

Tromarama (est. 2006, Bandung, Indonesia) is a collective initiated by Febie Babyrose (b. 1985 Jakarta, Indonesia), Ruddy Hatumena (b. 1984, Manama, Bahrain) and Herbert Hans (b. 1984, Jakarta, Indonesia). Graduates of the Bandung Institute of Technology (*Institut Teknologi Bandung*), the artists were first acquainted with each other through the "trauma" of conceiving a music video "*Serigala Militia*" in 2006, a video based on hundreds of individually sculpted woodcut plywood boards. These collaborative origins would form an aesthetic basis for an interest in meticulously constructed stop-motion videos that would oftentimes appear playful and yet touch upon the very fundamental notions of humanity through the personification, or animation, of otherwise static objects. The practice of Tromarama has developed organically to expand further within moving image and beyond thereafter, and has expanded to include complex installations, algorithmic programs, as well as explorations into lenticular prints. Though the initial aesthetic underpinnings in their work remain consistent until today, the methodology and complexity of the conceptual explorations are ever expanding.

Tromarama's first solo exhibition with the gallery, *PERSONALIA*, focuses on the blurring of how one relates to the digital realm, specifically pertaining to the notions of labor and leisure. *PERSONALIA* centers around the increasing quantum of possibilities in which new forms of value are constantly created through the collection, interpretation, and utilization of data provided by people as they traverse cyberspace through mediums such as social media that appear innocuous on the surface, consensually or otherwise. The interplays of agency, in this case the capacity by which one is aware of or is able towards making conscious decisions resulting in particular ends, as

well as the notion of identity are the other central explorations to this exhibition. This interconnectivity between an individual's choices within the ocean of increasingly sophisticated and complex algorithms influences multiple layers of the conscious and sub-conscious psyche. New market dynamics have emerged amalgamating massive swaths of data translated into algorithms that gather and thereafter influence our collective preferences and ways of looking. The implications pertaining to these unprecedented forays into cognition, economics, politics, and philosophy in conjunction with new technology have resulted in the exponential growth of corporations that build digital ecosystems surrounding these implications.

The term "*personalia*" is in Indonesian best translated to English as the employee deployment and management aspect of an organization human resource management (HRM). The word suggests a relationship to corporate structure both in the more traditional notion of its understanding, as well as how it may be translated further into the ever-changing, dynamic realities of the digital world. Throughout the exhibition, Tromarama employs an aesthetic strategy that brings together seemingly disparate constituent forms that appear familiar, transformed into performing more unusual functions. Tromarama utilize quotidian objects, or objects from the past that no longer contain the same meaning today, and thereafter interject contemporaneous action. *PERSONALIA* is divided into two primary components: the first phase in the first hallway to the space, Gallery Apple, as well as an interstitial space thereafter, the second part, demarcated by a PVC partition, takes place in Gallery Orange. The first section of the show contains a binary synthesizer sound installation, offset lithographic wallpaper, 3D-printed wall sculptures, video, two found object installations, new lenticular prints, as well as unique screen-prints on found materials. The second section of the show emphasizes a major installation comprising of an air-filled soft sculpture inverted upside down the middle of the space, alongside a sound installation built using found objects throughout the space.

Bonding, one of three algorithmically generative binary synthesizers in the exhibition, establishes the initial tenor for the exhibition. Speakers stacked in the shape of human figure pulsates a 16-channel audio file derived from the heartbeat of fetuses still in the womb during pregnancy recorded through ultrasound, which is activated by a software triggered when anyone tweets #asset on Twitter. Just as ultrasound technology enables a certain "bonding" between a parent and a fetus devoid of physical touch, this idea may perhaps be translated to the notion of building relationships or bonds between

different actors on social media. The asset Tromarama speaks about in social media platforms is perhaps the presence of others one seeks, although the notion of presence itself takes on new meanings altogether in the digital world. This presence is perhaps akin to what Tromarama refers to as one's online shadow, a shape shifting form that bears semblance to one's non-digital identity.

Gallery Apple has been fully encapsulated by a repetition of offset lithographs that represent repetitions of a thumbprint, a bridge between the physical screen towards the vast expanse of the mobile interface and digital world. Increasingly sophisticated data networks allow for the accessibility of massive volume of data to be accessed through one's fingertips. The thumbprint is perhaps as well as symbol of identity, given the distinctive nature of each person's fingerprints, that counterintuitively blurs in its repetition throughout the expanse of the gallery walls. *Beyond the Cloud*, *Left right*, and *Like, like, like* express fingerprints appearing to dance on the surface of a scanner. As one enters Gallery Apple, then, Tromarama attempts to simulate the notion of being inside a screen itself looking outwards. These three lenticular prints are positioned in dialogue with *Debit*, the second algorithmically generative binary synthesizer in *PERSONALIA*, which breaks apart the algorithm's 16 channels into separate speakers placed in individual Red Bull energy drink cans. Responding to #force, the installation generates a sharp metallic sound transferred through the cylindrical form and metallic surface within each can. There is an allusion in this work towards the industrial, or readymade, as it pertains to reconstitution of energy in its various forms.

Debit converses with *P P P P P P P P*, a single-channel video which consists of a 3-D rendered animation derived from motion-captured movements of a collaborator's (Jessica Christina) choreographed dance performance. Through this work Tromarama delves into another transition of energy, from physical movements, into data points which then form the basis of video animation. The body of the animated figure seems to be covered by hundreds of eyes looking outward, perhaps referring to the "attention economy" aspect of social media wherein value is measured by the amount of time by which a platform may hold the gaze of its users on any particular post or image. The figure in *P P P P P P P P* is moving and shifting within a space based off of the domestic environments of one of the members of Tromarama, accentuating the blurred notions of where one works and plays. Sounds generated by *Bonding*, *Debit*, and *P P P P P P P P* interconnect between each other to establish a multi-faceted sensory experience to the viewer.

Tromarama incorporates as well within Gallery Apple the works *SP-01*, *SP-02*, *SP-03* which are 3D-printed self portraits of each of the members which have been manipulated to appear to have been flattened and have been painted an iridescent color that changes hues according to perspective and point of view. Observed in conjunction with the installation of works altogether, Tromarama therefore leaves a strong feeling of corporeality within this initial space and therefore there seems to be an emphasis on distinguishing the relationship between the body in determining one's identity, again becoming more ambiguous in the realm of social media and the digital world.

There is a new body of work by Tromarama that they have been developing as well for *PERSONALIA* that centers around an articulation of material and aesthetic permutations utilizing screen prints on attendance cards, which are themselves vestiges of a bygone era where a worker's attendance was measured in an analogue manner as documentation for the time spent at work. One permutation incorporates attendance records cards in silver foil, leaving the viewer a reflection of the self when viewing the work, another in a golden material, shifting the meaning towards something more akin to the notion of value and currency. A third iteration covers attendance cards in a holographic pigment with images of orchid flowers that refers to an earlier work of Tromarama, *Marjin* (2022), an installation that had previously incorporated live orchids in the work as a symbol for labor in the digital world.

Separated by a PVC partition, Tromarama highlights *Patgulipat*, an ambitious singular installation in Gallery Orange comprised of a ready-made inflatable bouncing castle suspended upside down in the center of the space, in dialogue with a constellation of inverted construction helmets containing individual speakers, the third algorithmically generative binary synthesizer in *PERSONALIA* activated by #assignment. Gallery Orange is filled by the sound of an air pump pushing air through the bouncing castle itself constantly throughout the exhibition as well as abstract sounds derived from the recorded voices of the members of Tromarama. There seems to be a tension between the curious relationship between the bouncing castle and construction helmets that appear to levitate within the space, pertaining to the corresponding connotations of the objects and their relationships to play and labor.

TROMARAMA: RETHINKING THE
LOCALES OF THE GLOBAL SYSTEM

STEPHANIE BAILEY

It's fitting that Febie Babyrose, Ruddy Hatumena, and Herbert Hans met at the Bandung Institute of Technology, forming the collective Tromarama there as students in 2006. Since then, they have developed a practice that has tracked technology's unceasing ability to reshape the world in real time.

For the collective's first solo exhibition in the United States with DOCUMENT (5 June–8 August 2021), Tromarama presented *Beta*, an algorithmic installation visualising the destabilisation of coherent identities, traditionally categorised through the territorialised form of the nation state, that technology facilitates.

Melodicas hanging from the ceiling are activated by computer software that seeks out tweets using the hashtag #nationality. *Beta* decrypts these tweets to trigger notes on each melodica to form the Indonesian national song, 'Berkibarah Benderaku' or 'Rise, My Flag', which elementary students in Indonesia are required to perform in order to graduate.

The term 'beta' recalls both the formulation for 'I' or 'myself' in classic Malay literature, as well as the secondary testing phase in software development: an enmeshment of meaning and temporalities mirrored in the chorus of dissonant, incoherent sound that *Beta* produces.

Beta's resulting choral effect mirrors the flickering lights of *Soliloquy* (2018), another of Tromarama's algorithmic works. Consisting of 96 lamps sourced from a flea market, *Soliloquy* is activated by software that converts tweets with the hashtag #kinship into code, which triggers each lamp into a flash dance.

Soliloquy is among the works included in a mind map that Tromarama created to conceptualise their latest exhibition, *PERSONALIA*, at ROH in Jakarta (20 August–2 October 2022). Also featured in this map is the first installation the collective made that incorporated algorithms, *24 hours being others* (2017), and their recent algorithmic work *Marjin* (2022).

24 hours being others consists of three printers connected to software that harvests tweets associated with each component of the work's title. The system then prints these tweets onto A5 paper, omitting their associated account handles and timestamps and thus erasing all sense of identity attached to them.

'We wanted to think through the relationship between the individual and the algorithm, which shapes so much of how we perceive reality nowadays,' the collective explains. *Marjin* extends this study. Mounted upon corrugated zinc sheets of varying sizes, a series of 16 turbine ventilators is activated

by rotary fans linked to software seeking out the hashtag #pleasure.

Developed for a particular site, Sarinah, Indonesia's first department store, *Marjin* was conceived with the economy in mind. The work provided the starting point for *PERSONALIA*, with its use of the hashtag #pleasure referring to the utilisation of pleasure as an economic tool.

'We may think of a social media platform as a playground to spend our free time,' the collective points out. 'But we are actually working: it's a new model of economic production where our activity becomes commodified into work.'

Feeding back into Tromarama's ongoing algorithmic projects since 2017, *PERSONALIA* extends the questions posed in *Marjin*. The exhibition amplifies the collapsing divisions between labour and leisure within a system predicated on an endless loop of production and consumption.

Among the works on view are a series of new algorithmic installations that Tromarama introduces in the following conversation, which reflects on the real-world effects of an ever-evolving post-internet economy.

Stephanie Bailey: At its core, *PERSONALIA* is a study of the blurred lines between leisure and labour—an idea that departs from *Marjin*, which considers how the online space turns pleasure into profit, and social media users into 24-hour workers. Could you talk about that?

Herbert Hans: With *Marjin*, we are talking about the factory space, or the economy before the internet. Back then, workers used punch cards as attendance records that documented the time they spent at work, which led us to reflect on the notion of control.

The punch card is an index of productivity, and a tool or a system of control. But in this new economy, with the rise of technology and the internet as a means to surveil and capitalise on productivity, systems of control have multiplied. That's the paradox about the post-internet economy: while I'm voluntarily connecting with an online society through social media, it's another form of control.

Febie Babyrose: In *PERSONALIA*, a series of screenprints made with attendance records and gold and aluminium foils, speaks about how our presence on any online platform becomes that platform's capital, hence the choice of gold foils. It's a new mode of the economy: we no longer need attendance records or punch cards to prove our presence; we just need our image or reflection.

As part of the exhibition, we have covered the walls in one gallery with images of scanned thumbs created with offset lithography. The thumb is the backbone of the social media realm: we can physically do so much just by tapping and swiping our thumbs. Three lenticular pieces in this space are based on that idea: *Beyond the cloud*, *Left right*, and *Like, like, like* (2022) record and disperse the performativity of these scanned thumbs.

Then we have three 3D-printed pieces of our faces, which speak to how, in the pre-internet era, we needed to submit our identity as proof of attendance at work. But now, we barely need verification to prove our existence in the realm of social media.

SB: Because by swiping into the online realm, you are effectively activating your reflection in that space, and announcing your attendance on a platform where leisure is quantified as labour...

FB: We also have a screenprint made with attendance records and foils printed with images of orchids, which relates to *Marjin*, where our use of the orchid originates. In our research, we learned that big corporations in large cities in Indonesia, such as Jakarta, tend to display an array of orchids in their office spaces. They actually outsource a vendor who rents these orchids for a period, and when the orchids wither they are replaced with fresh ones.

We find similarities with these orchids in terms of how they are treated like labour in the digital age. When we are online, we are useful: we become capital, just like when the orchids are in bloom. Once we go offline, we are no longer capital, just like when the orchids wither.

SB: I'm reminded of a show you did in 2015 in Hong Kong, *Panoramix*, which communicated this collapse between the real and the virtual. With *PERSONALIA*, it seems that you're visualising the collapse of divisions not only between real and virtual, but also work and leisure.

This collapse reveals a paradox—as much as these systems that are facilitating and defining how society lives and works expand, there is also a contraction. Freedom, and perhaps more specifically time, becomes limited by the very systems that enable society to operate on all levels, from the personal to the political.

This recalls your use of everyday objects and hashtags, as with *Soliloquy* and its activation of second-hand lamps with tweets using the hashtag #kinship, which relates to the relations between the individual and collective. How would you describe those relations?

HH: We chose to use second-hand lamps because they each have their own history. By developing an awareness of these histories—and of each other's stories—we can develop kinship not only with ourselves, but with each other in the digital realm.

Ruddy Hatumena: I think one of the interesting shifts for us personally is how we see the works that we create using algorithms.

At first we saw the work as participatory, but we started to perceive that participation in a more unconscious way. While we use people's activity on social media platforms, we look at this participation through the perspective of data capitalism. Unconscious participation is how companies use our data, which in turn expands the definition of labour and changes how we see that system.

It's interesting to see how we perceive people participating in our work, even when we are doing what big companies are doing. We are using unconscious participants in the creation of our work through the hashtags we monitor. But they have no idea how we are using that data. We don't encourage participation in our projects, and we don't invite people to use a particular hashtag. People don't know we're running their hashtags into a workflow.

It's also important to point out that without an internet connection, these works would not be possible; they wouldn't be activated if no one used Twitter or used those specific hashtags in their tweets. It's an important factor of the work that people are online and tweeting.

SB: No one knows you're harvesting their data, which speaks to how you reroute this unconscious participation towards an artwork that is critiquing the system it is making visible while capitalising on it.

RH: For *PERSONALIA*, we created a video of an eyeball figure to respond to how our attention is constantly harvested, measured, and targeted.

We worked with a dancer, Jessica Christina, and shared our intention to develop several gestures resembling how we interact on social media. Jessica's performance was recorded and processed by motion-capture software that converted her body movement into a three-dimensional robot.

This robot was then retargeted by eyeballs, producing this figure that moves in a virtual space created from photogrammetry of Febie's house in Jakarta. The background of the house responds to the phenomenon of how the boundaries of being at home and being at work are blurred.

FB: We have also created a found-object

installation from a stack of daily calendars around 150 centimetres in height, topped with a functioning retro flip clock. The daily calendars portray three calendars at once: Chinese dates, Javanese dates, and Arabic dates. The numbers on the retro flip clock are taken out to highlight the post-internet economy in which working time becomes unclear.

SB: This idea of unconscious participation in the post-internet economy feels like one side of the coin in terms of your algorithmic sculptures. In an exhibition, these works create an encounter between unconscious and conscious participation, because audiences in the gallery are aware of their engagement.

Does this mean that every time you stage one of your algorithmic works, their manifestation is determined by their present reality? This includes how a hashtag operates in real time, how well a social media platform is running, and who has decided to come and see the works in person...

HH: One of the things that we are addressing is a 'shadow'. When each word manifests as a hashtag and is staged in an exhibition, it is really a fixed shadow—but how it is made, and who it is made by, is always changing.

When people project themselves in social media, into a digital realm, they project their own shadow. That shadow could manifest in the form of a hashtag on Twitter, for instance, and we try to manifest this shadow into a different set of installations.

The first work a visitor will see in *PERSONALIA* is a binary-synth installation whose form is created by speakers that are intentionally stacked to resemble a human figure. We have created custom-made software generated by a specific hashtag, #asset, and every time someone tweets #asset, the software will harvest this tweet and convert it into a set of binary codes that will play pre-programmed notes.

The binary-synth consists of 16 channels, each playing a sound font extracted from the ultrasound of a foetus. The utilisation of ultrasound was conceived when I first experienced the presence of mine and Febie's child, Gala 'Bitta' Bittara Tobyn, in an ultrasound examination. I could not physically experience Bitta's presence when she was a foetus, only Febie could, but through ultrasound technology, it was made possible.

With that in mind, an important keyword for this installation is 'bonding', which relates to how we want to ignite a bond between the visitor and another human being through the ultrasound element, while translating this experience into how one attempts to bond

through social media. Our choice of the hashtag #asset is also related to how the presence of others becomes the asset we seek to find when surfing social media.

SB: So through this installation, each user, who is unconsciously participating in the production of the work in the exhibition, becomes an iteration of the 'shadow' that inhabits social media?

HH: One of the main reasons this installation welcomes visitors to *PERSONALIA* is so they can immediately feel the presence of another person upon entering the show. Ultrasound technology and digital media both become the mediator for one to experience the presence of another. It could be said that this personal experience is analogous to how humans interact and experience other humans through the conduit that is social media.

SB: This makes me think about the hashtag in relation to the everyday object, where you take something ubiquitous like a lamp, and highlight its uniqueness by amplifying its existence as something with its own stories; that once belonged to someone.

The same could be said of a hashtag, whose keyword could mean something different to each user, just as people can read a single artwork in very different ways—such that an artwork operates like a hashtag. Could you talk about how *PERSONALIA* translates these ideas into space? Take *Patgulipat* (2022), for example, the bouncy castle installation shown alongside floating work helmets.

HH: That upside-down bouncy castle connects to how each of us in the collective have children, and how we have had to accompany them to the playground. In our discussions around social media, where we seem to play at the same time as we are working, we thought about how children play in the playground without any notion of work in their minds, which seems to relate to our state of mind when we are online.

The bouncy castle is an object that is never associated with work, just as social media is not necessarily associated with labour, even if it is effectively a workplace with a workforce.

FB: Alongside the inverted bouncy castle, there are 16 hanging helmets that each hold a speaker emitting sounds that are defined by the online use of the hashtag #assignment. The installation aims to show how the definition of labour and leisure have become blurred in the post-internet economy.

HH: *PERSONALIA* also includes an installation of 16 Red Bull cans, each with a speaker inside that plays a distorted

recording of our voices, which are triggered by software programmed to seek out tweets with the hashtag #force. We see Red Bull cans in a similar way to how we see second-hand lamps: each can has its own story about someone struggling to finish their work.

SB: Red Bull is one of the many stimulants, like coffee or coke, used to meet the incessant pace of productivity that the economic system demands. Pleasure, in the form of a soft drink, is again rerouted towards labour productivity. This speaks to your conflation of the playground with the workplace in the bouncy castle—it looks fun, but it's speaking to something darker.

I am reminded of your collective name Tromarama, which stems from your experience making woodcuts for an animation about a band in Indonesia in 2006—a process that was so labour intensive you described it as a trauma; hence Tromarama, traumatic vision. Is this traumatic vision *PERSONALIA*'s subtext?

FB: Your question reminds me of the exhibition we did for the children's space at Museum MACAN, *The Lost Jungle* (2021). The exhibition talked about extinction and the domination of nature, which is mirrored in how we, as spectators, go inside the exhibition space—because it's humans that cause animals to go extinct, just as it's humans who reflect on that extinction as it happens in an exhibition.

But we wanted to enter this conversation from a kid's perspective, so we created a space that moved into the imaginary, where we invited kids to use their imaginations to create their own animals based on those that have been extinct for quite a long time.

Of course, there is an irony to that invitation, because we were talking about extinction caused by humans, and we were asking kids to think about this by creating animals to populate a digital jungle on a big screen. So as you said before, it's playful and dark. But I think that's the way we communicate through our work.

SB: When you talk about dealing with extinction by inviting kids to imagine animals, it really opens up a reading of your works through the idea of generation. To imagine something is generative, just as a hashtag generates conversation; the capitalist system is also designed to generate, just like your algorithmic works.

With this in mind, how does your installation *Beta* fit into this? It's not included in *PERSONALIA*, but the hashtag it focuses on, #nationality, relates to the generative global system this exhibition confronts.

HH: While we were making *Beta*, we reflected on how the imagination of the

nation pops up in our minds. When we were in elementary school, we needed to perform a national song—in fact, the performance of that song was the final assignment we had to do in order to complete the term.

But when the internet arrived, it was like a melting pot of values and perspectives—we were exposed to so many belief systems online that we reached a point where we started to question our own beliefs and values.

That's how *Beta* began to manifest. The instruments we used for *Beta* are the ones we had to use to perform the mandatory anthem at school. Like the punch card that records people's attendance at work, we see those instruments, like a national song, as one of many instruments that controlled us before the internet.

SB: So *Beta* is a work about that crossover; the instruments of a pre-internet system of control enmeshed with an emerging system, which *PERSONALIA* unpacks. In that sense, *Beta* seems to be a statement about post-nationalism, because it acknowledges a multidimensional way of experiencing the world by tapping into 'nationality' as a collection of dissonant individual perspectives.

When thinking about the dynamics between the individual and collective within a space like the internet, issues of the local and the global come to the foreground. How do you negotiate these issues as a collective? Your works engage with very broad, let's say universal, ideas: kinship, pleasure, being.

RH: Because we are using general hashtags, and not geolocated tags—which is the case in some of our works where we use weather data and address specific geolocations—the tweets that are fed into the software could be from anywhere. So in a way, these algorithmic works are very universal. They are relatable.

HH: What makes the work local is the software that runs and collects the data, and the specific place or region where the software is activated at a given time. For example, when one of our algorithmic works are shown in Shanghai, the algorithm's search would be affected by Twitter's accessibility in China, or we would have to use a V.P.N.

SB: So it's like how Google works—the information you receive depends on where you are in the world.

HH: When you think about it like that, the local is happening in the backend and not at the frontend.

SB: 'The local is happening in the backend' is an amazing description. It reminds me of the book *Market Civilisations* (2022), edited

by historian Quinn Slobodian and political scientist Dieter Plehwe.

Market Civilisations challenges the idea that neoliberalism is a top-down implementation from the West onto the rest of the world, and proposes that it's actually a system that has been individuated within each place it is implemented. So neoliberalism is a local system in the backend, but it's often perceived as something homogenous and globalised on the frontend.

HH: Yes, and this is also one of the things we talk about as a collective—how this frontend of a global system tends to push us into singularity, which is quite paradoxical, because in the backend it's very local.

RH: Speaking about how this singularity comes through in our daily lives, my son is four years old and through watching YouTube every day, he picks up the English language very fast. He actually prefers to talk in English, more than he likes to speak in our own language. I also have a friend in Yogyakarta whose son feels more comfortable speaking in English, and has to take Indonesian language lessons.

Thinking about the local and the global, the younger generations are experiencing something more extreme. This is a global society of digital natives; there are generations growing up around the world that are talking the same way. It's really a blur now, and it will be interesting to see the effects of this.

This conversation has been published in partnership with Ocula.com.

- 1
Bonding
2022
Speaker, mini pc, custom software,
#asset
SoundFont: Harsya Wahono
Variable dimension
- 2
PERSONALIA
2022
Offset lithography on sticker paper
Variable dimensions
- 3
Like, like, like
2022
Lenticular print mounting on aluminium
dibond
120 cm x 240 cm
- 4
Beyond the Cloud
2022
Lenticular print mounting on aluminium
dibond
120 cm x 240 cm
- 5
left right
2022
Lenticular print mounting on aluminium
dibond
120 cm x 240 cm
- 6
You're my sunshine
2022
Foil hot press on attendance record
card, magnet, iron
55,6 cm x 118 cm x 2,5 cm
- 7
Debit
2022
Energy drink can, mini speaker, mini pc,
monitor, custom software, #force
SoundFont: Harsya Wahono
Variable dimension
- 8
SP-03
2022
Stereolithography, resin, acrylic paint
Variable dimension
- 9
SP-02
2022
Stereolithography, resin, acrylic paint
Variable dimension
- 10
SP-01
2022
Stereolithography, resin, acrylic paint
Variable dimension
- 11
The absence of absent #2
2022
Screen print on attendance record card,
magnet, iron
205,2 cm x 98,8 cm x 2,5 cm
- 12
P P P P P P P P
2022
Single channel video, 3D animation,
color
Sound: Harsya Wahono
Choreography: Jessica Christina
3D Animation: mirzateuku of
DDDBANDIDOS
04 min 46 sec

13
dear oh dear #1
2022
Foil hot press on attendance record
card, magnet, iron
99,6 cm x 156,4 cm x 2,5 cm

14
Currency
2022
Foil hot press on attendance record
card, magnet, iron
55,6 cm x 118 cm x 2,5 cm

15
Patgulipat
2022
Inflatable castle, speaker, construction
helmet, paracord, mini pc, custom
software, #assignment
SoundFont: Harsya Wahono
Variable dimension

16
All in
2022
Clock, calendar
Variable dimension

17
dear oh dear #2
2022
Foil hot press on attendance record
card, magnet, iron
99,6 cm x 156,4 cm x 2,5 cm

18
dear oh dear #3
2022
Foil hot press on attendance record
card, magnet, iron
205,2 cm x 98,8 cm x 2,5 cm



Bonding

2022

Speaker, mini pc, custom software,

#asset

SoundFont: Harsya Wahono

Variable dimension



PERSONALIA
2022
Offset lithography on sticker paper
Variable dimensions



You're my sunshine

2022

Foil hot press on attendance record
card, magnet, iron

118 cm x 55,6 cm x 2,5 cm



left right

2022

Lenticular print mounting on aluminium

dibond

240 cm x 120 cm

Beyond the Cloud

2022

Lenticular print mounting on aluminium

dibond

240 cm x 120 cm

Like, like, like

2022

Lenticular print mounting on aluminium

dibond

240 cm x 120 cm



Debit

2022

Energy drink can, mini speaker, mini pc,
monitor, custom software, #force

SoundFont: Harsya Wahono

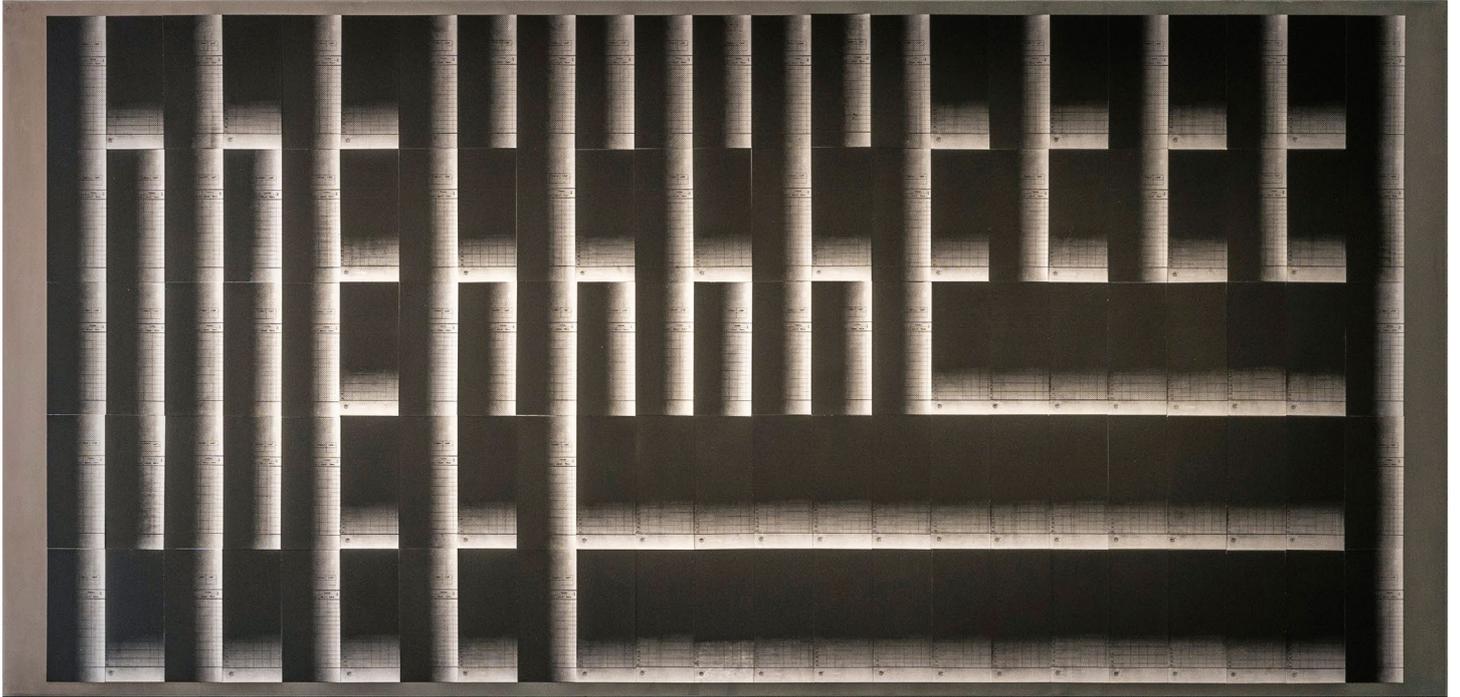
Variable dimension



SP-01
2022
Stereolithography, resin, acrylic paint
Variable dimension

SP-02
2022
Stereolithography, resin, acrylic paint
Variable dimension

SP-03
2022
Stereolithography, resin, acrylic paint
Variable dimension



The absence of absent #2

2022

Screen print on attendance record card,
magnet, iron

98,8 cm x 205,2 cm x 2,5 cm



PPPPPPPP

2022

Single channel video, 3D animation, color

Sound: Harsya Wahono

Choreography: Jessica Christina

3D Animation: mirzateuku of

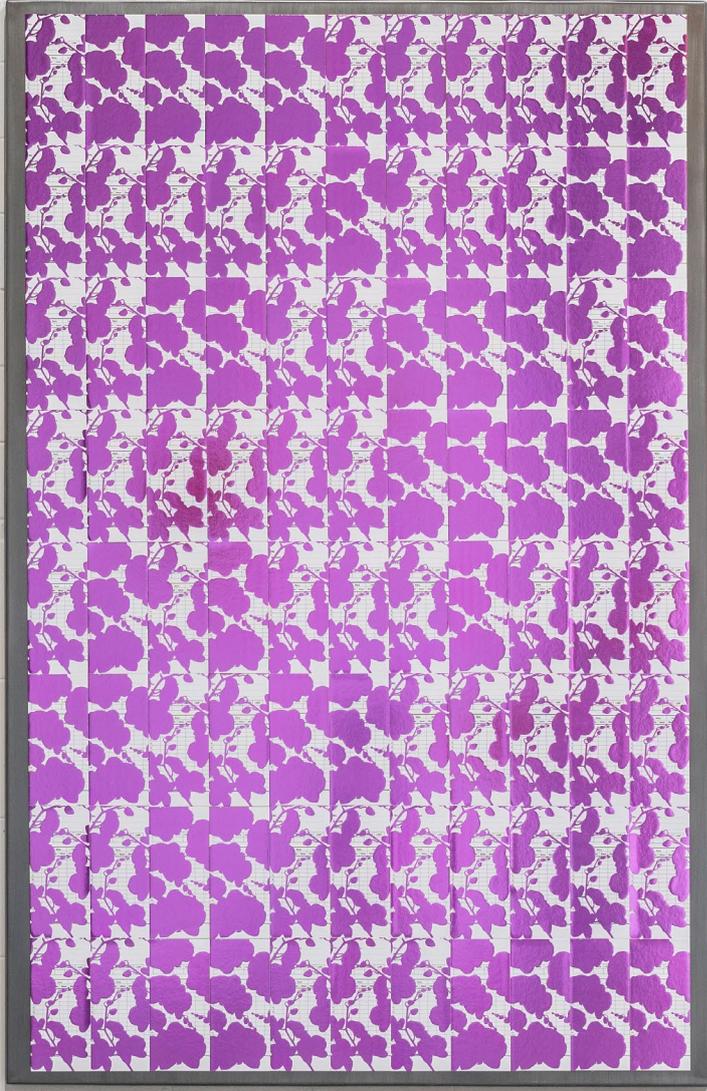
DDDBANDIDOS

04 min 46 sec



Patgulipat
2022

Inflatable castle, speaker, construction
helmet, paracord, mini pc, custom
software, #assignment
SoundFont: Harsya Wahono
Variable dimension



dear oh dear #1
2022
Foil hot press on attendance record
card, magnet, iron
156,4 cm x 99,6 cm x 2,5 cm





Currency
2022
Foil hot press on attendance record
card, magnet, iron
118 cm x 55,6 cm x 2,5 cm

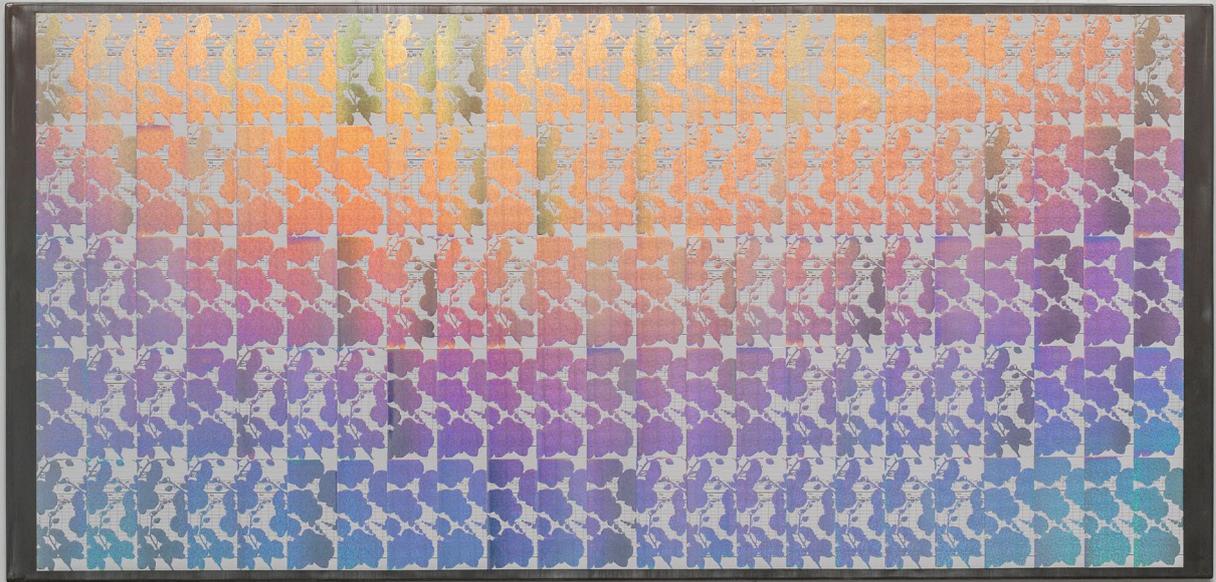


All in
2022
Clock, calendar
Variable dimension





dear oh dear #2
2022
Foil hot press on attendance record
card, magnet, iron
156,4 cm x 99,6 cm x 2,5 cm



dear oh dear #3
2022
Foil hot press on attendance record
card, magnet, iron
205,2 cm x 98,8 cm x 2,5 cm

TROMARAMA

Art collective formed in 2006

Tromarama is an art collective consisting of Febie Babyrose, Herbert Hans, and Ruddy Hatumena whose artistic interests include the notion of hyperreality and interrelationships between the virtual and the physical worlds. Their art often combines video, installation, and algorithmic based computer programming.

Tromarama has participated in major exhibitions at various notable institutions worldwide. Their upcoming show is with the Leeum Museum of Art, entitled *Cloud Walkers* (2022-2023) and their recent commission was *Tromarama: The Lost Jungle* (2021-2022) at the Children's Art Space at Museum MACAN, Jakarta, Indonesia. Selected solo exhibitions namely *Beta* (2021 and 2019) respectively at DOCUMENT Space, Chicago, USA, and at AAAAHHH!!! Paris Internationale 2019 with ROH Projects, Paris, France; *Madakaripura* (2020), at Edouard Malingue Gallery, London, UK; *LLIMIIINALL* (2019) at Edouard Malingue Gallery, HK; *Amphibia* (2017) at Centre A, Vancouver, Canada; *Tromarama* (2015) at Stedelijk Museum Amsterdam, Netherlands. Tromarama's selected group exhibitions include *Distrik Seni X Sarinah: Berdikari!* (2022) at Sarinah, Jakarta, Indonesia; *NOT IN MY NAME* (2022) at CCA Tel Aviv-Yafo, Israel; *1* (2022) at ROH, Jakarta, Indonesia; *Last Words* (2021) at ROH, Jakarta, Indonesia; *Interdependencies: Tropical Lab* (2021), Lasalle College of The Arts, Singapore; *The Turn of the Fifth Age* (2021) at Selasar Sunaryo Art Space, Bandung, Indonesia; *Contemporary Worlds: Indonesia* (2019) at National Gallery of Australia, Canberra, Australia; NGV Triennial (2020) at National Gallery of Victoria, Melbourne, Australia; *The Extra Extra Ordinary* (2018) at Museum of Contemporary Art and Design (MCAD), Manila, Philippines; *Cinerama* (2017) at Singapore Art Museum, Singapore; *Jakarta Biennale: Neither Forward nor Back: Acting in The Present* (2015), Jakarta, Indonesia; and the *11th Gwangju Biennale: The Eight Climate (What Does Art Do?)* (2016), South Korea; and many more.

THANK YOU

DITA GAMBIRO
KAMA HATUMENA
HENDRA BUDIMAN
GALA BITTARA

JUN TIRTADJI

STEPHANIE BAILEY

MELANI W. SETIAWAN

AKIQ AW
DIGITAL NATIV
EGGA JAYA
FERI LINK ART
HARSYA WAHONO
IRFAN HENDRIAN - STUDIO IH
JESSICA CHRISTINA
LIDYAWATI
LUKMAN ARYA PERDANA
MIRZATEUKU OF DDDBANDIDOS
ROY 3DSOLUTION
RUDI LESMANA
SENUA

ADINDA YUWONO
ADITYA SENA HADIKUSUMO
ANNISA RIANTI
DEA APRILIA
DEDI SUTOYO
MARUTO ARDI
TUTI HARYATI

Writers

JUN TIRTADJI
STEPHANIE BAILEY

Gallery Team

DEA APRILIA
TUTI HARYATI
ANNISA RIANTI
ADINDA YUWONO
INDHIRA DEWI

Installation Team

ADITYASENA HADIKUSUMO
MARUTO
DEDI SUTOYO
SUROSO
MUHAMMAD ARIEF DEWANTORO
DIMAS ADITRIYA RAHMAN HAKIM
RAKA IMAM MUNADZAT
SUKMA HADI KUSUMA

Photographer

ANDIKA AUDITYA

Provisions

COOK'S VOYAGE
SARI-SARI
UNION

Support



P S O N L I A
E R A
TROMARAMA