

Curators Lab
Jakarta





Di Jakarta, para kurator muda dari berbagai kota berdiskusi dan sesekali menginap di kantor Yayasan Jakarta Biennale. Selain meriset di berbagai tempat, mereka berkunjung ke sejumlah komunitas dan situs di Jakarta, seperti TROTOArt di Penjaringan dan Sanggar Anak Akar di Kalimalang. Mereka juga merencanakan penataan ruang pameran, langsung di Gudang Sarinah, ruang pameran utama Jakarta Biennale 2015.

In Jakarta, the curators from different cities used the Jakarta Biennale Foundation's office as a workplace and a homestay. Apart from doing research in various places, they visited a number of communities and sites in Jakarta, such as TROTOArt in Penjaringan, South Jakarta; and Sanggar Anak Akar in Kalimalang, East Jakarta. For several times they also planned the exhibition on the spot in Gudang Sarinah, the main exhibition space of Jakarta Biennale 2015.











Charles Esche adalah penulis dan kurator seni rupa asal Skotlandia. Sebagai penulis, ia merupakan salah satu pendiri Afterall, lembaga penerbitan buku dan jurnal tentang seni rupa kontemporer. Salah satu buku terbitannya adalah *Art and Social Change*, yang Charles sunting bersama Will Bradley pada 2008. Sebagai kurator, namanya telah tercatat di berbagai biennial internasional, dari Gwangju Biennale 2002, Istanbul Biennale 2009, São Paulo Biennale 2014, dan kini Jakarta Biennale 2015. Charles juga dikenal sebagai direktur Van Abbemuseum di Eindhoven, Belanda, posisi yang sudah ia lakoni sejak 2004.

Charles Esche is a curator and writer from Scotland. As a writer, he co-founded Afterall, a publishing house specializing in books and journals on contemporary art. One of the books it published is *Art and Social Change*, which he co-edited with Will Bradley in 2008. As a curator, he has made his mark in various international biennales, including the 2002 Gwangju Biennale, the 2009 Istanbul Biennale, the 2014 São Paulo Biennale, and now the 2015 Jakarta Biennale. He is also known as the director of the Van Abbemuseum in Eindhoven, the Netherlands, since 2004.



Anwar 'Jimpe' Rachman, lahir di Balikpapan pada 1975, akrab dengan dunia aksara. Pada 1999, Jimpe turut mendirikan Tanahindie, lembaga nirlaba di Makassar yang berfokus pada penelitian dan penerbitan literatur-literatur tentang kebudayaan kota. Di kota yang sama, ia turut mengelola rumah penerbitan Innawa, perpustakaan Kampung Buku, dan situs jurnalisme warga makassarnolkm.com. Pada 2013, ia menulis buku pertamanya, *Chambers: Makassar Urban Culture Identity*. Jimpe juga aktif berkegiatan sebagai fasilitator dan kurator sejumlah pameran seni rupa di Makassar; beberapa di antaranya adalah pameran 'Bom Benang Makassar' dari 2012 sampai 2014 dan 'Lembaran Halaman yang Hilang' pada 2014.

Anwar 'Jimpe' Rachman (born in Balikpapan, 1975) is a prominent presence in Indonesia's literary scene. In 1999, he co-founded Tanahindie, a Makassar-based non-profit organization focusing on researches and publications on urban cultures. He also ran the Innawa publishing house, the Kampung Buku library, and the citizen journalism website makassarnolkm.com. In 2013, he wrote his first book, *Chambers: Makassar Urban Culture Identity*. Jimpe has also been actively involved as a facilitator and curator in various art exhibitions in Makassar, among which are a series of exhibitions entitled 'Bom Benang Makassar' (The Makassar Yarn Bombing, 2012-2014) and 'Lembaran Halaman yang Hilang' (The Lost Pages, 2014).



Asep Topan sudah dua kali menempuh studi: pertama kuliah Seni Grafis di Institut Kesenian Jakarta dari 2007 sampai 2011, lalu Studi Kuratorial di Institut Teknologi Bandung. Lelaki yang lahir di Majalengka pada 1989 ini aktif terlibat sebagai kurator di berbagai pameran. Debutnya sebagai kurator adalah pameran *Print: Process* (2013) di ruangrupa, dan paling anyar adalah 'Sidewalk Warfare' (2015) di Japan Foundation Jakarta. Asep juga aktif menulis tentang seni rupa. Pada 2014, ia meluncurkan buku

Asep Topan (born in Majalengka, 1989) pursued a degree in Graphic Art at the Jakarta Institute of the Arts (IKJ, 2007-2011), and is now continuing his education on Curatorial Studies at the Bandung Institute of Technology (ITB). He has been actively involved as a curator for various exhibitions. His curatorial debut was for *Print: Process* (2013) in ruangrupa, and most recently for 'Sidewalk Warfare' (2015) at the Japan Foundation Jakarta. Asep also writes about art, and published his first book of art essays and exhibition reviews, *Sketsa dan Sebuah Kesalahan* (Sketches and a Mistake), in 2014.



Benny Wicaksono, lahir di Sukapura pada 1973, adalah salah satu anggota Komite Seni Rupa di Dewan Kesemang Timor. Kariernya dimulai pada 1999, ketika ia mengawali pameran tunggal seni media baru di auditorium Universitas Kristen Petra, Surabaya. Setelah ia menempuh studi Desain Pada 2009, ia bersama kawan-kawan memulai sebuah ruang kreatif bernama W&F Lab. Salah satu program mereka adalah Video.wrk, festival seni dua tahunan yang berfokus pada peran teknologi dalam perkembangan seni. Ia juga pernah meraih penghargaan Innovator in Contemporary Art dari Surabaya Biennale

Benny Wicaksono (born in Sukapura, 1973) is currently a member of the Art Council of the East Java Arts Council. He started his career in 1999 with a solo exhibition of new media art at Surabaya's Universitas Kristen Petra, where he was awarded a degree in Graphic Design. One of his programs is Video.wrk, a video festival focusing on the role of technology in art development. In the same year, Benny was named the Innovator in Contemporary Art from the Surabaya Biennale.



Irma Chantily adalah penikmat fotografi, meski sama sekali bukan fotografer. Perempuan yang lahir di Jakarta pada 1985 ini aktif menulis tentang fotografi di media massa cetak dan online, serta terlibat dalam produksi pameran foto atau seni rupa. Irma juga gemar melibatkan diri pada beberapa proyek penelitian fotografi Indonesia dan turut mendirikan sejarahfoto.com untuk mendukung pengarsipan sejarah fotografi Indonesia. Saat ini ia bekerja sebagai manajer program bidang seni visual dan ekonomi kreatif di suatu lembaga nirlaba untuk membangun kebudayaan, sembari memenuhi panggilan untuk menjadi

Irma Chantily (born in Jakarta, 1985) is a photography enthusiast, despite not being a photographer. She has been writing about photography for print and online media, and has been actively involved in photography and exhibitions. Irma has also taken part in research projects on photography in Indonesia, and co-founded sejarahfoto.com, a website dedicated to the archiving of Indonesia's history of photography. She is currently program manager on art and creative economy for a non-profit organization specializing in cultural relations, and also a freelance lecturer at the Jakarta Institute of the Arts' Department of Photography.



Putra Hidayatullah, lahir di Pidie pada 1988, adalah salah satu pegiat Komunitas Tikar Pandan di Banda Aceh. Kerja-kerja kuratorial Putra kerap berfokus pada isu-isu kesejarahan. Pada 2014, ia mengadakan pameran 'Puing Perang' di Taman Ismail Marzuki, berkolaborasi dengan ruangrupa dan Dewan Kesenian Jakarta. Dalam pameran itu, Putra mengangkat kembali kasus-kasus pelanggaran HAM yang terjadi selama konflik politik di Aceh dari 1976 sampai 2005. Pada tahun yang sama, ia menjadi salah satu kurator dalam acara Peringatan 10 Tahun Tsunami Aceh. Putra juga berperan sebagai salah satu kurator 'Cang Pilem', festival film tahunan di Episentrum Ulee Kareng sejak 2013.

Putra Hidayatullah (born in Pidie, 1988) is an active member of Komunitas Tikar Pandan in Banda Aceh. His curatorial works tends to focus on historical issues. In 2014, he held an exhibition entitled 'Puing Perang' (The Remnants of War) at Taman Ismail Marzuki, collaborating with ruangrupa and the Jakarta Arts Council. In the exhibition, Putra put the spotlight back on the cases of human rights violation during the political conflicts in Aceh, from 1976 to 2005. In the same year, he served as a curator for the 10th Anniversary Memorial of the Aceh Tsunami. Putra has also been a curator for 'Cang Pilem', an annual film festival at the Episentrum Ulee Kareng since 2013.



Riksa Afiaty sudah terlibat di Jakarta Biennale sejak 2013, sebagai koordinator artistik dan pameran. Sebelumnya perempuan yang lahir di Bandung pada 1986 ini menimba pengalaman dan mengasah ilmu di OK Video Festival pada 2011 dan 2013. Riksa juga banyak belajar dari residensi di Rumah Seni Cemeti pada 2013 dan lokakarya kurator di Japan Foundation Jakarta pada 2014. Sebagai kurator dan ko-kurator, ia sudah terlibat di sejumlah pameran di Jakarta dan Yogyakarta dari 2011; beberapa di antaranya 'Regeneration, Ayatana: On Mobility', dan 'Lukisan yang Baik: 40 Tahun

Riksa Afiaty (born in Bandung, 1986) has been an artistic and exhibition coordinator for the Jakarta Biennale since 2013. She honed her skills working for the OK Video Festival in 2011 and 2013, also during her residency at Cemeti Art House (2013) and in the curatorial workshop at the Japan Foundation Jakarta (2014). As a curator and co-curator, she has been involved in various exhibitions in Jakarta and Yogyakarta since 2011, which include 'Regeneration, Ayatana: On Mobility', and 'Lukisan yang Baik: 40 Tahun Desember Hitam' (The Good Painting: 40 Years of the Black December). Today, Riksa is working as an Art Lab coordinator at ruangrupa.