

**THE
FOUNTAIN
OF LAMNETH**

The Fountain of Lamneth

Andry Mochammad
Bagus Pandega
Dita Gambiro
Henrycus Napitsunargo
Prilla Tania
R.E. Hartanto
Syagini Ratnawulan

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Bacchusplateu, Henricus Napitsunargo, various dimensions, gelatin silver print, 2012

FOREWORD

In this day and age where images are so easily accessible and downloadable; it is highly important that the artist develops a visual philosophical identity. It is the primary focus of galleries not only to sell and expose the art but to also give the artists the tools and confidence to achieve this.

The spotlight on Indonesian Art is not only towards Indonesian artists but also towards its galleries, management strategies and skills. This is what collectors and artists should look out for in addition to their primary focus of good artworks.

The Fountain of Lamneth curated by Aminudin Siregar features upcoming and prominent artists such as Andry Mochamad, Bagus A. Pandega, Dita Gambiro, Henrycus Napitsunargo, Prilla Tania, R.E Hartanto and Syagini Ratnawulan from Bandung, Indonesia. These artists have used experimental methodologies as their tool to express their thoughts and perspective towards the Fountain of Lamneth.

Jasdeep Sandhu
Gajah Gallery

POWER

FM

87 90

96

100

104

106

108

MHz

MW

520

570

660

780

960

1200

1400

1620

KHz

SW1	5.67	5.70	5.77	5.83	6.05	6.32	6.43	49m		
SW2	6.96	7.11	7.10	7.16	7.30	7.40	7.55	7.71	7.87	41m
SW3	9.29	9.35	9.42	9.50	9.55	9.60	10.00	10.18	10.36	31m
SW4	11.15	11.20	11.30	11.43	11.55	11.85	12.00	12.28	MHz	25m
SW5	13.15	13.18	13.25	13.40	13.50	13.70	13.80	14.00	21m	
SW6	14.90	14.95	15.00	15.10	15.30	15.45	15.60	15.80	19m	
SW7	17.06	17.10	17.18	17.30	17.50	17.60	17.75	17.90	16m	

FM MW SW1 SW2 SW3 SW4 SW5 SW6 SW7

BAND SELECT

THE FOUNTAIN OF LAMNETH: AN ART PROJECT

*I do not know of dust to dust
I live from breath to breath
I live to climb that mountain
To the Fountain of Lamneth*

The Fountain of Lamneth is an art project which juxtaposes the layers of meaning and the context of history between them, while studying the impact of hearing upon visual work; opening up wider horizons of interpretation; and opening up the chance to construct new meanings. This project was built with an “experimental” spirit with a risk of unintelligibility, as is it based on the free interpretation of each artist towards the lyrics and the “architecture” of the song *The Fountain Of Lamneth*, a song from the third album of progressive rock band Rush titled *Caress of Steel* (1975) by Geddy Lee, Alex Lifeson and Neil Peart.

The Fountain of Lamneth is said to be not only an ambitious, occult and mysterious epic, but was designed with mature considerations. Geddy Lee, the bassist, keyboardist and lead vocalist of Rush admits that, “*Fountain of Lamneth* is very absurd and experimental. I won’t say that the song is an opera, but it is packaged in a similar concept.”¹

Other than that, this epic talks about the necessity of man in seeing and tasting the world (the spirit of Dionisians). Generally, this epic is viewed as a representation of the chronic journey of man, filled with crises from birth

1. Martin Popoff, *Contents Under Pressure: 30 Years of Rush at Home and Away*, (Canada: ECW Press), p. 40.

to death. In many ways, many see a connection between this song and the psychedelic and mystical experience of LSD influence. On the other hand, many also reject that connection due to lack of evidence other than a few lines of lyrics that insinuate said connection.

The Fountain of Lamneth was created with a concept of accuracy of rock music unheard of at its time, with a composition lasting 19:58 minutes and divided into 6 song sections:

- I. *In the Valley*
- II. *Didacts and Narpets*
- III. *No One At the Bridge*
- IV. *Panacea*
- V. *Bacchus Plateau*
- VI. *The Fountain*

Why *The Fountain of Lamneth*?

The Ancient Greeks believed that the highest art form was music, meaning music with lyrics. At their lyrical peak, Rush was almost undefeatable. They intelligently created a complex and enigmatic system of code, with layers of meaning that more or less revealed the puzzle about them.

In this art project, *The Fountain of Lamneth* not only acts as a stimulus, but is also borrowed as a subjective metaphor in observing a small slice of tendencies in the practice of Indonesian contemporary art, which is leaning towards the unearthing of almost forgotten issues overwhelmed by today's discourses (identity, nationalism, religiosity, socialism, humanism). The study of meaning in this project is more closely related to issues like dark fantasies; ugliness; anxiety; absurdity; metaphysics; spirituality; mysticism; immortality; the death of ego; the quickly-changing wave of perception distortion; the feeling of being stuck in an unavoidable vortex; illusory truth; experience of helplessness; cognitive disassociation; about consciousness; the separation of body and mind; fatigue of leading a normal life; crisis of age; and so on.

This project wants to present the reality experienced by today's Indonesia, through the aesthetic sense and experience of artists.

Listening and Interpreting

In every song section, we will see many allusions that challenge anyone to do free interpretations. The song is like a long puzzle, where every code must be cracked on each travel route. Of course, with Rush's signature musical arrangement, the song seems to have a 'soul', a 'space' – creating a variety of fantasies and daydreams.

This exhibition project gives one song section to each artist. They are asked to listen and interpret the lyrics. Then, at one point, they start to translate their interpretation into a work of art.

The artists selected to be part of *The Fountain of Lamneth* project are those whose work have long been observed to put forward very personal concepts, and in many ways, relate to the meanings embedded into the song. The themes of their work represent the spirit of the issues mentioned above.

The following is the list of artists and their assigned song section:

1. Andry Moch. - *Didacts and Narpets*
2. Bagus A. Pandega - *In the Valley*
3. Dita Gambiro - *Panacea*
4. Prilla Tania - *The Fountain*
5. Syagini Ratnawulan - *No One At the Bridge*
6. Henrycus Napitsunargo - *Bacchus Plateau*
7. R. E. Hartanto - *Caress of Steel*

Caress of Steel

Caress of Steel is not a song composition. Despite that, it is often said to be a summary of representations of the whole album, especially the meaning behind the album cover which gives the impression of mysticism, self control and the death of ego: an alchemist standing atop a tall, sharp cliff, with a thick fog behind him. The back side of the album shows a large, dry tree at the tip of a cliff, where below it is a spring with a strong current. The roots of the tree are like two hands holding tightly, supporting balance to avoid being swept away by the water: giving reverse pressure.

R.E.Hartanto (Tanto) interprets *Caress of Steel* as a process towards a non-linear perspective. The opposite of this is atmospheric perspectives, where in Eastern art, is used to create an illusion by decreasing or occluding the clarity of shape, thus creating the illusion of “near and far” without a vanishing point. Tanto takes advantage of this potential and redefines his creative process. For the past four years, Tanto has done photography with models in thematic shows. He resurfaces this documentation as watercolor paintings – a reversal of process. As an end result, he brings to the fore a figure in a kimono, whose face is painted with symbols of death, as he redraws the photo archives. In another process, there are 9 snapshots in narrative succession, with the end result being a picture drawn with charcoal. This reversal process enriches perception. The long process of photography in this thematic photo series is ended by a simple artistic decision, which invites our curiosity.

In the Valley

*I am born
I am me
I am new
I am free*

Sound, kinetics – Bagus Pandega’s installation is an attempt to interpret the song *In The Valley*. The work is noisy and full of light, creating “orbits” much like galaxies.

Pandega built a black tower with steel construction, seven transistor radios, dynamos and swaths of cables. Two disco lamps were placed on the top of the tower. The transistor radios that jump between stations – creating noise from the variation of frequencies between the radios. Pandega has contrastingly reinterpreted the song *In The Valley*.

In The Valley is often interpreted as “the moment of birth” – with the consideration that “valley” is a symbol that has a tight relation to creation and the birth of civilization. Placed as the opening song of *The Fountain Of Lament*, this song starts as the birth of new ideas and perspectives. The valley also represents an area far displaced from the chaos of life. In many cases, the symbolism of the valley is associated with a serene, peaceful country. The contrast that Pandega

offers implies the paradox of that symbolism. The noise thrown in our faces purposely reflects the weariness caused by the ever-increasing change of contemporary life.

*Gives my heart no peace
The mountain holds the sunrise
In the prison of the night
'Til bursting forth from rocky chains
The valley floods with light*

Didacts and Narpets

*Stay! Go!
Work! No!
Learn! Live!
Earn! Give!
Stay or fight? What's right?
Listen!*

Didacts and Narpets is a tense contradiction, grabbed to form new ideas, and trickles its way through our ego into the real world. This song is a self-inflicted struggle with what we assume is the truth. “Narpets” is often assumed an anagram of “parents”; “didacts” is “teacher” or an anagram of “addicts”. The second song is viewed as the moral struggle of teen years.

The late Andry Mochamad’s installation was included in this exhibition because it provoked reflection of moral decadence, the absurdity of war and issues of psyche. His *serigraph* work reminds us of Pop art, especially Andy Warhol. The work depicts a figure of a man, printed many times to give an illusion of movement. The man is depicted going “down”, as though as he fell from where he stood.

If we accept that the song is about the rebellion and defiance towards parental dogma, therefore Andry’s work strongly reflects this.

No One At the Bridge

*Call out for direction
and there's no one there to steer.
Shout out for salvation
but there's no one there to hear.*

Times filled with upheaval. A condition of unnerving existentialism faced with the death of ego, when what we believe to be the truth disappears. The death of ego is often inherently tied to psychedelic experiences (which is partly why it is terrifying to those who are not ready to accept it).

Syagini Ratnawulan (Cagi) captures that aspiration by working on pictures that take advantage of the carbon pencil's soft touch. It is obvious that when she drew, she almost did not apply any pressure at all on the paper. This method not only resulted in a clouded effect, but also represented the artist's psyche at that time.

The picture series is divided into seven pieces. Cagi combined 3 midsize and 4 small size pictures as one line on the wall. Is there relation between the number 7 with spiritual perfection and divinity? There might just be.

All the pictures depict balloons. And the balloon's shape, although tied with plaits of hair, still could not fight its "nature", which is giving the impression of light and floating – flying up in the air. The size of the balloon becomes larger, as though at the moment of almost bursting. If we continue this fantasy, the work's metaphor represents a desire to float the artist's ego.

*Remembering when first I held
the wheel in my own hands,
I took the helm so eagerly
and sailed for distant lands.*

Panacea

*Panacea, passion pure.
I can't resist your gentle lure.
My heart will lie beside you,
and my wandering body grieve.*

In Greek mythology, *Panacea* is the goddess of universal remedy, a magical potion that could heal all diseases.

When interpreting *Panacea*, Dita Gambiro uses a very personal object: the bed. As a bedcover, she entwines hair into a dark, gothic and odd ornamental design. She removes the legs of the bed, and places "swinging legs" in its place. A bed, other than its personal nature, also signifies absolute rest for someone; a place to travel capaciously within the mind.

The color of black is the ambition used to resist the 'whiteness of confusion' in the song's lyrics. This meaning may become an antonym: disease; long recovery. An empty bed with a dark cover implies a body not seen as real; the helplessness of someone resisting the lure of recovery.

Panacea presents a different musical nuance compared to the other songs, and invites anyone to rest their soul and mind. This is a cosmically calm phase, but also buries desires from below. The dark colors, the texture of the hair, and the rocking bed actually want us to keep wandering.

Have I left my life behind: the dissipating ego.

Bacchus Plateau

*Another foggy dawn.
The mountain almost gone.
Another doubtful fear.
The road is not so clear.*

In ancient Roman mythology, Bacchus was the god of wine; also known as Dionysus in Greek mythology. Bacchus was also depicted as the god of harvest, fertility and theatre. He is associated with madness, partying and any drunken action.

Bacchus Plateau is a space full of traps. The lyrics and music of this song always succeed in suggesting to us to peek at the mist outside the window, when the air at a certain plateau is at its lowest. If we imagine the dew moisture of this song, it is a religious metaphor. The mountain is a symbol of ascension, a place of the philosophers (symbolizing intelligence) which also represents eternity, fortitude, aspirational calmness and rejection of worldly desires. The peak of the mountain represents the condition of full awareness. "The disappearing mountain" points to the extinction of those symbols.

Of course, *Bacchus Plateau* contains many layers of meaning and bridges the communication with the previous journeys. It echoes back *Didacts and Narpets* in a different direction. This is related to contradictories and how we face its influence. Differing from the emotional, explosive *Didacts and Narpets*, *Bacchus Plateau* suggests perspective – a more mature and experienced one.

Through photography strong with black to gray nuances and chaotically organized, Henrycus Napitsunargo rearranges the soul and architecture of the song. He captures objects of religion, landscape, the face, and old pictures, with some of them taking advantage of hazy views. With this method, our eye is invited to go into the state of inbetweenness, and also marginalizes us from objects around us. This principle can also apply in reverse: we are removed from reality, removed from all that we own. At this point, Henrycus further focuses this problem deeper because it brings us to the road of anxiety of faith.

In one photograph we see a room; the TV is showing a picture where, due to overexposure, gives extreme vagueness towards blank emptiness. We see a pair of feet lying on the bed, symbolizing someone enjoying rest after a hard day. There, we are asked to play as a traveler at an intersection; and we then find some wine as a temporary distraction, or we find a magic elixir (thus going back to the song *Panacea*).

The Fountain

*But I'm tired...out of breath
Many journeys end here
But, the secret's told the same:
Life is just a candle, and a dream
Must give it flame*

We are pulled from the brightest of days, seemingly endless days. We yearn for spirituality, but we are almost trapped where we stand. And in the middle of a dark road, we are left alone. The last lyrics of the album is said to contain a summary of a journey nearly reaching an end. But then, when you think you've found the "answer", then the "answer" disappears, leaving questions and even confusion: *The key, the end, the answer/Stripped of their disguise/Still it's all confusion.*

Prilla Tania interprets the lyrics of *The Fountain* by underlining the dimension of death. She then records the gestural phases of a performance of all that she draws, erases, draws, and erases again. She draws and builds an illusion of space on a black-painted wall with chalk. Every image is photographed, and every fragment is combined and shown as a moving picture. This work narrates the "death" of the physical – symbolized by the TV set. It doesn't stop there – there is death of the non-physical, the immortal: ideas, stories, and good deeds.

Prilla presents the index of pictures on the wall inside the gallery, as a single channel "documenting" her performance. The illusion of space on the wall becomes a gateway for the real and the unreal. The traffic through the gateway results in varying perceptions. Prilla's work carries great enlightenment and invites us to discuss about the endless "goal". The goal, according to Prilla, is just a point in a journey, and it can last forever.

End Here

From the new millennium (especially since the 1998 Reforms), Indonesian art has been filled with ambiguity. If we study it closely, this attitude surfaced because artists avoided carrying the big narratives into their art. In its place, Indonesian art was flooded by small, personal narratives. This marks a crucial transition phase, after the nationalistic era of S. Sudjojono to the global ideology era of Heri Dono's generation.

Most artists of the millennial generation do not offer grandiose agendas, for instance, to construct the national identity of art; advocate social pathology; generally placing issues in society as the core focus. They do not carry "social wounds", but talk more about "personal and identity problems" and "personal wounds". When previous generations tended to discuss 'social catharsis', many of today's artists offer 'individual catharsis'. If there is "depth", then it is not "social depth", but "individual depth" – where most often, the intent and goal of art is only to be understood by themselves. We see this difference not to put ahead the previous generation ahead of the first – this comparison is used to absorb and understand the shift in purpose and reality in art currently happening.

On the other hand, this reality did not form without context. In Indonesia, in the midst of chaotic social and political conditions, the economy a mess, unstable law enforcement, the religious groups busy with themselves; every citizen is forced to rearrange himself or herself. Artists chose to remove themselves as well, more interested in building their worlds.

In the revolutionary era (after Indonesia's independence in 1945), many artists went through the same situation we are in today. Paintings by Hendra Gunawan, S. Sudjojono, Soedibio clearly represented the absurdity of post-war conditions; ignorance; the disappearance of ego; the feeling of removal from communality; divided personalities; fatigue approaching its peak; the empty feeling of unusefulness; were all experienced by artists. The decision of artists after "removing" themselves from society at that time was to build their own worlds. Many individual artists then grouped together based on similar dreams and ideologies – and many others lived in their own worlds.

Today, we can reflect on the significance of Trisno Sumardjo's words, leading art critic in Indonesia in 1951. He said: "Differing from the progress of art in

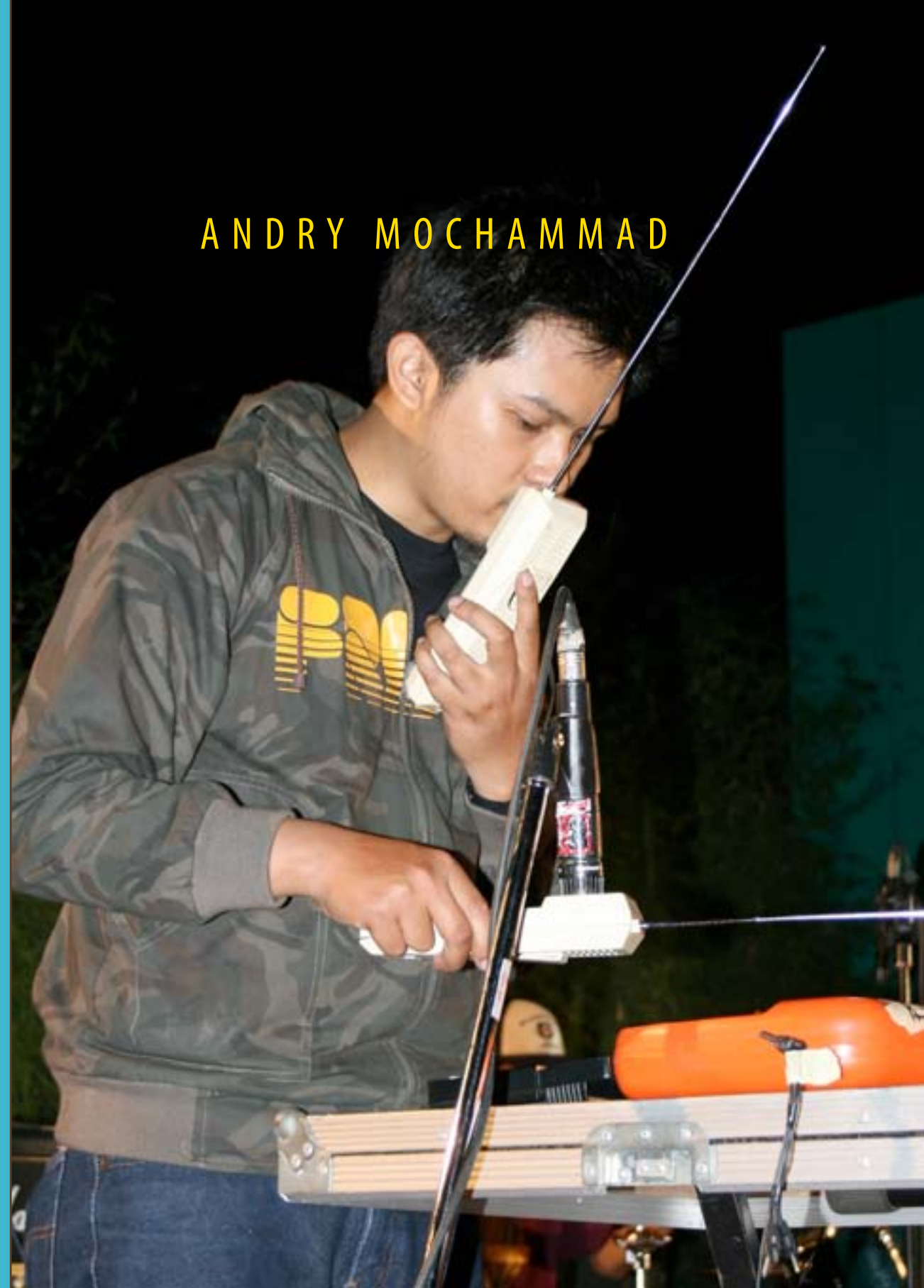
Holland during the Golden Century (the 17th century), differing from the Rococo era in France; the development of modern Indonesian art was not when there was wealth; but when we had nothing, going through struggle, disaster and suffering, at the time where our nation had already for a long time suffered poverty, declining morality and scarcity of knowledge – suddenly placing a heavy burden upon their shoulders and asking for diligence. Therefore a lot of art was the result of suffering."² The nervous condition of art is like a cycle. It can come at any time, especially at times of crisis.

*Like Old Sol behind the mountain
I'll be coming up again...*

Aminudin TH Siregar
Bandung, March 30th, 2012

2. Trisno Sumardjo, *Penghidupan Seniman*, Zenith Magazine, No.I, Th.I, 15 Januari 1951, p.5.

ANDRY MOCHAMMAD



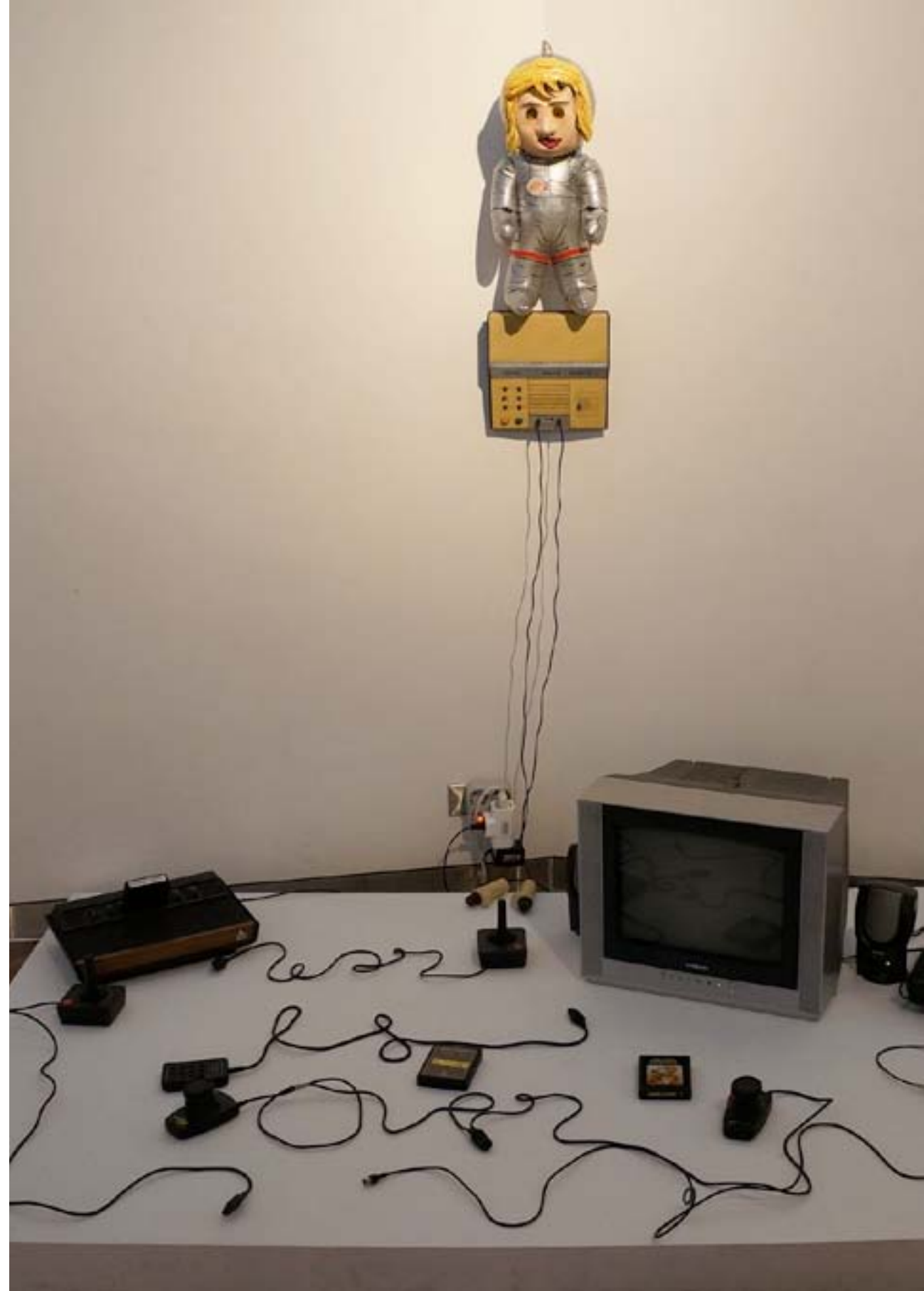
Shoot, Shoot, Shoot Art #1, silkscreen on canvas, 144,3x209cm, 2004



Shoot, Shoot, Shoot Art #2, silkscreen on canvas, 144,3x209cm, 2004



The war is over, installation, various dimensions, 2006-2007





BAGUS PANDEGA



Rotation inside the valley, kinetik & sound installation, 110x110x230cm, 2012





DITA GAMBIRO

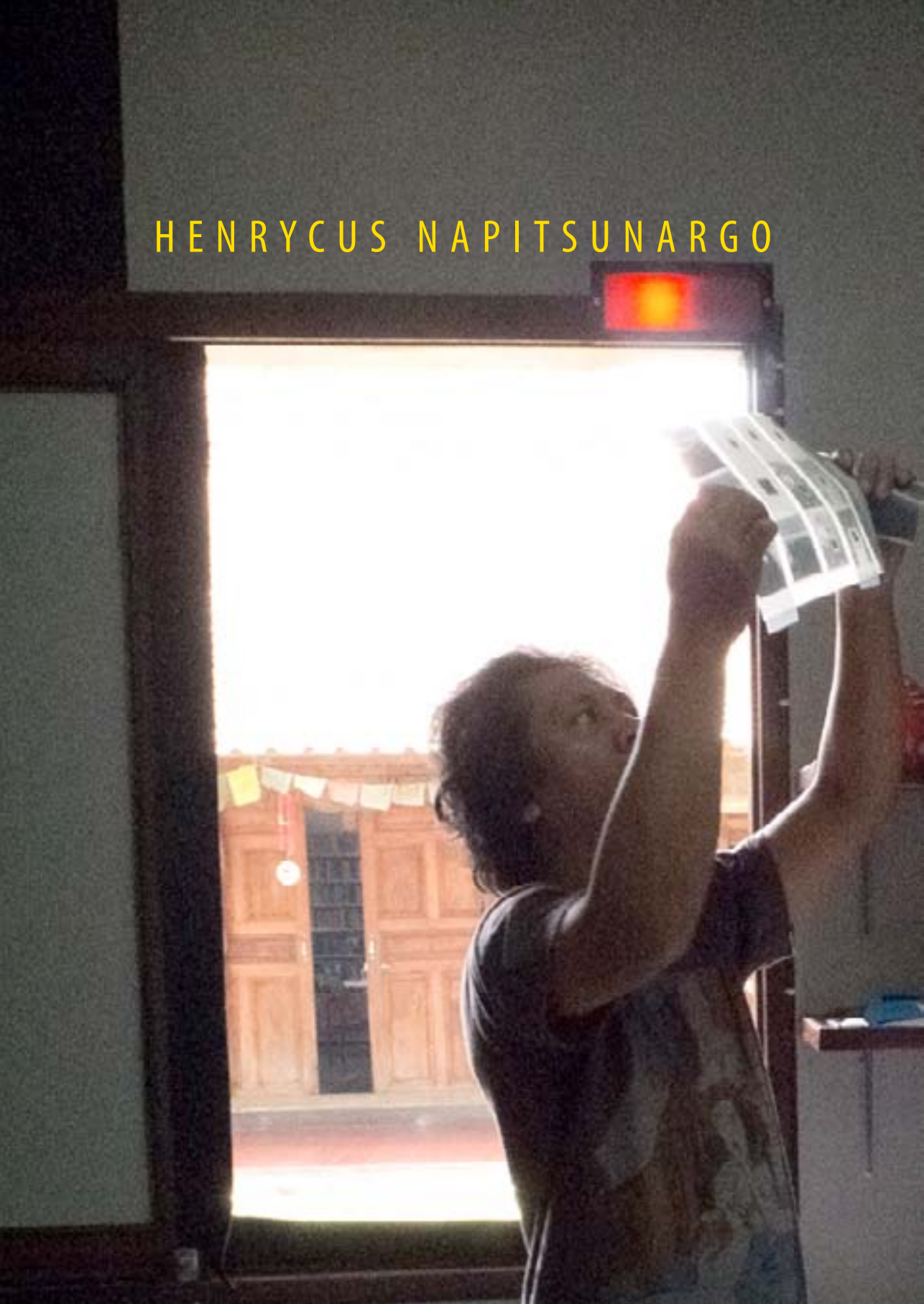


Stay, synthetic hair mattress, 200x120x90cm, 2012



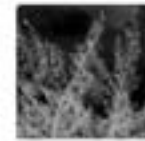


HENRYCUS NAPITSUNARGO



Bacchus Plateu, various dimensions, gelatin silver print, 2012



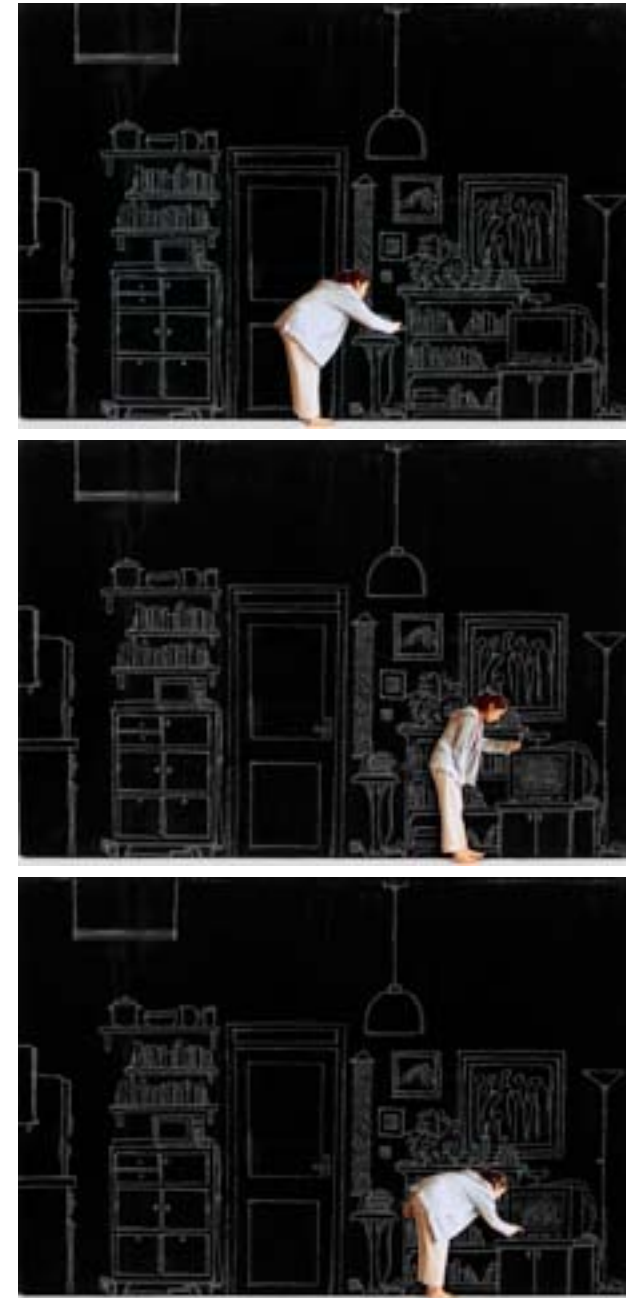




PRILLA TANIA



Space Within Time #11 ; I am Forever,
video performance, drawing on black wall, stop motion video (approx. 1 minute)
476 cm x 290 cm (wall), 2012





R. E. HARTANTO





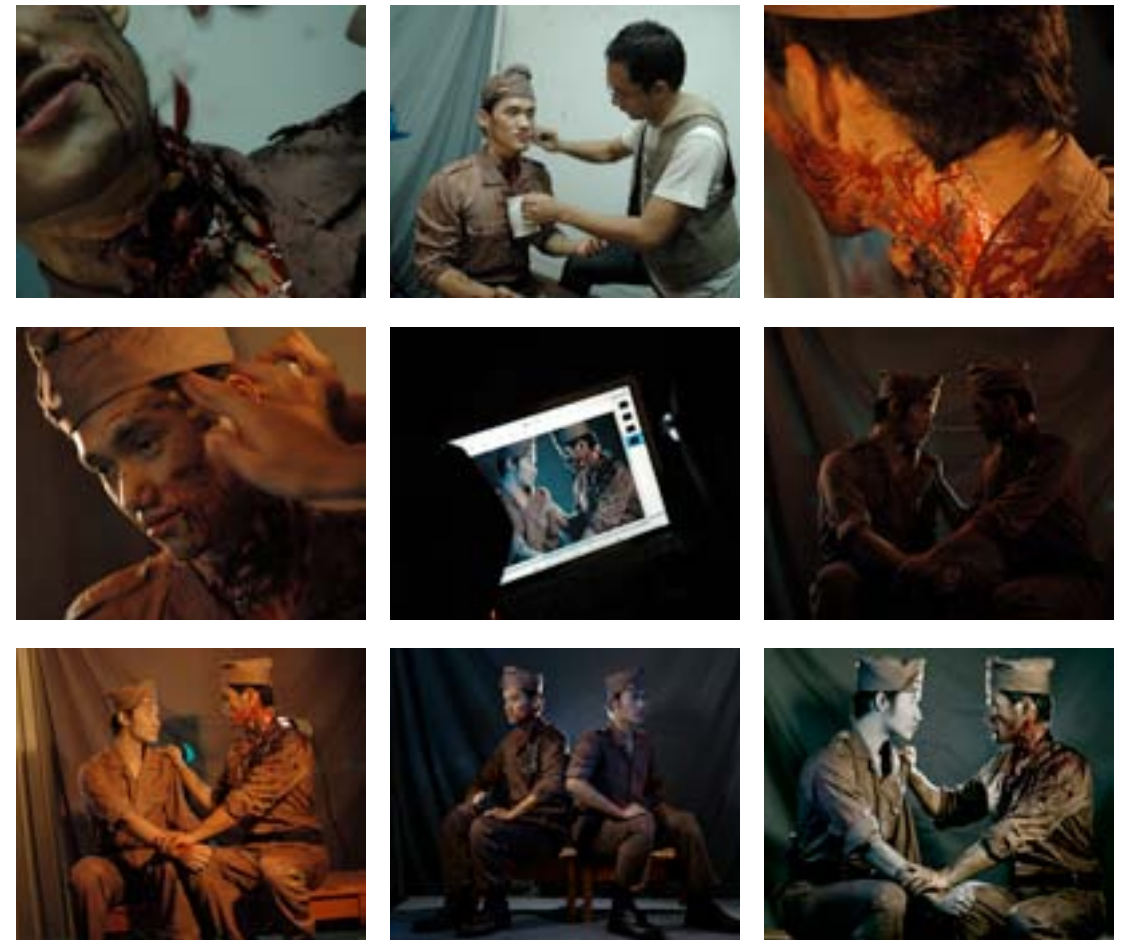
Reverse, Rehearsal & Requiem,
photography, charcoal and watercolour, various dimensions, 2012

Reverse, Rehearsal & Requiem,
photography, charcoal and watercolour, various dimensions, 2012



Reverse, Rehearsal & Requiem,
photography, charcoal and watercolour, various dimensions, 2012





Reverse, Rehearsal & Requiem,
photography, charcoal and watercolour, various dimensions, 2012

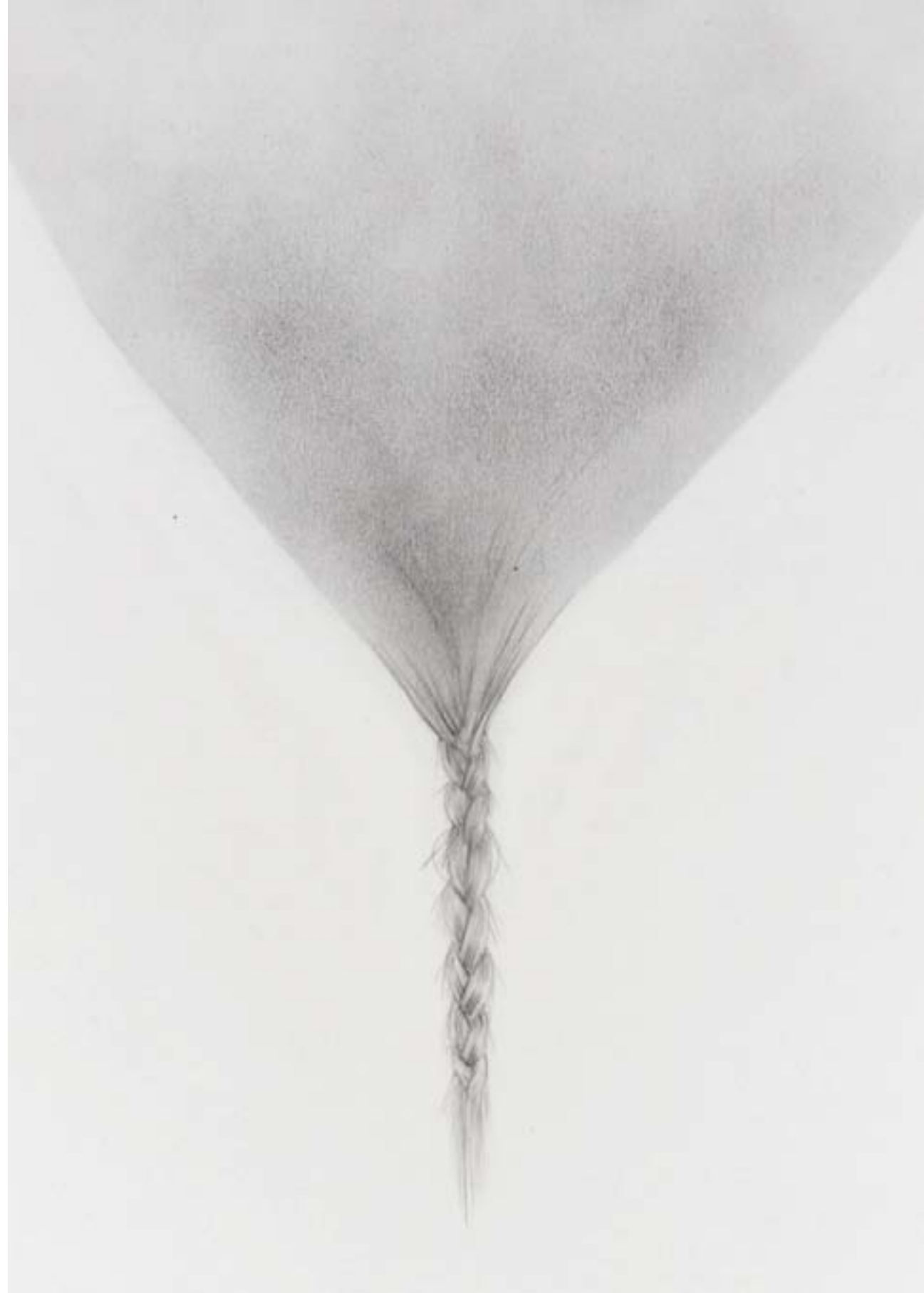


SYAGINI RATNAWULAN



No One Can Save You From Anything But Yourself,
pencil on paper, various dimensions, 2012





ANDRY MOHAMMAD

(1977 – 2008)

Andry was an artist who made an important mark in the development of contemporary art in Bandung (in the late 1990s). His contributions developed a unique character and distinctive style that in rich within the works of young artist from Bandung. He constantly explored and expanded the boundaries of medium with a varied use of video media, installations, objects, performance art, painting, sound art, site specific works of art.

His view works have been screened in OK Video, Jakarta in 2003, 2005 and 2007. He has exhibited extensively in Indonesia and was also an active member to VideoLab, an organisation that documents and screens video work in Bandung.

For this exhibition, we will be showcasing an installation that was exhibition in Karlsruhe, Germany in 2007.

Selected exhibitions

- 2008 Manifesto, Galeri Nasional Jakarta, Indonesia
- 2008 – 2009 Deer Andry, a solo exhibition realized by his friends & families, s.14 (Bandung) Ruang Rupa (Jakarta)-Mes56 (Yogyakarta), Indonesia
- 2007 Asian International Art Exhibition (AIAE) at Selasar Soenaryo Art Space, Bandung, Indonesia
Tanda Kota Festival , at Galeri Cipta, Jakarta, Indonesia
"Thermocline" , Asean Art Wave, at ZKM, Karlsruhe-Germany
"Good Morning : City Noise!!!" , a sound art project at Soemardja Gallery, Bandung, Indonesia
- 2006 "Jakarta Bienale" at gallery Cipta3 TIM Jakarta-Indonesia
"Me and Mayhem Project" (who need Art vol#3) at Sundays, Bandung, Indonesia
- 2006 "Art And Resistance" at Sanggar Luhur, Bandung, Indonesia
- 2005 "are we exist" video installation exhibition at BTW Art Space, Bandung, Indonesia
"CARTE BLANCE #5 PASSAGES", at Centre Culturel Francais, Jakarta, Indonesia
"Omongkosong#2" at Cemeti Art House, Yogyakarta, Indonesia
"This is not art" (screening), electrofringe Australia
"Beyond Panopticon" (Art & Global media project), at Bandung Electronic city-Indonesia
- 2004 "Mediabaruegroups" with wayang cyber, at Lontar gallery Jakarta, Indonesia

- Modus dan Media" (go Home project), at Galeri Kita Bandung-Indonesia
- 2003 "Interpellation-cp open biennale", at Nasional Gallery Jakarta-Indonesia
- 2002 "GO" (Concept of doing, Act of doing) workshop by Martin Schmid (Germany Artist), at fabriek gallery, Bandung-Indonesia
"RHIZOME PROJECT", at library the British Council Jakarta, Indonesia
"bavf-naf#1 (bandung video, film, and new media art forum)", at Rumah Nusantara, Bandung, Indonesia
- 2001 "Bandung Art Event 2001", at Galeri Soemarja ITB, Bandung-Indonesia
- 1999 "Blup Art", at Dago tea house Taman Budaya, Bandung-Indonesia

BAGUS PANDEGA

Bagus A. Pandega graduated from the Institute of Technology from Bandung in fine arts but he is better known among his peers as an artist who incorporates sound or elements of noise in his works. He also always tries to integrate light and kinetics into each sculpture. This exploration of the relationship between sound, light and movement is something that sets him apart from his peers.

As part of his submission for the Indonesian Biennale, he produced a sculpture of a human body where the insides are visible. The lungs, made of leather, inflate and deflate mimicking the act of breathing by sending air to the rest of the sculpture. His objective was for the viewer to become conscious of their body and organs.

For this exhibition he draws inspiration from the concept of the fountain– in his perception; a fountain consists of mirror balls and lights. The lyrics of the songs are carefully etched onto the mirror balls which are then gently reflected by the lights onto the Gallery walls making you a part of his Valley.

Selected Exhibition and Workshop Experience

- 2006 Experimental Art Exhibition at Galeri Soemardja, Bandung Institute of Technology, "Teknofutura Mengada-ada" workshop and exhibition, Galeri IPTEKS, Pasar Seni ITB, Bandung-Indonesia
- 2007 "Good Morning: City Noise!!!", Sound Art Project, Galeri Soemardja
- 2007 "Fictitious Reality", Galeri Soemardja, Bandung-Indonesia
- 2007 "Bandung Mall Portrait", collaboration exhibition with Wilfrid Rouff, CCF, Bandung-Indonesia
- 2009 "Contemporary Archeology", SIGlarts, Jakarta-Indonesia
- 2009 "Beyond the Dutch", Centraal Museum Utrecht, Netherlands
- 2009 "Everything You Know About Art is Wrong", Bale Tonggoh, Selasar Sunaryo Art Space, Bandung
- 2010 "Bandung New Emergence vol.3", Selasar Sunaryo Art Space, Bandung-Indonesia
- 2010 "Biennale Indonesian Art Awards 2010", YSRI, Galeri Nasional, Jakarta
- 2010 "1001 Doors reInterpreting Traditions", Jakarta Contemporary, Artsociates, Ciputra Marketing Gallery, Jakarta
- 2011 "Homo Ludens #2", Emmitan CA Gallery, Surabaya
- 2011 "Ekspansi", Indonesia Contemporary Sculpture Exhibition, SIGlarts, Galeri Nasional, Jakarta
- 2011 "Motion/Sensation", Indonesia first kinetic art exhibition, Jakarta Art District, Edwins Gallery, Grand Indonesia
- 2011 "Biennale Jakarta #14.2011", Maximum City: Survive or Escape?, Galeri Nasional, Jakarta

- 2011 "Singapore Art Stage 2012", Edwin's Gallery Booth, Marina Bay Sands, Singapore
- 2012 "Bandung Contemporary Art Awards #2 (BaCAA)", Artsociates, Lawangwangi Art and Science Estate, Bandung-Indonesia

DITA GAMBIRO

Dita Gambiro's works first caught the attention of the art public through her interesting use of human hair. In 2011, she was awarded the Bandung Contemporary Art Awards. Amongst many other exhibitions, Dita recently participated in *Dysfashional #6* - an exhibition held by the French Cultural Centre and Galeri Nasional Indonesia.

Dita's affinity for hair is embedded in the culture in which she grew up in and her place as a woman. For women, hair is often a symbol of beauty, like a sacred crown. Dita has made use of this unconventional medium in numerous ways to discuss issues that surround her as a young woman experiencing the contemporary urban culture.

Panacea in addition to being the title of a chapter of the song *The Fountain of Lamneth*, also refers to the Goddess of Healing, or a cure for diseases. This further inspires Dita to produce a bed of human hair for this exhibition. She sees it as a symbol of energy, strength, healing, tenderness and femininity. Her hair covered bed also represents itself as a comfortable shelter, protection from all and a place from which strength is drawn.

Exhibitions

- 2011 "White Lies" Inkubator at Forme Building, Jakarta-Indonesia
"1001 Doors: Reinterpreting the Tradition", Ciputra Marketing World, Jakarta-Indonesia
"Contemporary Archeology chapter 3", Sigi Gallery, Jakarta-Indonesia
"Dysfashional #6", Indonesian National Gallery, Jakarta-Indonesia
"Flight for Light: Indonesian Art and Religiosity", Mon Decor Gallery, Jakarta-Indonesia
- 2010 "Tapak Telu", an installation & performance art, collaboration with Sujana 'Suklu' and Ngurah Sudibya, ISI Denpasar, Bali-Indonesia
- 2009 "My Body", 43 Indonesian woman artists, Andy Gallery, Grand Indonesia, Jakarta-Indonesia
"What You Know About Art is Wrong", Bale Tonggoh Selasar Sunaryo Art Space, Bandung-Indonesia
"Cross/Piece", The 8th Anniversary of Canna Gallery, Jakarta-Indonesia
- 2008 "Invasi Objek Privat", Pasukan Bumi's soft launching (IVAA) and go public in several venue in Yogyakarta-Indonesia
- 2007 "Fictitious Reality", Photography Exhibition, Soemardja Gallery, Bandung, Indonesia
"Neo-Nation", Jogja Biennale IX, Taman Budaya Jogjakarta-Indonesia

HENRYCUS NAPITSUNARGO

Henrycus Napitsunargo is a photographer and a prolific darkroom printer based in Bandung. He is renowned for photographing urban city scenes and private family moments. He has been in numerous solo and group exhibitions since 2007. In his works, Henrycus often juxtaposes different signs together, engaging the audience in a form of debate, questioning their beliefs with those regulated by society.

In his photographs, Henrycus often features the assimilation of the Chinese culture in Indonesia. He highlights how the Chinese culture tries to adapt and blend in a culturally-different environment without leaving out its unique identity. In *Elevation of Negotiation 1* for example, Henrycus captures the surroundings of a mosque in Indonesia infused with Chinese-style architecture.

In this exhibition, Henrycus will be presenting a photography work with the ideas of 'goal and pointlessness' and 'nothing to do anymore' taken from its lyrics. Here, the camera will act as a sensory representation of the object and subject. The first camera observes the object, a sketch of the human condition. The second represents the impact of the five senses based on these human conditions.

Projects

- 2004-2007 "Traditional Market ; living on the edge" series
2007- 2009 "Bambu Nusantara" yearly festival
2007-2008 "Nobody's Home" series
2008-2009 "Bandung Art Now"
2008- 2010 "Hometown's Fragment" series
2000-2010 "Personal (family) memorabilia" series
2009- now "Stationary Traveller" series.

Solo Exhibition

- 2011 "Homeland, Beliefs and Personal God(s)", Platform3 Artspace, Bandung-Indonesia.
2009 "Lost in Space", blackmanray's chapter two, kedai Bahagia, Bandung-Indonesia.
2010 "Afterimage : Family Memorabilia", s.14, Bandung – Indonesia.

Selected Group Exhibitions

- 2011 "Beyond Photography", Ciputra gallery Jakarta – Indonesia.
"Contemporary Landscape", Lawangwangi Art & Science Estate, Bandung-Indonesia.
"Anatografi", Padi Art Ground, Bandung-Indonesia.
"1001 doors ; reinterpreting the traditions", Ciputra gallery Jakarta – Indonesia.

- 2009 "Megatruh Kambuh ; in memoriam Rendra", YPK cultural center Bandung-Indonesia.
 "A Landscape called Bandung", Alkovi Gallery . Helsinki - Finland.
 "Andre Kertesz Fotopalyazat", Petofi Sandor Cultural Center, Szigetbecse-Hungary.
 "From Hailuoto to Puncut", Soemardja Gallery, Bandung - Indonesia.
 "Imagined Portraits", Soemardja Gallery, Bandung - Indonesia.
- 2008 "Bambu Nusantara World Music Festival", Sasana Budaya Ganesha, Bandung - Indonesia.
- 2007 "Fictitious Reality", Soemardja Gallery, Bandung - Indonesia.

PRILLA TANIA

Prilla Tania was born, raised and is based in Bandung, home to her alma mater Bandung Institute of Technology where she studied sculpture but she is better known as a performance artist. Despite the wide array of works she produces, Prilla carries through a consistent tendency to question everything in existence conceptually and materially. Her works often veer into feminist territory or sociological questioning. At times, she speaks of human emotions and consciousness, transcending any specific ideology or conceptual paradigm to simply play with materials, their possibilities and limitations.

Her works often push the boundaries between flexible and inflexible - cutting edge media art and the visuals of applique works -- in order to strip away layers of artistic pretension in order to draw attention to contemporary human concerns of the lack of living and being space.

"Dead elephant leaves an ivory, a dead tiger leaves the stripes, a man dies leaving a name". Her work for this exhibition departs from the question of human relations (consumer) with the media and connects with the lyrics of the song – about death and immortality. She will present a video performance installation with a chalk board, capturing the performance – frame by frame and later turning it into a video.

Selected Exhibitions

- 2011 "Video Out", Focus On Prilla Tania; 5th OK.Video Festival, Flesh;Linggar Seni, Jakarta
- 2009 Solo exhibition "mikrokosmos" MD Art Space, Jakarta, Indonesia
- 2008 Solo exhibition "tanah di dasar samudera", Cemara 6 Gallery, Jakarta, Indonesia
- 2005 Solo exhibition "watching me watching you watching me", Room#1, Bandung-Indonesia
- 2003 Solo exhibition "Phiruku", CCF Bandung-Indonesia
- 2011 "WE ARE MOVING": Fundraising Exhibition, PLATFORM3, Bandung-Indonesia
- 2011 "Contemporary Landscape", Lawangwangi Art and Science Estate, Bandung-Indonesia
- "Close The Gap": Indonesian Art Today, MIFA, Melbourne, Australia
- "DECOMPRESSION#10", Ruru and Friends, Galeri Nasional, Jakarta-Indonesia
- 2010 "Contemporary Art Indonesia-ID", Kunstraum Kreuzberg/Bethanien, Berlin-Germany
- "MEDIATION", Chiyoda Arts 3331, Tokyo, Japan
- "Eattoipa", Taiwan International Video Art Exhibition,

- Hong Gah Museum, Taipei, Taiwan
 "Lihat!" Video art from Indonesia, Jesús Gallardo, León-Mexico
 "n.b.k. Video-Forum", Neuer Berliner Kunstverein, Berlin-Germany
 2009 "Beyond The Dutch", Centraal Museum Utrecht, The Netherlands
 "Very Fun Park", Fubon Art Foundation Taipei-Taiwan.
 2009 "Ligne a ligne", Indonesian National Gallery-Jakarta.
 "Bandung Art Now", Indonesian National Gallery, Jakarta-Indonesia
 "Jakarta Biennale", Fluid Zones, Indonesian National Gallery,
 Jakarta with VideoBabes
 2008 "Deer Andry", tribute to Andry Mochamad, S14 Bandung-Indonesia
 "ZE HUI LAI", Taipei Artist Village, Taipei-Taiwan
 "Ruang dalam Hitam Putih", S14, Bandung-Indonesia
 "Beyond the Boundary", IASKA (International Art Space Kellerberrin Australia),
 Kellerberrin, Australia
 2007 "The Past, The Forgotten", Bizart, Shanghai-China
 "Rumah Seni Yaitu", Semarang; Erasmushuis, Jakarta; Rumah Seni Cemeti,
 Yogyakarta; The Netherlands Institute of War Documentation(NIOD),
 Amsterdam; Artotek, Den Haag-The Netherlands
 2007 "OK VIDEO MILITIA", Jakarta International Video Festival, Indonesian National
 Gallery, Jakarta-Indonesia
 2006 "Jakarta Biennale, Beyond, Cipta II Gallery", Taman Ismail Marzuki, Jakarta.

R. E. HARTANTO

RE Hartanto is best known for his provocative portraits that narrate stories of contemporary social political issues that are prevalent in our society. He is a Bandung based artist who after being an assistant lecturer in Studio Artwhere for 2 year, was offered a scholarship at Rijksakademi vBK, Netherlands. Upon his return, he started the Bandung Centre for New Media Arts & Common Room.

He presents Pure, Naked, Fragile Hope, a semi transparent white veil covered completely and evenly with small metal fishing hooks and light bulbs. Caress of Steel represents life itself, it's ironic characteristic of being torturous and nurturing. At the same time he aims to convey the essence of hope in this work as in his opinion hope is what makes life worth living.

Selected Exhibitions

- 2011 "Jakarta Biennale XIV Maximum City", National Gallery,
 Jakarta-Indonesia
 "BMW Young Asian Artist series III", STPI, Singapore
 2010 "Made in Indonesia", Christian Hosp Gallery, Berlin, Germany
 "Unity: The Return to Art", Wendt Gallery, New York, USA
 2009 Solo exhibition- "Post-North-Korea Nuclear Test", H2 Art Gallery,
 Semarang-Indonesia Middlebare Akte, Soemardja Gallery, Bandung, Indonesia
 "Soul of Indonesia", Godo Gallery, Seoul
 "Beyond Globalization", Beyond Art Space, Beijing
 "Reborn", H2 Art Gallery, Semarang, Indonesia
 "South East Blooming", Primo Marella Gallery, Milan
 "Bandung Art Now", National Gallery, Jakarta, Indonesia
 2008 "Us and Them", Art Basel Miami Beach 2008, Miami, USA
 "Refresh", Valentine Willie Fine Arts, Singapore
 "Ganti Oli", Valentine Willie Fine Arts, Singapore
 "Manifesto", National Gallery, Jakarta, Indonesia
 "The Slice of Indonesian Contemporary Art", Soka Gallery, Beijing
 "The Past Forgotten Time", Singapore National Art Museum
 2007 "Bandung Petition #2", Langgeng Gallery, Magelang-Indonesia/Indonesia
 "22nd Asian International Art Exhibition", Selasar Sunaryo Art Space,
 Bandung-Indonesia
 2004 "Should I Stay or Should I Go?", De Schone Kunsten, Haarlem, The Netherlands
 "Bandung-Helsinki: City Surgery", Kuvataideakatemia, Helsinki, Finland
 Solo Exhibition- "7 Bandung Artists Drawing Exhibition", Common Room,
 Bandung-Indonesia
 2003 "Childhood Object", Cemara6 Gallery, Jakarta, Indonesia
 2002 "Open Ateliers 2002", Rijksakademie v.B.K., Amsterdam, The Netherlands

- "Modern Living in East and West", De Schone Kunsten, Haarlem, The Netherlands
 "Madjoe!", SBK, Haarlem; Rijksmuseum voor Volkenkunde, Leiden-The Netherlands
 "Interactiva '02", Kwan Fong Gallery, Thousand Oaks, CA, USA
 "Dream Project: Under Construction", Fabriek Gallery, Bandung, Indonesia
- 2001 "Control", Project Room East, Rijksakademie v.B.K., Amsterdam-The Netherlands
 "Open Ateliers 2001", Rijksakademie v.B.K., Amsterdam-The Netherlands
 "BAE Biennale", Soemardja Gallery, Bandung, Indonesia
- 2000 "Interactiva '01", Malay Contemporary Art Museum, Merida-Mexico
 Solo Exhibition, "Unseen Wounds", Koong Gallery, Jakarta-Indonesia
- 1999 "Blup Art!", Taman Budaya Jawa Barat Gallery, Bandung, Indonesia
 "Difference", Art2 Gallery - The Substation, Singapore
- 1998 "Phillip Morris Indonesian Art Awards VI", National Gallery, Jakarta, Indonesia

SYAGINI RATNAWULAN

Syagini Ratnawulan uses furniture, common household utensils, and a variety of different mediums in her works. In explaining the usage of such materials in her works, Syagini quotes the French thinker Voltaire, "History is nothing but a pack of tricks that we play upon the date." Likewise, by inserting the trickery of art into old, used historical objects, Syagini reconfigures these objects in an attempt to guide people through the deception and intrigue common to everyday life.

Syagini Ratnawulan completed her formative training in Graphic Design at the Institute Teknologi Bandung (ITB) and subsequently completed her MA in Cultural Studies at the Goldsmiths College, University of London. She has exhibited her works all around Indonesia, in Tokyo and in New Zealand.

In the Fountain of Lament, Syagini's works will be shown as a series of 3 drawings. No One on the Bridge is seen as the fragility of life and the inexistence of the afterlife. The world suffers from a sense of meaninglessness and her work presents how she intends to live life and wade through the conditions that appear to be against our favour.

Selected Exhibitions

- 2011 Solo Project with Vivi Yip Artroom at AsiaOne Project, ArtHK-Hongkong
 2011 "BeautyCase" Jakarta Art District, Jakarta, Indonesia
 "Beastly" Cemeti Art House, Yogyakarta, Indonesia
 "Art Stage" Marina Bay Sands, Singapore
- 2010 Solo exhibition "Love Affair pt. 1: Dining Room/ White Lies" at Vivi Yip Art Room, Jakarta
 "Decompressed" 10 years of Ruang Rupa Artspace, National Gallery, Jakarta-Indonesia
 "Lompat Pagar / Crossing Borders", Galeri Nasional, Jakarta, Indonesia
 "Critical Points", Edwin Galeri, Jakarta, Indonesia
- 2010 "Shopping" Nadi JAD, Jakarta, Indonesia
 "Post-Psychedelia", at Selasar Seni Sunaryo, Bandung, Indonesia
- 2009 "Cross/Piece", Canna Galery Jakarta, Indonesia
 "Bandung Art Now", Galeri Nasional Jakarta, Indonesia
- 2004 "Trans Indonesia", Govett Brewster Gallery, Plymouth, New Zealand
- 2003 "Exploring Vacuum", 15 years Cemeti Art House, Jogjakarta, Indonesia
 "Seduction/Boys Don't Cry", Cemeti Art House, Jogjakarta & Ruang Rupa, Jakarta-Indonesia
- 2002 "Underconstruction: Dream Project", Tokyo Opera House, Tokyo, Japan
 "Underconstruction: Dream Project", Fabriek Gallery Bandung, Indonesia

