

sukamu  
dukaku

Dukamu Dukaku (Two Sorrow: My Sorrow) (right panel)  
2005  
Acrylic on canvas  
100 x 130 cm x 2

Bernice Chauly  
More Love / My Property  
2005  
Silver gelatin on photographic paper  
30 x 15 cm x 2



Bernice Chauly  
Light/Light  
2005  
Silver gelatin on photographic paper  
30 x 25 cm x 2

#### Arahmiani

Born in Bandung, Indonesia, 1962

#### EDUCATION

1983-1985 Bachelor of Fine Art in Bandung Institute of Technology, Department of Art, Bandung, Indonesia  
1985-1986 Fiddington Art School, Sydney, Australia  
1991-1992 Academie voor Beeldende Kunst, Enschede, The Netherlands

#### EXHIBITIONS

- 1991 "A Piece of Land for Sale", Artists Regional Exchange (ARX), Perth, Australia  
1996 "Offerings from A to Z", Chiang Mai, Thailand  
"Nation for Sale", Asia Pacific Triennial, Brisbane, Australia  
"Traditions/Tensions", Asia Society Gallery, New York, USA  
1997 "Womanlike, Don't Prevent the Fertility of Mind", Concrete House, Bangkok, Thailand  
"Sacred Cake - Cosmology of Mutilation", VI Biennale de la Habana, Havana, Cuba  
Inside Project: "Sacred Cake - Cosmology of Destruction", Kassel, Germany  
"White Cakes", Glimpses into the Future, Art from Southeast Asia, Museum of Contemporary Art Tokyo, Himehima City Museum of Contemporary Art, Japan  
1998 "Cities on the Move", Museum of Contemporary Art, Vienna Secession, Austria, Musée d'Art Contemporain de Bordeaux, France; P.S. 1, New York, USA  
"Burning Bodies, Burning Country", Musée de Castervie, Almaty, Kazakhstan  
1999 "Burning Bodies, Burning Countries II" Cultural Centre Philippines (CCP), Manila  
"Made in Indonesia No. 1" - Un Ab Die Post, Postfachmarkt Berlin (curated by Pruess & Ochs Gallery, Berlin)  
2000 AWAS Recent Art From Indonesia, Australian Centre For Contemporary Art, Melbourne; Contemporary Art Space, Canberra; Ivan Dougherty Gallery, Sydney; Cairns Regional Gallery, Cairns, Australia; Hokaido Asakawa Museum of Contemporary Art  
"His story on My Body" Text & Sub-text, Earl Lu Gallery - Singapore; Ivan Dougherty Gallery, Sydney  
"Corporate Apology" Biennale de Lyon, France  
Worldlets Biennale, Germany  
"Le Petit du Chapen Roope" Le Ferme Du Buisson, Paris  
"FRESH CREAM"  
"The Dog's Dream" ISP Open Studio, Tribeca, New York  
2001 "His story on My Body" Hillside Terrace Gallery, Tokyo  
AWAS Recent Art from Indonesia, Ludwig Forum, Aachen, Germany  
"His story On My Body" Edvick, Sweden  
2002 Sao Paulo Biennial, Brazil  
Gwangju Biennale, Korea  
Site - Sight, Leuven College of the Arts, Singapore  
Up Stream Project, Amsterdam & Hoorn, Netherlands  
2003 Der Rest Der Welt, Neuffer Am Park, Germany (curated by Pruess & Ochs Gallery, Berlin)  
50th Venice Biennale, Indonesian National Pavillion  
10th Biennale of Moving Image  
2004 World Social Forum, Mumbai, India  
BAMNET, Utrecht  
"Twilight Tomorrow" Singapore Art Museum  
"Asian Traffic" Asia Australia Art Centre, Sydney  
2005 "In - Toems" Festival, Austria

#### PERFORMANCES

- 1995 "It's Late Night - Tomorrow the Sun Will Shine", collaborative work with Aboriginal and Phillipines artists  
1996 "Handle without Care I", Brisbane, Australia  
"Handle without Care II - You Love Me, You Love Me Not", 2 Gallery, Soho, New York, USA  
1997 "Handle without Care IV", Havana, Cuba  
"Handle without Care, Who Cares?" Museum of Contemporary Art Tokyo and Hiroshima, Japan  
1998 "Point Zero - My Mind Gets Stuck", Nippon International Performance Art Festival '98, Nagano, Nagoya, Hiroshima, Tokyo, Japan  
Festival de Wintemachten, The Hague, The Netherlands  
"Burning Bodies, Burning Country", Musée de Castervie, Almaty, Kazakhstan  
1999 "Show Me Your Heart" - Un Ab Die Post, Postfachmarkt Berlin  
"Playing Simba Before Status Quo" France Cultural Center (CCP) Bandung  
2000 "His story" Jakarta International Performance Art Festival (JIPAF 2000), Jakarta  
"His story" NIPAF 2000, Taipei, Nagano, Nagoya, Tokyo  
"His story (III)" Funkhouse, Dresden

With thanks to:

Rimbun Dahan

Exhibition dates: 24th August - 10th September 2005

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Southeast Asian Paintings & Works of Art

- 2001 "Violence - Hate No More" 1st Performance Biennale, Israel  
"Violence No More" Indonesia - Japan Exchange 2001, Rkg-Yogyia (Jkt)  
"Violence No More" Ludwig Forum, Aachen, Germany  
"Violence No More" Edvick, Solentuna, Sweden  
"Violence No More" Odense Performance Festival, Denmark  
2002 "Vet to My World" Pruess & Ochs Gallery, Berlin  
2003 "I don't Call It Performance Art" Reina Sophia Museum, Madrid  
MIP International Performance Manifestation, Belo Horizonte, Brazil  
2004 "Lapen Wedding" Kotai Kebun, Yogyakarta  
2004 "Breaking Words" Performance Art Expo Nagano, Japan  
"Soho Baby" and Dadan Live Art Festival Beijing, China  
"Breaking Words" Telos, Belfast, Northern Ireland  
"Breaking Words" Museum of Modern Art Passau, Germany  
2005 "In - Toems" Festival, Austria

#### SELECTED BIBLIOGRAPHY:

1. Arian Pobyaranda "Tearing Tigris, Dogeater Dogeater in Transition - Contemporary Art in Asia: Tradition/Transition" Asia Society, New York 1999  
2. Dori Moraitis "Artistic Praxis of an Indonesian Nomadic Artist" and Asia Pacific Triennial, Queensland Art Gallery, Brisbane 1999  
3. Kenagaki Isako "On The White Cases" Art in South East Asia 1997 - Glimpses into the Future, Tokyo Museum of Contemporary Art  
4. Art Asia Pacific, Issue no. 20, 2000, page 81-93  
5. Arian Pobyaranda "Fresh Cream" page 82-87, 2000, Fluidon Press, London  
6. Barbara Pollack "The New Look of Remains" page 131-136, September 2001, Art News, New York  
7. James Peirson "Art and Artifice, The Museum as Medium" page 59-60, Thomas in Hudson & Whitney Chabush, "Women, Art and Society", ed Ed, Thomas & Hudson, 2002  
8. Isla Leavel "The Flowering Spirit" Asian Art News 13 No 3 page 51-53, 2000  
9. Edward Luce Smith, "Art Tomorrow", 2002  
10. Caroline Turner, "Art & Social Change", Pandemon Books, 2005

#### ESSAY:

1. "From Heavy Tower To Centered Tower" Pikiton Rakyat, 7 April 1987  
2. "In Need Of Cultural Strategy" Pikiton Rakyat, 21 April 1987  
3. "The Green Book" Boston News, August 1988, page 128-130  
4. "Balance, Change & Continuity" Street Greeting Greeting Buletin Vol III No 1, page 18-19  
5. "Technology of Love and The Science Of Family Invention" 2nd APT 1990  
6. "Art And Life Are Inseparable" NIPAF catalog 1998  
7. "The Mother Of The Future Artist" Kompas, 9 May 1999  
8. "The Taboo Of Naked Body And Orga Of Violence" Kompas, 8 August 1999

#### Bernice Chauly

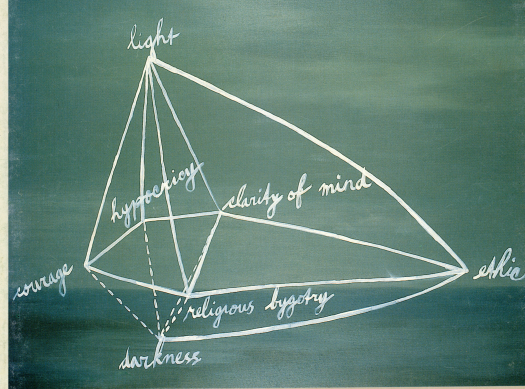
Bernice Chauly is a chameleon. Her impressive background is punctuated by award-winning documentary films, forays into theatre as playwright and actor her adroit penmanship as a journalist, poet and screenwriter, and an ongoing conversation with photography. She is an accomplished artist. It is no surprise that Arahmiani and Chauly have gravitated towards a shared expression in these black and white photographs.

For Chauly, photography goes beyond the ambit of a simple expression. Working in the medium for more than a decade, she has an acute sensitivity to the human spirit, blending intimacy and the ordinary in a documentary style. Her images provide alternative narratives, often probing and alert to current issues.

This body of photographs, Chauly explains, uses a "different disembarcation point". Approaching photography for the first time as a shared artistic process - working with a performance artist - Chauly oscillates between documenting a performance work and allowing her own artistic expression to shape the piece.

"Lecture on Painting" is an exciting photographic monologue that extends Chauly's creativity, framing and professionalism as a photographer and as an artist. This is a Malaysian-born Chauly's tenth exhibition and follows her second major solo, "Face to Face: Confronting the Humanity of Refugees in Malaysia" at the Kuala Lumpur Performing Arts Centre, 2005.

Cover  
Dukamu Dukaku (Two Sorrow: My Sorrow) (left panel)  
2005  
Acrylic on canvas  
100 x 130 cm x 2



## ARAHMAIANI: Lecture on Painting, Part I

with photographs by  
Bernice Chauly





*Saya Cinta Kamu (I Love You)*  
2005  
Acrylic on canvas  
100 x 130 cm x 2

## LECTURE ON PAINTING: PART 1

By Gina Fairley

Indonesian curator and writer Jim Supangkat threw us into the tsunami of commercialisation when he talked about the Indonesian art market in a recent essay, identifying the tectonic shift that set the ripple to action:

"The commercialisation of art in Indonesia grew out of the influence of an international art boom which started in Japan in 1985 ... The sudden increase of prices saw the number of art galleries in Indonesia explode from only a few in the 1970s and 1980s to hundreds in the 1990s ..." (1).

Indonesian critics Agus Dermawan and Amir Sidarta were published repeatedly in the 1990s as saying, "... art should be communicative and saleable..." (2), and the late Samento Yuliman, "saw the art boom in Indonesia as a commodification of the art of painting, which resulted in sterility..." (3).

The rhetoric describes our changing world and the madness that came with this buzz word 'globalisation'. The commercial world made room for Indonesian art. And the Indonesian art world made room for contemporary art to develop.

We are talking of a trigger to this current exhibition that dates back two decades. What happened during that time that continues to stimulate Arahmaiani in this probing body of work, maintaining a vernacular of landscape painting?

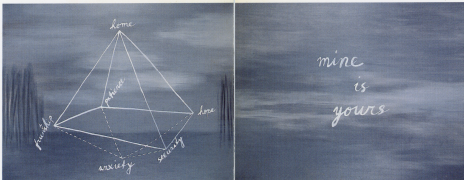
As Asia convulsed to a grinding halt with the bankruptcy of 'Asian Modernism' (4) in 1997, and we witnessed the collapse of the Suharto regime in May 1998, Indonesian contemporary art had already been established on the international art market. It was a currency that was to stay floated by its ongoing presence at biennale after triennale after major international exhibition.

When I spoke with Arahmaiani in her studio, surrounded by these grey landscapes, we discussed the ideas forming the conceptual base to this exhibition, and how they remain integral to finding her voice in painting. "I want to turn the medium of painting into performance. I want to transform the individual 'product' of painting for the commercial art world into a complex question of authorship and its marketability".

The paintings are punctuated by travel. It's a remembered European landscape, then, halfway through painting the show Arahmaiani travelled to Germany, returning to Malaysia to finish the exhibition. This shift in perspective, a 'swinging' as Arahmaiani described it, "... going between these two worlds of the grey and the green, ... I realise in my mental world I go in-between as well ... what I am trying to do with these paintings is to capture this swinging experience. Sometimes these two worlds are actually conflicting and you can't swing easily." How that 'swing' alters a state of mind in the painting process, suspended across borders, allows abstract ideas such as 'time', 'difference' and 'the self' to enter the work.

But what does all this 'swinging' and travel through landscapes have to do with the commodification of art? A landscape is the quintessential marketable painting. Landscapes are also unfashionable in conceptual or contemporary circles. In contrast, performance rests entirely in the moment, and is usually the voice of a counter-position. Why then is this internationally celebrated performance and installation artist, Arahmaiani, painting landscapes?

This 'swinging' will be metaphorically represented in a performance by Arahmaiani using a golf club as a tool to deliver a 'lecture on painting'. The pendulum sweep from one culture to another, a simulated trajectory that art finds as it moves through the international art markets. Arahmaiani is clear, "The focus of this exhibition is an examination of the market place and the commodification of art. Painting on canvas as an *idiot* formed in the western hemisphere. Its history is rooted in this system of presentation. This exhibition will be a 'Lecture on Painting: Part 1' – a visual and performative dialogue to stimulate thought on this *idiot* of painting and its marketability. I am not against the market, but I hate market fundamentalism, exploitation, monopoly – market terrorism!"



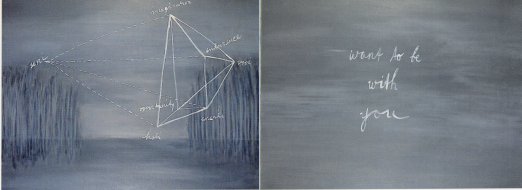
*Mine Is Yours*  
2005  
Acrylic on canvas  
100 x 130 cm x 2

Market Terrorism ... Even the Marxist thinker Walter Benjamin argued that it is impossible for a work to be politically correct unless it is also aesthetically correct (5). Arahmaiani draws on her long history of performance to validate this exhibition, to imbue it with integrity. Aesthetically, it is a cohesive presentation; conceptually, it's based on a prolific and celebrated career that rests in the rigour of her intellect and ability to communicate to audiences. That's a twist – the integrity of an exhibition sitting with performance rather than landscapes!

The paintings will be supported by photographs of Arahmaiani's body/text works, shot in a black and white documentary style by Bernice Chauly, a Malaysian photographer with a simpatico for flirting with social and political boundaries, often dealing with women's issues. These performative body-works of Arahmaiani's have punctuated her career – the text a mix of English and Bahasa, the content both poetic and pointed. Chauly and Arahmaiani have been conceptualising this project for the past year, finding a cohesive expression between subject and photographer. The exhibition is completed through an interactive performance.

"During my performance I will invite the audience to participate by adding text to the paintings. I am interested here, at one moment, all people in the space experience the same sensorial stimulation by what is around them, and have to think, and act ... freezing imagination on a two-dimensional canvas." Arahmaiani's aesthetic process starts in the painting of a grey landscape and ends with the addition of the mark by another. It necessitates an unbelievable confidence to be able to hand over the final mark to another. One is led to ponder: Does this interactive action bring their authorship into question? Does it lessen their quality, their marketability?

The link to the three components of the exhibition is text. Arahmaiani has laid words across the landscapes in a kind of visual syntax exploring cultural and social issues, disparities observed through her 'swinging' between countries. With each added word meaning can shift, become charged. "I'm interested in words and their meanings. I want to *turn the words* into a visualisation where they connect [in a more dimensional way]. It will be a geometric construction." Chances of words such as: power – courage – idea – strength – guilt – remorse – joy – action are laid out in a kind of pseudo-atomic structure. Their text-book format takes on the instructive authorial tone of the lecturer – the artist as teacher.



Arahmaiani continues to add to these diagrammatic thought-composites by pairing them with more ethereal considerations. The paintings are to be viewed as diptychs. One panel carries this charged map of association, the second panel less probing, such as, "Sudah lupa" (already forgotten), scrawled across the canvas in traditional cursive text. Another panel asks:

Pulang kapan (When am I going back?)  
Pulang kemana (Where am I going back to?)  
Pulang saja (I will just go back)

The addition of text to paintings cannot be viewed in isolation of its long history. Take the work of Colin McCahon, On Kawara and Ed Rusche for example, each using text in a different way: to voice an internal struggle, to play with the irony of words, or to add poetic expression. You may even consider the importance of text and calligraphy in an Islamic tradition. These works by McCahon and On Kawara are extremely desirable objects, and expensive objects to own. These are paintings that are valued for what they are, as well as who they are made by. Where then, do Arahmaiani's paintings sit within this tradition?

Let me propose a new chain of words: swinging, globalisation, cultural shifts, commodification, painting, performance, value, manipulation. Arahmaiani is presenting a more complex syntax to consider than merely words on canvas. The exhibition duplicates her thought process concurrently through each element of the show – the paintings, the performance, the photographs and the video.

You start off looking at this show from the western tradition of landscape and move to approaching it from a contemporary application, a series of contradictions across various media. The complexity of the exhibition starts to settle in: the body as a canvas; performance as painting; the artist as a commodity; market validating quality; ephemeral as permanent, the equation of success?



Bernice Chauly  
*Guilt*  
2005  
Silver gelatin on photographic paper  
10 x 15 cm

Endowing the ephemeral with a sense of permanency within a commercial gallery environment validates its marketability. I find it a delicious conundrum that Arahmaiani explores in this exhibition.

It is easy to conclude that this exhibition is about layered meaning. As Arahmaiani said to me in one of our conversations, "... like wearing different jackets", we are composites of many layers. Meaning is arrived at through understanding. We have all sorts of prescribed filters we use to 'understand' stimuli – eastern, western, Islamic, Asian, conceptual, aesthetic, literal ... Why bring this up? Sadly since 9/11, and the current incensed paranoia towards a world consumed by terror, this layering of, shall we call it, cultural perspective or social dialogue is one that can't be viewed outside this global frame. The complexities of 'identity' are entrenched in the commodification of an artist – to identify them within the esotericism of the international avant-garde and to set them apart as 'saleable'. Arahmaiani is a global art term. Her work is shown with a celebration of her Indonesian identity – it is the milieu of her considerable profile in the international art arena. Arahmaiani is known for presenting issues in her work – that is her product. 'Lecture on Painting: Part 1' delivers that product.

Want to be with you  
2005  
Acrylic on canvas  
100 x 130 cm x 2

## NOTES:

1. Jim Supangkat: Referencing See Lee Wong Choy in "Art and Politics in Indonesia", published in Art and Social Context (ed. Caroline Turner, 2005), p. 118
2. Ibid. Supangkat referenced Agus Dermawan and Amir Sidarta regularly published in Kompas Daily, Gatra Magazine and The Jakarta Post Daily during Late 80s and 90s.
3. Ibid. Supangkat referenced Saramito stated in a seminar in Sarabaya, 24 August 1990 where he presented a paper, and continued to present this line in media thereafter.
4. Ibid. Supangkat stated phrase in his essay p. 121
5. Janet Wolff: "Aesthetics and the Sociology of Art", Allen & Unwin, London, 1980, pp. 65. Conversations with Arahmaiani recorded 4 April and 1 August, 2005 at Rimbun Dahan, Malaysia.

Gina Fairley is an Australian writer travelling, slowly, through Asia.



*Cinta (Love)*  
2005  
Acrylic on canvas  
100 x 130 cm x 2