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30 MAR—  
27 MAY  
2018



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A group exhibition  
in collaboration with  
Kevin van Braak

OPENING  
29 March 2018

# PRESENTING -TAMERS

# PRES- ING MA- TERS

## PARTICIPATING ARTISTS

Kevin van Braak,  
Antitank,  
Ibob Arief,  
Akiq AW,  
Djuwadi,  
Fitri DK,  
Ervance 'Havefun' Dwiputra,  
Satoto Budi Hartono,  
Agung Kurniawan,  
Timoteus Anggawan Kusno,  
Rangga Lawe,  
Hestu Setu Legi,  
Maryanto,  
Prihatmoko Moki,  
Needle and Bitch,  
Ipeh Nur,  
Onyenko,  
Deni Rahman,  
Yudha Sandy,  
Naomi Srikandi,  
Ignasius Dicky Takndare,  
Julian Abraham 'Togar',  
Isrol Triono (Media Legal),  
Bayu Widodo,  
Muhammad 'Ucup' Yusuf

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## INTRODUCTION

This publication accompanies the exhibition *Pressing Matters*, on show at Framer Framed from its opening on Thursday 29 March 2018, 17:00 until 27 May 2018. The exhibition is a close collaboration between Framer Framed and artist Kevin van Braak.

We are happy and honoured that artists Ipeh Nur and Ignasius Dicky Takndare will be visiting guests from Indonesia in the framework of the exhibition, with the former creating a new, specially commissioned mural in the public hallways of the Tolhuistuin. Many of the other participating artists also created new work for the exhibition. For this publication, Van Braak invited long-term collaborator and writer Danielle Hofmans to write an accompanying essay, *Shadow Images*, in which these new commissioned works, the exhibition concept, and Van Braak's artistic practice. The essay is followed by an extensive description of the work *Pentagonal Icositrahedron*, the collaborative piece that formed the starting point of the exhibition, to which all 24 artists contributed.

*Pressing Matters* is a group exhibition featuring 24 artists from Indonesia, brought together by artist Kevin van Braak. Split up into three interconnected parts, the exhibition addresses pressing socio-political issues in Indonesia. The exhibition space will be transformed into a printing workshop, focusing specifically on local collective practices, mutual exchange, activism, and the boundaries and overlaps between art and craft.

The exhibition has its origins in a long term project by Kevin van Braak, which departed from a research into the personal history of his Indonesian grandfather. The series of works that resulted from this project created a visual representation of his grandfather's history, but his research simultaneously led to an increased engagement of Van Braak with contemporary issues in Indonesia, often relating to colonial history.

In a later artist-in-residency at Cemeti - Institute for Art and Society in Yogyakarta, Van Braak expanded the scope of his project to include other personal stories and histories, drawing from an intensive collaboration with local contemporary artists, writers, woodcarvers and activists. This resulted in the work *Pentagonal Icositrahedron*, the starting point of exhibition *Pressing Matters*: a three-dimensional wooden spherical object with 24 sides to it, each carved design contributed by a different artist. Like a prism, the sphere reflects varying personal, activist statements, that not only overlap but also literally form one whole. Recurring themes are the exploitation of nature and natural resources, industrialisation and land rights, for example in the work of Fitri DK, Ervance 'Havefun' Dwiputra,

Maryanto and Yudha Sandy. But topics of feminism and LGBTQ-discrimination are also raised, in the work of Ipeh Nur and that of activist collective Needle and Bitch. References to the history of Indonesia and the colonial past play a role in the work of Muhammad 'Ucup' Yusuf and Hestu Setu Legi. Special attention is given to the painful history of West Papua, for instance in the work of Papuan painter Ignasius Dicky Takndare. Over half of the participating artists, moreover, created new work especially for the exhibition, which for the most part address this specific theme.

The wooden sphere is also a metaphor for the format of the exhibition; a social platform encouraging interaction and exchange. As a printing block, the sphere changes the space in a workshop: during the course of the exhibition, the 24 designs are printed, dried and freely distributed among the audience. By emphasising the craftsmanship, and stressing the importance of widely spreading the activist messages, the exhibition challenges the western definition of 'art', in which scarcity and demand determine its definition and value.

With *Pressing Matters* Kevin van Braak and Framer Framed create a collaborative space in which multiple conventions in the art world are questioned. Van Braak chose a working format in which the 'collective' takes centre stage, and hierarchy is avoided where possible, both in working with the artists as well as with Framer Framed: in the intensive collaboration process, positions and roles like artist, curator, producer and writer were not set in stone, but were taken on in a collective manner.



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## SHADOW IMAGES

*I don't write to give joy to readers but to give them a conscience – Pramoedya Ananta Toer*



In 2012, Kevin van Braak begins his research on the personal history of his grandfather in Indonesia: his imprisonment by the Japanese during the Second World War and his role in Dutch colonial history during the so-called police actions (Dutch: *Politioele Acties*). This would be the beginning of a long-term project of which *Pressing Matters* is the most recent offshoot, in line with Van Braak's interest in the operation and in particular the visualisation of a historical consciousness and collective memory. In previous work he reproduced, restored and transformed ideological imagery via diverse media in order to expose historical sensitivities and contexts that are still tangible in buildings and objects. Time, with or without human interference, changes the perception, reception and interpretation of events. But there are always remnants and debris. It is these tangible remains that are of interest to Van Braak. By means of sculptures, installations, events and performances he tries to bridge the gap to the present and to give new meaning to historical events and current issues. In a way, it is reminiscent of the still radical work of the German philosopher Walter Benjamin, who abandoned the historicistic idea of the truth of history, by conceptualising a

form of time that cannot be understood as a linear development. According to Benjamin, history is a construction that presupposes a destruction. The past can only flash up in an instant, in a present moment: it appears and disappears at the same time. Despite his inspirational critique on historical truth, it is foremost the importance of the things and their materiality, that links Benjamin to Van Braak. Through a montage of text fragments, Benjamin wanted to map the world of the nineteenth century in his famous *Passagen-Werk* (The Arcades Project, 1927). Assuming that the (dialectical) image of that world was hidden in every thought, in every single thing, he created a collection in which the fragments ripped from their previous contextual coherence could form new constellations. It is these kind of fragments and constellations that Kevin van Braak is looking for in *Pressing Matters*.

In the footsteps of his grandfather, Van Braak travelled to Singapore, Thailand, Cambodia, Vietnam and Indonesia more than 70 years later. The resulting series of works contribute to the image of his grandfather's past, but also brings Indonesia's past and present into the limelight. While developing a modernised Wajang Kulit performance, *Jejak Sang Kakek* (*In the footsteps of grandfather*) in Bali, Van Braak collaborated with a large group of musicians, puppeteers, dancers and artists. Later, during an artist-in-residence at the Cemeti – Institute for Art and Society in Yogyakarta, he established close collaborations with local, contemporary artists, writers, wood carvers and activists. For *TRANSACTION*, the eleventh edition of the international sculpture exhibition in Park Sonsbeek, Arnhem (2016), Van Braak integrated the exhibition concept of the exchange between art, the city and its residents in his own project. *OXT* comprised a wood workshop open to the public, where wood from the trees in the park, cut for maintenance purposes, was transformed by a group of 27 participating artists. In addition to the accessibility of *OXT*, the social aspect between the artists was crucial. Van Braak stimulated this by creating a separate dining area that, in addition to eating

together, provided the opportunity for spontaneous discussions and unexpected partnerships. The title *OXT* refers to this desire for more contact. It is the abbreviation of oxytocin, a neurotransmitter, which is popularly known as 'love hormone' or 'trust hormone'. Upon release through touch or collaboration, it increases trust, social attraction, and bonding.

In *Pressing Matters*, an exhibition in three parts, Van Braak continues this way of working. To create an egalitarian layout, he defined the space with a wooden grid structure modelled after the structure of a *Joglo*, a traditional Javanese house. In order to further increase accessibility and stimulate social exchange, he also added an Indonesian-style *bale-bale*, a low podium where visitors can lounge. The exhibition space serves as a platform for artists who are unable to discuss certain subjects in their home country of Indonesia. The exhibition logo designed by the Indonesian artist Ervance 'Havefun' Dwiputra subtly reflects this. The flying Raggiana bird-of-paradise (locally known as *kumul* and *cenderawasih*) is the national bird of Papua New Guinea represented in the national flag. However, the habitat of the bird also extends to the Indonesian Papua provinces.

The bird in the exhibition logo refers to a paradisiacal place that has always been politically, socially and economically fragile and is permanently threatened by corruption, human rights violations and environmental disasters.

Van Braak created the first part of the exhibition in the aforementioned Cemeti – Institute for Art and Society. He asked local artists to each make a design for one of the 24 sides of a three-dimensional wooden sphere of 1.2m in diameter, geometrically known as *Pentagonal Icositetrahedron*. The participating artists expressed their grievances about various urgent local (Indonesian) and global issues relating to life in the city, politics, history, society

and the environment. The geometrical form functions as a printing block and transforms the exhibition space into a workshop: during the exhibition, all sides are printed, dried and distributed freely to the public. The printing, the focus on growing awareness and the distribution of the prints blends into the second part of the exhibition, which is dominated by the work of Ibob Arief, an Indonesian artist who designs political prints for t-shirts. He refuses to make unique works of art since he aims to spread his message among as many people as possible. The t-shirts are sold during the course of the exhibition. Van Braak observed this practice of selling merchandise in an exhibition in Yogyakarta: it generates extra income



Ibob Arief working on *Papua is not in red and white* (2018)

for the artists and enables people to acquire art in a more democratic way. The design that Arief made, *Papua is not in red and white*, is in response to the third part of *Pressing Matters*, which mainly focuses on West Papua, and where the relationship with Indonesia and the Netherlands is automatically discussed. *Papua is not in red and white* alludes to the Papuan wish to separate from Indonesia, which bears red and white in its flag. The star refers to the Morning Star, the name of the flag designed by former Papuan leader Nicolaas Jouwe for an independent West Papua.

West Papua is located on the island of New Guinea, which is politically divided in two. The western part of the island is part of Indonesia and the eastern part is the independent state of Papua New Guinea (since 1975), formerly a colony of Great Britain and Australia. The western, Indonesian territory is made up of two provinces: West Papua (which mainly consists of the most western point, the so-called Bird's Head or Doberai Peninsula) and Papua. These provinces have a very painful history: first colonised by the Dutch and subsequently claimed by Indonesia as one of the provinces after the declaration of Indonesian independence in 1945 (followed by the Indonesian War of Independence and the Dutch 'police actions'). West Papua/Papua has always been traded and sold. The country name changes alone testify to this. From 1607 to 1949 it was part of the colonised area known as Dutch East Indies. From 1949 to 1962 it was part of the Netherlands under the name Dutch New Guinea. In 1963 after the New York Agreement (1962) Sukarno changed the name to Irian Barat. His successor

Suharto renamed it Irian Jaya. In 2007 the Indonesian government divided the province of Papua in two. The western part became the province of West Papua (*Papua Barat*) and the eastern part continued to be called Papua.

Over half of the participating artists created new work for the third part of *Pressing Matters*. One of them, Ignasius Dicky Takndare, is a Papuan painter. Through painting he expresses the enduring silencing of the Papuan people. Papua is one of the most isolated areas in the world and Takndare uses his brush as a voice and his work as a scream to articulate a real threat: 'we do not want to go extinct in silence'. Takndare's *Teweraut* is an indictment. The word *Teweraut* means 'beautiful orchid' and is used in various Papuan regencies (including Merauke, Mappi and Asmat). The painting shows a sorrowful girl wearing a typical Asmat nose ornament and holding a skull doll with a traditional *bi pane* (a nose ornament resembling boar tusks). She is torn between her cultural traditions and the new world. The work is based on Takndare's meeting with an Asmat girl named Ellis, who was named *Teweraut* by her fellow villagers. Takndare's *Teweraut* represents the grief and hardships of all Papuan women, but also the suffering of the whole of Papua, which is hidden under the new clothes that make her unrecognizable as Papua. *Teweraut* is sad and speechless. She is partly covered in plastic and holds a dark green orchid in her chained hand, the color of hope.

Photographer and curator Akiq Abdul Wahid questions the incorporation of West Papua into Indonesia.



Ignasius Dicky Takndare working on *Teweraut* (2018)

His visual point of departure for *On The Freedom and False Promise* is a monument and a diorama, a typical means of expression of Suharto's military New Order regime (*Orde Baru*), used to embody the official portrayal of a decisive event in 'the' history of the country. Such monuments and dioramas are still present in many cities in Indonesia. Wahid focuses on a diorama in the Mandala-monument in Makassar, the capital of South Sulawesi in West Papua. The diorama depicts the meeting in the Papuan Jayawijaya regency where the end result of the referendum on Papuan self-determination is proclaimed in favour of Indonesia. The monument in general

commemorates the role of the army in the Indonesian independence struggle of which the Papuan annexation was one (essential) aspect. One of the events leading up to the annexation is showcased by the diorama of Sukarno's speech during Operation Trikora: a planned military invasion of Dutch New Guinea in 1961-62, which would be executed if the Netherlands would refuse to give it up. The invasion was never carried out. Instead diplomatic negotiations resulted in the signing of the New York Agreement that secured the transfer of Dutch New Guinea to the United Nations. It was followed by the referendum on Papuan self-determination in 1969. The free choice

of West Papua in this referendum remains dubious: the Indonesian government is suspected of having manipulated the result by allowing only a small, selected group (less than 1%) of the population to vote and to exert military pressure. In *On The Freedom and False Promise* Wahid captions a photo of the diorama in which the referendum result is proclaimed, with the first sentence of the introduction of the Indonesian constitution: 'Considering the inalienable right of all nations, therefore, all colonialism must be abolished in this world as it is not in conformity with humanity and justice.' Wahid shows the wry, double truth of the promised constitutional protection and the actual oppression of West Papua.

When hoisting the Morning Star in 1961, people were still hopeful that Papuan independence was imminent. Meanwhile, however, the American mining company Freeport-McMoRan Copper and Gold negotiated behind closed doors directly with Suharto, then General of the Army, about the exploitation of a huge ore mountain in the West Papuan inland. The subsequent events unfold as a plot of a very tragic film. After Indonesia interfered in the outcome of the referendum on Papuan self-determination, West Papua was placed under strict military supervision. The contract with Freeport, which gave them full rights over the Ertsberg-mine, had already been signed and consolidated the Indonesian power change. The lucrative deal that Indonesia made was the beginning of the socio-economic exploitation of West Papua, thereby seriously compromising

human rights, as well as an ecological disaster. After the Ertsberg-mine became exhausted, the adjacent mountain was mined. The Grasberg-mine is now the largest gold mine and the second largest copper mine in the world.

For writer and artist Fitri DK (Fitriani Dwi Kurniasih) the Freeport-contract and its consequences are central to her work *Derita sudah naik seleher* / *The pain has gone up the neck*, after a sentence from a poem by the Indonesian resistance poet Wiji Thukul who disappeared in 1998. Fitri DK designed a wood carving that was printed on paper. In the middle of her protest print a drill head filled with human skulls digs its way through a landscape of felled trees to the coveted gold. It approaches dangerously close



Fitri DK working on *Derita sudah naik seleher* (2018)

the Papuan heart in the middle of the picture. The heart branches to both sides, to a woman and a man with a traditional nose ornament. A tree grows from their heads from which branches with fists sprout. It recalls another line of poetry from Wiji Thukul: 'If we are flowers, you are the wall; but in the body of the wall, we have spread seeds'. (Wiji Thukul, pseudonym of Wiji Widodo, means 'sprouting seed').

Another artist who thematises the sale of Papua to Freeport is Agung Kurniawan. *Ada gula, ada semut*, 'where there is sugar, there are ants', is an Indonesian saying that finds its equivalent in a combination of 'like bees round a honeypot' and 'where there's smoke there's fire'. This applies both to the Dutch who plundered the riches of the colonies and thereby precipitated every form of resistance, as well as the contemporary, catastrophic exploitation of the natural resources and the accompanying suffering of the Papuan people. Based on a historical photo, Kurniawan makes a drawing that has been of decisive importance for the

current fate of Papua: the signing of the Freeport-contract in Jakarta. The image is executed in caramel, but the sweet temptation is immediately nipped in the bud. A deceptive light-footedness with an extremely bitter aftertaste.

Muhammad 'Ucup' Yusuf accomplished his *Crazy Era Series* through the complicated, labour-intensive reduced lino-cut technique. Four colour prints depict four consecutive periods in Indonesian history in a very confrontational way: the feudal era with the king's divine power to which the people swore allegiance; the colonial era that lasted about 350 years and in which the population was subject to the needs of the oppressors; the era of Americanisation that began with the mass murders of 1965-66 through which Suharto seized power with the support of the United States alongside the start of the Freeport gold mine, where people were used as machines; and finally the current era of terrorism, in which after 9/11 'the terrorist' has acquired a permanent place on the international stage and has managed to curtail freedom of speech.



## SHARED FUTURE

On the journey to his grandfather's war past, Van Braak took photos of the places he visited, which are places of suffering: in camps, on railways, and on piers in harbours where prisoners of war were shipped. He translated the photos into a new work using batik, a traditional Indonesian, wax-resist dyeing technique. A second series of batiks on silk and paper followed in black and white, picturing the situation in Indonesia after the Second World War. It shows crimes and situations during the infamous police actions in which it is unclear what happened. The images were chosen from original photographs, that Van Braak dug up from national archives and private collections. During the police actions his grandfather was an officer of the Dutch Marine Brigade. The few surviving anecdotes create a vague and ambivalent image of his activities. Van Braak visualised this ambiguity by highlighting the crimes on both sides, but in his choice (a selection of 18 photographs out of hundreds) it is not always clear which direction we are looking at or what is actually happening. The images consist of visible pixels like in old newspaper photos. Van Braak took those photo pixels as a starting point for the development of a batik technique on large format silk and paper that mimics photography, as it were. The large size demands distance in order to fully capture it.

In *Pressing Matters*, Van Braak brings those pixels to the fore. We see a picture with a girl standing on the back of a pickup truck. It is his mother, but he does not know that girl. Her own memories of that time on Biak, an island in the current province of Papua, are scarce. It is like the insurmountable fate of history: as we zoom in on the details, the (historical) image fades, but keeping distance means losing clarity and increasing chaos. The idea of a permanent catastrophe against that of a vision of progress was most famously put forth by Walter Benjamin in his ninth thesis on the philosophy of history. We only see the rubble of history before us as the storm of time ('progress') catapults us backwards into the future. It is a naïve, broken dream to compile a clear picture of history. It is precisely those fragments that we no longer forget, the fragments we have to look at and which we have to frame in order to form new constellations that make up our reality. That is history, a chaotic whirling but manifest shadow image to which we are inextricably linked.

During an exhibition in 2012 Van Braak showed a 45-minute video montage, in which, out of view, he travels a straight path through a subtropical landscape. Rushing vegetation does not divert from the overgrown path. *Burma Railway* can be read on the accompanying text sign.

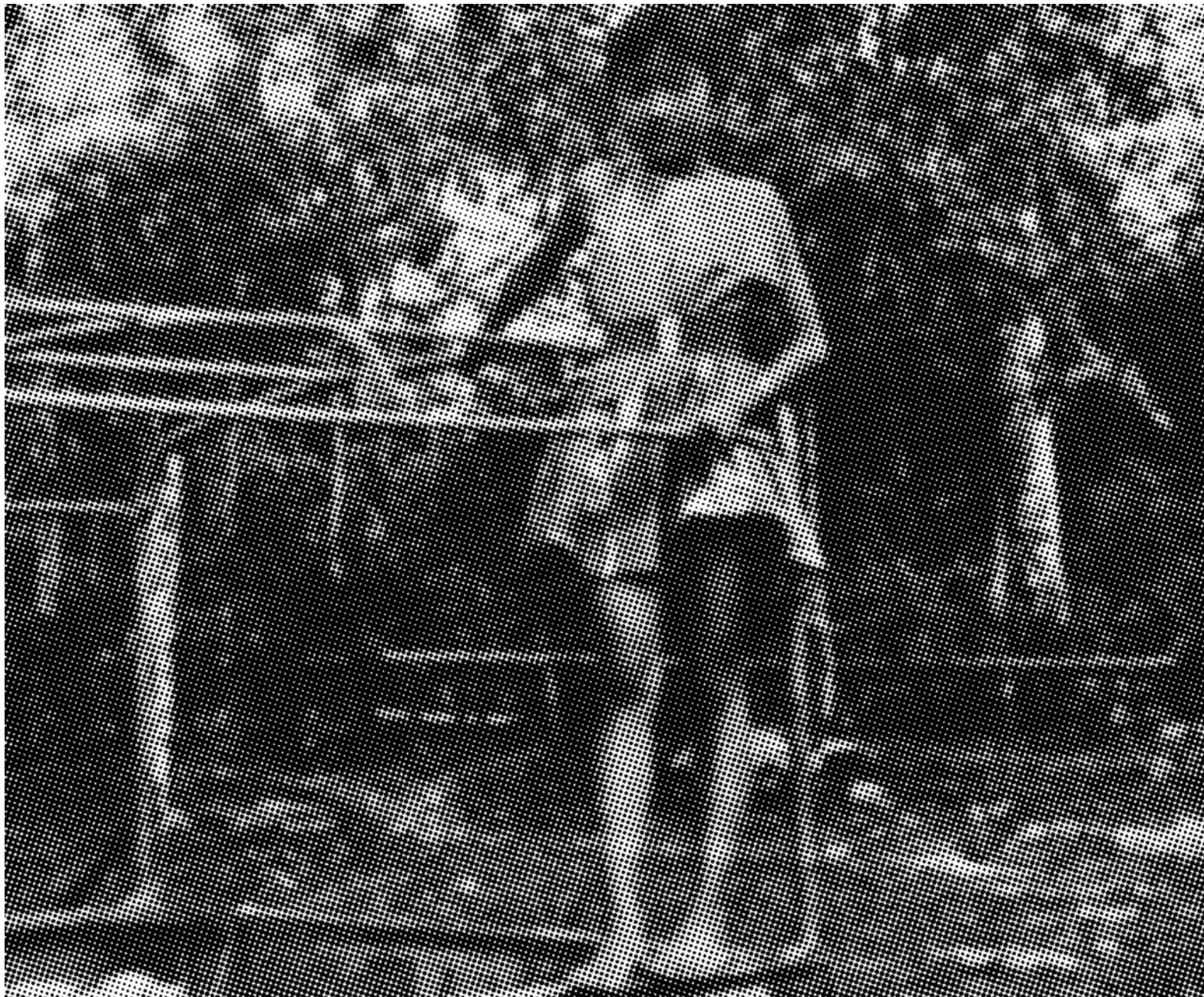


The teak railway sleepers, held together by the terrifying amount of hand-carved stones, have mostly disappeared. Van Braak still found two partially intact. Once they marked the Death Railway, now they are poured in cast iron. *Sleepers*, as he named the work, functions as an unofficial monument for all who lost their lives. It is these kind of markings that give a voice, a name and a face to pressing matters. If the image is missing or incomplete, we will make it. It is our means of resistance.

Danielle Hofmans

*If ideas are dissed, not given a thought  
voices silenced, critiques censored  
charged subversive, agitative  
one word remains: resist*

Wiji Thukul (fragment from the poem  
'Warning', 'Peringatan', 1986)



New work by Kevin van Braak (2018) Photograph of his mother in Biak



## PENTAGONAL ICOSITETRAHEDRON





### AKIQ AW

The text in the work by Akiq AW is a quote from the book *Perjuangan Kita* ('Our Struggle'), written by Sutan Syahrir (Indonesia's first prime minister). The image shows a relief that was ordered by ABRI/TNI (the Indonesian army under Suharto) in the new order period, to visually explain the role of the army in Indonesian struggles. As Akiq AW often does in his work, he juxtaposes text and image from different historical periods and contrasting political views – in this case, a propaganda image by Suharto with a text by anti-colonial independence fighter Syahrir. At first glance, text and image appear to fit together, but a closer look reveals that they are actually opposing one another.

For *Pressing Matters* Akiq AW also makes a new commissioned work using the same format, in which he highlights the hypocrisy between the stance of the Indonesian government towards Papua, and what is written in the Constitution of Indonesia.

### BIOGRAPHY

Akiq Abdul Wahid was born in 1976 in the city of Kediri, East Java. He is known as an artist and a curator. His artistic work consists of mostly photographs. In his work he frequently explores themes surrounding the everyday life of human beings, combined with how technological developments affect this daily life. Currently he is actively involved as a member of MES 56, a visual art collective.



### ANTITANK

This work is a revision of an earlier work Antitank created in 2010. The work appears as a spontaneous response to the typical campaign slogan 'Selamatkan Bumi' ('Save the Earth').

Antitank questions the object of the slogan: save the earth from who or what? He answers his own question with the words: 'Dari bos mu' ('From your boss'). He contends that every problem in the world, especially when it concerns the environment or social issues, is caused by big companies' desire for power and their exploitation of resources. The leaders of the

companies, who only have financial profit on their minds, are the people responsible for the disasters and the emergence of various diseases in the world.

### BIOGRAPHY

Antitank is a visual art project initiated by Andrew Lumban Gaol. He is a street artist who often involves himself in social activism to respond to several current social-political issues. Posters, murals, stickers and graffiti are a frequent form of work used by Antitank to convey social messages.



### IBOB ARIEF

This work by Ibob Arief deals with the situation of the people in Surokonto Wetan, who are in the midst of a land dispute issue. The land of Surokonto Wetan had been owned and cultivated by the local people since the time of their ancestors. In recent years however, the land has been taken over by various

companies, such as the PT Sumurpitu Wringinsari and PT Semen Indonesia factories. The culmination of this issue came recently, when the land was taken over by the governmental land protection company Perhutani, who turned it into a natural reserve. This meant that the people of Surokonto Wetan were no longer able to cultivate the ground that was feeding them. In resisting and staking claims to their own land, three local farmers got arrested and jailed, charged with using land that belongs to Perhutani. This work, *Kurung sisi kurung kabeh* ('jail one, jail everyone'), reflects that the fight belongs to everyone, not only to those who got arrested.

### BIOGRAPHY

Ibob Arief was born in 1975 in Gresik, and currently lives in Jakarta. He is an activist, woodcut- and theatre artist who focuses mainly on social and political issues concerning society. For the most part he prints on t-shirts which he sells, as this means he can spread his activist message to a large group of people whilst at the same time gaining some income from his work. Arief is also a member of a music group called Pandai Api Sebumi, and gives woodcarving lessons in several communities in Jakarta.





DJUWADI

Potong Jari ('to cut one's fingers') is a tradition of the Dani women, who live in the Central Highlands of Papua. They cut their finger to express the sadness of losing a loved one. In this specific work by Djuwadi, it is the violent system in Papua that has made these women cut their fingers. It symbolises a different kind of death: the death of democracy, in a system that uses oppression and corruption to silence people's voices.

#### BIOGRAPHY

Djuwadi was born in 1974 in Blora, Central Java. He is a self-taught woodcarving and woodblockprint artist who lives and works in Yogyakarta. He is one of the members of Taring Padi, an arts and culture collective that makes a lot of use of *cukil* (woodcut) printing.



FITRI DK

This work by Fitri DK is inspired by a political action of the Kendeng women, who protested against a cement factory that was polluting the environment. Their act of resistance involved a protest where they sat on the ground and stuck their feet in blocks of concrete. In every action, they were humming a mantra 'ibu bumi; ibu bumi wis maringi, ibu bumi dilarani, ibu bumi kang ngadili' ('mother earth gives, mother earth hurts, mother earth will judge'). Fitri DK made this work to show solidarity with the Kendeng women, who to this day struggle to save their

land, and fight for the environment. They fight not only for themselves, but also for the next generation, so that they are able to enjoy fresh air, clear water, mountains, lands, and forests.

#### BIOGRAPHY

Fitri DK is a writer and artist from Yogyakarta. She uses graphic design techniques (such as hardboard cuts and etchings) to criticise social and environmental issues. Moreover, Fitri DK is committed to raising women's issues through art and music and consistently represents a strong female voice in an extremely patriarchal culture. She is a member of SURVIVE! Garage community, the arts and culture collective Taring Padi, the all-women artist group Bunga-Bunga Besi, and a vocalist in Dendang Kampungan.



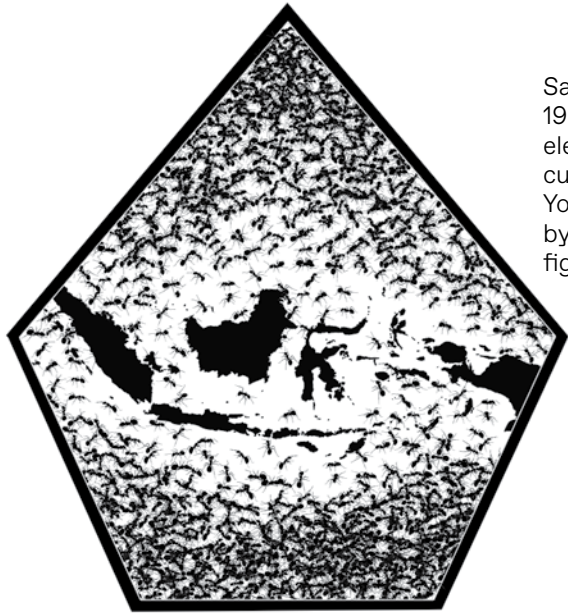
ERVANCE 'HAVEFUN' DWIPUTRA

The everyday exploitation of orangutans is a pressing issue, especially in their 'home country' Indonesia, and one with many sides to it. One is the establishment of mining fields and palm oil plantations, for which largescale deforestation is happening – and with it, mass killings of orangutans. Moreover, there is a lot of illegal trading in orangutans, and they are abused as circus animals or as 'objects' to be photographed. The core of these problems, Dwiputra feels, stems from society itself. One part is education – there is a lack of information about and attention given to the cause of the orangutan. Moreover, if people continue to use certain products like palm oil, they are contributing to the problem. Dwiputra feels that it is everyone's responsibility to become aware of this issue and inform others. The option is in our hands: 'Save or Delete'.

#### BIOGRAPHY

Ervance 'Havefun' Dwiputra, born in 1994, is an artist and independent designer who lives and works in Yogyakarta. He is a founder and member of GILA (Giginyala) community, a group of Yogyakarta's young artists that actively organise collective exhibitions. Dwiputra is also founder of a design studio and hand lettering community, Havefun Incorporation, later expanded with a tattoo studio. Moreover, he is a member of artist-run space SURVIVE! Garage, of Ketjil Bergerak – a youth-led community focusing on education, art, social, and culture – and of art community WASH (Weekly Art Sharing).





SATOTO BUDI HARTONO

In this work, Satoto Budi Hartono critiques the social and political situation in Indonesia. In his opinion, the culture of Indonesia has a strong religious component, as can be seen from people's behaviour, which is often driven by religious values. This has indirectly formed a society that tends to 'follow' orders rather than to criticise them. Budi Hartono believes that if people follow an authority without questioning its motives, this could be a threat for the country.

In this work, the artist zooms in on the theme of corruption, which he considers a main problem in Indonesia. The ants symbolise the many corrupt people. He believes that a lot of 'little' people who follow other 'little' people in corruption are just as destructive as a few 'big' corrupt people.

#### BIOGRAPHY

Satoto Budi Hartono was born in 1983 in Tegal, Central Java. He is an electronic engineering graduate who is currently working as a batik painter in Yogyakarta. His work is usually inspired by Indonesian landscapes and women figures and their activities.



AGUNG KURNIAWAN

Gustave Courbet said: 'Show me the angel and I will paint her.' As a social-realist, Courbet always drew what he could see, rather than what people claimed was there. Agung Kurniawan works in the same way. His vision is that as an artist, he should expose everything there is, stating: 'it's the role of the artist to make things that are being hidden in society visible'. With this he points to things that are hidden in the face of issues like censorship, shame and (historical) denial. This work, depicting everything he was able to see at the moment of making the work, is a metaphor for this point of view.

#### BIOGRAPHY

Agung Kurniawan was born in 1968 in Jember, Java and currently lives in Yogyakarta. Kurniawan developed his

artistic work within the field of concrete socio-cultural activism. He believes that the role of an artist is more than simply producing work, and that there are larger social responsibilities to be met. As an artist he works in many fields: installation, drawing, sculpture and curating. His recent work focuses on act, phenomena, and pseudo theatre. He also co-founded Indonesian Visual Art Archive (IVAA) and Kedai Kebun Forum (KFF).



TIMOTEUS ANGGAWAN KUSNO

This work by Timoteus Anggawan Kusno, showing a group of people that appear spent; carrying a heavy burden, refers to the Dutch colonial history of Indonesia. Kusno made it as he was reading the well-known Dutch 1859 novel Max Havelaar by Multatuli (pseudonym of Eduard Douwes Dekker). The novel is set in the period of the Dutch-Indies, as the colonised regions in Indonesia were then called. In the book, Multatuli (Latin for: 'I have suffered much') critiques the corrupt government system of the Dutch-Indies.

#### BIOGRAPHY

Timoteus Anggawan Kusno was born in 1989. Drawing from his academic background in social & political science, he uses ethnographic methods and institutional approaches to produce drawings, photographs, films, and installations. In his work Kusno challenges historical memory and dominant narratives, articulating questions around remembering, forgetting, and the in-between; and pointing to stories that have been lost and unwritten. His work plays on the fluidity of fantasy and history. Next to his artistic practice, he has also been developing the Centre for Tanah Runcuk Studies (CTRS) since 2013, a (fictional) institution which conducts 'studies' on a (lost) territory in the Dutch East Indies called Tanah Runcuk, involving historians, anthropologists, fellow artists, and academics.



RANGGA LAWE

As agricultural lands are transformed into industrial areas, the wrath of nature follows. The increase of heavy machinery used by different industries

leaves a trail of destruction in its wake, such as in the case of Kulon Progo – one of the most developed industrial areas in Indonesia, close to Yogyakarta. As a result the cultivation by local people of their own lands, to provide in their own sustenance, is threatened. This work reflects on the resulting resistance and community endeavours to protect their livelihoods.

#### BIOGRAPHY

Rangga Lawe was born in 1983 in Jakarta. He actively participates in exhibitions, collectives, and festivals. Most of his works respond to environmental issues, using the medium of carved wood. He currently resides in Yogyakarta and runs a mini carving studio called Rollingroll.



HESTU SETU LEGI

This work by artist Hestu Setu Legi shows a local farmer whose land is threatened to be taken away from him in light of the new airport that is being

built in Yogyakarta. One eye shows a bullet, symbolising the targeting of Yogyakarta's local residents; the other shows an airplane propeller. In the farmer's headpiece, there is a reference to local nature; the Merapi mountains of Yogyakarta.

#### BIOGRAPHY

Hestu Setu Legi was born in 1971 in Yogyakarta. He co-founded two institutions for arts and culture, Taring Padi in 1998 and Jogja InterKultur in 2012. He now focuses more on his work as a visual artist, which mostly deals with social and environmental themes. Legi's multimedia installations have been shown in exhibitions ranging from Biennale Jogja XI and ID, the 25th anniversary show of Cemeti Art House in 2013, and in a solo exhibition at Ark Galerie in 2014.



MARYANTO

This work is inspired by Maryanto's previous work called *Banyu Mas*, which literally means 'golden water' and simultaneously refers to the name

of a city in Central Java. The roots of Maryanto and his family are in this city of Banyumas, which has a river famous for its gold. Many people have come to mine gold from this river in the past. With the number of gold miners growing explosively, the river was becoming more and more damaged. Anxious to save the river, at some point local people forbade the miners to mine any more gold.

From this story, Maryanto reflects on the basic values in life. History shows that rivers are one of the core elements of human civilisation, from the era of Mesopotamia until Babylon. The artist's message is therefore to take better care of our rivers: they are more vital to us than gold.

#### BIOGRAPHY

Maryanto currently resides in Yogyakarta, having previously completed his study in Fine Arts at Indonesian Institute of the Art (ISI) and a residency at the Rijksakademie in Amsterdam. His early work captured double-sided realities – the overlapping realities of the international contemporary world, and postcolonial, recently neoliberal Indonesia. It also addressed Indonesia's local figurative art- and craftsmanship- dominated art scene, through the lens of his fine-art training, personal reflections and resources. In addition to his artistic practice, Maryanto has worked for the NGO Anak Wayang Indonesia. His role as a social worker evoked a deep understanding of society, that can be felt in his artistic practice.



PRIHATMOKO MOKI

The work *Prajurit Kalah Tanpa Raja* ('Soldiers Lost Without the King') addresses the social context of Yogyakarta. As a 'Special Region', Yogyakarta has autonomy within government and has a king as its leader. In the generation of the artist's parents, the king, named Sultan Hamengku Buwono IX, was popular and loved by the people. The situation is shifting now his son, Sultan Hamengku Buwono X is in power.

Yogyakarta, with its many city developments, is changing fast. It is no longer a friendly and convivial place for the people who live here. There are many problematic issues, like the increasing number of hotels causing water scarcity, the increasing traffic congestion, and the fact that there are no more public spaces for the local residents, except for malls. Moreover, a communal way of life is more and more replaced by a focus on the individual. For Moki, the government has contributed to this situation, as

they only seem to be interested in investments and corporations. There are many slogans and protests about this, including the movement *Jogja Ora di Dol* ('Jogja is not for sale'), *Jogja Asat* ('The drought of Jogja'), etc. In this drawing, Moki displays dying soldiers of *Jogja Kraton* (the sultan's palace) as a metaphor for citizens who are disorientated because of the absence of the their previous, beloved King.

#### BIOGRAPHY

Prihatmoko Moki, born in 1982, is an Indonesian artist who lives and works in Yogyakarta. In 2009 he graduated from the Indonesian Institute of Fine-Art (Yogyakarta in), in the Printmaking Department. In 2012, together with Malcolm Smith (AU) he founded *Krack! Studio* based in Yogyakarta, a studio and gallery focusing on printmaking. He has participated in numerous group exhibitions, both nationally and internationally.



NEEDLE AND BITCH

This work by activist group Needle and Bitch conveys a critique to people who feel threatened with diversity, in this

case with people identifying as part of the LGBTQ community. While this community has existed for a long time and is a part of Indonesian society, they are not accepted as such. The group is consistently faced with the violent imposition of the judgement and will of the dominant majority and those in power.

#### BIOGRAPHY

Needle and Bitch is an anarchic-feminist collective that focuses on gender, sexuality and land rights issues. Needle and Bitch has actively organised many campaigns, educational activities, workshops, and safe spaces in the past eight years. The collective uses craft (bags, pouches, t-shirts, underwear, etc.) as a medium for the campaign to reach a wider audience, as well as to support the group financially.



IPEH NUR

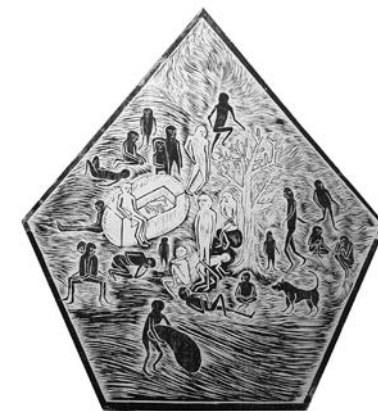
This work is a continuation of Ipeh Nur's previous *Salimah Series*. *Salimah* is a *dangdut* (Indonesian musical

genre) singer, a widow and mother of one child. Set in the 1990s, she often appears wearing sexy, tight-fitting tops and hot pants, accentuating her curvaceous body. People bully but also adore her. *Salimah's* past life is quite in contrast with her current appearance, as she used to spend most of her time studying the Quran in the mosque. Her journey cannot be separated from the other two personas present in the work: *Solihin*, a village leader and her true admirer, and *Ahmad*, a religious leader who often confronts her for being vulgar.

As religious ideology limits *Salimah's* space as a woman to express and practice her profession, this work offers a critical view about issues around sexuality, religion, and politics after the fall of Suharto's *Orde Baru* ('New Order') regime.

#### BIOGRAPHY

Ipeh Nur was born in 1993 in Yogyakarta. She has graduated in 2016 from Indonesia Institute of Arts (ISI), Yogyakarta, majoring in graphic art. Her works are inspired by daily life issues and her personal experiences. She has participated in several exhibitions including *Women, Art & Politics*, FCAC, the *WOW Fest Melbourne* in 2017, *Beyond Masculinity*, Ark Galerie in 2016, and *The Beresyit!*, *Krack! Studio* in Yogyakarta in 2016. For *Pressing Matters* (2018) at *Framer Framed*, Ipeh Nur will travel the Netherlands to create a new commissioned, site-specific artwork in the public space of the *Tolhuistuin*.



ONYENHO

Position. Relaxation. Tired of politics/problems. Lazy. Want to feel free. This is how Onyenho's work can be described. In the artist's view, a peaceful life means the ability to do the things we like freely, without thinking about the problems that happen elsewhere. In the midst of people who boast of political things, ideology, democracy, and justice, it also seems fair enough for us to stand within our own freedom. The freedom to not think. This work depicts what that would look like.

#### BIOGRAPHY

Onyenho is a librarian and archivist at *KUNCI* (a centre for cultural studies in Yogyakarta), freelance musician, and visual artist. Born in East Java, he studies archaeology from many media platforms such as Google and YouTube. His art practice consists of illustration and graphic work. He also is a lead vocalist of *Tjuei Lan Tseng*, a Soundcloud band that experiments with mixing Melayu sounds and Madurese dialect with a combination of Arabic and Chinese music.



DENI RAHMAN

In the work *Hate Speech Triggers Fascism*, Deni Rahman takes the well-known figure of Habib Rizieq as a starting point. Habib Rizieq is the founder and leader of the movement Front Pembela Islam ('Islamic Defense Front'), and has a great political influence. He is known to create controversy and his speeches always provoke negative comments from various sides. Rizieq has been sued for some of his actions for being contrary to the ideology of 'Pancasila' (the foundational philosophy of the Indonesian state). His actions vary from religious harassment to critiquing the image of the hammer and sickle on Indonesia's new currency, and the spread of pornographic content. In *Hate Speech Triggers Fascism*, Deni Rahman depicts Habib Rizieq's case. He wants to stress that hostility or hatred can make people justify aggressive actions to uphold what they think is right, while sometimes imposing this view on other people's lives.

#### BIOGRAPHY

Deni Rahman was born in 1979 in the city of Jakarta. Upon his graduation from the Department of Fine Arts (Printmaking), Indonesia Institute of Arts (ISI), Yogyakarta, he started to work on the development of printmaking. He is currently a member of Grafis Minggiran and a lecturer in the Fine Arts Faculty of Institut Seni Indonesia Surakarta (Institute of Arts Indonesia, Solo).



YUDHA SANDY

In this work, Yudha Sandy wants to stress that humans and nature are inseparable, with nature providing the resources needed for human beings to survive. In the modern-day era, however, he feels that humans tend to treat nature carelessly, manipulating and changing the environment to strengthen their egos. Nature is altered in order to meet man's perception of 'beauty', disregarding and destroying

the innate beauty of nature itself. The work – a reference to both natural disaster Hurricane Sandy as well as the artist's name – shows that if nature and human beings are not in harmony, chaos ensues.

#### BIOGRAPHY

Yudha Sandy was born in 1982 and lives and works in Yogyakarta. He mostly works with graphic art and hardboard cut to visualise his emotions, opinions and ideas, drawing on his personal life as the source of inspiration. Nowadays, he is active in the Mulyakarya community, which publishes alternative visual art works of independent artists in Yogyakarta.



NAOMI SRIKANDI

With this work, Naomi Srikandi made a statement inspired by a personal experience. Watching a television news broadcast about a tsunami that happened a few years ago in Aceh,

Srikandi saw people evacuating the bodies of victims lying in the mud. In this act, there was no visible difference between those who survived and those who died. Watching this, Srikandi was suddenly literally overcome by silence – she did not hear anything. This experience came back when a massive earthquake hit Yogyakarta. At that time, she saw the victims with her own eyes: bodies covered in dust lying in amidst the ruins. She felt the silence again. To her it felt like being in a dead city. This poem is a testimony of an experience of a crisis. The artist feels that in the collective memory of Yogyakarta, crises like these cannot be omitted. We should be aware that bodies and cities can die at any moment.

#### BIOGRAPHY

Naomi Srikandi is a theatre maker and writer. She uses aesthetics as a framework for investigating how images, sounds, and language react to politics. As a performing artist she has participated in various projects, including *Prism* by Kageboushi Theatre Company (Asean-Japan, 2003), *The Seven Spirit Banquet* by PARC and Polynational Arts Carnival (Asia Pasific, 2004 and 2006), and *Di Cong Bak* (Teater Garasi-Yogyakarta, Komunitas Tikar Pandan-Aceh, Theater Embassy-Amsterdam, 2005).





IGNASIOUS DICKY TAKNDARE

Human rights violation cases in Papua have reached a critical level, but most cases still remain unnoticed or unsolved by the government. After journalists' access to Papua was prohibited, this area became one of the most isolated places in the world. The local people are cornered by many threats to their lives and livelihoods, including military violence, limited access to healthcare, being forced to leave their villages as a result of the mining industry, and an increase in immigrant workers from Java and elsewhere. Some researchers go so far as to state that the people of Papua are becoming extinct. This work wants to draw attention to the conditions of the Papua people, who are stripped of the right to freedom of speech, are unable to fulfil their aspirations, have guns follow them everywhere, and face increasing oppressive measures. The idea behind this work is that to ignore the struggle of people in Papua, is to turn your back on humanity: saving them means to save humanity.

#### BIOGRAPHY

Ignasius Dicky Takndare is a Papua artist born in 1988 in Sentani, Jayapura. He is a Fine Arts graduate from Indonesian Institute of the Arts (ISI) Yogyakarta, and the owner of Onomi Art Design and Phuyakha Art Studio. His career in the practice of painting took off after he was awarded the First Prize of the Indonesia Panorama Drawing Competition held by Galeri Nasional Indonesia. Central to his work are themes and issues surrounding Papuan people and identity. Takndare is invited for a visit to the Netherlands in the framework of exhibition *Pressing Matters* (2018), and will take part in the exhibition's public programme.



JULIAN 'TOGAR' ABRAHAM

Noise pollution, referring to excessive noise on a structural level, can highly impact the quality of life. Rapid technological developments, as well

as population growth, are two factors that can lead to increasing noise disturbances. In this work, Abraham specifically refers to noise pollution in the context of Yogyakarta, Indonesia, a city that has faced rapid industrialisation and the introduction of noisy vehicles used en masse for daily transportation – developments that are not being regulated by government. Indirectly, sound pollution can affect physical and psychological health, causing sleep disturbance, stress, hypertension, and hearing loss. With the slogan 'Ears Have No Self-Defense Mechanism', Abraham refers to the irreversible physical damage caused by noise pollution – damage to hair cells in the ears is permanent and there is no technology that can regrow these hair cells. The artist calls for more awareness for this specific issue.

#### BIOGRAPHY

Julian 'Togar' Abraham (Muhammad Hidayat), born in 1987, is an Indonesian multidisciplinary artist, programmer, and pseudo-scientist who uses a lot of music and soundscapes in his work. Combining his different skills and interests, his work deals with the intersections of art, environment, science and technology.



ISROL TRIONO

(AKA MEDIA LEGAL)

The text on this work reads *Kendaraan Murah Macet Semakin Parah* ('Cheap Vehicles, Traffic Getting Worse'), a statement applicable to a lot of big cities in Indonesia. The relatively low pricing of vehicles has caused cities to be invaded by cars, motorbikes and other motorised traffic. The lack of government control leads to several urban problems including traffic congestion, pollution, and consumerism. The figure of the boy represents the current generation, who suffer from these issues on a daily basis.

#### BIOGRAPHY

Isrol Triono is a self-taught artist whose work includes woodcut, mural and stencils. In 2003, he initiated Media Legal, a merchandise label based in Bekasi. He is also the brains behind Atap Alis Community and actively contribute in the Research and Development Division of Ruang Rupa until now.



BAYU WIDODO

Rapid city growth is the main inspiration for Widodo's work *More Park, Less Hotel*. The city of Yogyakarta, where the artist has lived for more than 20 years, has become very crowded as a result of urbanisation. New apartments, hotels, and supermarkets are constantly being built in every part of the city, a process which draws heavily on the same water resource on which local residents are dependent. Economical value forms the basis of the city's development: the need for public space and city forests are considered to be of less importance. The hand of greediness comes, dredges, builds, until the water dries up.

#### BIOGRAPHY

Bayu Widodo is an Indonesian printmaker who was born in 1979. After graduating from the Indonesian Institute of the Arts (ISI) in Yogyakarta, he participated in various solo- and group exhibitions. In 2009, Widodo founded the alternative art community SURVIVE! Garage, which provides independent

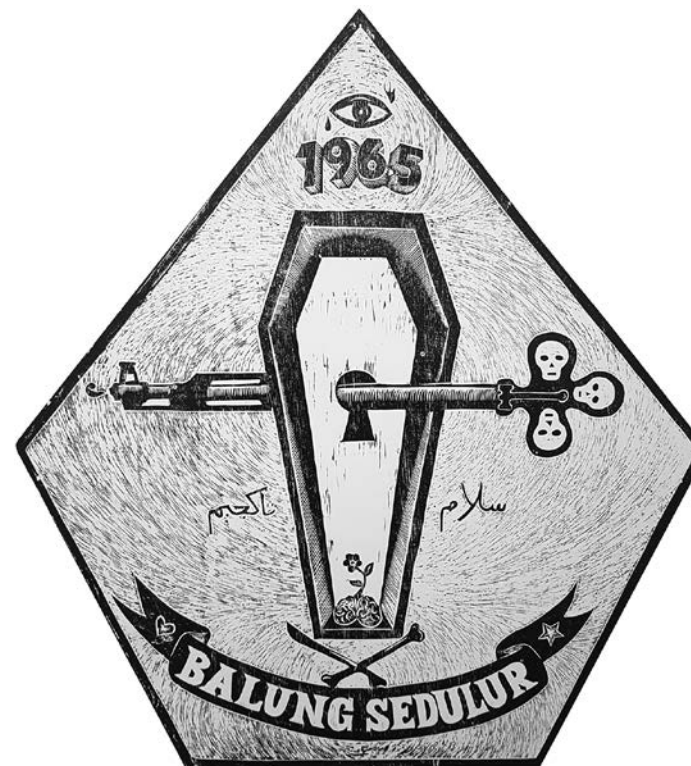
young artists a place to practice their art (artists Ervance 'Havefun' Dwiputra and Fitri DK, who also participate in this exhibition, are members of this community as well).

#### MUHAMMAD 'UCUP' YUSUF

This work was made out of the urge to question the truth and justice of the 1965 Indonesian tragedy – a massacre following an attempted coup by a group called the 30 September movement. The Indonesian Army blamed the coup on the Indonesian Communist Party (KPI), leading to an anti-communist stance and large-scale killings that took place over many months in Indonesia. Various versions and different viewpoints, without the government making a firm stance in regards to what really happened, make it difficult for next generations to educate themselves about their history. In his work, Yusuf stresses that without transparency and knowledge, there is no learning process and a risk of repeating similar mistakes over and over again.

#### BIOGRAPHY

Muhammad Yusuf was born in 1975 in Lumajang, East Java. For the last decade his artistic practice has been committed to exposing difficult realities that exist in Indonesian society including corruption, environmental degradation and the continued deprivation of the underclass, amongst a slew of other social ills. He actualises his ideas through intricately executed woodblocks and woodblock prints. Like other *Pressing Matters* artists, Yusuf is a member of the Indonesian arts and culture organisation Taring Padi.



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