

MAKIN

UJI “HAHAN” HANDOKO
EKO SAPUTRO





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To Accompany The Exhibition

UJI "HAHAN" HANDOKO EKO SAPUTRO
WALL STREET GYMNASTICS
30 JANUARY — 20 FEBRUARY 2018
ROH PROJECTS

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Uji "hahan" Handoko Eko Saputro

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ON THE COVER :
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Uji "Hahan" Handoko Eko Saputro (b. 1983) is an artist
based in Yogyakarta, Indonesia whose practice is based
on observations and critique regarding his sociopolitical
environments. His ongoing project, Speculative Entertainment,
focuses on how values throughout the contemporary art
ecosystem is constructed. The latest chapter for ROH Projects,
Wall Street Gymnastics, features new works in a wide
variety of mediums and explorations.

Uji "Hahan" Handoko Eko Saputro (l. 1983) adalah seorang
seniman yang bekerja di Yogyakarta, Indonesia, yang praktik
karyanya didasari oleh observasi dan kritik mengenai
lingkungan sosiopolitiknnya. Proyek berkelanjutannya,
Speculative Entertainment, berfokus pada bagaimana
nilai-nilai yang menyeluruhi ekosistem seni kontemporer
dibangun. Babak terbarunya untuk ROH Projects,
Wall Street Gymnastics, menampilkan karya-karya
baru dalam berbagai media dan eksplorasi.

Jun Tirtadji

A DIALOGUE WITH HAHAN

DIALOG BERSAMA HAHAN

ROH (R) What are the general ideas behind your practice, what do you find yourself most interested in?

HAHAN (H) The general ideas behind my practice are based on topic and artistic explorations that evolve along with my personal experiences and are influenced by the fields of social and arts that become my working environment. One of the most intriguing topic exploration for me at the moment is about the mechanism of the art market, where power relations and inter-entity interests inside it create certain tensions that affect the practice of the arts, commodification of art, and the position of artists in today's art scene.

R: What are some defining moments in your career, and who do you regard as influential figures in reaching where you are at this point?

H: Some important moments that have affected my career, among others, are:

My failure to enter the Department of Arts in my first year of enrollment, which led to meeting my fellow classmates of 2002 who happened to have similar interests, references and music taste. These associations with fellow classmates influenced the reference and formation of the visual tastes in my work, and incidentally opened more associations that brought me to artistic environments outside of campus, especially in Yogyakarta.

Being a collaborator in Daging Tumbuh project that was presented at the Exploring Vacuum I exhibition at Cemeti Art House in 2003 made me realise that the real field to becoming an artist is to be outside of the comfort zone of my campus and to be involved in the real fields of art. From this experience, I saw that my campus also played a vital role in bringing together individuals with exciting passions and views.

My involvement in the Punkasila project in 2005. Punkasila was a collaborative project initiated by Danius Kesminas, a Melbourne-based artist, and a few young artists from Yogyakarta. Encounters and dialogue in building this project together opened up my insights and became the beginning of my experience in viewing art movements outside of

Yogyakarta and Indonesia, in addition to expanding my knowledge of the possibilities of interdisciplinary art practices. A reflective event that occurred around 2005 where at the time I was with some friends playing with the possibility of opening a new field for artists who are ready to breathe life into his art practices by working and exhibiting in other spaces outside a proper gallery, and building its own market. This pattern did not last long due to the art market boom of 2007-2009 that took place and dragged us into its vortex without adequate preparation to readily deal with it.

Becoming a resident artist at The National Art Studio, Chang-dong, Seoul, South Korea in 2008. My involvement in this residency program was a choice that I made when the Indonesian art market was at its peak. This choice was important to me as part of my reflection on my work. Coming home from this residency, I met with Hendro Wiyanto who was interested in my residency project catalogue in Korea which finally gave birth to my first solo exhibition at Sigi Gallery Jakarta in 2009, titled 'Sorry No Canvas Today'.

The preparation period for my second solo exhibition titled 'UD. Uji Handoko' in 2011. During that preparation period, the deputy director and children's program curator from QAGOMA visited and saw some of my artworks. This visit opened up a new opportunity for me to be involved in a major event, the Asia Pacific Triennial 7 in 2012, and have since then influenced my current work practices.

Having graduated from my art campus concurrent with the art market slowing down in 2009. This period was the most reflective moment in my artistic career. This moment forced me and my friends to make a life choice: remain in Yogyakarta as an artist or return to our hometowns. The choice to remain forced us to view, clash and rebuild the art practices that have been believed and confirmed by the market. It is this anxiety that then moved us to experiment and work as a collective, eventually founding Ace House as a form of statement as well as a strategy in tackling the booming art market anomaly.

Personally, it is extremely hard to name influential people that have helped me reach my goals right now. Because I believe that an artist is the result of the formed from his social environment. As such, everyone who has played a role

ROH (R) Apa ide keseluruhan di balik praktik berkarya anda, hal apa yang paling menarik perhatian anda?

HAHAN (H) Gagasan umum praktik berkarya saya berbasis pada eksplorasi topik dan artistik yang berkembang seiring dengan pengalaman pribadi serta dipengaruhi oleh medan sosial dan medan seni rupa yang menjadi lingkungan berkarya saya. Salah satu eksplorasi yang menarik bagi saya saat ini adalah topik mengenai mekanisme pasar seni rupa, dimana relasi kuasa dan jalinan kepentingan antar entitas di dalamnya menciptakan tegangan tertentu yang mempengaruhi praktik seni, komodifikasi karya seni, dan posisi seniman dalam medan sosial seni rupa saat ini.

R: Apa saja momen-momen yang penting dalam karir anda, dan siapa saja yang anda anggap sebagai tokoh yang berpengaruh bagi anda sampai titik ini?

H: Beberapa momen penting yang berpengaruh terhadap karir saya, antara lain:

Kegagalan masuk kampus seni di tahun pertama saya mendaftar yang kemudian mempertemukan saya dengan teman satu angkatan di tahun 2002 yang kebetulan mempunyai ketertarikan, referensi dan selera musik yang berhubungan. Pergaulan dengan teman-teman dari satu angkatan inilah yang berpengaruh terhadap referensi dan pembentukan selera visual dalam karya saya, dan membuka pergaulan lain yang mempertemukan saya dengan lingkungan seni luar kampus, khususnya di Yogyakarta.

Menjadi kolaborator dalam proyek Daging Tumbuh yang dipresentasikan pada pameran Exploring Vacuum I di Cemeti Art House 2003 yang membuat saya merasa bahwa medan sebenarnya untuk menjadi seniman adalah keluar dari kenyamanan kampus dan terlibat di medan seni yang sebenarnya. Dari pengalaman ini saya melihat bahwa kampus juga berperan penting dalam mempertemukan individu- individu yang mempunyai semangat dan pandangan yang menarik.

Keterlibatan dalam proyek Punkasila di tahun 2005. Punkasila adalah sebuah proyek kolaborasi yang di inisiasi oleh Danius Kesminas, seniman yang berbasis di Melbourne, dengan beberapa seniman muda Yogyakarta. Perjumpaan

dan dialog dalam membangun proyek ini bersama-sama membuka wawasan dan menjadi awal pengalaman saya dalam melihat pergerakan seni rupa di luar Yogyakarta dan Indonesia, selain memperluas pengetahuan tentang kemungkinan praktik seni lintas disiplin.

Sebuah peristiwa reflektif yang terjadi sekitar tahun 2005 dimana pada saat itu saya bersama dengan beberapa teman sedang membangun kemungkinan membuka medan baru untuk menjadi seniman yang siap menghidupi praktik seninya dengan berkarya dan berpameran di ruang-ruang lain di luar ruang galeri selayaknya, serta membangun pasarnya sendiri. Pola ini tidak bertahan lama akibat booming pasar seni rupa 2007-2009 yang berlangsung pada saat itu menyeret kami ke dalam pusarannya tanpa bekal kesiapan yang cukup untuk menghadapinya.

Menjadi seniman residensi di The National Art Studio, Chang-dong, Seoul, Korea Selatan pada tahun 2008. Keterlibatan di dalam program residensi ini merupakan pilihan yang saya ambil di saat pasar seni rupa Indonesia sedang mencapai puncaknya. Pilihan ini penting bagi saya sebagai bagian dari refleksi atas capaian berkarya saya selama ini. Sepulang dari residensi ini, saya bertemu dengan Hendro Wiyanto yang tertarik dengan katalog proyek residensi saya di Korea hingga akhirnya melahirkan sebuah pameran tunggal pertama saya di Sigi Gallery Jakarta pada tahun 2009 berjudul 'Sorry No Canvas Today'.

Masa persiapan pameran tunggal ke-dua berjudul 'UD. Uji Handoko' pada tahun 2011. Dalam masa persiapan pameran tersebut, direktur deputy dan kurator program anak dari QAGOMA berkunjung dan menyaksikan beberapa karya saya. Kunjungan ini membuka peluang baru bagi saya untuk terlibat dalam sebuah peristiwa penting, yaitu Asia Pacific Triennial 7 pada tahun 2012, dan mempengaruhi praktik berkarya saya saat ini.

Pasca kelulusan dari kampus seni yang berbarengan dengan meredupnya pasar seni rupa di tahun 2009. Periode ini merupakan momen paling reflektif dalam karir berkesenian saya. Momen ini mengajak saya dan teman-teman satu generasi untuk membuat pilihan hidup: tetap bertahan di Yogyakarta sebagai seniman atau kembali ke kota asal masing-masing. Pilihan untuk bertahan

behind the scenes or at the front with me is an important figure that has shaped me to this day.

R: What is Ace House Collective? What is your role in this community and how has it influenced you?

H: Ace House Collective is a collective of young artists in Yogyakarta that was established in 2010 and it focuses on creative work practices through popular youth culture approaches. Both in theory and in practise, contextual and conceptual, as well as seeking new possibilities within visual arts perspective.

Ace House Collective works together and has no organizational structure. We work based on decisions from discussions with all members whose division of labour then becomes the responsibility of each of its members. In every program or project initiated by Ace House Collective, we choose one member to be the project coordinator and every other member of Ace House Collective has the same role of acting as curator, artist, art handler, marketing and organizer. Thus, no special role is assigned to just one person. Similarly, I have the same roles and responsibilities as any other member.

Ace House Collective was instrumental in the personal development of my artwork, in which the clash of ideas that took place during this collective process became a trigger to further view my art practices, requestion and ultimately push me to pass my own personal art accomplishments.

R: Please tell us a bit about the Speculative Entertainment series of projects, why ‘Speculative Entertainment’?

H: Speculative Entertainment is a series of projects that I started in 2016 to open up new possibilities from my previous works. Specifically, this project talks about the art market, using the market as a medium and experimenting with it.

Speculative Entertainment No.1

This work comes from the question of how an artwork is consumed by its audience at an art fair. Here, I see forms of collections of works that can be considered as exclusive, that are based on the various factors that underlie a person to eventually be able to collect that artwork. This observation became the starting point of my conjecture that everyone actually has the opportunity to be a collector and I want to open that possibility and opportunity through a performative artwork that sells an acrylic painting on a 260 x 750 cm canvas divided in lots of 10 x 10 cm. In this work, everyone has the same chance within a certain amount of time to collect every piece (lot) from that artwork according to his or her needs. Every piece of the work collected by these speculators is accompanied by a certificate of authenticity to be consigned or resold at a price of their liking. In addition, if I manage to sell the piece of artwork owned by the speculator with the price they have demanded, I would get a commission from the proceeds of that sale. Through this work, I wanted to show how the art market works.

Speculative Entertainment No.2

The second iteration is a deeper exploration of the first iteration by disassembling the process of forming an art valuation. In this work, I wanted to test some paintings that will be measured without showing its visual elements. The inherent values in this work could only then be obtained from the perspective of the narrators. The assumption is that the value of an artwork is determined by agents of the arts, whether they are critics, curators, collectors, or art institutions themselves.

The shape of this artwork is in the form of 12 works of painting on canvas of varying sizes. Each of these paintings is accompanied by a narrative from a narrator of my choosing based on each of their professional background that intersects with the art market and acts as an agent. These paintings are then rolled up and each of them are inserted into a transparent pipe and displayed in a white room. The narrative recording from each painting accompanies each display with the aroma of fresh new USD notes.

From this work, I can see that value or meaning is historical. Here I also want to show that the forming of taste is not only based on one's artistic experience, but also through other people talking about an artwork or an artist. With this work, I invite the audience to “see” an artwork not with their own visual receptions, but by borrowing the eyes of those agents.

R: The important element in this show seems to be a collaboration piece with an artist from Ace House Collective regarding money. How did this come about and what are you trying to speak about here? And what makes this third iteration at ROH Projects different?

H: **Speculative Entertainment No.3: Curriculum Vitae**
This third iteration in particular departed from the space of my solo exhibition, ROH Projects, which I have assumed to be one of the agents in the creation of artistic or artist valuation. Here, I have used an artwork created by Uma Gumma as the starting point of work ideas. Uma Gumma is one of the Ace House artists who is often involved in some of my latest artwork projects. As an individual artist, Uma created an art object with original paper currency and titled ‘The Most Inexpensive Work of Art’ (‘Karya Seni Paling Murah’). In this work, he exhibited and sold an object in the form of a bundle of bank notes with details such as: the amount of production material value, the amount of the artist's wage, the amount of the consignment fee paid to the gallery, and the artistic value of the object itself, valued at Rp. 0,-

This artwork inspired and triggered my questioning the operation of the value of a work of art. In Speculative Entertainment No.3, I then tried to simulate this assumption to form a new price by adding my artistic value through the exposure of my artistic career's accomplishments thus far in a performative simulation involving the gallery owner as well as the audience. Their involvement in this work will be used to build affirmations of my artistic value which I will later attach to Uma Gumma's work.

ini memaksa kami untuk melihat, membenturkan, dan membongkar kembali praktik kesenian yang selama ini diyakini dan bahkan diafirmasi oleh pasar. Kegelisahan inilah yang kemudian menggerakkan kami untuk bereksperimen dan bekerja secara kolektif hingga melahirkan Ace House sebagai bentuk pernyataan sekaligus strategi dalam menyiasati anomali booming pasar seni rupa.

Bagi saya, untuk menyebutkan nama-nama yang berpengaruh dalam mencapai tujuan saya saat ini merupakan hal tersulit. Karena saya percaya bahwa seniman adalah hasil bentukan dari lingkungan sosialnya. Sehingga, semua orang yang berperan di belakang maupun di depan saya merupakan tokoh penting yang membentuk saya sampai saat ini.

R: Apa itu Ace House Collective?
Apakah peran anda dalam komunitas ini dan bagaimana pengaruhnya terhadap anda?

H: Ace House Collective adalah kolektif seniman muda Yogyakarta yang berdiri pada tahun 2010 dan menitik beratkan pada praktik kerja kreatif melalui pendekatan budaya populer anak muda. Baik secara teori maupun praktik, kontekstual dan konseptual, serta mencari kemungkinan-kemungkinan baru dalam perspektif seni visual.

Ace House Collective bekerja bersama dan tidak mempunyai struktur organisasi. Kami bekerja berdasarkan keputusan dari diskusi bersama seluruh anggota yang pembagian kerjanya kemudian menjadi tanggung jawab setiap anggotanya. Di setiap program atau proyek yang diinisiasi Ace House Collective, kami memilih satu anggota untuk menjadi koordinator proyek dan seluruh anggota Ace House Collective mempunyai peran yang sama bertindak sebagai kurator, seniman, art handler, marketing dan juga organizer. Sehingga, tidak ada peran khusus yang diberikan pada seseorang. Demikian halnya dengan saya yang memiliki peran dan tanggung jawab yang sama dengan anggota lainnya.

Ace House Collective berperan penting dalam perkembangan karya saya secara personal, di mana benturan-benturan ide yang berlangsung selama proses kolektif ini menjadi pemicu untuk melihat lebih jauh praktik kesenian saya, mempertanyakan ulang, dan akhirnya mendorong saya untuk melewati capaian- capaian karya personal saya.

R: Bolehkah anda menjelaskan sedikit tentang seri proyek Speculative Entertainment, mengapa ‘Speculative Entertainment’?

H: Speculative Entertainment merupakan rangkaian proyek yang saya kerjakan mulai tahun 2016 untuk membuka kemungkinan baru atas bentuk kekaryaana saya sebelumnya. Secara spesifik, proyek ini membicarakan pasar seni rupa, menggunakan pasar sebagai medium dan bereksperimen dengannya.

Speculative Entertainment No.1

Karya ini berangkat dari pertanyaan mengenai bagaimana karya seni dikonsumsi oleh audiensnya di art fair. Di sini, saya menyaksikan bentuk-bentuk pengkoleksian karya yang dapat dibilang sangat eksklusif, yaitu berdasarkan

berbagai macam faktor yang melandasi seseorang hingga akhirnya dapat mengkoleksi karya seni tersebut. Pengamatan ini menjadi titik awal dugaan saya bahwa semua orang sebenarnya memiliki kesempatan menjadi kolektor dan saya ingin membuka kemungkinan serta kesempatan tersebut melalui sebuah karya performatif yang menjual sebuah lukisan akrilik di atas kanvas berukuran 260 x 750 cm yang dibagi per lot berukuran 10 x 10 cm. Dalam karya ini, setiap orang memiliki kesempatan yang sama dalam kurun waktu tertentu untuk mengkoleksi tiap bagian (lot) dari karya tersebut sesuai dengan kebutuhannya. Tiap bagian dari karya yang dikoleksi oleh para spekulator tersebut disertai dengan sertifikat keaslian untuk dikonsinyasi atau dijual kembali dengan harga sesuai keinginan mereka. Selain itu, jika saya berhasil menjual karya milik spekulator tersebut dengan harga yang telah mereka buat, saya akan mendapatkan komisi dari hasil penjualan tersebut. Dari karya ini, saya juga ingin menunjukkan bagaimana pasar seni rupa bekerja.

Speculative Entertainment No.2

Iterasi kedua ini merupakan eksplorasi yang lebih mendalam dari iterasi pertama dengan cara membongkar proses pembentukan nilai sebuah karya seni. Dalam karya ini, saya ingin menguji beberapa lukisan yang akan ditakar tanpa menunjukkan elemen visualnya. Nilai-nilai yang melekat dalam karya ini kemudian hanya akan diperoleh dari perspektif para narator. Asumsinya adalah bahwa nilai sebuah karya ditentukan oleh agen-agen kesenian, entah itu kritikus, kurator, kolektor, maupun institusi seni itu sendiri.

Bentuk karya ini berupa 12 karya lukisan di atas kanvas dengan ukuran yang bervariasi. Tiap-tiap lukisan tersebut disertai narasi dari narator yang saya pilih berdasarkan latar belakang profesi mereka yang bersinggungan dengan pasar seni rupa dan berperan sebagai agen. Lukisan-lukisan ini selanjutnya digulung dan masing-masing dimasukkan ke dalam sebuah pipa transparan dan dipajang dalam satu ruangan putih. Rekaman narasi dari tiap-tiap lukisan menyertai pajangan karya tersebut disertai aroma dari uang kertas USD baru.

Dari karya ini, saya melihat bahwa nilai atau makna bersifat historis. Disini saya juga ingin menunjukkan bahwa pembentukan selera tidak hanya berdasarkan pada pengalaman artistik seseorang, melainkan juga melalui omongan-omongan orang lain mengenai sebuah karya atau seorang seniman. Melalui karya ini, saya ingin mengajak audiens untuk “melihat” sebuah karya seni tidak dengan resepsi visualnya sendiri, tetapi dengan meminjam mata para agen tersebut.

R: Tampaknya unsur penting dalam pameran ini adalah kolaborasi dengan seorang seniman Ace House Collective mengenai uang. Bagaimana ini terealisasi dan apakah yang ingin anda sampaikan di sini? Dan apakah yanmg membuat iterasi ketiga di ROH Projects ini berbeda?

Speculative Entertainment No.3: Curriculum Vitae.

Iterasi ketiga ini khususnya berangkat dari ruang pameran tunggal saya, yaitu Roh Projects, yang saya asumsikan sebagai salah satu agen dalam pembentukan nilai sebuah karya atau seniman. Disini, saya menggunakan sebuah karya ciptaan Uma Gumma sebagai titik keberangkatan gagasan

For me, the gallery and audience of this exhibition are the closest areas after an artwork comes out of an artist's studio, where dialogue on the work begins to take place as well as affirming the achievements of the artist's creative process. The interactions that take place inside the gallery space also play an important part in building values beyond the artist's realms. I'm interested in exploring relations along with this event.

R: How did the recent project you did with NGV come about? What were you trying to communicate in this project?

H: The project I did with NGV began from an invitation that they sent in 2012 to create a commission work that would be part of the NGV collection. This project was my first commission with a museum. When I started the project in 2013, I simultaneously did a residency in Brisbane and was involved as one of the artists in 'Asia Pacific Triennial 7' along with a few other young Indonesian artists. The idea and spirit from the birth of a new generation of young Indonesian artists in this international forum became the foundation for my work, titled 'Young Speculative Wanderers'.

This project ran without the limitations of time, funds and ideas. This work underwent development according to the underlying concepts and ideas several times until it was finally completed in 2015. In 2016, I received an invitation to come to NGV in order to prepare the presentation of this artwork. Later I learned that this work would be a part of the NGV Triennial in the following year.

From this project, I wanted to show how my artistic career was established as one of the representations of the contemporary art scene in Indonesia who presented his artwork in an international forum and became a part of the museum network played a role in building that achievement. The forms of art mobility and art practices chosen also became important. Aside from that, I also wanted to show forms of collective work that take place in artistic areas of Indonesia, where artists don't just produce artworks and this process is not just from a single effort. However, this collective work also plays a role in buidling its own artistic infrastructure.

R: To what extent do you think your practice discusses 'social realism', or 'anti-social realism', and how does this relate to this exhibition?

H: My work practices do not specifically discuss 'social realism' or 'anti-social realism'. However, they always depart from events or things that are around me and that I experience daily. I always try to come up with my own point of view and reflection as an artist in presenting those practices into my work and using visual symbols or languages closest to my experiences.

R: There seems to be a pattern of using symbols from athletics in different parts of your works in this show, care to elaborate on this?

H: The athletic symbols that I've chosen is an analogy that reflects the similarity between artists and athletes, where the temporary nature of their achievements changes rapidly, the productivity demands to always be innovative and in the lead, as well as achievements measured numerically. In addition, the presence of agents, both in the careers of artists and athletes, has a common role in terms of legitimizing and shaping their values, full of speculation and competition.

R: Despite the 'light' or humorous tone prevalent in the way you communicate, there seems to be some sharp social commentaries and darker issues you speak towards. What do you think are some of the issues you find most relevant to inquire in the art world, in particular?

H: For me, an important issue to review in the art world at the moment is the efforts to raise awareness in the form of self-criticism towards the things that we've taken for granted all this time. Such as unraveling the art valuation system that I'm testing in this 'Speculative Entertainment No. 3' exhibition project.

karya. Uma Gumma adalah salah satu seniman Ace House yang juga sering terlibat dalam beberapa proyek karya terakhir saya. Sebagai seniman individu, Uma membuat sebuah obyek seni dengan medium uang kertas asli dan diberi judul 'Karya Seni Paling Murah'. Dalam karya ini, ia memamerkan dan menjual sebuah obyek berbentuk bundalan uang kertas dengan mencantumkan detil-detil seperti; jumlah nilai material produksi, jumlah nilai upah seniman, jumlah konsinyasi yang dibayarkan kepada galeri, dan nilai seni yang dihargai Rp. 0,-

Karya ini menginspirasi dan memantik pertanyaan saya atas beroperasinya nilai sebuah karya seni. Dalam Speculative Entertainment No.3 ini, saya kemudian mencoba mensimulasikan asumsi tersebut untuk membentuk harga baru dengan menambahkan nilai seni saya melalui paparan capaian karir kesenian saya selama ini dalam sebuah simulasi performatif yang melibatkan pemilik galeri beserta audiens. Keterlibatan mereka dalam karya ini akan digunakan untuk membangun afirmasi atas nilai seni saya yang selanjutnya akan saya lekatkan ke dalam karya Uma Gumma tersebut.

Bagi saya, galeri dan audiens pameran ini adalah wilayah terdekat setelah sebuah karya keluar dari studio seniman, dimana dialog atas karya tersebut mulai berlangsung sekaligus mengafirmasi capaian atas proses kreatif seniman. Interaksi yang berlangsung di dalam ruang galeri juga berperan penting dalam membangun nilai-nilai di luar wilayah seniman. Saya tertarik untuk mengeksplorasi relasi beserta peristiwa ini.

R: Apakah asal-usul proyek terbaru anda dengan NGV? Apa yang anda coba komunikasikan dalam proyek ini?

H: Proyek yang saya lakukan dengan NGV dimulai dari undangan yang mereka kirimkan pada tahun 2012 untuk membuat sebuah karya komisi yang akan menjadi bagian dari koleksi NGV. Proyek ini merupakan karya komisi pertama saya dengan museum. Pada tahun 2013 saat proyek ini dimulai, secara bersamaan saya menjalani residensi di Brisbane dan terlibat menjadi salah satu seniman dalam 'Asia Pacific Triennial 7' bersama dengan beberapa seniman muda lainnya dari Indonesia. Ide dan semangat atas lahirnya satu generasi baru seniman muda Indonesia di forum internasional ini menjadi landasan dari karya saya yang berjudul 'Young Speculative Wanderers'.

Proyek ini berjalan tanpa batasan waktu, dana dan ide. Beberapa kali karya ini dikembangkan sesuai konsep dan ide yang mendasarinya hingga akhirnya karya ini selesai pada tahun 2015. Pada tahun 2016, saya mendapatkan undangan untuk datang ke NGV dalam rangka mempersiapkan presentasi karya ini. Belakangan saya ketahui bahwa karya ini juga akan menjadi bagian dari NGV Triennial di tahun berikutnya.

Dari proyek ini, saya ingin menunjukkan bagaimana pembentukan karir kesenimanan saya sebagai salah satu representasi dari skena seni kontemporer di Indonesia yang mempresentasikan karyanya di forum internasional dan menjadi bagian dari jejaring museum berperan dalam membangun capaian tersebut. Bentuk-bentuk mobilitas karya dan praktik seni yang dipilih juga menjadi penting. Selain itu, saya juga ingin menunjukkan bentuk-bentuk kerja kolektif yang terjadi di wilayah kesenian di Indonesia, dimana seniman tidak hanya memproduksi karya dan proses ini bukanlah sekedar kerja tunggal. Namun, kerja kolektif ini juga berperan dalam membangun infrastruktur seninya sendiri.

R: Sejauh mana menurut anda, praktik berkarya anda membahas 'realisme sosial', atau 'realisme anti-sosial', dan bagaimana kaitannya dengan pameran ini?

H: Praktik berkarya saya tidak secara khusus membahas 'realisme sosial' atau 'anti realisme sosial'. Tetapi selalu berangkat dari peristiwa atau hal-hal yang ada di sekitar saya dan yang saya alami dalam kehidupan sehari-hari. Saya selalu berupaya memunculkan sudut pandang dan refleksi saya sendiri sebagai seniman dalam menampilkan peristiwa-peristiwa tersebut ke dalam karya saya dan menggunakan simbol-simbol atau bahasa visual yang paling dekat dengan pengalaman saya.

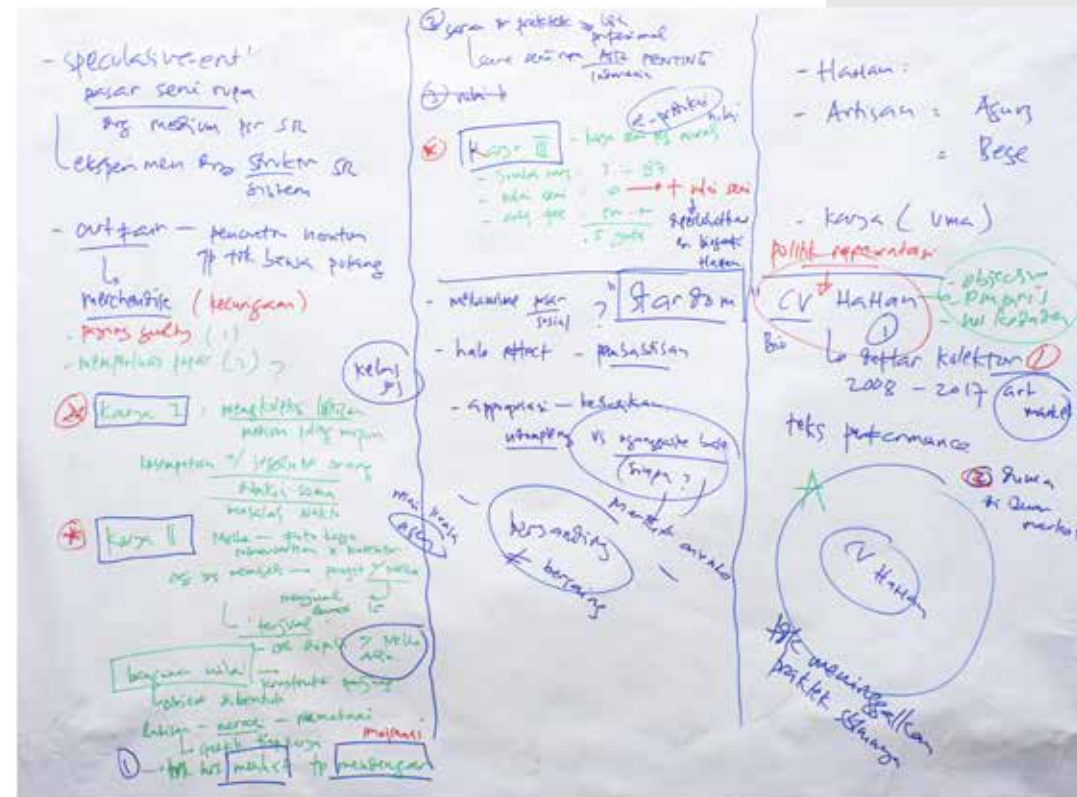
R: Tampaknya ada sebuah pola yang menggunakan simbol-simbol atletik dalam berbagai karya anda dalam pameran ini, bisakah anda menjelaskan lebih lanjut?

H: Simbol atletik yang saya pilih merupakan sebuah analogi yang mencerminkan kesamaan antara seniman dengan atlit, dimana sifat temporer atas capaiannya berganti secara cepat, tuntutan produktivitas untuk selalu terdepan dan inovatif, serta capaian yang diukur secara numerik. Selain itu, kehadiran agen-agen, baik di dalam karir seniman dan atlit, memiliki kesamaan peran dalam hal melegitimasi dan membentuk nilai mereka yang penuh spekulasi serta kompetisi.

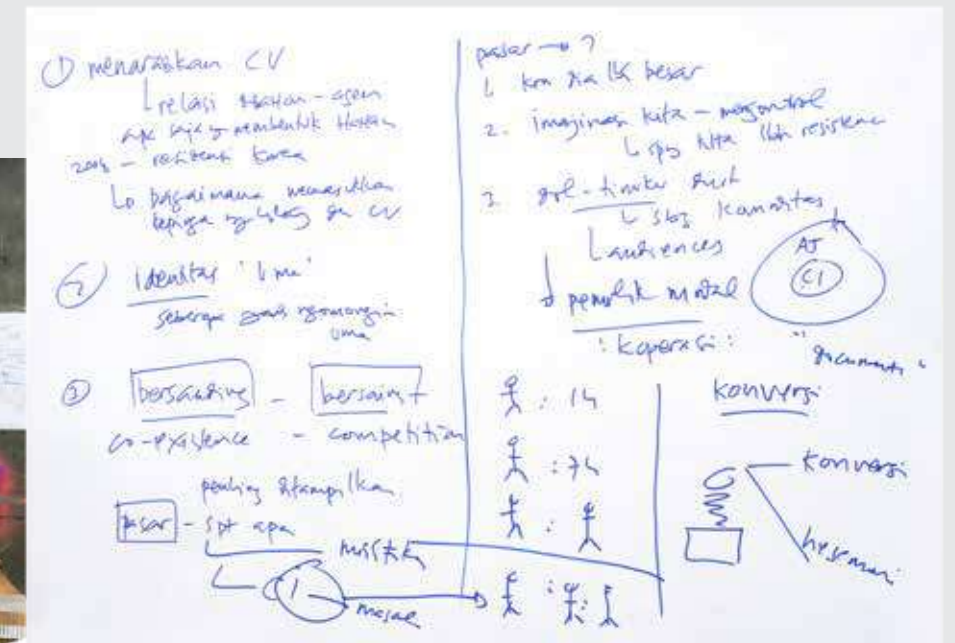
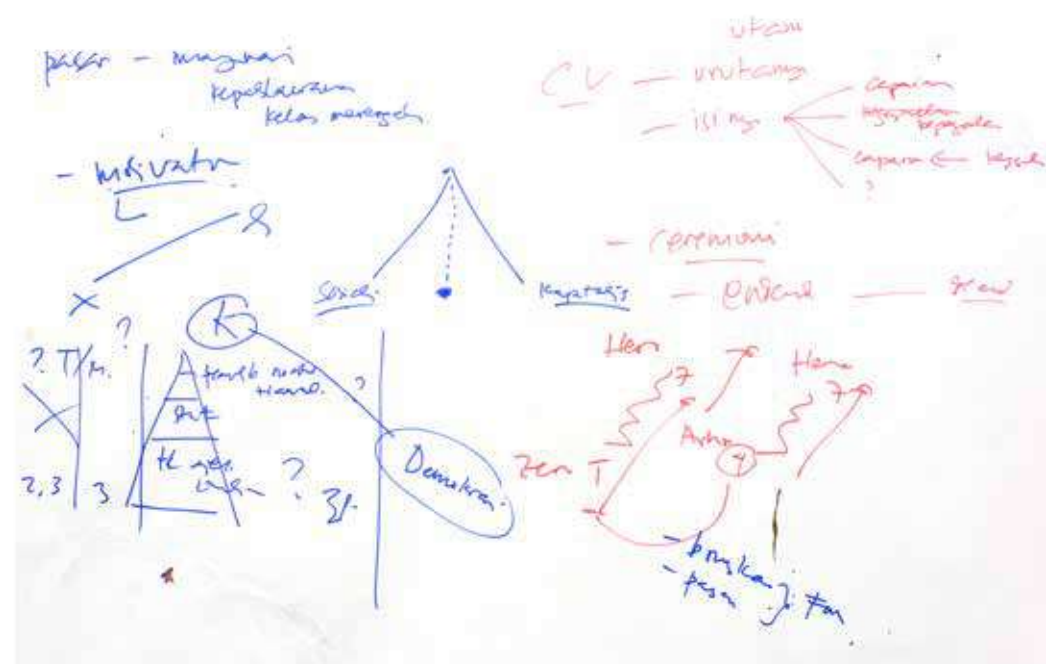
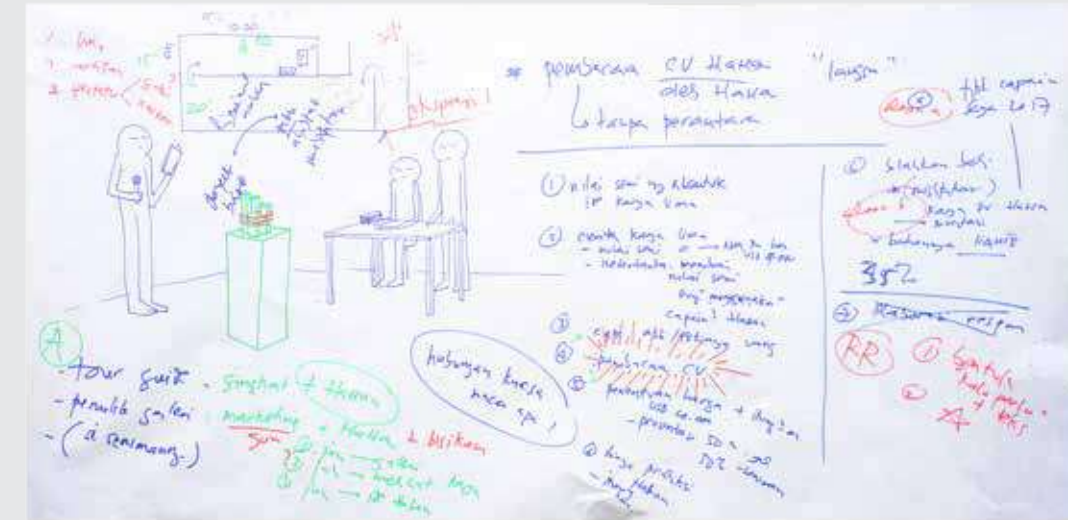
R: Meskipun nada 'ringan' atau humoris sangat lazim dalam cara anda berkomunikasi, tampaknya ada beberapa komentar sosial yang tajam dan isu-isu dalam yang anda bicarakan. Menurut anda, isu-isu apa yang paling relevan yang anda tanyakan dalam dunia seni khususnya?

H: Bagi saya, isu yang penting untuk ditinjau dalam dunia seni saat ini adalah upaya-upaya membangun kesadaran dalam bentuk otokritik terhadap hal-hal yang selama ini kita terima begitu saja. Seperti misalnya membongkar sistem nilai dalam sebuah karya seni yang sedang saya uji coba dalam proyek pameran 'Speculative Entertainment No.3' ini.

PERFORMANCE DEVELOPMENT WORKSHOP WITH JONED SURYATMOKO FOR SPECULATIVE ENTERTAINMENT NO. 3



WORKSHOP PENGEMBANGAN PERFORMANCE SPECULATIVE ENTERTAINMENT NO.3 DENGAN JONED SURYATMOKO





ONLY SHOOTING BLUE CHIP ARTIST (SOLDTOBE'S)
 2017. Plywood, Cement Tiles, Neon, Stainless Steel
 174 x 182 x 70 cm



ONLY SHOOTING BLUE CHIP ARTIST (¥€\$ \$!R)
 2017. Plywood, Cement Tiles, Neon, Stainless Steel
 174 x 182 x 70 cm

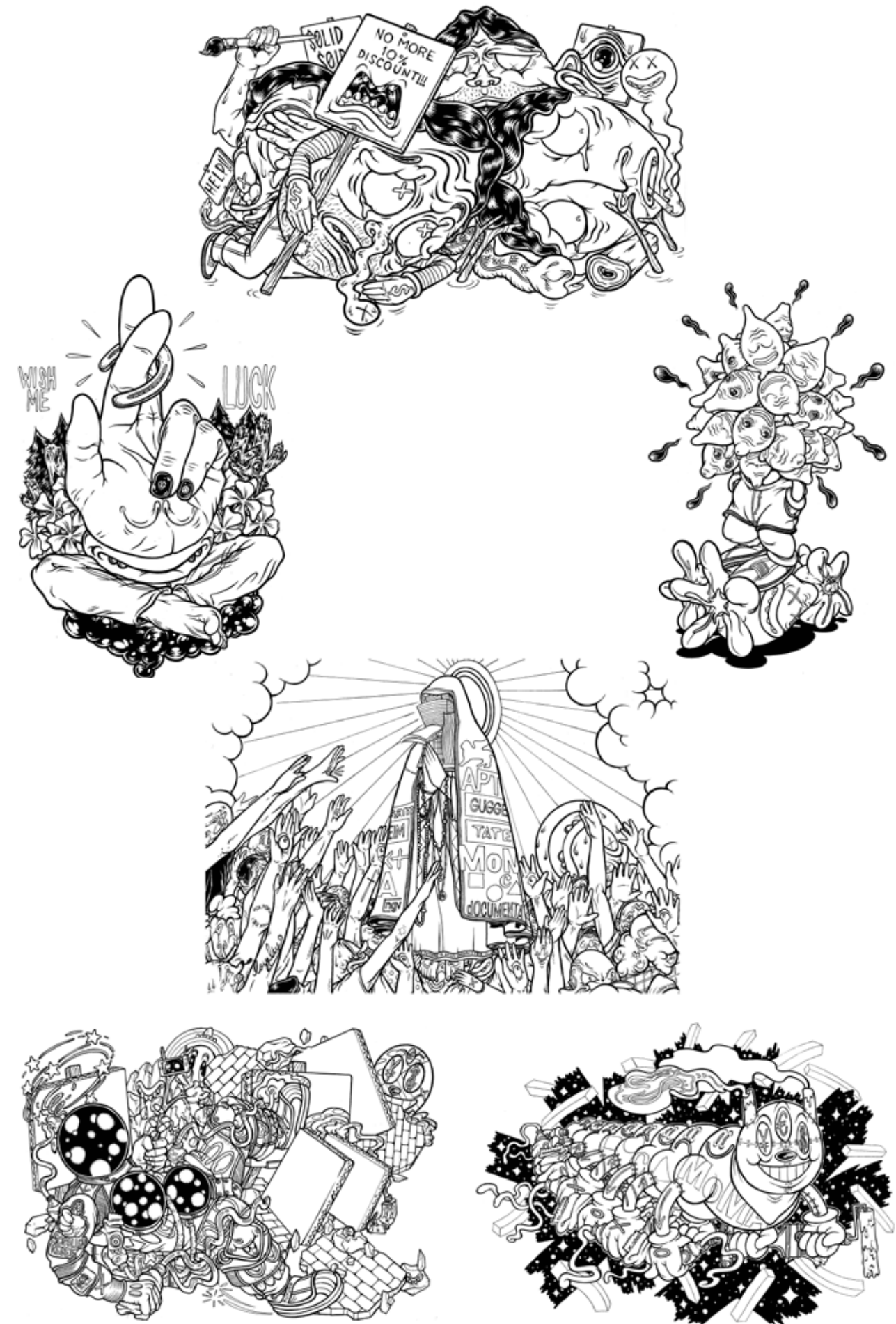
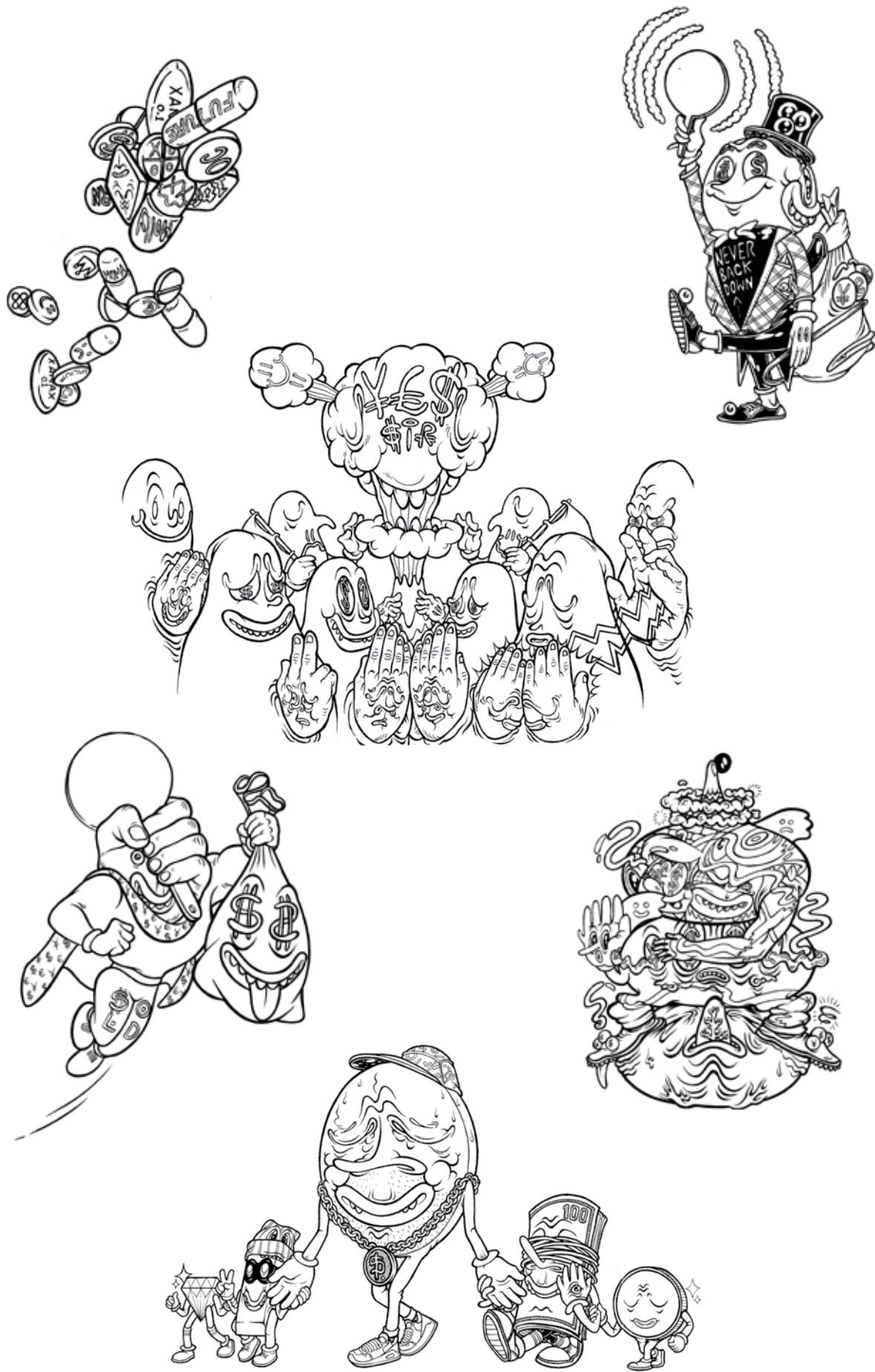


'THEOREM #1-15'
2017—2018. Acrylic, Aerosol on Canvas, Aluminium Plate, Stainless Wire.
Diameter 79cm each. Photography by Fajar Riyanto

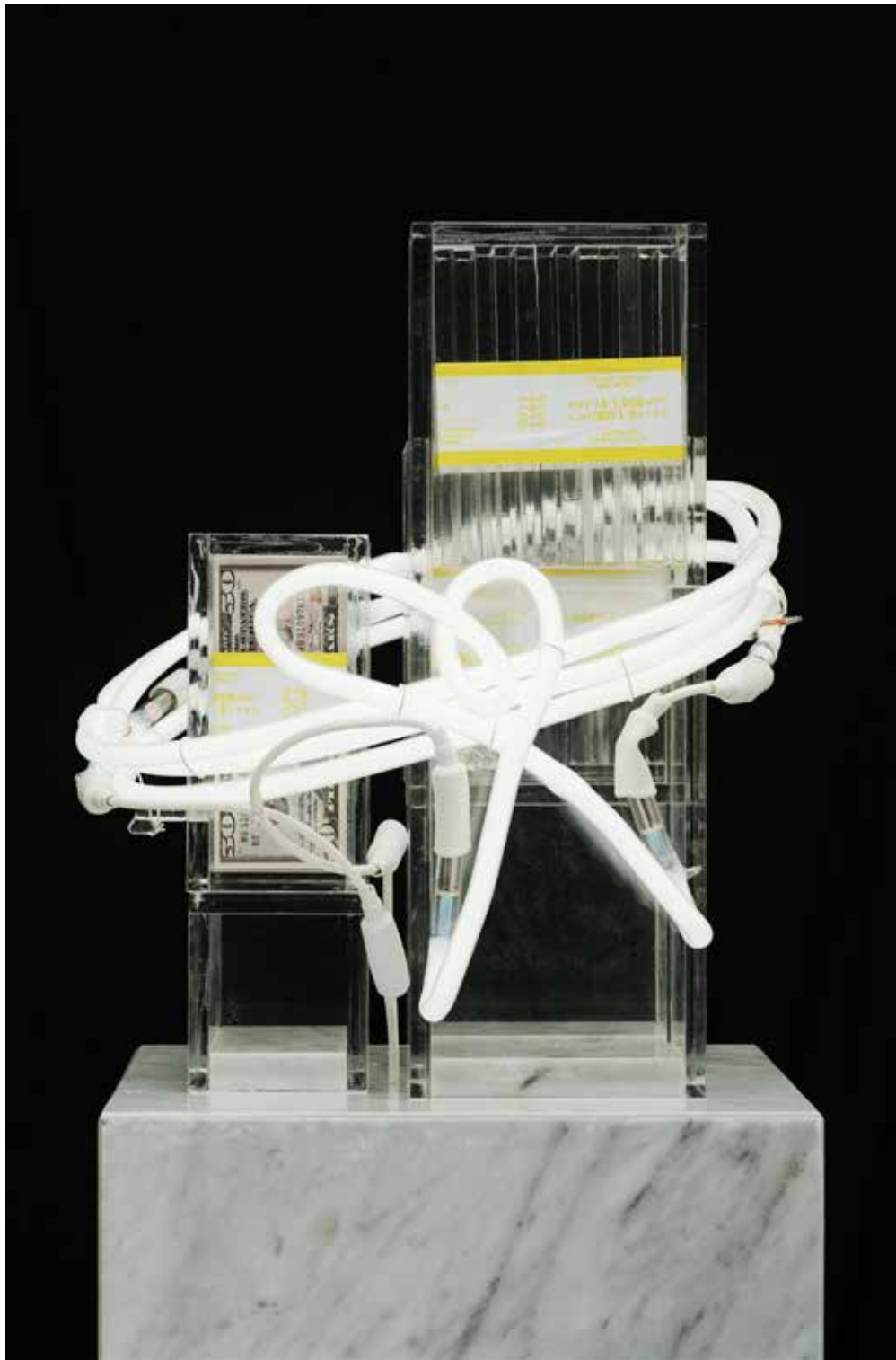




2017. Acrylic, Spray Paint on Canvas, Neon and Brass
208 x 314 x 23 cm



SET OF DRAWINGS FROM 2012-2017
2012 - 2017. Indian Ink on Paper
Varied Dimensions



SPECULATIVE ENTERTAINMENT NO. 3 \$\$\$ EDITION
 2017. Plexiglass, Neon, Bank Note, Digital Print on Paper and Marble
 152.5 x 40 x 35 cm



SPECULATIVE ENTERTAINMENT NO. 3 ¥€\$ EDITION
 2017. Plexiglass, Neon, Bank Note, Digital Print on Paper and Marble
 147.5 x 42.5 x 41 cm

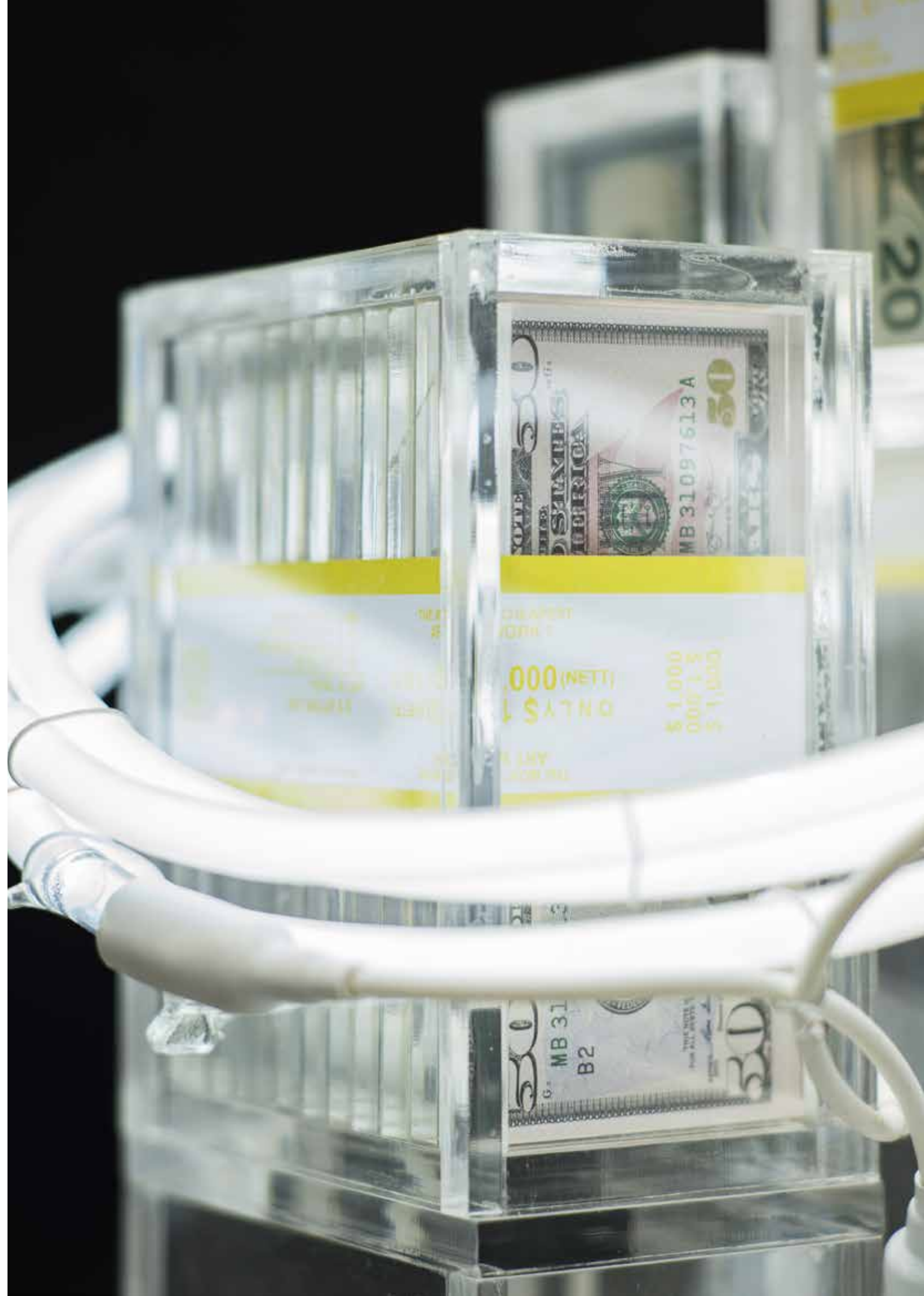
“ ... HERE, I HAVE USED AN ARTWORK
STARTING POINT OF WORK IDEAS. UMA GU
WHO IS OFTEN INVOLVED IN SOME OF



K CREATED BY UMA GUMMA AS THE
UMMA IS ONE OF THE ACE HOUSE ARTISTS
F MY LATEST ARTWORK PROJECTS... “



UMA GUMMA
KARYA SENI PALING MURAH #2-7
2017. Yen, Euro and Dollar Digital Print on Paper, Varied Dimensions
Photography by Fajar Riyanto







UJI HANDOKO EKO SAPUTRO
A.K.A HAHAN

Born 25 February 1983 in Kebumen, Indonesia
Live and works in Yogyakarta

EDUCATION

Faculty of Fine Art, Majoring in Printmaking
Indonesia Institute of the Arts, Yogyakarta
Graduated in 2009

RESIDENCIES

2016 PT Sango Ceramics, Semarang, Indonesia
2014 Campbelltown Arts Centre, Sydney, Australia
2012 Contact Inc., Brisbane, Australia
2008 International Artist Studio Program,
The National Art Studio, Chang-dong, Seoul

AWARDS

2017 Top 30 Finalist of The 2017 Sovereign Asian Art Prize,
Awarded by The Sovereign Art Foundation
2011 Best Program Design, Parallel Event of Jogja Biennale
XI – Equator #1
2008 Top 30 Finalist of The 2008 Sovereign Asian Art Prize,
Awarded by The Sovereign Art Foundation

SOLO EXHIBITION

2016 We're Not Making Art, We're Making Money, at Art Stage Jakarta
2016, Indonesia
Hahan At WRKZ, at Vinyl On Vinyl, Chino Roces, Makati City,
Philippines
Hahan Currency, at Art Fair Philippines, The Link Car Park, Ayala Ave,
Makati City, Philippines

2015 **Sauce For Contemporary Art Problems**, curated by Alia Swastika, at
Equator Art Projects, Gillman Barracks, Singapore

2014 **Internasionalism = Less Than 24 Hour Week End**,
at Darren Knight Gallery, Sydney, Australia
EAT, ART, SLEEP, REPEAT!!!,
at The Landmark Mandarin Oriental, Hong Kong
Solo Presentation at Dallas Art Fair 2014 presented by
Tristian Koenig, at Dallas, United States of America

2013 **Sydney 13 Contemporary** presented by Equator Art Project,
at Carriage Works, Sydney, Australia
ABC Art Berlin Contemporary presented by ARNDT,
at Station-Berlin, Germany
The Graphite, Dust and Indian Ink of Hahan (and other art works),
curated by Tony Godfrey and presented by Equator Art Projects,
at Gillman Barracks, Singapore
Welcome Mate, at Project Gallery, Queensland College of Art –
Griffith University, Brisbane, Australia

2012 **Blurred The Boundaries The Language of Fertile Ground**,
at Hurley)(Space, Bali, Indonesia

2011 **UD. Uji Handoko**, at Langgeng Gallery, Jakarta Art District, Indonesia

2009 **Sorry, No Canvas Today**, curated by Hendro Wiyanto,
at Sigi arts, Jakarta, Indonesia

SELECTED GROUP EXHIBITION

2017 **NGV Triennial**, at the National Gallery of Victoria, Melbourne
Speculative Entertainment No.1 Sydney Edition, at Sydney
Contemporary Art Fair 2017, Carriageworks, Sydney, Australia
Art Jog 10: Changing Perspective, Speculative Entertainment No.2,
at Jogja National Museum, Yogyakarta Indonesia
Speculative Entertainment No.1 Hong Kong edition,
as part of Performance X 4A curated by Mikala Tai
at Art Central Hong Kong, Hong Kong

2016 **The 4th Jakarta Contemporary Ceramic Biennale “Way Of Clay”**,
at the National Gallery of Indonesia, Jakarta, Indonesia
Jogja Calling, curated by Mikala Tai at 4A Centre for Contemporary
Asian Art, Sydney, Australia
**Art Jog 9: Universal Influence, Speculative Entertainment No. 1
Project**, at Jogja National Museum, Yogyakarta, Indonesia
Paper Trails: Southeast Asian Works on Paper, at Sangkring Art
Space, Yogyakarta, Indonesia

2015 **Awang-Awangan**, curated by Hendro Wiyanto, at Langgeng Art
Foundation, Yogyakarta, Indonesia
Revitalisasi: Exhibition Tribute to Widayat, at Widayat Museum,
Magelang, Indonesia

2014 **The List**, curated by Megan Motley, at Campbelltown Arts Centre,
Sydney, Australia
Do You Believe in Angels?, curated by Tony Godfrey at Equator Art
Projects, Gillman Barracks, Singapore
Reimagining Rocket Rain, at D Gallery, Jakarta, Indonesia

2013 **Art Basel Hong Kong**, Hong Kong
Art Stage 2013: We Are Asia, Marina Bay, Singapore

2012 **The 7th Asia Pacific Triennial of Contemporary Art / APT7**,
curated by Russell Storer at Gallery of Modern Art Queensland Art
Gallery, Brisbane, Australia
Marcel Duchamp In South-East Asia, curated by Tony Godfrey
at Equator Art Projects, Singapore
Gangster Nation, at Bazaar Art Jakarta, The Ritz Carlton, Jakarta
Wangsa Mara Bahaya / Crash Nation, at Darren Knight Gallery,
Sydney, Australia
Jogja Agro Pop, at Taman Budaya Yogyakarta and Langgeng Art
Foundation, Yogyakarta, Indonesia.
Fantasy Island, Louis Vuitton Marina Bay, Singapore

2011 **Beastly**, curated by Mella Jaarsma at Gallery Salihara, Indonesia
Fantasy Island, at Louis Vuitton, Hong Kong
Never Mind The Myth, Here's The Young (Artists)!,
at Hurley Space Gallery, Bali
Jeda; Automatic Drawing, curated by Agung Kurniawan
at Langgeng Art Foundation, Yogyakarta, Indonesia
Ekspansi, collaboration with Gintani NA Swastika,
at the National Gallery of Indonesia, Jakarta, Indonesia
Beastly of Indonesia Contemporary Art 2011, curated by
Mella Jaarsma at Cemeti art House, Yogyakarta, Indonesia
Brest Fest 2012, at Center Cultural France, Yogyakarta

Jogja Agro Pop, at Jakarta Art District, Jakarta, Indonesia
The Alleys Of City Named Jogja, curated by Jim Supangkat at
Primo Marella Gallery, Milan, Italy

2010 **Tong Tong Fest**, the Netherlands
Beastly Of Indonesia Contemporary Art 2010, curated by
Mella Jaarsma at HIVOS, the Netherlands
Suara Masa, at the National Gallery of Indonesia, Jakarta, Indonesia
Recent Art From Indonesia: Contemporary Art-Turn,
at S.Bin Art Plus, Singapore
Codex Code, curated by FX Woto Wibowo, at Kedai kebun Forum,
Yogyakarta, Indonesia

2009 **Biennale Jogja X: Jogja Jamming**, at Jogja National Museum,
Yogyakarta, Indonesia
Regression, curated by Agung Hujatnika Jennong,
at Edwin's Gallery, Plaza Indonesia, Jakarta, Indonesia
Freedom In Geekdom, curated by Farah Wardani,
at Nadi Gallery, Jakarta, Indonesia

2008 **Apocalypse Now**, curated by Alia Swastika, at ARK Gallery, Jakarta
Refresh!, curated by Enin Supriyanto,
at Valentine Willie Fine Art, Singapore
Utopia Negativa, at Langgeng Gallery, Magelang, Indonesia
Manifesto, at the National Gallery of Indonesia, Jakarta, Indonesia
Me, My Self And City, at Chang-dong National Art Studio, Seoul,
Lullaby, at V-art gallery, Yogyakarta, Indonesia

2007 **Biennale Jogja IX: Neo Nation**, at Sangkring Art Space, Yogyakarta
**New Cock On The Block (Temporary Gallery-Shop-Cult Movie
Screening)**, at Kedai Kebun Forum, Yogyakarta, Indonesia
Shout Out, Yogyakarta Art Festival XVIII,
at Taman Budaya Yogyakarta, Indonesia
IVAA Book Aid, at Nadi Gallery, Jakarta, Indonesia
T-shirt From March, at Bentara Budaya Yogyakarta, Indonesia
Get It (W) All, at Institute Francais d'Indonesie, Yogyakarta, Indonesia
Landing Soon #1 (mural collaboration with Angki Purbandono),
at Cemeti Art House, Yogyakarta

2006 **Midnight Mural Project**, at Taman Budaya Yogyakarta, Indonesia
Art For Jogja, at Taman Budaya Yogyakarta, Indonesia
Block Print Ukiyo-e, at Japan Foundation, Jakarta, Indonesia
Terror, at Intersection For The Art, San Francisco, America
Serangan Sendu Bulan Gerimis feat Cumi-cumi,
at Dekat Rumah Cafe, Yogyakarta, Indonesia

2005 **September Something Vol.2**, curated by Agung Kurniawan
at Kedai Kebun Forum, Yogyakarta, Indonesia
Re: Publik Art, Public Art Project, Yogyakarta, Indonesia.
23rd Anniversary of Bentara Budaya Yogyakarta,
at Bentara Budaya Yogyakarta, Indonesia
CP Open Biennale II with Daging Tumbuh Community, curated by
Jim Supangkat at Bank Indonesia Museum, Jakarta, Indonesia
OK Video: Sub/Version City Project/Collaboration in 3 Cities,
at the National Gallery of Indonesia, Jakarta, Indonesia
Counter Attract, at Cemeti Art House, Yogyakarta, Indonesia
Yogyakarta International Video Work Festival #01 Indonesia/
Slovenia/Japan/Malaysia/Germany/Australia/Austria/UK/France,
at Insomnia, Yogyakarta, Indonesia
Yogyakarta Art Festival XVII 2005, at Taman Budaya Yogyakarta
Absolute Fotogram, at Ruang MES 56, Yogyakarta, Indonesia
Daun Muda: The Last Issues On Generation, at Padi Art Ground,
Bandung, Indonesia.

Welcome The Empty Space: Sound Performance, Music for Public,
Yogyakarta Art Festival XVII, with Black Ribbon,
at Kedai Kebun Forum Yogyakarta, Indonesia
Perfurbance: Jogjakarta Performance Art-Urban Festival,
at Kedai Kebun Forum Yogyakarta, Indonesia

2004 **Peng-Urbanan Kartun**, at Galeri Cipta Il Taman Ismail Marzuki,
Jakarta, Indonesia
Bom Cat #1, Mural and Graffiti Project, Jakarta, Indonesia
Dialog Dua Kota ISI – IKJ, Jakarta 32 degree Project,
at National Gallery, Jakarta, Indonesia
CC DOG Grand Opening Urban Artist Studio,
at CC Dog gallery, Yogyakarta, Indonesia
Illegality #1 : Graffiti Project, at Empire Cinema, Yogyakarta
Tribute to Mas Tri: Tin Art, at Kedai Kebun Forum, Yogyakarta
Murky Mural World, ISI Yogyakarta and the Australian
National University, Canberra, Australia
**Wed Action, in Collaboration with Julian Andre and Dominic from
Quebec Montreal Canada feat. Semoga Lekas Sembuh**,
at Kedai Kebun Forum Yogyakarta, Indonesia
ZERO ILLUSION, feat. Semoga Lekas Sembuh,
at Ruang Rupa, Jakarta, Indonesia
Melancong ke Yogyakarta feat. Semoga Lekas Sembuh,
at Center Cultural France, Jakarta, Indonesia
Wed Action, feat. Semoga Lekas Sembuh,
at Kedai Kebun Forum, Yogyakarta, Indonesia
Daging Tumbuh Award feat. Semoga Lekas Sembuh,
at Kedai Kebun Forum Yogyakarta, Indonesia

2003 **Biennale Yogyakarta VII: Countrybution feat. Daging Tumbuh
Community**, curated by Hendro Wiyanto at Taman Budaya
Yogyakarta, Indonesia
Exploring Vacuum I feat. Daging Tumbuh Community,
at Cemeti Art House Yogyakarta, Indonesia
**Sound Garden, Yogyakarta Art Festival XV feat. Semoga
Lekas Sembuh**, at Gelaran Budaya Yogyakarta, Indonesia

COMMISSION WORKS

2017 IKEA International Art Event
2016 KOHLER Bold Art, Shot East Asia
2015 Guinness Batik Day Campaign, Indonesia
2014 Hahan X Louis Vuitton Indonesia X Indonesia Heart
Foundation, at Bazaar Art Jakarta, Indonesia
2013 Sydney Contemporary 13: Kids Activity,
at Carriage Works, Sydney, Australia

2012 – 2013 Kids' APT7: Memento Masko, at Gallery of Modern Art/Queensland
Art Gallery, Brisbane, Australia

2012 Bazaar Art Jakarta, at Pacific Place, Jakarta
Hahan X Piaggio Vespa Indonesia X Indonesia Visual Art Foundation

COLLECTION

Queensland Gallery of Modern Art, Brisbane, Australia
National Gallery of Victoria, Melbourne, Australia

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Basuki Ismail Studio,
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Tyo Alba,
Widi Ravita,
Yahya Dwi K,
Yohanes Maryadi a.k.a Kunthet,
Yustinus Eko Agung N

STANDING UP IN THE MARKETS BARRELS
2017. Polyester Resin and Auto Paint
307 x 260 x 194 cm



GYMNASIA

30 JANUARY — 20 FEBRUARY 2018

ROH PROJECTS

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