chosen to make a video for a demo, *Serigala Militia*, by Seringai, which was an indie-hardcore band whose members happened to be alumni of our faculty. During that time, local pop music videos in Indonesia were still about model-illustrated narratives, and we wanted to break away from that tendency. Initially, we wanted to make short animated clips like what we used to watch on MTV during our high school years, but we didn't have the skills or knowledge of motion graphics software. One day, when we happened to be at the printmaking studio on campus where Baby worked, we got the idea of using a stop-motion technique on a woodcut medium. For *Serigala Militia*, we used about 400 plates to create a 4-minute animation. After the "traumatic" experience of woodcutting on so many plates, we decided to form Tromarama (TROMA: trauma).

**AH** I remember when I asked you to exhibit the music video in 2006 at Selasar Sunaryo Art Space, you were still thinking of working as music video directors.

**Febie Babyrose** True. At that time, the indie music industry in Bandung was really good. But shortly after, in 2007, we realized that the impact of computer technology and the internet was killing it, especially since albums were already downloadable, and being shared freely or easily pirated. But in 2008, it also motivated us to start making videos with music that we composed and produced ourselves.

**AH** Other than exhibiting in galleries, museums and art fairs, do you still do commissioned work, like ads?

**FB** We do. We actually enjoy being full-time artists because that's where our passion lies. We still do commissioned work because we need to financially support our art, to produce Tromarama's artworks. Also, the market for video art in

Indonesia is still unstable, so we don't want to be fully dependent on it.

HH But, we never seriously seek out those commercial projects. They come to us. When we're not making art, we usually take the offers.

Ruddy Hatumena When we do commercial projects, especially ads, we don't work under the name of Tromarama. We don't feel like we can take advantage of being Tromarama for profit outside the art world.

FB We don't want to be led by the art market and be burdened by the desire to continuously sell artistic work. That's what enables us to remain mentally stable and comfortable. If we don't sell, that's fine ... no need to be frustrated. The commissioned work allows us to have money in our piggy bank for the next artwork.

AH Almost every video you've produced uses stop-motion. Why are you so loyal to that animation technique after all these years?

HH Stop-motion animation lets people make moving images without special skills like those you need in free-hand drawing animation, for instance. Stop-motion also has a manual and instantaneous quality to it. With this technique, we can quickly check on the viewfinder of our digital camera to see whether a scene has been successful.

FB The three of us share an interest in the intricate, detailed manual process and craftsmanship. Many of our videos could have been done with other animation techniques. But being able to move things with our hands provides a certain sense of accomplishment. Stop-motion animation consists of still images that are 'moved' by connecting one another. After nine years of working together, we still feel that this technique is visually challenging, and it gives us infinite possibilities.

RH We actually do work with other animation techniques as well. The work *On Progress* (2013), for example, was made from footage that had been meticulously edited frame by frame. There were thousands of them to edit. We enjoy the obsessive process of working with digital images. I personally think that I'm addicted to working with cameras and computers.

AH What kind of approach do you most often use when making video art?

FB Visual and musical. Any particularly interesting object, music, rhythm, or sound can quickly inspire us. The visual and the musical are involved in a constant push-and-pull with each other.

AH Have you ever produced a work based on a concept or theory?

FB In fact, we always spend weeks, even months, discussing a lot of things. Sometimes it's about what we've read in books or what we've gotten from appreciating other works of art. We've always wanted to relate our stories to certain discourses, even though we don't directly make it our philosophical, conceptu-

al, or theoretical basis. For example, we're currently discussing the notion of 'mass-produced apathy', about how society has become apathetic towards all things nationalist. We've also spoken a lot about global trends set by the internet that have prompted us to question our 'eastern' views.

- AH Do you believe that oriental values can be found on the internet? Or, let me rephrase, is there is a western-eastern dichotomy active in globalization?
- FB There is indeed a push and pull. Although I haven't truly grasped what 'eastern culture' is, I feel that we live in a different reality to what I usually see in the online news and to my own view of the 'west's' idea of lifestyle or sex. I often wonder why I should consume that information? Will the 'western' view be the only one we see in the next few years?
- HH There's a paradox, you see, when, for example, the majority of Indonesian people rejected LGBT movements, a lot of stay-at-home moms around the country love some celebrity, host, or presenter that is transgendered or gay. How can the mass media, including popular social media, create a different perception of the reality? I'm personally interested in those paradoxes in the western-eastern dichotomy.

Agung Hujatnikajennong obtained his doctoral degree from the Bandung Institute of Technology in Bandung, Indonesia. Currently, Agung works as independent curator and writer. He has taught at Bandung Institute of Technology since 2008. His book on the art curatorship in Indonesia, *Kurasi dan Kuasa (Curation and Power)*, was published in March 2015 by the Jakarta Arts Council. In 2014 he was nominated for the Independent Vision Curatorial Award by the Independent Curators International, New York, USA.





*Open House: Tromarama for Kids*  
**開放日：特羅拉馬**

National Gallery of Victoria, Melbourne, Australia  
維多利亞國立美術館, 墨爾本, 澳洲

22. 05. 2015 - 18. 10. 2015

Contemporary art collective Tromarama capture the excitement of interacting with new technologies to transform everyday experiences into artworks. In Open House, familiar domestic scenes from the kitchen to the courtyard are embellished with spectacular displays of furnishings and interactive experiences to delight and surprise children as they venture from one room to the next. Inspired by the interior of a typical Indonesian home, Open House features panoramic screenings of the artists' stop-motion films and enables visitors to experiment with stop-motion animation through a multimedia app developed by the National Gallery of Victoria in collaboration with Tromarama, creating short films that can be shared with friends and family.

當代藝術團體特羅拉馬捕捉與新科技互動的樂趣，將日常生活演化為藝術品。孩子們遊走在充滿驚喜的Open House 裡，特色裝修和互動式體驗點綴廚房及庭院等親切的居家場景。受傳統萬隆居家內景啟發，Open House 展示藝術家的全景定格電影，同時邀請參觀者透過由維多利亞國立美術館和特羅拉馬共同研發的多媒體應用程式動手製作定格短片，並和親友分享實驗成果。





Installation View  
装置現場







*Open House, 2015*

Video animation and site-specific installation





# ***MAM Project 012***

Mori Art Museum, Japan  
森美術館, 日本

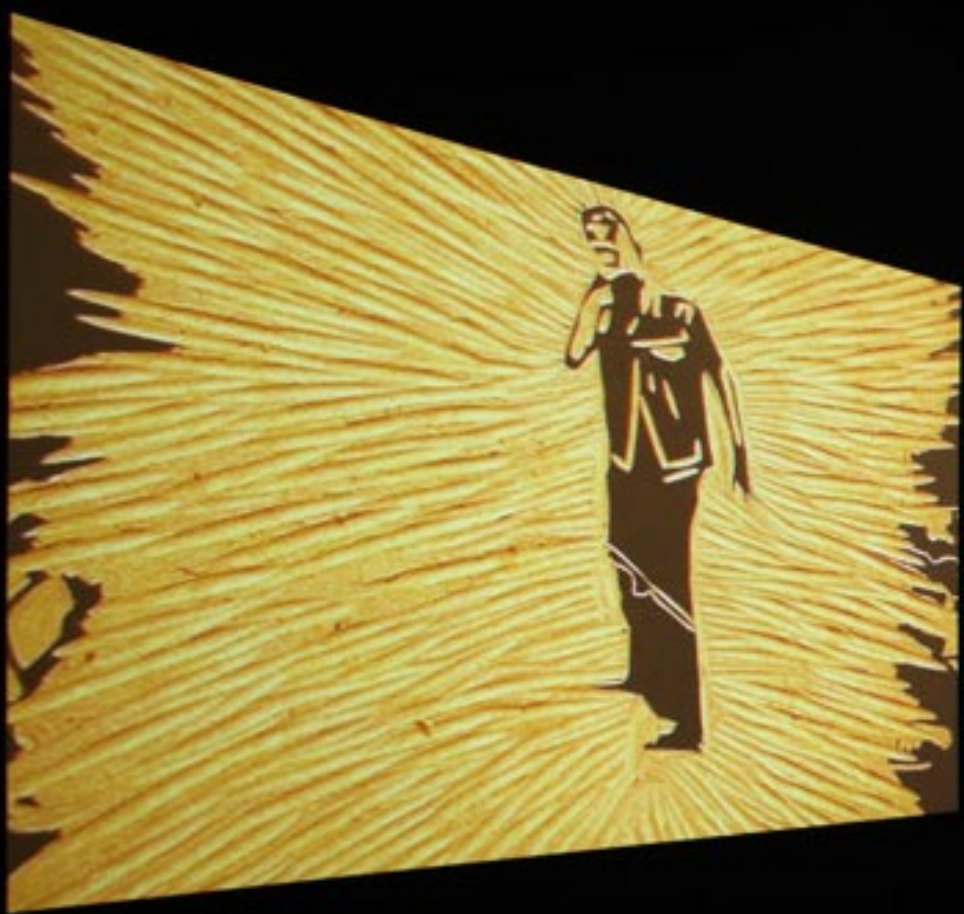
24.07.2010 - 07.11.2010

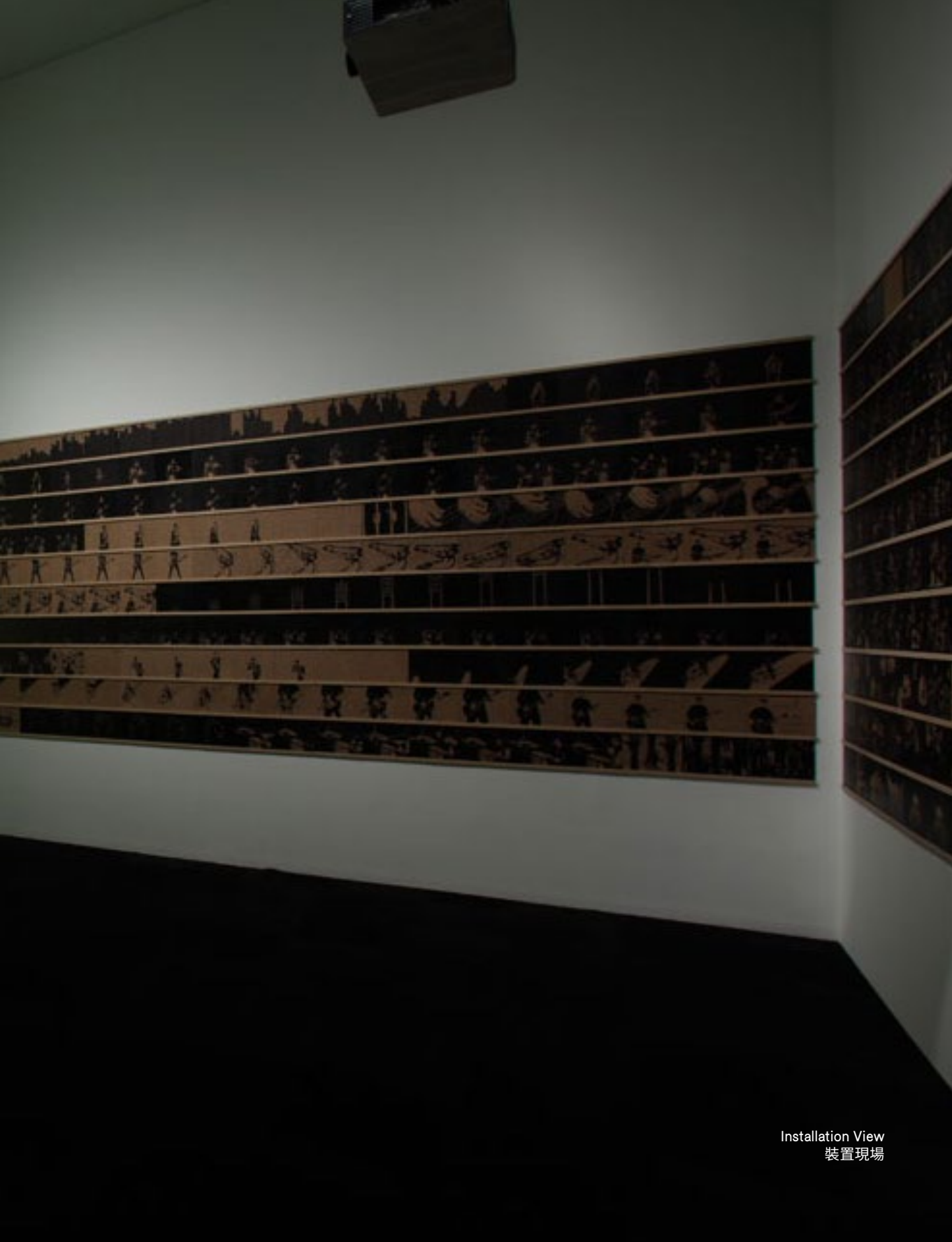
With backgrounds in design and printmaking, the members make unique animation works using woodblock printmaking and stop-motion techniques as well as an array of commonly-found objects. Their best known artwork is "Serigala Militia" (2006), which is a music video for the Jakarta-based rock band Seringai. In that work, each frame was made from a single woodblock print; approximately 450 woodblocks were necessary to complete the piece. Serigala Militia combines time-consuming manual labor, dynamic images and an Indonesian rock soundtrack. Meanwhile, in the music video they made for the Indies band RNRM, they used 12kg of buttons and 1kg of beads to make a colorful and cheerful presentation.

Tromarama's works, which combine an exceptional sense of design, rough finish and low-tech sensibility, inspire in us feelings of nostalgia and freshness, and thereby convey new possibilities for art and pop culture. Raised on music videos from the West and also Japanese pop culture such as anime and manga, Tromarama's works suggest the influence of many cultures, and yet they also have their own genuinely unique perspective. Using traditional techniques and everyday materials, Tromarama's artistic vision is old and new, local and global, and it is worthy of attention as it offers a new form of expression for Asian artists. At the Mori Art Museum, Tromarama shows past works as well as a new video installation made, using the traditional Indonesian dyeing method of batik.

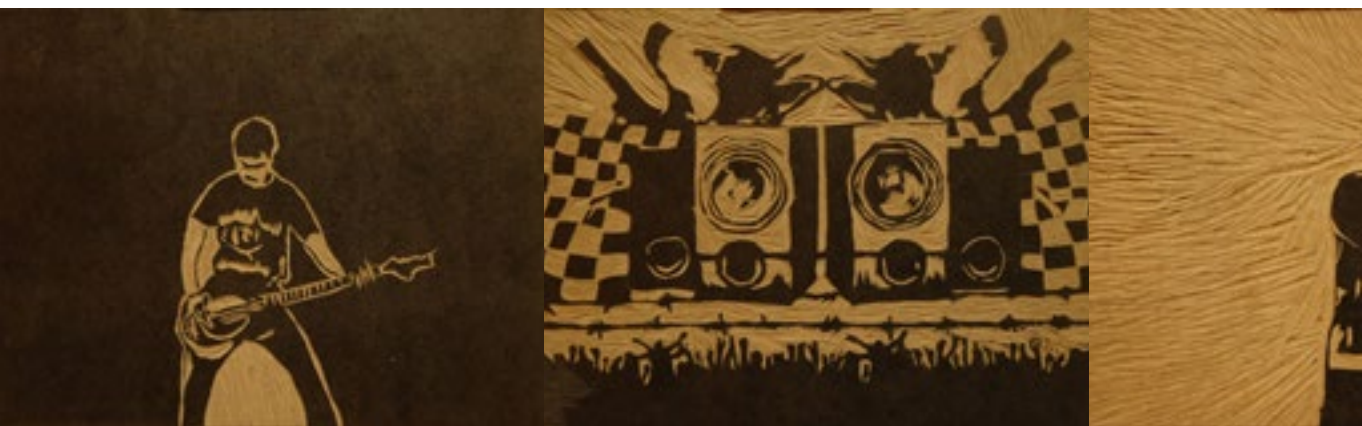
隨著設計和版畫背景的成員進行使用木刻版畫獨特的動畫作品，並停止運動技術以及共同找到對象的數組。其最著名的作品是"Serigala民兵" (2006年)，這是一個音樂錄像為雅加達的搖滾樂隊Seringai。在這項工作中，每一幀從一個單一的木版畫製作；約450木板是必要的，完成的作品。 Serigala民兵結合了耗時的手工勞動，動態圖像和印度尼西亞搖滾配樂。同時，在音樂錄影帶他們提出的印度樂隊RNRM，他們用的按鈕和珠1千克12公斤做一個色彩明快的演示。

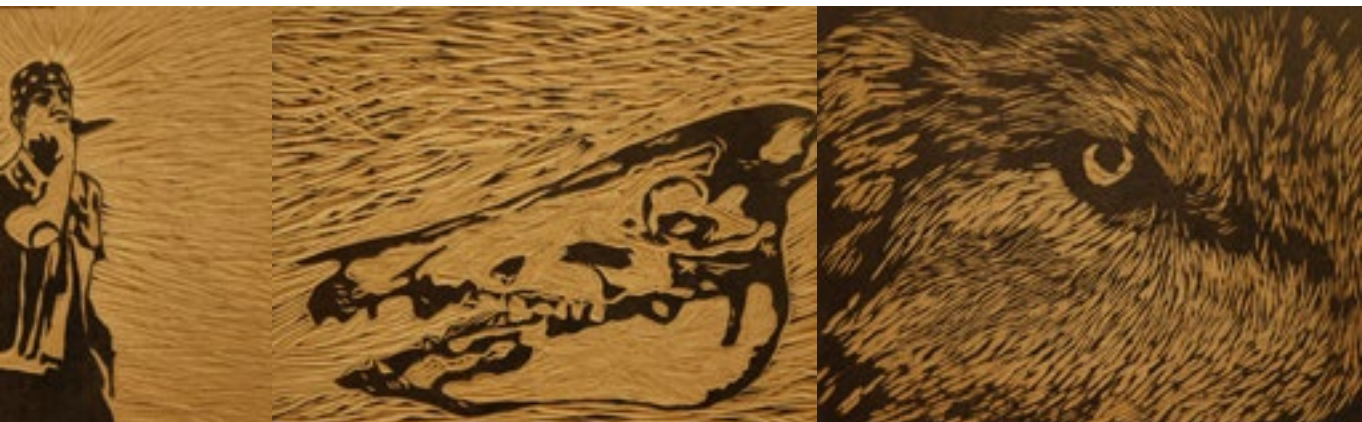
Tromarama的作品，其結合設計，粗加工和低技術含量的感性的特殊意義，激發我們的情感懷舊和新鮮度，從而表達對藝術和流行文化的新的可能性。提高了對西方音樂視頻，也是日本流行文化，例如動畫和漫畫，Tromarama的作品表明，許多文化的影響，但他們也有自己真正獨特的視角。採用傳統工藝和日常材料，Tromarama的藝術眼光是新與舊，局部和全局，這是值得關注的，因為它提供了亞洲藝術家表達的新形式。在森美術館，Tromarama顯示過去的作品，以及一個新的視頻製作安裝，使用蠟染印尼傳統染色法。





Installation View  
裝置現場





*Serigala Militia*, 2006

Stop motion animation with woodcut plywood boards

04 min 22 sec

Music by Seringai

<https://vimeo.com/151874340>





## *Tromarama : Hand-Made Video Art*

by Natsumi Araki (Curator, Mori Art Museum)

*\*This essay was published in "MAM Project 012: TROMARAMA" catalogue. Published by Mori Art Museum. Date of Publication: August 1, 2010*

### *Serigala Militia – Transcending the Conventions of Music Videos*

I was astounded when I saw *Serigala Militia* (2006, pp.16-19) at the second Singapore Biennale in 2008. Lured into a room by the distinctive sound of heavy metal, I watched the unique animation projected onto the wall and realized that the images in the video were a series of carved woodblocks. Each of enormous number of carved woodblocks displayed had been individually filmed to create a stop motion animation work. The raw traces of the woodcutting tools, that confront the viewer and hint at the time and work involved in the process of producing the images and the furious beat gap that lies between the slow process of producing the images and the furious beat of the music. In fact, the pairing of woodblock prints and heavy metal music is, in itself, quite outlandish. The work is extremely pop, but at the same time is undeniably craft like and radical, and also has a retro sensibility. I'd never seen anything like it. The heavy metal music and the vocals, which were shouted out in Indonesian, also left an indelible impression.

I was immediately interested when I discovered that this was a music video created for an Indonesian metal band called Seringai by a group of three artists in their 20s, with the unusual name of Tromarama. The artist group was established while the members were students at the Bandung Institute of Technology – Febie Babyrose was studying printmaking, while Herbert Hans and Ruddy Hatumena were studying graphic design in the Visual Communication Design Department. It is clear, after viewing *Serigala Militia*, that this work is an embodiment of the skills and sensibilities acquired as a result of studying printmaking and design.

*Serigala Militia* only features two colors—the black surface of the painted plywood and the color of the wood revealed by the cuts into the surface—and arguably depicts a world that has been created with light and shade. The human figures are first depicted only as outlines. Shading is then added, and it is at this point that the figures suddenly acquire three-dimensionality, become 'animated' and start moving—given life as in the original meaning of 'animation'. As the areas between the legs or on either side of the figure are gradually carved away, the space becomes filled with light as a result of carving conveys movement. The way that moving images are created by adopting the basic technique of printmaking—shading and nuance created through carving with a simple format of highlighting certain sections—is deeply impressive. *Serigala Militia* represents the dynamic primal forces of creation.

*Serigala Militia* also represents a new interpretation of the medium we know as woodblock printmaking. Because works on paper involve the replication of printed images, they are usually not valued as highly as paintings. However, in *Serigala Militia* the woodblocks themselves are displayed as one off-works. They are no longer simply a means for printing images onto paper. Instead, the woodblock is both a unique two-dimensional work and the object and mode of expression. The adoption of this new perspective has the effect of transforming preexisting value judgement to effectively erase the boundary that lies between the 'lead role' and the 'support act'.

Tromarama has also addressed the specific purpose of this work—as a music video for a band—with integrity. The word "wolf" is shouted at the audience by the charismatic band Seringai, who enjoy a fanatical following in the Indonesian rock scene, encouraging their fans to stand up to authority, to free themselves from control, and to achieve autonomy. And, as if in agreement with this rebellious spirit, images of animal skulls, barbed wire, speedometers, handcuffs, and soldiers are scattered throughout the work. Meanwhile, the tracks of a military tank are transformed into the drummer's drumsticks, a chainsaw transformed into a guitar neck, and these images are organically integrated with the images of the performing band members. This sense of fun, unique to Tromarama, adds a playful sensibility to the driving sounds of hard rock. The creativity behind the ever-changing images is arguably only possible because the use of animation. In this way, Tromarama explore different ways of visually conveying a message through diverse perspectives, and select the most appropriate means of doing so for each work.

### Focusing on All Things Small

In the music video *Zsa Zsa Zsu* (2007, pp.20–23), created by Tromarama for more pop oriented band R.N.R.M (Rock N Roll Mafia), large quantities of buttons and beads have been used to once again create another out-of-the-box single frame music video. In contrast to Tromarama's previous work, which featured a world created with light and shade, *Zsa Zsa Zsu* is a flood of color. The steadily changing colors on the screen, red, pink, purple, green, and blue, have the effect of imbuing time and space with movement. The buzzing vibration generated by the subtle differences in the colors of the buttons and beads is a perfect match to R.N.R.M.'s danceable electronic sounds. Tromarama effectively applies color to sound and air as a means of visualizing rhythm. The result is an absence of the master subordinate relationship between the people in the video and the background—after the figures are swallowed up by the buttons and beads, diverse shapes appear and are superimposed over each other, and curved lines appear and shift.

In Tromarama's animated work, life is breathed into both living beings and patterns alike. Similarly, items that would normally be overlooked in a live-action video, such as keyboard keys, microphone stands, cables, and power points, acquire presence as they make their appearance in the work. That the video begins with the microphone cord being plugged in is symbolic. At the end of the video, multi-colored cords are connected to a power board. The images of the power points and cords hint at the electricity that is flowing through the equipment. Tromarama's magic, which has the effect of visualizing the electronics underpinning R.N.R.M.'s music, is nothing short of amazing.

Tromarama's perspicacity and creativity, in which the focus is on everyday items and events that tend to be overlooked despite the fact that they are essential components of our daily lives, also features in *Ting\** (2008, pp. 24–27). In this work, Tromarama has moved away from the music video format and has instead created a work that is even more unique. The leading role in the video is played by white porcelain mugs. Once again, Tromarama uses time and labor-intensive stop motion animation to depict a grand crockery adventure. This work is arguably underpinned by two themes – forms and patterns, and narrative. Tired of being used everyday, the mugs and plates escape from the crockery cupboard, walk outside and proceed

down the street, hiding under dead leaves, eventually forming a circle in a field and dancing.

This game that involves hundreds of pieces of tableware lining up, forming circles, and endlessly changing formation is amazing. One of the mugs then becomes a component of the whole, much like buttons in *Zsa Zsa Zsu*, while in another scene the same mug is imbued with its own personality. It falls over, it panics, and it gets excited, and this is vividly conveyed on screen. Both the mug and humans are depicted in the same way – from both a micro and macro perspective. We are all individuals who are members of an organization, or a dot in the cosmos, but each of us is precious and irreplaceable and individual presence emerges through Tromarama's close-up imagery. The personal emotions of the Tromarama members have been incorporated into the drama that unfolds in *Ting\**. Tromarama temporarily suspended its activities after Ruddy Hatumena graduated and joined the workforce. *Ting\** is a commemorative work in the sense that it was created by the Tromarama members after they had reunited. The three types of mugs, which are making the most of their liberation from life's routines, represent the three artist. The dreams that we all have and the struggles that we all experience are conveyed with humor and lightness through the gentle perspective that Tromarama applies in its depiction of small objects.

### The Art Market and Indonesian Contemporary Art

I would like to touch on the Indonesian art scene that Tromarama is a part of. The Asian art boom that began during the last decade, triggered by an interest in Chinese contemporary art, has had a significant effect on the Indonesian art world. Works by Indonesian artist have fetched huge prices, as though reflecting what was happening in Chinese art, resulting in a rapid growth in numbers of both Indonesian and overseas collectors of Indonesian contemporary art. This was a new phenomenon that had not been seen in the 1990s. Meanwhile, art fairs held in China, Singapore, and Hong Kong had the effect of promoting both Indonesian galleries and artist.<sup>[1]</sup> Numerous artist achieved great success as a result of the boom and many, who until recently had been so poor that they could barely afford to eat, were apparently able to build luxury homes and could be seen driving expensive imported cars. Many curators and artists, however, feel uncomfortable with this situation. Curator Rifky Effendy is critical of the fact that painting is the predominant medium that continues to sell in the art market, and that an increasing number of Indonesian artists are capitalizing on the popularity of Chinese contemporary art by producing commercial art, or "art for sale" that is imitative of Chinese photo – realism and cynical pop.<sup>[2]</sup> In the catalogue for the exhibition "Refresh", featuring young emerging artists in their 20s including Tromarama, curator Enin Supriyanto, a contributor to this catalogue, asserts that artists shouldn't attempt to reflect the biased preferences of the art market, and that they should instead adopt an uninhibited and more creative spirit – a "DIY" spirit.<sup>[3]</sup>

The extent of market influence is arguably also related to the special circumstances of the Indonesian art world. I visited Indonesia as part of my research for this exhibition, and discovered that few of the conventional art museums actively exhibit contemporary work. In contrast, the main venues for contemporary art are private galleries or alternative spaces, and the majority of contemporary art curators are freelance curators who are not necessarily attached to a specific institution. A curator is generally invited by a strong connection between the artist and curator, gallery and collector. The artist is arguably more susceptible to the influence of these immediate commercial connections, or the market economy, when the value of a work of art isn't assessed or exhibited purely in the context of public institution such as an art museum.

Given these circumstances, international exhibition play an important role in revealing the value of art beyond the valued determined by the market. Well – known Indonesian artists such as Heri Dono and Ag-

us Suwage are keenly sought after by biennales and many other international exhibitions, while it was the Singapore Biennale that introduced Tromarama to the world. Tromarama doesn't produce 'painting for sale' targeted at collectors, so it was recognition by an international audience – that has a greater exposure to and therefore understanding of video art than an Indonesian audience – that encouraged the artists to continue producing art. Tromarama's sudden upwards trajectory in their international career resulted from curators from around the world seeing the group's work at the Biennale, just as I did.

## The Regionality of Bandung

One of the topics of conversation amongst people in the art world in Indonesia is the difference between artist from Yogyakarta and those from Bandung. "Stories from Two Cities" (2010)<sup>[4]</sup> curated by Alia Swastika for the Semarang Contemporary Art Gallery, is an exhibition that introduces 20 group of young artists based in these two cities. Tromarama was included as a group of artists hailing from Bandung. Although a simple comparison is impossible, I identified certain characteristics after viewing the works by artists from both cities. The works of artists from Yogyakarta tend to be inspired by comics and pop music, feature graffiti, or are colorful representational paintings. In contrast, the work of artists from Bandung are rich in symbolism and design underpinned with meaning, while many work in new forms of media rather than producing conventional paintings. The majority of the participating artists are graduates of either the Indonesia Institute of the Arts (ISI) or the Bandung Institute of Technology (ITB). These two universities are enormously influential, and it is no exaggeration to say that the contemporary art scene in Indonesia owes its existence to these two institutions.

Traditional culture has been carefully preserved in Yogyakarta, the ancient capital of Indonesia, which is designated as a Special Region and is still the seat of the Sultan. ISI, the precursor of which established in 1950 when Indonesia was forging its national identity after winning independence, has a history of valuing tradition and realism. Meanwhile, Bandung was originally a highland town developed by the Dutch during the colonial period because of its cool climate and which eventually grew into a modern, Westernized city. Modernist thought and universal design language were taught from an early stage by Dutch teachers at ITB, which was originally established as the Technical High School of Bandung in 1920, and the cosmopolitan atmosphere that embraced all things new continues to define ITB today.

ITB's liberated environment is conveyed in the interview with Tromarama in this catalogue. The lectures at ITB include many of artists and curators, arguably making ITB an ideal place for learning about new developments and theories in art, as well as for networking and building connections in the art world. Video art is thriving in Bandung and in his essay in this catalogue Enin Supriyanto provides a detailed explanation this phenomenon, which is of particular interest as it describes what was taking place in Bandung immediately prior to the emergence of artists such as Tromarama.

## Art as a Playground

While Tromarama adopts the new technology of video, there is always a focus on the hand-made. Tromarama's main focus has always been use to low-tech methods in which the traces of handwork are retained in the final work and to carefully video one scene at a time in process which can be compared to craft-making. Continuing to explore new materials, Tromarama has adopted the technique of Batik, a traditional Indonesian craft using wax resist dyeing, for the new work *Extraneous* (2010, pp.14–15) included in this exhibition. Creating *Extraneous* involved the members first dyeing 210 pieces of fabric, and then creating an installation featuring both the fabric and the animation created by filming the fabric. The

theme is the sense of disconnection between the real world and internet – based virtual communication.

Batik has traditionally represented daily circumstances and historical events among its motifs and patterns, and this function inspired the members of Tromarama to attempt to record on fabric the contemporary issues that they themselves have experienced. Looking back at the history of batik provides a convincing demonstration that it is capable of adapting to this sort of new interpretation. The colors and patterns of batik have always reflected regional and class differences and they have undergone changes every time a different culture – Hindu, Buddhist, and Islam, for example – was introduced. Indeed, batik has, at various time, featured Dutch patterns during Dutch colonialist period, Chinese patterns influenced by Indonesia's ethnic Chinese, and even Japanese patterns during the Japanese Military presence in Indonesia during the Second World War. This indicates a cultural flexibility and diversity that is unique to Indonesia, a nation in which hundreds of ethnic groups and cultures coexist.

Tromarama is equally uninhibited and flexible. While the members retain a respect for and love of the traditions of handwork, they do not overly focus on artifice, nor is there any fear of adopting unconventional interpretation or techniques. Along with traditional Indonesian culture, Tromarama casually embraces aspects of American or Japanese pop culture and then rearranges it in its own unique way. The West's struggle between high art and low art and constructions of elaborate concepts are absent from Tromarama's art. I also doubt that they are terribly attached to the concept of creating 'contemporary art' or of being 'artists'. Tromarama simply uses art as an uninhibited avenue for experimentation, as a playground for the mind.

Although their future remains unknown, I hope Tromarama will continue to play in this way, with the members feeling the way forward with their own hands, unbound by the rules or styles of the global art industry. Because I believe that this is what Tromarama is really about.

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[1] Agung Hujatnikajennong, "The Indonesian Art World in the Global Era," *The Mist: A Reflection upon the Development of Indonesian Contemporary Art (ex.cat.)*, Artsociates, 2010, pp. 8-11.

[2] Rifky Effendy, "The Mist: A Reflection upon the Development of Indonesian Contemporary Art (ex.cat.)", Artsociates, 2010, pp. 2-7.

[3] Enin Supriyanto, "D.I.Y and Be Happy," *Refresh: New Strategies in Indonesian Contemporary Art (ex. cat.)*, Valentine Willie Fine Art Singapore, 2009, pp.2-4

[4] *Stories from Two Citites (ex.cat.)*, Semarang Contemporary Art Gallery, 2010.



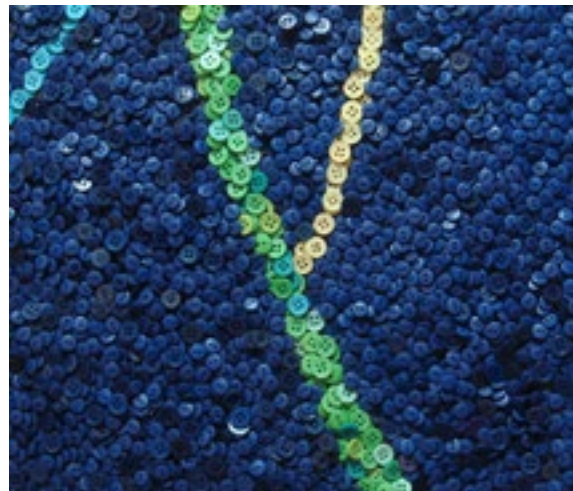




Installation View  
裝置現場









*Zsa Zsa Zsu, 2007*

Stop motion animation with buttons and beads

04 min 42 sec

Sound by RNRM

<https://vimeo.com/151874444>







*Ting\**, 2008

Stop motion animation with porcelain tableware

02 min 47 sec

Sound by Bagus Pandega

<https://vimeo.com/151873594>

## *How to Turn Trauma into Video Art: A Brief Story of Tromarama*

by Enin Supriyanto (Independent curator and writer, focusing on Indonesian contemporary art)

*\*This essay was published in "MAM Project 012: TROMARAMA" catalogue. Published by Mori Art Museum. Date of Publication: August 1, 2010*

How many people are willing and able to transform a traumatic experience into creative energy? Not many, presumably. Among the few are three art students from Bandung Institute of Technology, Indonesia—Febie Babyrose (a.k.a. Baby), Herbert Hans (a.k.a. Ebet), and Ruddy Hatumena—who have successfully come through a traumatic experience and made it into the start of a career in video art.

The story of this trauma began in 2006 during their last few semesters of university. Their days had become boring, perhaps because everything they did, all the assignments, had become routine. One day, a group of alumni and artists in Bandung (who formed the video production collective Cerahati Artwork) hold a series of workshops. They invited the participants—mostly university students—to appreciate and learn about the technical aspects of (music) video making.

Baby, Ebet, and Ruddy took part in these workshops as something new to do that moved them away from their university routines—at the time they knew one another but had not formed a group. Both Ebet and Ruddy were enrolled in the Visual Communication Department. Ebet specialized in advertising, Ruddy in graphic design. Therefore, both were comfortable working in the fields of animation, video, and film. However, Baby was far removed from these fields as her major was in printmaking: "They (Ebet and Ruddy) were the ones who introduced me to the works by the artist/film director Michel Gondry," she later said.

The workshop gave the three of them new skills in the processes of video as a medium and an opportunity to make new work together, but also became an experience that the Tromarama members dubbed "a traumatic experience," and which spawned the artistic name of the group. The 'trauma' was experienced while completing their first video project together, which involved producing over 400 woodcut panels to be used as the basic visual material for a highly-unique music video clip for the trash-metal group Seringai, titled *Serigala Militia* (2006). The woodcut images were transformed into moving images using stop motion animation.

They felt that the visual style of video clips by other participants in the workshop were largely homogeneous: using a video camera, with similar visualization and presentation/staging. They wanted to produce a clip that maximized all the possibilities presented by the medium, while using 'simple' materials. There-

Therefore, the trauma of creating hundreds of woodcut panels was actually their own doing, a result of their own choices.

For one full month, in the midst of completing a range of other university assignments, they worked towards finishing the video clip. Their collective name was based on this experience—the word 'trauma' was turned into the rhythmical sounding name: Tromarama.

Their hard work was not in vain however as *Serigala Militia* is indeed a unique and intriguing video clip. The combination of handmade images with rough lines, contrasting colors of the brownish yellow plywood panels and the black background form scenes of broken movement. All of this works in harmony with the pounding beats of *Seringai's* music. This clip launched Tromarama's careers as important members of the latest generation of video artists in Indonesia; whose work feels fresh, different, and captivating.

Video art, among a range of new media art, has long been recognized in the Indonesian contemporary art landscape. Bandung—the city where Tromarama live, work and studied—has a special role in relation to the development of video art in Indonesia, especially at the end of the 90s and in the early 2000s. Krisna Murti is one Indonesian artist who has been a forerunner of video art and has untiringly worked to introduce video and new media art to Indonesia. He also lives and works in Bandung. In 2002, Krisna Murti initiated and organized the first international new media art event in Indonesia; the "Bandung Film, Video, and New Media Arts Festival" (BAVF-NAF). This event captured the spirit of a new generation of artists in Bandung who held a great interest in video, film, and other technology-based new media, whether analogue or digital.

In the early 2000s, there was a proliferation of groups of young artists with similar interests in video/film/new media art, collaborating with one another within a network. Some of them only existed for a while before merging into other groups; some remain active today.

Some of these groups deserve to be given greater attention. The Bandung Center for New Media Art was established by a number of young artists in 2001. They hold discussions and video screening events and link artists with other communities from a variety of backgrounds, enabling them to collaborate in interdisciplinary projects involving three main disciplines: art, science, and technology. There is also the VideoLab group, who hold monthly video screenings in public spaces on the streets of Bandung. These events go by the name of CinematicLab. Another noteworthy group is VideoBabes, who share a more-or-less similar pattern of activities and the same focus, video art.

In short, in the early-to-mid 2000s, there were exhibitions, video screenings, and events in this area ("Bandung Music Video Festival," for example) almost every year. In 2006, this development of video art and new media in Bandung was documented in a video compilation titled *Bandung Timeline 2001 – 2006*. Another important event during this time was "Beyond Panopticon: Art and Global Media Project," which took place in 2004, consisting of a number of video screening events with an international scope. This was organized by the young artists from the VideoLab group (Herra Pahlasari, Andri Mochamad, Prilla Tania, and Jordan Raspatie). What was rather special about this event was the venue.

The event was not held in an art gallery, or any other venues that usually host arts and cultural events, as at the time there were almost no art galleries that were bold enough to present video works exclusively and routinely. It was therefore natural for the young artists working with new media to seek out or create their own spaces to start interacting with a wider audience. Therefore "Beyond Panopticon" was held in a mall selling electronics and computers, the Bandung Electronic City mall.

This choice of venue correlates with the social, economic, and cultural issues that were characteristic of activities of the youth and artists in Bandung at the time; similar situations could also be seen in other big Indonesian cities.

After the economic crisis hit Indonesia in 1997-98, bringing down the authoritarian New Order regime of Suharto, Indonesia entered a period of prolonged social, economic, and political crises. The economic crisis put pressure on middle-class urban Indonesians. The middle class youth dealt with the economic crisis by seeking out and taking part in a range of creative activities which then formed the basis for a 'creative industry' relying on social networks to distribute its various products. In Bandung, the range of activities was truly extensive. Some of these youngsters created and produced different functional objects based on simple product designs and computer software, as well as films, music, and videos. In Bandung, Yogyakarta, and Jakarta, many of these small enterprises are still going strong.

Technically, all the creative-productive activities were made possible thanks to the easy and cheap availability of computers and all kinds of pirated software and films in Indonesia—notwithstanding controversies regarding copyright. This provided the hardware and software to make graphic and multimedia work as well as access to thousands of films, from the past and present.

Meanwhile, the demise of the authoritarian New Order regime brought Indonesia into a process of democratization. The Indonesian middle-class gladly welcomed political freedom. Today, everyone can express their social, cultural, and political interests and needs. The production, distribution, and consumption of information has become accessible and open to anyone.

All of those factors led to the emergence of a highly independent new generation of artists working across disciplines and depending on their own vast social networks—globally and locally—with a good grasp of IT and new technologies. At the same time as this was happening in Bandung, similar communities were also emerging in Yogyakarta and Jakarta. This new creative network has been widely exposed to the Indonesian art public through 'OK Video', a biennial international festival which began in 2003, held by ruangrupa—a community of young artists based in Jakarta. Since Krisna Murti held "BAVF-NAF" in Bandung in 2002, video art in Indonesia has grown to be quite extensive in terms of its players and audience. The members of Tromarama have grown out of this political and cultural environment in Indonesia.



The video clip for *Serigala Militia* first caught the public's eye when it was presented in a group exhibition, "Bandung New Emergence #1," in 2006 (Selasar Sunaryo Art Space, Bandung). From then on, Tromarama were given opportunities to create other video works, such as *Zsa Zsa Zsu* (2007) and *Balonku* (My Balloon, 2007).

All three music videos—*Serigala Militia*, *Zsa Zsa Zsu*, and *Balonku*—were created using 'unusual' materials. *Serigala Militia* was made of a series of hundreds woodcut panels; *Zsa Zsa Zsu*, of arrangements of thousands of types of buttons with a myriad of colors; and *Balonku*, of a series of collage images using colorful bits of paper. These three music videos were the group's visual interpretations of existing songs by others. And it is only in their work *Ting\** (2008) that they started to think of the narrative, visualization, and audio/music aspects as a whole.

*Ting\** was also made using stop-motion, affirming Tromarama's confidence in creating video works using this technique, and at the same time showing their courage to keep on trying new things. The cheerful vi-



deo depicts a range of white chinaware taking a walk in the city, before eventually returning to their 'dormitory', the kitchen cupboard. The work's strong presence was enhanced by being screened within an installation of hundreds of real chinaware pieces.

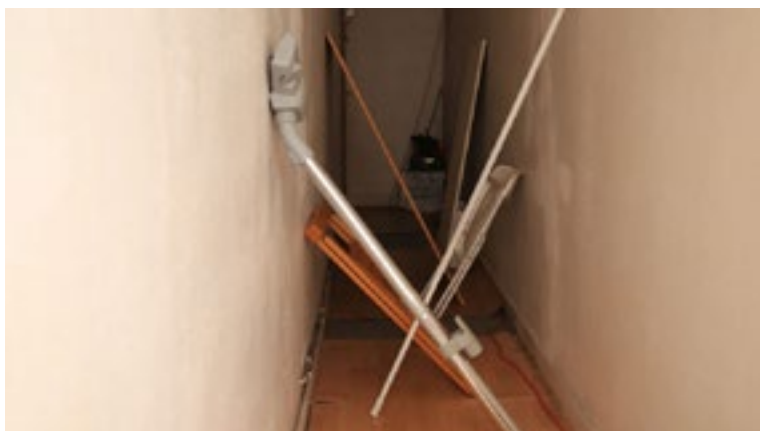
These first four video works made Tromarama's name and gave them access to a variety of video screening events and subsequently to art exhibitions in many galleries in Indonesia. However, they were not immediately convinced that the production of video art could have a bright future in Indonesian art.

After graduation, Ebet and Ruddy left Bandung for a while to work in Jakarta, while Baby stayed in Bandung. The future of the group became unclear, so much so that the 402 woodcut panels used to make *Serigala Militia* were almost destroyed. The hundreds of woodcut panels were a burden for Baby, who had to take care and store them while she was living in a small, cramped rented house in Bandung. Thankfully, the panels survived and the work was exhibited at the 2nd Singapore Biennale in 2008. After this, invitations to present their works in a variety of exhibitions came one after another, from inside the country and abroad. Prior to its exhibition here at the Mori Art Museum, *Serigala Militia* grabbed attention in the "Philagrafika" exhibition in Philadelphia, U.S., leading to a number of local and regional collectors expressing their interest in collecting Tromarama's video works. All of these factors have convinced Tromarama to keep on working.

Currently Tromarama is still creating increasingly intriguing video works, as well as a number of installations. During an interview with me, the three of them agreed that the choice of media and form, whether video or installation, is made—often after long and fiery discussions and debates—because the media are considered to be the ones that can most aptly convey certain messages. It is clear, however, that in the context of recent developments in contemporary art in Indonesia—which is still dominated by paintings and sculptures—Tromarama, with their video works, seem to represent a new generation increasingly open to, and familiar with, a myriad of new media to express their ideas and experience.



*Other Works*  
其他作品





*On and On*, 2015

Stop motion animation with various object, sound, loop  
<https://vimeo.com/149183964>







*Private Riots, 2014*

Video animation, board, spidol  
02 min 40 sec

*Bazaar Art Jakarta 2014*, Pacific Place, Jakarta, Indonesia  
<https://vimeo.com/137940581>

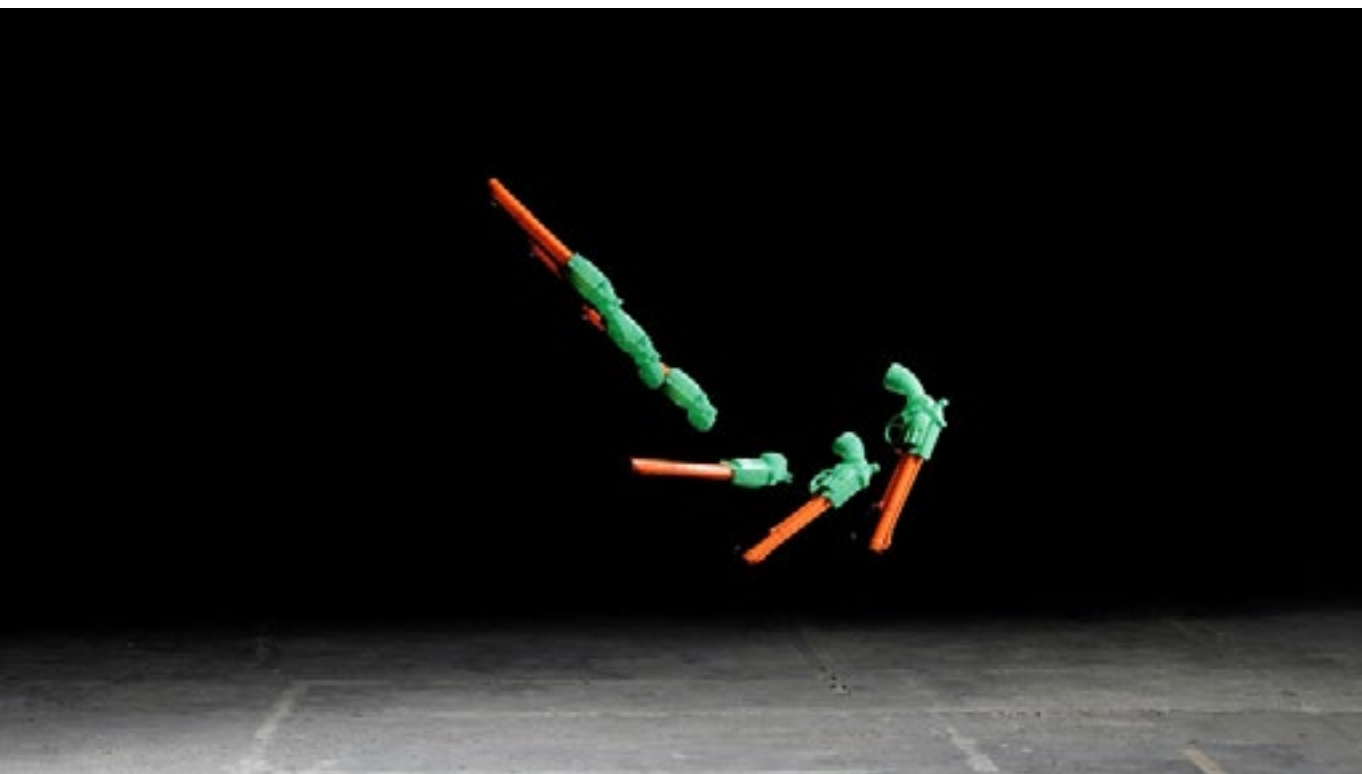


lara



*In The Pursuit Of Possibilities, 2014*

Iron and mirror  
130 x 60 cm





*Jalang, 2014*

Single channel video

07 min 05 sec

Song by Pandai Besi

<https://vimeo.com/151874537>



*Bandung Waterleiding, 2014*

Single channel video  
<https://vimeo.com/151874630>









*Amsterdamse Poort Batavia, 2014*

Single channel video  
<https://vimeo.com/137934913>







*Privilege, 2013*

Laser-cut on paper  
Variable dimension







*Tugu Lentera Listrik, 2013*

Single channel video  
<https://vimeo.com/151874674>





*The Lost One, 2013*

Stop motion animation with maneki neko  
04 min 36 sec  
Sound by Bagus Pandega, Hendra Budiman  
<https://vimeo.com/151874918>





*The Planner, 2013*

Paper, pen, manual Instruction  
Variable dimension

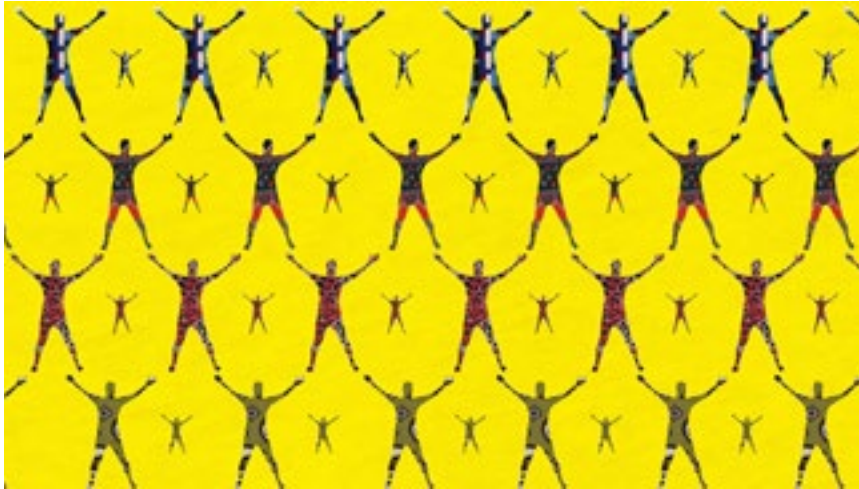


GOD  
HAS  
MANY  
NAMES

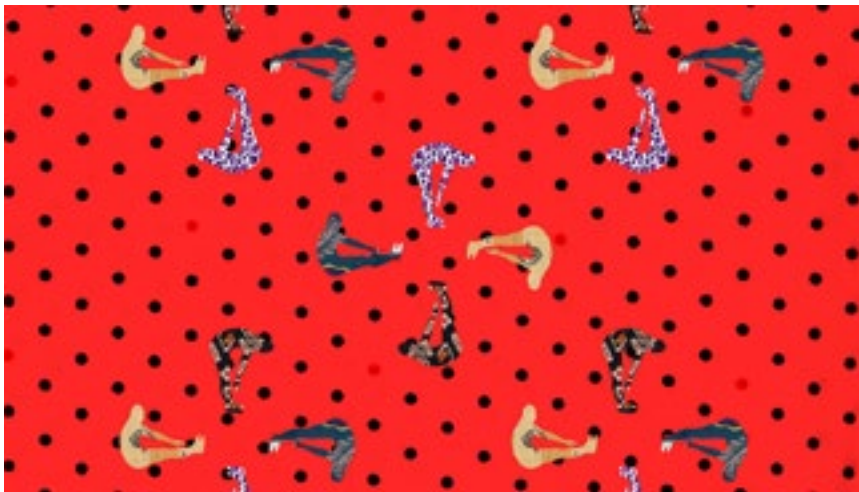
*God Has Many Names, 2013*

Vacuum white plexiglass, stainless steel, LED  
95 x 83 x 18 cm









*Burn Out, 2013*

Video animation with paper cut and scanned fabric  
03 min 07 sec

Sound by Bagus Pandega  
<https://vimeo.com/137934915>



*ARO No.1, 2013*

Toys, gold frame  
62 x 62 x 14 cm

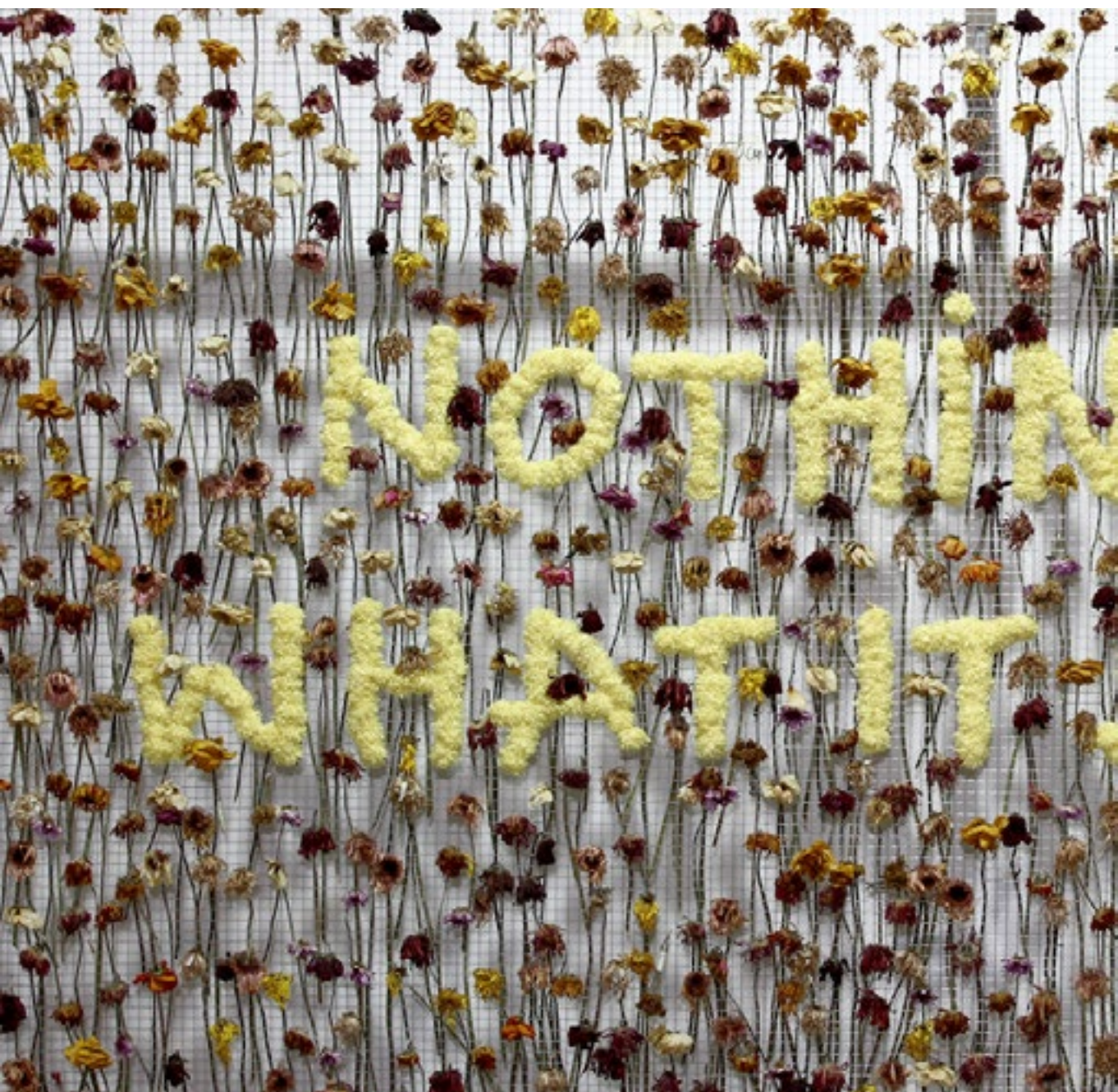




*Ons Aller Belang*, 2012

30 decal on plate, video projection, animation loop  
<https://vimeo.com/137934918>









*Nothing Is What It Seems, 2012*

Stop motion animation with flower and paper

03 min 50 sec

Sound by Bagus Pandega

<https://vimeo.com/151875021>





*Everyone is Everybody*, 2012

Stop motion animation with various objects.

03 min 35 sec

Vocals by Yori Papilaya, Lidyawati, Yasmina Yustiviani; Music by Hendra Budiman,  
Bagus Pandega; Mixing by Herman Wong; Lyrics by Tromarama

<https://vimeo.com/151875299>



論文出不來



身邊的人不幸福

2.10.2000



沒有愛



王可香若云：一手  
無明子也不成時  
窮得只剩下錢



遇小人



怕高



寂寞



不開心·不快樂



失去



小人





*Silent Dialectica*, 2011

1000 pieces of maneki-neko parts, bell, gold thread, paper, plexiglass





*Pilgrimage, 2011*

Stop motion animation with various object

04 min 18 sec

Sound by Sandy Adriadi

<https://vimeo.com/151875361>



YOU WE



*More We Less Me, 2011*

Installation View  
裝置現場





*More We Less Me, 2011*

X-ray, stainless steel, plexiglass, LED strip  
Variable dimension





## More We Less Me

by Rifky Effendy (curator)

*\*This essay was published in "More We Less Me" catalogue as a part of Tromarama Solo Project.*

*Date of Publication: 2011*

The group Tromarama, consisting of artists Febie Babyrose (Baby), Herbert Hans (Ebet), and Ruddy Hatumena (Ruddy), is probably one of the Indonesian art groups receiving considerable attention from the art public, nationally in Indonesia as well as regionally. Their works have been well received because they show novel approaches, revealing the spirit of explorations in terms of their media, and of moving across disciplines. Their subjects are closely related with the cultural lives of the youth, presented through the play of signs or symbols that are invariably enchanting and entertaining. Almost all the works by this Bandung-based group use the technique of stop-motion animation, combined with a series of installations using elements from their stop-motion works, which make a considerable use of manual skills.

Consider, for example, the work titled *Ting\** (2008), consisting of stop-motion animations using tableware: porcelain mugs, cups, and plates that come alive, moving humorously. In the exhibition, the group presented such tableware overflowing from a cupboard. Previously, the work *Serigala Militia* (2006), a video-clip from the eponymous Trash-metal band, uses stop-motion animations with hundreds of woodcut images. The group then presented the series of woodcut panels as a work of installation. Tromarama is quite a young group, but their works have been presented in a range of international events and institutions, such as the 2nd Singapore Biennale in 2008. In 2010, they were invited to hold a solo exhibition at Mori Art Museum, Tokyo.

As a group, Tromarama naturally does not give emphasis to the solitary work of individuals, as would be expected for a single artist. The three artists work collectively in collaborations, involving knowledge-sharing, learning from one another, and creating consensus. Collectively, they form one entity motivated by a general concern or sharing a specific interest, or collaborating in certain projects. Baby explains that each individual artist in the group can actually propose ideas and with the consent of other members, the ideas would then be discussed and eventually put into action, giving rise to a work of art, with the individual artists having a distinct share of the collective effort. Armed with their experience of working together, they agree to present one special work for Asia One, Hong Kong International Art Fair 2011.

The work that they are going to present at Asia One is in the form of an installation of three crosses, with layers of radiographic or X-ray images of human bodies. The X-ray images are arranged over a plexiglass

surface lit from below using a fluorescent lamp, making the X-ray images of the seemingly crucified body appear clearly. Between the three crosses there are texts saying "More – We – Less – Me", which they also use as the title for the work. The white light on an all-black wall makes the work appear dramatic. This time, however, they do not present animated works.

The cross is a symbol taken from Christianity, referring to sacrifice. In the context of the crucifixion of Jesus Christ, the sacrifice is intended for the salvation of the human race. With the three crosses, however, the Tromarama members have no intention to talk about religious values. Rather, the crosses are viewed as sacrifice in the context of the individuality of the modern human. It is especially true for art practices, in which an individual value is venerated and becomes the center of the universe (in the classic Cartesian concept).

Crucifixion, in this case, is present as an allegory for us to talk about the issue of the "sacrifice" of the artists in regard to their individuality and identity, as well as to their experience of working collaboratively or collectively in a group. The text under the crosses seems to confirm that "We" would be better than "Me". The text seems to serve as a statement from each individual artist in the group, saying that becoming "Me" would not be stronger than becoming "us". It is a strong statement about collective and collaborative work.

There is a link between the statement of "We" and the X-ray images. X-ray images reveal the different densities and compositions of the photographed materials. The projection of X-ray images on the transparent film layer over the crosses give rise to a distinct sense of alienation upon seeing the shape of the human body. The densest parts of the body such as the skull and the bones seem whiter, while the softer parts such as the flesh would appear more translucent. These are actually X-ray images of the Tromarama members, or you can say that they are a kind of "selfportraits" of Baby, Ebet, and Ruddy. To them, these X-ray images are a means to reveal their respective self identity. By capturing their body using the X-ray technology, they create a certain ambiguity about their self identity, even alienating them.

Today identity is a constantly-changing construction, unrelated to the conventional concept. The self is no longer related with a certain truth about identity. In the contemporary society, identity has become a complex and layered issue. The poet Goenawan Mohamad once wrote in his column: "The self or I was always born slightly out of match, or even splintered. The self is defined by names, and language is a construction of symbols created by the society. Identity appears as differences, and differences appear due to comparison. The comparison is always like an unbroken chain, between X and others in the world." The self and identity, therefore, become fragile; they are areas that one can re-engineered or re-arranged, reconstructed, as depicted in the action movie Bourne Identity, or like the result of a face-changing operation, or even the more radical sex-reassignment surgery.

The X-ray images of the bodies of Tromarama members become the others, or the alienated self portraits, because they are no longer recognized as representing known people. X-ray images are unlike mirror images that present reflections of the real. Rather, they provide scanned images of the body, projecting arrangements and visual compositions with different intensities. Foreign objects that might exist within the body, such as metallic objects, would be captured by the X-ray. Can we actually recognize ourselves through the X-ray images? How far would we recognize the reality of our body? Perhaps we would still vaguely recognize our internal structure to a certain extent: the shape of the bones or other physical marks that we carry.

The X-ray images reflect an irony of the era, as they are the antithesis for human representation. Goenawan Mohamad once wrote about it, too: of humans who are "in group, or in solitary, waiting for informa-

tion. Not in Eleusis, but through the rays from the television, films, computer screen anywhere. I see, therefore I am" (Catatan Pinggir by Goenawan Mohamad, April 11, 2011). Today images of the self, identity and the apparent external look, are always celebrated, commoditized, circulated, unceasingly and without limits, uncontrollable. Over the crosses, the body is crucified, marked with images of bones, with white light, and in several parts we see compositions of translucent images of objects. The bodies are present seemingly as the representation of the dark, empty selves, all bitterness and emptiness. The body returns to the nadir, and skin and flesh would come to nothing. Human is not special.

Is this the reality: the negative of the body, or the formless self?

What Tromarama presents through the work is different from what they have made so far, since they began their artistic career in 2006. This is the first time for them to create a highly personal work, presenting a statement of who and what they are, with their "identity" over the crosses. It presents the image of the self, full of sarcastic and ironic signs and symbols. The statement of "More We Less Me" might serve as an antithesis or negation of the existence of modern humanity that we have celebrated so far, or it can also present a play of signs or talking of the meaning of the portrait today, when the body has become a commodity.





*Wattt?!*, 2010

Stop motion animation with various lamp

05 min 48 sec

Sound by Kulan

<https://vimeo.com/151875470>

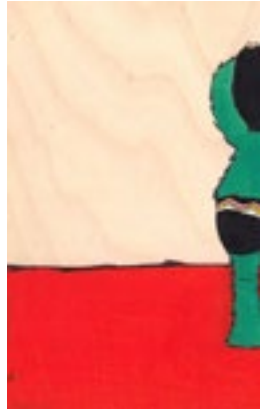






*Tobacco (adoption series), 2010*

Video animation with oil on canvas  
Video loop, 102 oil on canvas  
<https://vimeo.com/151875587>





*Psilocybin (adoption series), 2010*

Video animation with acrylic on wood  
Video loop, 102 acrylic on wood  
Music by Abi Raditya  
<https://vimeo.com/151875680>

**NEVER ENDING  
RESOLUTION**

**NEVER ENDING  
RESOLUTION**



*Never Ending Resolution, 2010*

Candles  
315 x 64 x 10 cm







*Extraneous*, 2010

Video animation with batik on fabric

01 min 14 sec

<https://vimeo.com/151875758>

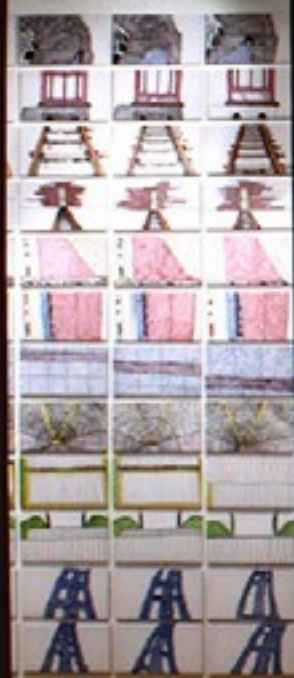




*Daydreaming, 2010*

72 drawing pen on paper, stainless steel, wood table, music box







*Borderless, 2010*

Video animation with embroidery on canvas  
02 min 25 sec  
Sound by monoprint  
<https://vimeo.com/151875878>





*Retrieval Project, 2009*

147 mini pillows

# BIOGRAPHY

## TROMARAMA

Artist collective formed in 2006, Bandung, Indonesia.

Febie Babyrose (1985, Jakarta), Herbert Hans Maruli A. (1984, Jakarta), Ruddy Hatumena (1984, Bahrain).

## Residencies

2012 HotWave#4, Cemeti Art House, Jogjakarta, Indonesia

## Solo Exhibitions

2016

Art Basel Hong Kong Encounters, Edouard Malingue Gallery, Hong Kong

2015

Panoramix, Edouard Malingue Gallery, Hong Kong

Stedelijk Museum, Netherlands

Tromarama: OPEN HOUSE, National Gallery of Victoria, Melbourne, Australia

2013

OTW, Ark Galerie, Jakarta, Indonesia

2011

More We Less Me, ASIA ONE, ART HK 11, Hong Kong, Hong Kong

KIDULT, Tembi Contemporary, Jogjakarta, Indonesia

2010

MAM PROJECT 012: TROMARAMA, Mori Art Museum, Tokyo, Japan

## Group Exhibitions

### 2015

Roots: Indonesian Contemporary Art, Frankfurter Kunstverein , Frankfurt, Germany  
No Worries All Legitimate, VQ Gallery, Paris, France  
Screen Series: Displaced Agency, BLINDSIDE, Melbourne, Australia

### 2014

Animation Now!, Delaware College of Art and Design, USA  
AYATANA: On Mobility, ICAD 2014, Jakarta, Indonesia  
Mooi Indie – Beautiful Indies, Samstag Museum of Art, Adelaide, Australia  
BAZAAR ART JAKARTA, Pacific Place, Jakarta, Indonesia  
Melihat Indonesia, Ciputra Artpreneur, Jakarta, Indonesia  
HOTWAVE, An Overview Exhibition of Artist in Residency Project of Cemeti Art House, Eramus Huis, Jakarta, Indonesia  
ART JOG 14, The Legacy of Power, Taman Budaya Yogyakarta, Indonesia  
Taiwan Ceramic Biennale, Yingge Ceramics Museum, Taiwan  
Fiesta Kota Tua, Jakarta Contemporary Art Space, Jakarta, Indonesia

### 2013

Gambar Idoep, Semarang Contemporary Art Gallery, Semarang, Indonesia  
SEA+ Triennale 2013 "Ways Around Asia", National Gallery, Jakarta, Indonesia  
Kuota #4: The Art of the Fragment, Langgeng Art Foundation, Jogjakarta, Indonesia  
G-SEOUL 13, South Korea  
Sip! Indonesian Art Today, ARNDT Gallery, Berlin, Germany  
Indonesia Pavilion, Art Stage, Singapore, Singapore

### 2012

2nd Jakarta Contemporary Ceramic Biennale, North Art Space, Jakarta, Indonesia  
7th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery / GOMA, Brisbane, Australia  
ART/DESIGN: Renegotiating The Boundaries, Lawangwangi Creative Space, Bandung, Indonesia  
Kashiwa City Jack, Asia Pacific Contemporary media arts from Daisuke Miyatsu Collection, Japan  
HotWave #4, Cemeti Art House, Jogjakarta, Indonesia  
"Similarities and differences" -Asian Contemporary media arts from Daisuke Miyatsu Collection, Busan, Japan  
ART HK 12, Hong Kong, Hong Kong  
Re.claim, National Gallery, Jakarta, Indonesia  
CHIMERA: The Collectors Show, Singapore Art Museum, Singapore, Singapore  
Fantasy Islands, Espace Louis Vuitton, Singapore, Singapore

### 2011

Biennale Jogja XI – Equator #1, Jogja National Museum, Jogjakarta, Indonesia  
Fantasy Islands, Espace Louis Vuitton, Hong Kong, Hong Kong  
Video Out: New Generation in Indonesian Video Art, OK. Video– 5th Jakarta International Video Festival, Indonesia  
Medi(t)ation, 3rd Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung, Taiwan  
Membajak TV, Galeri Salihara, Jakarta, Indonesia  
Invisibleness is Visibleness, MOCA Taipei, Taiwan  
SELAMATAN Digital, All-Night Long Video and New-Media Arts event, Langgeng Art Foundation, Yogya-

karta, Indonesia

Astatic, Bakalar + Paine Galleries, MassArt, Boston, USA

Closing The Gap: Indonesian Art Today, MiFA, Australia

"For Love Not Money", 15th Tallinn Print Triennial, Kumu Art Museum, Tallin, Estonia

2010

DIGIT(ALL): Indonesian Contemporary New Media Practices, Umahseni, Jakarta, Indonesia

Made in Indonesia, Gallery Christian Hosp, Berlin, Germany

VideoZone V, The 5th International Video Art Biennial, Tel Aviv, Israel

Art Gwangju 2010, KimDaeJung Convention Center, Gwangju, South Korea

Experimentelle Deutsche-Indonesien Musikvideos, Goethe-Institute, Jakarta, Indonesia

I will cut thrU: Pochoirs, Carvings, and Other Cuttings, The Center for Book Arts, New York, USA

The Heimbold Visual Arts Center, Sarah Lawrence College, Bronxville, New York, USA

Contemporaneity / Contemporary Art in Indonesia, Museum of Contemporary Art Shanghai, China

A Changing Surface: Prints in the Age of Digital Media, Center for Contemporary Art, Sacramento, USA

Lihat! Video Art from Indonesia, Gallery Jesus Gallardo, Leon, Mexico

Crash Project: Image Factory, SigiArts Gallery, Jakarta, Indonesia

Dua Kota Dua Cerita, Semarang Contemporary Art Gallery, Semarang, Indonesia

Philagrafka 2010: The Graphic Unconscious, Philadelphia, USA

Halimun The Mist, Lawangwangi Art and Science Estate, Bandung, Indonesia

2009

Jakarta Contemporary Ceramics Biennale #1, North Art Space, Jakarta, Indonesia

Tropical Lab, Praxis Space, Lasalle College of Arts, Singapore, Singapore

OK. VIDEO COMEDY, 4TH Jakarta International Video Festival, National Gallery, Jakarta, Indonesia

Hybridization, North Art Space, Jakarta, Indonesia

Cross Animate, space\*c Coreana art & culture complex, Seoul, South Korea

Bandung Art Now, National Gallery, Jakarta, Indonesia

2008

Refresh: New Strategies in Indonesian Contemporary Art, VWFA Singapore, Singapore

Singapore Biennale 2008 "Wonder", Singapore, Singapore

A Decade of Dedication: Ten Years Revisited, Selasar Sunaryo Art Space, Bandung, Indonesia

Grafs Indonesia Sekarang, Tembi Contemporary, Yogyakarta, Indonesia

2006

Bandung New Emergence, Selasar Sunaryo Art Space, Bandung, Indonesia

### Selected Screenings

2013

Animasivo Animation Festival, Mexico City, Mexico

2012

Roppongi Art Night, Tokyo, Japan

2010

Long Night of the Austrian Museums, Kunsthalle Wien, Austria

Children's Season, Moving Image Gallery, SAM 8Q, Singapore, Singapore

2009

A Window to the World, Hiroshima City Museum of Contemporary Art, Hiroshima, Japan

2008

Europe on Screen, Europe Film Festival, Jakarta, Indonesia

### Workshops

2012 SEESOUND (HotWave #4), Cemeti Art House, Jogjakarta, Indonesia

2010 'Mari Sini Buat Animasi' (MAM PROJECT 012: Tromarama), Mori Art Museum, Roppongi, Japan

2009 Tropical Lab Lasalle College of Arts, Singapore, Singapore

## 簡歷

### 特羅拉馬

2006 年於印尼萬隆成立的藝術家團體

菲比•貝比羅斯(1985, 雅加達), 赫伯特•漢斯•馬陸里(1984, 雅加達), 路迪•哈圖瑁拉(1984, 巴林)

### 住宅項目

2012 HotWave#4, Cemeti Art House, 日惹, 印尼

### 個人展覽

2016

馬凌畫廊展位, 香港巴塞爾藝術展遭遇戰

2015

Panoramix, 馬凌畫廊, 香港

Stedelijk 市立博物館, 荷蘭

"特羅拉馬: OPEN HOUSE", 澳大利亞國家美術館, 維多利亞, 墨爾本, 澳洲

2013

OTW, 方舟畫廊, 雅加達, 印尼

2011

"More We Less Me", ASIA ONE, ART HK 11, 香港

KIDULT, Tembi Contemporary, 日惹, 印尼

2010

"MAM 計劃012: 特羅拉馬", 森美術館, 東京, 日本



## 群展

### 2015

ROOTS, 法蘭克福藝術協會美術館, 法蘭克福, 德國  
"無需擔憂, 一切合法", VQ 畫廊, 巴黎, 法國  
Screen Series: Displaced Agency, BLINDSIDE, 墨爾本, 澳洲

### 2014

"Animation Now!", 特拉華藝術設計大學, 美國  
"AYATANA: On Mobility", ICAD2014, 雅加達, 印尼  
"Mooi Indie - 美麗的印度人", Samstag 博物館, 阿德萊德, 澳洲  
BAZAAR ART JAKARTA, Pacific 廣場, 雅加達, 印尼  
"Melihat Indonesia", 西普拉Artpreneur, 雅加達, 印尼  
"HOTWAVE", 南港Cemeti 藝術之家居計劃群展, Erasmus Huis, 雅加達, 印尼  
ART JOG 14, 電源的遺產, 塔曼Budaya, 日惹, 印尼  
台灣陶瓷雙年展, 鶯歌陶瓷博物館, 台灣  
Kota Tua 嘉年華, 雅加達當代藝術空間, 雅加達, 印尼

### 2013

"Gambar Idoep", 三寶壟當代藝術畫廊, 三寶壟, 印尼  
SEA+ 三年展2013 "Ways Around Asia", 國家美術館, 雅加達, 印尼  
"Kuota#4: 片段的藝術", Langgeng 藝術基金會, 日惹, 印尼  
G-Seoul 13, 韓國  
"品嚐! 如今的印尼藝術", ARNDT 畫廊, 柏林, 德國  
印尼館, 藝術舞台, 新加坡市, 新加坡

### 2012

第二雅加達當代陶瓷雙年展, 北藝術空間, 雅加達, 印度尼西亞  
第七屆亞洲Pacific 當代藝術三年展, 昆士蘭美術館/GOMA, 布里斯班, 澳洲  
ART/DESIGN: Renegotiating The Boundaries, Lawangwangi Creative Space, 萬隆, 印尼  
Kashiwa City Jack, Asia Pacific Contemporary media arts from Daisuke Miyatsu Collection, 日本  
HotWave #4, Cemeti Art House, 日惹, 印尼  
"Similarities and differences", Asian Contemporary media arts from Daisuke Miyatsu Collection, 日本  
ART HK 12, 香港  
Re.claim, National Gallery, 雅加達, 印尼  
CHIMERA: The Collectors Show, Singapore Art Museum, 新加坡  
Fantasy Islands, Espace Louis Vuitton, 新加坡

### 2011

Biennale Jogja XI – Equator #1, 日惹國立博物館, 日惹, 印尼  
Fantasy Islands, Espace Louis Vuitton, 香港  
Video Out: New Generation in Indonesian Video Art, OK. Video– 5th Jakarta International Video Festival, 印尼  
Medi(t)ation, 第3 屆亞洲藝術雙年展, 國立台灣美術館, 台中, 台灣  
Membajak TV, Galeri Salihara, 雅加達, 印尼  
“癮行者”, 台北當代藝術館, 台灣  
SELAMATAN Digital, All-Night Long Video and New-Media Arts event, Langgeng Art Foundation, 日惹, 印尼  
Astatic, Bakalar + Paine Galleries, 麻省藝術及設計學院, 波士頓, 美國

Closing The Gap: Indonesian Art Today, MiFA, 澳洲

"For Love Not Money", 15th Tallinn Print Triennial, Kumu Art Museum, 塔林, 愛沙尼亞

2010

DIGIT(ALL): Indonesian Contemporary New Media Practices, Umahseni, 雅加達, 印尼

Made in Indonesia, Gallery Christian Hosp, 柏林, 德國

VideoZone V, The 5th International Video Art Biennial, 特拉維夫, 以色列

Art Gwangju 2010, 金大中展覽館站, 光州廣域市, 南韓

Experimentelle Deutsche-Indonesien Musikvideos, 歌德學院, 雅加達, 印尼

I will cut thrU: Pochoirs, Carvings, and Other Cuttings, The Center for Book Arts, 紐約

The Heimbold Visual Arts Center, Sarah Lawrence College, 布隆克維, 紐約, 美國

"當代性: 印度尼西亞的當代藝術", 上海當代藝術館, 中國

A Changing Surface: Prints in the Age of Digital Media, Center for Contemporary Art, 沙加緬度, 美國

Lihat! Video Art from Indonesia, Gallery Jesus Gallardo, 萊昂, 墨西哥

Crash Project: Image Factory, SigiArts Gallery, 雅加達, 印尼

Dua Kota Dua Cerita, Semarang Contemporary Art Gallery, 三寶瓏, 印尼

Philagrafka 2010: The Graphic Unconscious, 費城, 美國

Halimun The Mist, Lawangwangi Art and Science Estate, 萬隆, 印尼

2009

Jakarta Contemporary Ceramics Biennale #1, North Art Space, 雅加達, 印尼

Tropical Lab, Praxis Space, 拉薩爾藝術學院, 新加坡

OK. VIDEO COMEDY, 4TH Jakarta International Video Festival, National Gallery, 雅加達, 印尼

Hybridization, North Art Space, 雅加達, 印尼

Cross Animate, space\*c Coreana art & culture complex, 首爾, 南韓

Bandung Art Now, National Gallery, 雅加達, 印尼

2008

Refresh: New Strategies in Indonesian Contemporary Art, VWFA 新加坡, 新加坡

新加坡雙年展2008 "Wonder", 新加坡

A Decade of Dedication: Ten Years Revisited, Selasar Sunaryo Art Space, 萬隆, 印尼

Grafs Indonesia Sekarang, Tembi Contemporary, 日惹, 印尼

2006

"萬隆新崛起", Selasar Sunaryo 藝術空間, 萬隆, 印尼

## 精選放映

2013

"Animasivo 動漫節", 墨西哥城

2012

"六本木藝術之夜", 東京

2010

"Long Night of the Austrian Museums", 維也納美術館, 奧地利

"孩子們的季節", 移動圖片廊, SAM 8Q, 新加坡市, 新加坡

2009

"世界之窗", 廣島市當代藝術博物館, 廣島, 日本

2008

"屏幕上的歐洲", 歐洲電影節, 雅加達, 印度尼西亞

## 工作坊

2012 "SEESOUND (HotWave# 4)", Cemeti 藝術樓, 日惹, 印度尼西亞

2010 "Mari Sini Buat Animasi" (MAM 計劃012: 特羅拉馬), 森美術館, 六本木, 日本

2009 "熱帶實驗室", 拉薩爾藝術學院, 新加坡

Edouard Malingue Gallery  
馬凌畫廊

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Road Central, Hong Kong  
≡ [edouardmalingue.com](http://edouardmalingue.com)

## Tromarama | 特羅拉馬

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