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Residency Program supported by the  
**UNESCO-ASCHBERG International Fund for  
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Selasar Sunaryo Art Space,  
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22 August - 26 October 2002.*

*The program was managed and  
organized in cooperation between  
Selasar Sunaryo Art Space, Fine Art  
Department of Bandung Institute of  
Technology, Bandung Center for New  
Media Art and Lawang Art Foundation.*

**Visiting artist:**

Carolyn Black

**Assistant:**

Prilla Tania

**Collaborator:**

ruangrupa (Ade Darmawan, Anggun  
Priambodo), Biosampler (Sulasmoro,  
Edi Khemod, Conad, Pumpung &  
Punjung Wratsongko, Hendi Hertiasa,  
Niang Joedawinata, Iweng),  
Bandung Center for New Media Arts  
(Gustaff Harriman Iskandar,  
Ristyo Eko Hertanto)

# **International Artist in Residence Program 2002**

*at Selasar Sunaryo Art Space  
Bandung - Indonesia*



**UNESCO-ASCHBERG**

Fonds international pour la promotion de la culture  
International Fund for the Promotion of Culture



**SELASAR SUNARYO**  
art space



**in cooperation with**

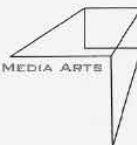


**LAWANG ART FOUNDATION**



**FSRD ITB**

**BANDUNG CENTER FOR NEW MEDIA ARTS**



# words

## Lawang Foundation



Implementing a curatorial idea into a program with a management approach that can realize mutual concerns is indeed not an easy task. Democratic cooperation and active participation from all sides is the main basis for the realization of a successful program. When we started this activity, Lawang Art Foundation (LAF) has agreed to carry out a joint exploration in search of an appropriate model of management that could fit with the condition and situation happening in our local art scene, as well as to initiate a model of art infrastructure that is opened for international networking and communication between local and international artists or organizations.

Based on that idea, for LAF this activity is not intended to produce a final model of program management, rather, a continual exploration in bringing in together some thoughts from the host and the artists and arranging them into the most accessible activity for public. In doing so, we tend to create a sharing forum to gradually design an approaching model of management in each branch of activity of the whole program, namely the workshop, collaborative work, lecture, discussion, artist talk and exhibition, so that all the

ideas can be accommodated and realized properly. The involvement of each individual and group, who have many different perspectives, tendencies of working and judgments, become essential as we tend to facilitate the forum with an open-dialogue environment.

We hope this program can be continually held and become the stimulant for other inter-cultural exchange models.

Keep the spirit of dialog and cooperation for a wider understanding of each other and synergic work.

Bandung, November 2002

**Marintan Sirait**

*Project Officer*

# Apologia:

## Sorry for the inconvenience

*This essay is a note that I wrote based on the activity of workshop and artist residency program entitled 'after the (f)ACT'. Involving several institutions and a number of artists, the whole program was held at Selasar Sunaryo Art Space, from 6 to 26 October 2002*

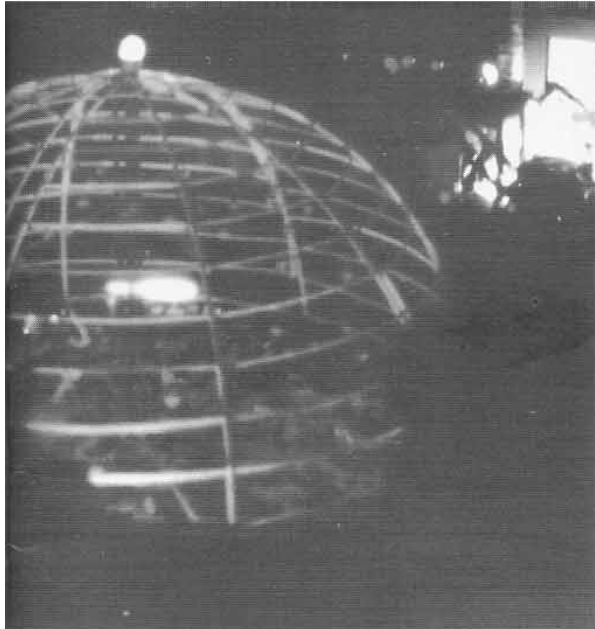
The atmosphere of the exhibition at Selasar Sunaryo a while ago was unlike the usual. When entering the building, a sound of electronic music filled the air, turning the site to be more like a nightclub instead of an art gallery. Meanwhile, in the showroom, on one of the walls, a video projector screened some images of people getting interviewed. Around it, balloon figurines were put on the floor, scattered among the people who were walking around in the room. The voices from the video were drowned and out, competing with the music performed by a DJ who intensely lighted up the scene from another corner. On another wall there were abstract images with forms and colors made of colorful liquid substances put on top of two overhead projectors. The room suddenly became like a window display showing a collection of overlapping images and noises, loud and almost chaotic.

In the outdoor space, on a glass plate placed near the cafeteria, a work was

installed, entitled 'Window(s)'; a transparent image appeared like a window browser containing imageries of a bamboo house, with a poetry-like text inscribed on it. Not far from it, there was another objects, a pink bathtub filled with bubbly soapy water. Around it, several images dominated by pink and silver colors presented itself among the audiences who were preoccupied with their own activities. Moreover, the atmosphere of Selasar Sunaryo became more loud and crowded by the presence of a white dome-like construction on the center of the amphitheater, filled with many all-white objects hung inside it. The dome illuminated with ultra violet lighting. A human figure moved around wildly inside it, responding to aggressive music played by a DJ. The aura of the amphitheater was getting more bizarre yet also very attractive for the audience.

A very contrasting situation could be seen in another part of the showroom. A figure of an ice camera made of a mix-





ture of water and gelatin was placed on a red velvet cushion. On the wall, some digital prints of the ice camera were attached, displaying different angles of the object. The title of the piece was 'False Idol'. In the next room, there was another work entitled 'Am I OK?', showing some images of human noses, screened on a tiny LCD monitor bordered with a wooden frame. The rest were a computer, some digital print images and thin gelatin sheets that seemed to be parts of a creative process, completing the whole presentation in the room.

The loud and crowded fair faded when the opening occasion ended. The next day, what was seen at Selasar Sunaryo was just a couple of nearly silent artifacts. What remained were leftovers of a muted collective celebration, leaving a trace of an event that only shared its meaning with the viewers who happened to get the chance of seeing the previous night's festivity.

The whole occasion was included in the presentation of an artist residency and workshop program, under the name 'After the (f)ACT', held at Selasar Sunaryo Art Space (SSAS), from 6 to 26 October 2002. The program was a collaborative project between SSAS, UNESCO Aschberg, Kelola Foundation, Lawang Art Foundation, ruangrupa and Bandung Center for New Media Arts (BCfNMA). The international artist participated in the residency program was Carolyn Black, an artist from Bristol, England, who spent her 2-month residential time to work on her personal project and a workshop with young artists from Jakarta and Bandung. The artists involved were Ade Darmawan and Anggun Priambodo (ruangrupa, Jakarta); Sulasmoro, Niang, Iweng, Pimpung, Conad, Khemod and Hendi (Bio-sampler, Bandung); R.E. Hartanto and Gustaff H. Iskandar (BCfNMA, Bandung).

This time the event presented by SSAS could be regarded as exceptional. Apart



from the fact that this was the first residency program held there, the exceptional quality was very obviously appearing from the presentation method chosen by the artists. Referring to the form of the presented works, the issue of presentation was not just limited within the boundary of monolithic esthetics, yet it was also transcended to engage issues concerning other aspects, such as space and medium. These issues then became the main points of the discussion that was held accompanying the event. The tendency of the medium to intervene the space as a part of the presentation method of personal expression was noted greatly in the 'after the (f)ACT' project. In this context, space and medium can be seen as ideological manifestations, which also influence the regular perspectives in our everyday life. In other words, space and medium is a part of idea and reality structure that has a very political characteristic.

Just look at how the artists from ruangrupa presented their 'Bukit Pakar Gossip', a collection of interviews with dwellers around Dago Pakar. This collection of interviews with 'ordinary people' was presented just like that in the gallery space, which has been identified with high art. Meanwhile, Biosampler mixed issues that were close to the issues of club scene which is often regarded as low culture, as an outcome of the domi-

nation of the so-called high culture. This mixed up kind of intervention also appeared a bit in the works of Carolyn Black. The frozen video camera made of water and gelatin blend, images of noses on wooden-framed LCD screen, and an image of a window of one corner in the building, presenting a bubbly pink bath tub, added with some silver and pink figurative images. For me, the curves of the architectural space in Selasar Sunaryo somehow was an application of a discipline known as the modernist tradition, in which esthetics was seen as a sublime institution that tended to be identical with hierarchical structure.

Thoroughly, the material presented in SSAS that time was a collection of indexes, which were interrelated yet also contrasting to each other. Even though they all started from the same process and context of a dialog, each artist developed to create different emphasis that could even clash with one another. This is obviously very understandable; to think that every artist involved in this program was agreeing upon one fluid consensus. All participants chose to present themselves as independent figures, unburdened by unnecessary limiting agreements. This choice was what consequently influenced the program presentation method, becoming a mixed and disintegrative



linguistic practice, shrouded by paradoxical points of issues.

What can we get from the above description? Anyhow, all elements of this exhibition were a collection of signs that own various levels of eligibility thus influenced the transaction of meanings into a very relative and fluid process. From this process we can understand that the production processes of signs and meanings are parallel. Even so, we cannot only stand on relativity or uncertainties. Looking at the issue from a broader scale, the above discussion is surely very contextual with our everyday problems, which are also plenty of mixed-up and overlapping cases. In this context, it can be said that we have been conditioned to be used to such

multidimensional realities as such:  
centralized/decentralized,  
integrated/disintegrated,  
artistic/non-artistic,  
conceptual/non-conceptual,  
high art/low art, order/chaos,  
real/virtual, art/not art etc.

Anyone bothered with such things?  
I apologize for the inconvenience...

Kyai Gede Utama, 12 October 2002  
Gustaff H. Iskandar  
*translated by Farah Wardhani*

# Carolyn Black

Earlier this year I was engrossed in the process of reading a huge pile of love letters between my mother and father from 1947 onwards. He was in Java at the time and he told much of his life here. Whilst reading them, I saw an advertisement for an artist-in-residence post here in Bandung. I had to apply - it was too much of a coincidence! I am delighted to have succeeded with my proposal and am finding the experience very rewarding.

I arrived here with a 'theme' in my mind - to "take nothing but pictures, leave nothing but footprints". The works I make here are intended to be ephemeral: digital code and mass-produced printed matter. So, although I leave nothing tangible behind me, the experience will not be forgotten.

*I make work concerned with digital media. I feel very comfortable at a keyboard - some people find all this 'tech-*

*nology' very frightening, but for me it is a prosthetic. It is not purely a tool, as it raises many philosophical questions regarding authority, permanence and issues around identity.*

Ironically, it is the lack of human-ness that I find most difficult when working with technology. Everything is cold and hard - the keys, the screen, the camera. This led me to spend quite some time attempting to evoke the visceral in my work, by combining text, materials or performance. There is also rather a disdainful response by some people when I say I use digital media. "Oh, so you're not making art anymore?" is a common retort. Yet much of my digital work reflects my previous experience of working with paint and print. I use the same thought processes as I did for painting. The main difference is that the work is now time-based, which is far more challenging for me than making an 'image'.





The works shown here at Selasar Sunaryo Art Space are not intended to be finished works but are merely a beginning. By coming here I have been able to assimilate ideas and feelings, both personal and more general, about the notion of art and travel. Time and space are compressed by technology- the Internet, which I use daily for communication and research, has this affect – geographic position and time become irrelevant. I believed I might be able to act as a cultural chameleon, but my physical characteristics betray me - my body, my skin and my nose.

The most difficult aspect of the residency has been to get access to the technology I am so familiar with. Thanks to the strong sense of community here at Selasar and between artists in general in Bandung, I have managed to gain access to most things I need for work. From what I have seen, and the many conversations I have

had, there is a huge enthusiasm for learning and using technological processes in making artworks. As computers become more available and prices fall, I hope that someone in the area has the foresight to invest in equipping a much needed media-lab. It would provide skills and opportunities for artists appropriate for developing creativity well into the 21<sup>st</sup> century.

I wish everyone here much luck with making this happen and hope to meet many of you again, either here or in the UK.

**Carolyn Black**  
October 2002



# Looking for Sensation

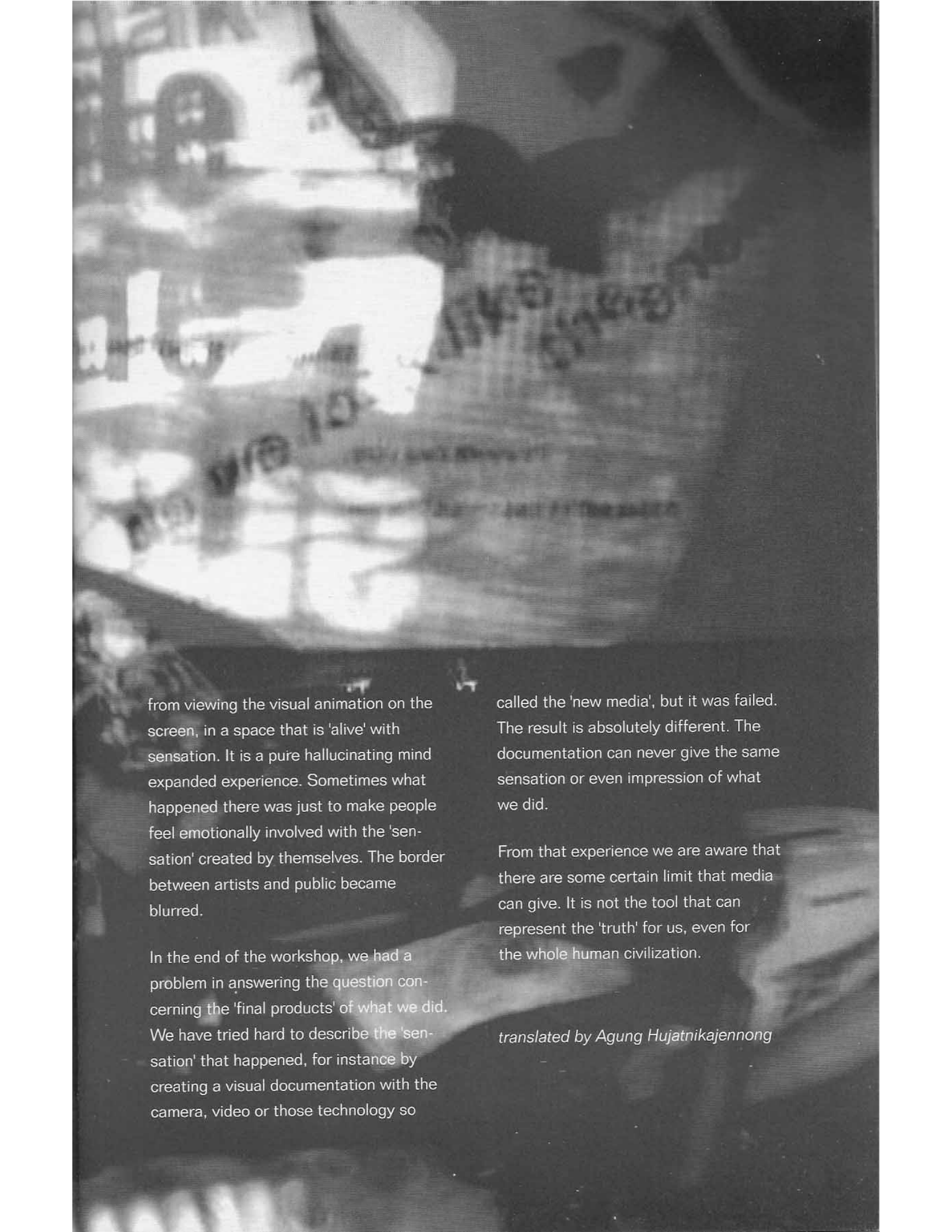
/ Edy Khemod (Biosampler)

Doing a workshop and collaboration with other artists with different backgrounds and framework, in a very specific art space with its social character, 'limit' and 'burden' has given a new sensation for each of us. We started with differences of attitudes and habit. We also came with our own attitude, which is a patron for our creative process. We brought our own equipments: an overhead projector, some musical instruments, a small glass box, oil, some colorful liquids, synthesizer, sound system, CDs and some other tools. The preparation and gradual movement from our habitat to a new space of 'sensation' step-by-step became a routine.

Our 'work' has indeed a very specific character. It is far differently from what

so-called 'artwork' in common which usually emphasizes tangible material as the final product or artifact. On the contrary, our work manages the sensation of sounds, light and 'untouchable spaces'. We also did tend to have the process of building the 'atmosphere' in the working space as the most important.

What we did was to create a situation in which the sounds, the projection of the liquid in the glass box on the screen and the space itself became a 'sensation' for the public. Everyone, not only us, can also freely 'play' with our equipment to make his/her own work. We did not intend to make any messages or meanings. It was probably just an ecstasy



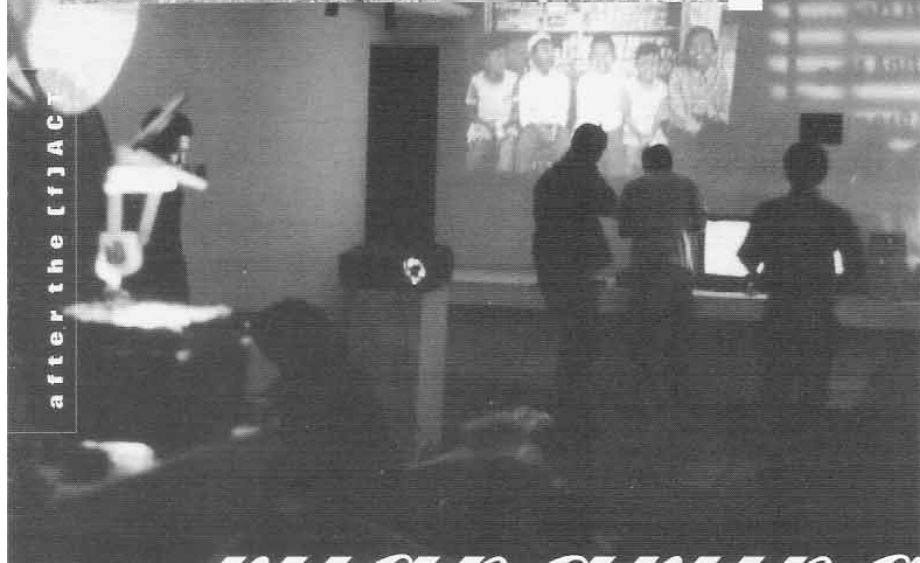
from viewing the visual animation on the screen, in a space that is 'alive' with sensation. It is a pure hallucinating mind expanded experience. Sometimes what happened there was just to make people feel emotionally involved with the 'sensation' created by themselves. The border between artists and public became blurred.

In the end of the workshop, we had a problem in answering the question concerning the 'final products' of what we did. We have tried hard to describe the 'sensation' that happened, for instance by creating a visual documentation with the camera, video or those technology so

called the 'new media', but it was failed. The result is absolutely different. The documentation can never give the same sensation or even impression of what we did.

From that experience we are aware that there are some certain limit that media can give. It is not the tool that can represent the 'truth' for us, even for the whole human civilization.

*translated by Agung Hujatnikajennong*



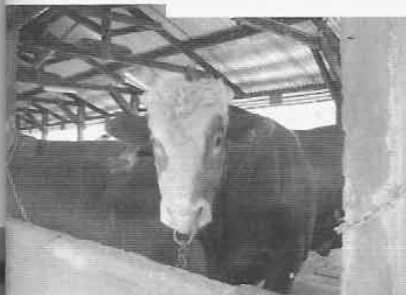
after the [f]lac

*ruangrupa*





ade darmawan | anggun priambodo ruangrupa/iakarta



From one-person activity, evolved into a communal activity, creating artistic compositions, through the sensations of light, sound, and space. Done spontaneously, with different intentions and meaning, which in the end gave many surprising offspring. There's freedom, there are choices, and there are also dialogues.

Then from the attitude and daily life comes the need to 'expand'. There is an addition to the numbers of the participants, the interest shift from mere digital and computer technology to assimilation of attitude. The media and technology then grew. The space is varied. The sensation blooms:

# Every corner of and everyone the



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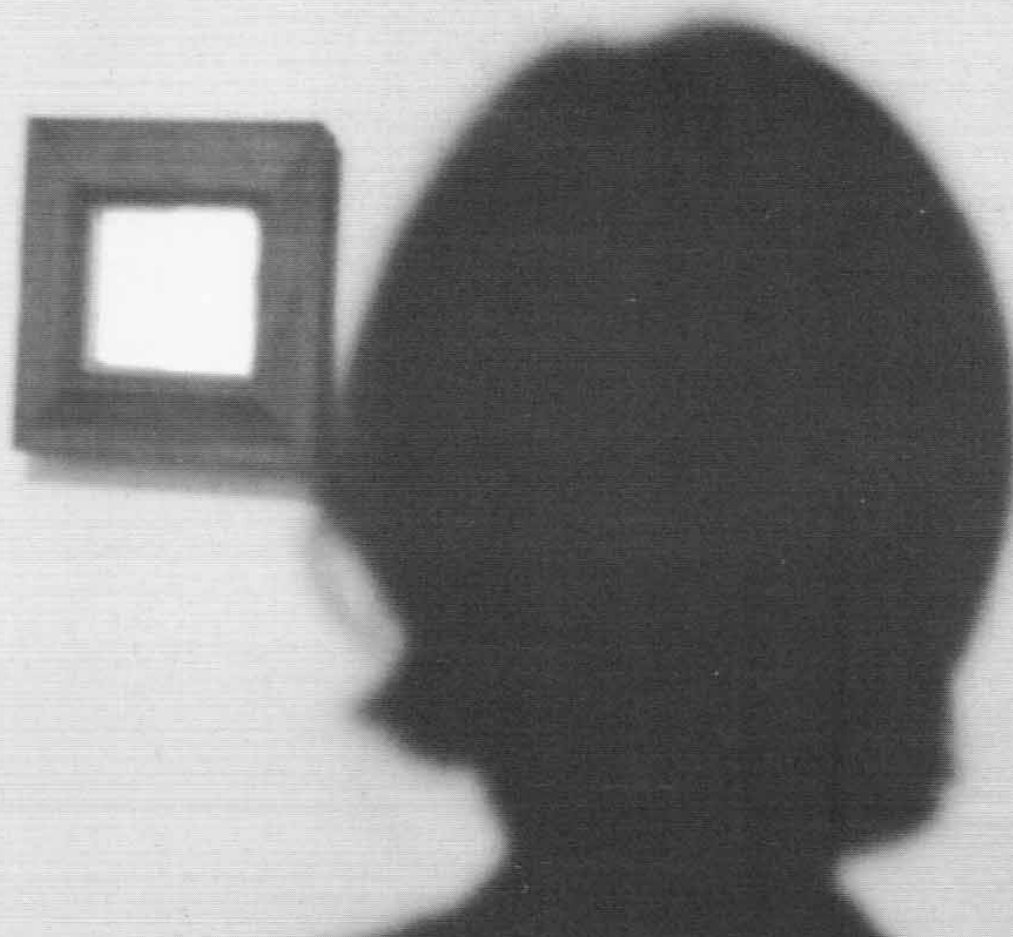
eng/niang/hendi/biosampler/bandung



The works I have made here in Bandung combine processes and elements of previous works. I found as my ideas developed different issues moved forward, leaving the original concepts behind. I realised I had to approach my work in a new way, being away from my studio and having to create in a very different environment. Since arriving here I was struck by the many discussions about 'new media', a term I have much trouble with personally. 'New' is only new until it is superseded by something else, with technology this happens daily. So these works reflect those thoughts. 'False Idol' is a pastiche of icons used to represent something worthy of worship. Digital media is merely a passing phase, just as the printing press and photography became commonplace, so have computers. In the West something like 95% of households own at least one computer.

The video camera is cast in gelatine (flesh) and ice (ephemeral) and rapidly loses its definition in this climate. The work on the window in the café is called 'Window(s)', again, a play on words, as we all know Windows is the most common operating system. So this work offers a window into both the virtual and the real world, both past and present.

The short video "Am I ok?" is a playful work and questions notions of cultural identity. Since arriving in Java, I have been very aware of my nose, its size and difference, as children point at it in amazement. The ruler used in the work



refers to the measuring stick used by Victorian anthropologists when photographing 'natives' in regions they 'explored'. This device was employed to legitimize the photos, often of nude women, as scientific specimens. And of course, we all worry what we look like, are we acceptable? Is it too big? Too small? So all of the works raised questions about identity in some way or another and try to examine what reality is, or perceived reality. I hope they also comment on the idea of 'progress', what it is, or is not.

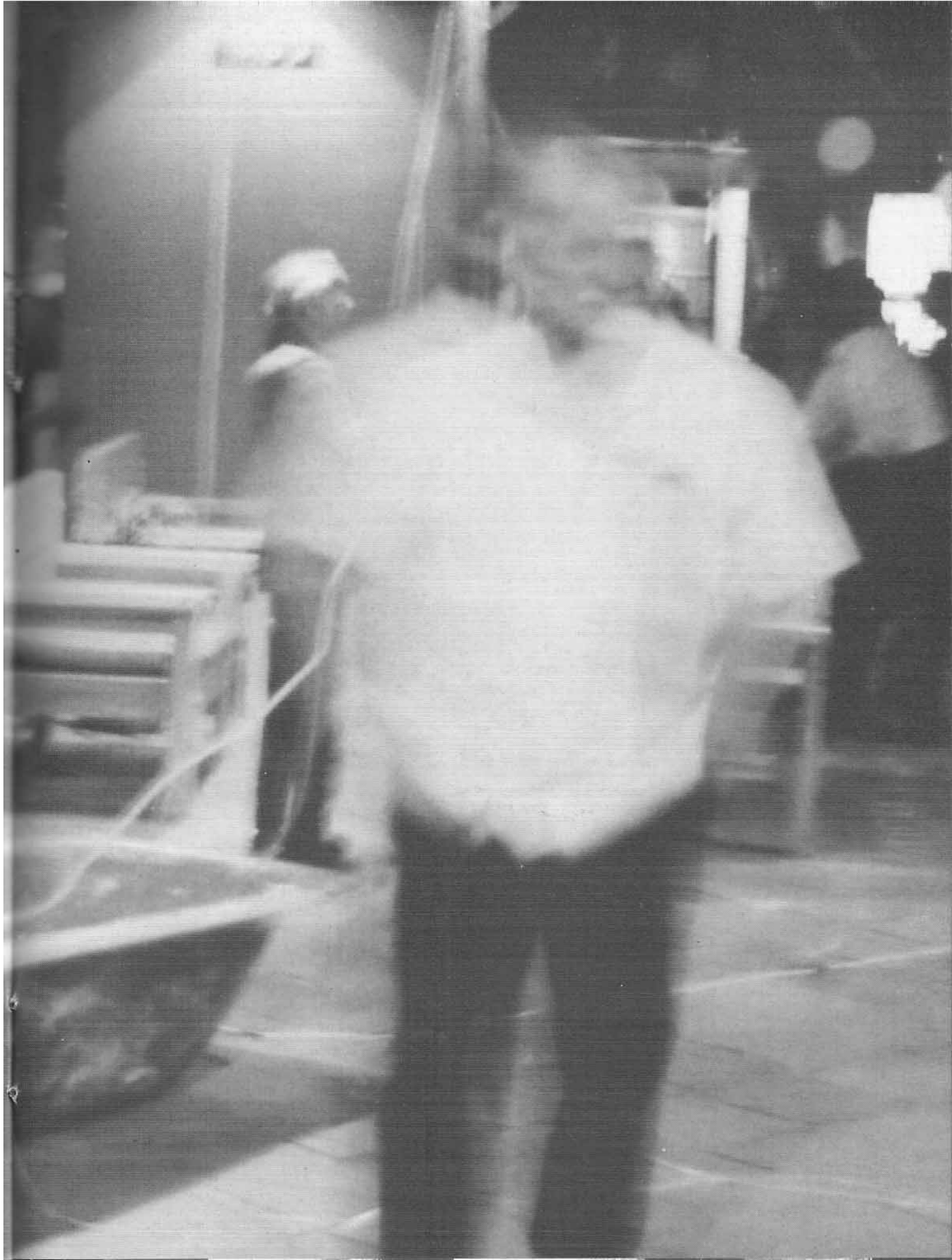
# Carolyn Black

Bristol/united kingdom

I would prefer to call this as a deliberate presentation of bad aesthetics. Since the very beginning I had not been interested to build a visual form which followed the same 'trajectory' as the spatial context in the Selasar Sunaryo environment. Resulted from insightful conversations and discussions with other workshop participants, my involvement with this project originated from my interest in questioning the structure of order in Selasar Sunaryo surroundings. For me, somehow this structure of order can be seen as a political scheme, which is inseparable with ideological issues. What I had configured at a corner in the showroom of Selasar Sunaryo was a confrontation, which pointed to those ideological issues. In this context, space has become an endless battlefield. Within it, there is always a conflict between two opposing polarities: right/wrong, good/bad, chaos/order, private/public, etc.

gustaff h. iskandar/ristyo eko hartanto/handung center for new media arts/bandung





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(in cooperation between SSAS, LAF, FSRD ITB and BCfNMA)

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