

Jumaldi Alfi

Co-founder and Member of Jendela Art Group

Jumaldi Alfi (b. Lintau, Sumatra, Indonesia) consistently explores new possibilities in painting. Over the past ten years, his paintings have shown this evolution of themes and styles. He is particularly known for his compelling personal iconography of visual signs, reflecting existential and spiritual experience on an individual and collective level. In creating his comprehensive painting series such as Blackboard Paintings, or, more recently, the series of Melting Memories, Collage Paintings, Alfi draws on a scope of references from text to empirical objects of the natural world to Renaissance paintings and his own memories; the effect of his work being mysterious and intimate.

Jumaldi Alfi lives and works in Yogyakarta, Indonesia and has exhibited extensively in Asia as well as internationally. Recent important exhibitions include Re-reading Landscape, Mooi Indies, ARNDT Singapore, 2014 and Do not Shoot the Painter, UBS Collection exhibition, Galleria d'Arte Moderna, Milan, Italy, 2015. Alfi is a member of the artists' group Jendela and a co-founder of the artists' initiative and cultural platform OFCA International (Office For Contemporary Art). As co-founder of several artists collectives he developed SaRanG, a location which provides a physical infrastructure of several buildings hosting different art institutions in Yogyakarta, Indonesia.

The Artist's Role in Society

In Yogyakarta, Indonesia, almost all arts and cultural events and programmes are grounds up initiatives, where senior artists are vital in nurturing and growing the artistic endeavours of both young and established artists.

SaRanG Yogyakarta, a complex of buildings in the district of Kalipakis, which today is home to several organisations, from art management offices to artist-run exhibition spaces; a complex network of institutions, all of which are directly or indirectly related to Jumaldi Alfi and together present a serious piece of infrastructure for the visual arts in Yogyakarta and beyond.

Coming to the city as a young student, Jumaldi Alfi quickly observed that organising yourself on the basis of shared interests and experiences helps to cope with the challenges young artists in a young state with a close to non-existent infrastructure for the visual arts are presented with. As a consequence he was the driving force in co-founding the artists' collective "Jendela". Soon however, the artist also realised that, next to artistic cooperation and exchange, starting with the artist's studio, a sound physical infrastructure was needed in order to help realise one's mission and vision and started building in the district of Kalipakis. What SaRanG represents today is the result of an organic development, dependent on economic resources, personal relations and sometimes even chance. On the basis of all of this, however, lies the conviction that being an artist implies more than making art as a commodity. It is about posing questions, stating examples and making the world a better place using aesthetic means.

Jumaldi Alfi will talk about his engagement in the local art scene in Yogyakarta and his collaboration with Office For Contemporary Art, with which he co-founded OFCA International in 2011. He will talk about OFCA's shared mission to advance the artist's positive role in society through a varied, open, and practical dialogue about contemporary fine arts and about the necessity to support and advance academic discourse as well as the development of skilled professional human resource for the organisation of and around contemporary art.

THE ARTIST'S ROLE IN SOCIETY

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SaRanG BUILDING

The SaRanG Building Complex (SaRanG) is an art space/venue founded by Indonesian contemporary artist, Jumaldi Alfi, and has been open to the public since 2013. SaRanG was Alfi's contribution to the nurturing and growth of Indonesia's Fine Arts scene, particularly in Yogyakarta. The name SaRanG is the result of discussions with Enin Supriyanto - a curator, writer, and art observer/art critic. It was an expression of the founder's desire to create a place where artists can meet, discuss, exchange ideas, and explore processes in art making. In the midst of such excitement, the word 'SaRanG' was blurted out spontaneously. It was inspired by the house, place, or space where birds would lay eggs in and suggests a concomitant sense of comfort and wilderness within a bird's nest.

The complex has a gallery as its main facility which presents Indonesian artists' works either as a solo or joint exhibition. It has three residency units (each of which includes a bedroom, pantry, bathroom and terrace) and one Joglo¹ which functions as the meeting room or venue for other activities such as artist talks, discussions, lectures, etc.

SaRanG is currently managed by Office For Contemporary Art International (OFCA) and pARTner Yogyakarta, and it also functions as both their organisational base. Both organisations organised SaRanG's grand opening, with the Re-

PLAY programme which later developed into a larger programme.

SaRanG has become the venue for OFCA International and pARTner Yogyakarta programmes and it is also open to collaboration with other art institutions in organising programmes through OFCA International and pARTner Yogyakarta.

Office for Contemporary Art (OFCA International)

OFCA International is an initiative by Berlin-based art historian, Astrid Honold and Indonesian artists, Jumaldi Alfi and Fendry Ekel.

The idea of establishing OFCA International started in 2004, in Astrid Honold's office in Amsterdam. Honold had gained her experience through coordinating worldwide exhibitions for the renowned international design label Droog for almost a decade.

OFCA was established to position active and skilled Indonesian artists within an international context. The organisation is based on a shared mission to advance Indonesian artists' positive role in society through a varied, open, and practical dialogue about contemporary fine art.

In 2011, OFCA International moved from Amsterdam to Indonesia and is now located at Sarang I in Kalipakis, Yogyakarta.

Today OFCA International is developing exhibition concepts, giving lectures, and doing writing and research in the fine arts which have been translated into successful exhibitions such as 'Prima Visione' and 'RE-PLAY', which have shown the works of famous Indonesian and foreign contemporary artists such as Indonesia's Heri Dono, Entang Wiharso, Anusapati, Handi Wirman Saputra and Philippines' Sciascia and Sally Smart among others over the years 2013-2018.

In the course of curating and producing exhibitions, programmes and publications, OFCA International collaborates with other overseas institutions such as Black Cat Publishing in Berlin, graphic design Studio, Laucke-Siebein in Amsterdam/Berlin, and local organisations such as pARTner Yogyakarta, Kersan Art Foundation, Studio Kalahan, and art historians from Freie Universität Berlin, Yogyakarta Open Studio (YOS), Berlin Open Studio (BOS) as well as galleries and museums internationally.

pARTner Yogyakarta

To meet the needs of artists and art institutions, pARTner Yogyakarta was setup by several young artists and art enthusiasts. The institution is regularly engaged in collaboration to organise events.

pARTner Yogyakarta consists of Desrat Fianda, Fanti Sulistyansih, and Nissak Latifah. Since 2013, pARTner Yogyakarta has initiated a partnership with OFCA International in Re-PLAY programme and any other OFCA International programmes held in SaRanG. In addition, SaRanG is also involved in the implementation of Yogyakarta Open Studio, Kersan Art Foundation residency programme, and organising exhibitions at LATAR, BTPN Sinaya, Jakarta with Budi Lim Architect.

The Annex to this essay showcases some of the major exhibitions and programmes that SaRanG has organised in partnership with OFCA and pARTner Yogyakarta and highlights

how SaRanG is turning Yogyakarta into a contemporary artists' hub in Southeast Asia and creating a place for experimentation through mentorship of both young and senior artists. It is a place for an exchange of ideas and to create new works of art.

SaRanG offers not only a space for artists to exhibit their art but it is also an eco-system for contemporary artists, critics, reviewers and academics to discuss new trends, exchange ideas and mentor each other. This shows how the community at large can play a critical and leading role in shaping the cultural landscape by calling for artists to step up to mentor and to build the capabilities of younger artists, share resources and experiences, unify the community through arts and is a strong affirmation that arts can grow organically. Through SaRanG and other initiatives, established artists contribute to Yogyakarta's vibrant, nurturing and inclusive local arts scene, particularly where government funding and museum infrastructure are limited.

Annex

ON-GOING PROGRAMMES AT SARANG

Re-PLAY

Re-PLAY is an ongoing series of solo exhibitions of visual art, initiated by the OFCA International in Yogyakarta, Indonesia. In this programme, OFCA International collaborated with pARTner as event organiser.

Based on the idea that each artwork is the result of intellectual discussion – a living and continuously growing process – the exhibition focuses on re-displaying works which had been presented to the Indonesian public once before. In doing so, it enables the audience to analyse, read and reflect the artist's thought process in a more profound way; not through the means of representation but in the form of a re-visitation - in a concrete, physical experience. The title of the exhibition, curatorial concept and the selection of artworks are based on the Indonesian expression main (play) in its multiplicity of meaning. The first six editions of Re-PLAY successively offered monumental installations by:

Re-PLAY #1 Heri Dono – *Pseudo*

Development Ancestors

15 January – 15 February 2013

Re-PLAY #2 Entang Wiharso – *Feast Table*

15 March – 15 April 2013

Re-PLAY #3 Jumaldi Alfi – *Cover Boy*

10 May – 10 June 2013

Re-PLAY #4 Abdi Setiawan – *Malakka Boys*

28 June – 28 July 2013

Re-PLAY #5 Anusapati – *The Shelters*

13 September – 13 October 2013

Re-PLAY #6 Handiwirman Saputra – *Tutur*

Karena – Air Mata

4 April – 4 May 2014

Re-PLAY #7 Lenny Ratnasari Weichert –

Dinners Club

27 July – 27 August 2017

Prima Visione

Prima Visione is an ongoing art programme comprised of solo exhibitions. It is inspired by *Indisciplinato*, the first solo presentation of Bali-based Italian artist, Marco Cassani at OFCA International in Yogyakarta, Indonesia in 2016 as Prima Visione's Edition #1.

Alongside its exhibition series, Re-PLAY (2012-ongoing), OFCA International has developed Prima Visione to provide invited individual artists an avenue to showcase the result of their intense artistic research. Leaving the studio, the works enter a platform of semi-public visibility, presenting themselves as subject for dialogue and discourse. With its artist-founded background, OFCA represents an environment that bridges the realm of creation with the realm of what is to come after, allowing the physical experience of the artworks and personal dialogue about them to be the first step in this encounter.

Prima Visione #1 Marco Cassani –

Incisciplinato

27 January – 15 March 2016

Prima Visione #2 Filippo Sciascia –

Mata Hari

20 October – 30 October 2016

Prima Visione #3 Yeo Kaa –

Distressful Satisfaction

19 May – 19 June 2017

Prima Visione #4 Sally Smart –

The Choreography of Cutting

28 October – 10 November 2017

Prima Visione #5 Shira Wachsmann –

Particles of Invasion

24 February – 3 March 2018

X-Change

X-change is a new exhibition format developed by OFCA International to highlight the artistic exchange between two artists: one living and working in Yogyakarta and one visiting from abroad. After Re-PLAY (which focused on the physical encounter of the audience with the existing work of an already well established artist), and Prima Visione, (a platform for showcasing a new body of work after a period of intense artistic research), X-change is now offering a framework to further develop and contextualise the outcome of artistic exchange.

Artistic exchanges emerge almost naturally from the activities of our residency programmes in close collaboration with Kersan Art Foundation, which acts as a facilitator between individuals and art communities either in Indonesia or abroad. By providing accommodation to foreign artists, an exhibition space to present their work, mentorship and the opportunity to experience the daily life as an artist in Yogyakarta, it has led to increasing interest and attention in the city as an artists' and artistic hub in Southeast Asia.

The first edition of X-change was inspired by the long-term collaboration between Berlin based artist, Nadin Reschke and Yogyakarta-based artist, Setu Legi, who have known and collaborated with each other since 2005. Given their mutual interest in the social dimension of the arts, they are able to appreciate and learn from each other's practice ever since. In their exhibition, 'Troubling Form' they offer a visual catalogue of questions which they developed as a platform for open dialogue with other artists and participants.

X-change #1 Nadin Reschke / Setu Legi

Troubling Forms

29 March – 21 April 2018

Solo Exhibition by Desrat Fianda

3 – 23 October 2017

"The Meeting", the solo exhibition of Desrat Fianda presented works which are part of a series related to the artist's working process since 2014, where he began to create a painting entitled *Malin Kundang's Story – The Meeting*. The painting was based on a historical photograph that was taken during the preparation of the proclamation of Indonesian independence in 1945. He had re-painted this painting many times in an effort to understand how time affects our view on historical events and how history is distorted, the fragility of documentation, an awareness in making history and how to address history.

In 2017 Desrat continued his exploration by creating artworks in various media such as photography, video and sculpture. This exhibition allowed audiences to enter the artist's creative process to understand one event from many perspectives and to realise that each object holds a wealth of additional meaning and that there is always a multi-layered story behind it.

Art Project

DURING THE EXHIBITION THE GALLERY WILL BE ONLINE

Agan Harahap Farah Al-Kaff

(laviaminora) Fluxcup

"During the Exhibition, The Gallery Will Be Online" is the first exhibition from a series of three as part of the yearly programme initiated by KERSAN Art Foundation with pARTner Yogyakarta focusing on digital art practices. Through this project, we aim to present, analyse and discuss the subject of how digital art is understood as well as practiced by various young artists in Indonesia.

For the first season, we presented three artistic practices that uses social media as a medium - Agan Harahap, Farah Al-Kaff (laviaminora) and Fluxcup were displayed in the exhibition as a documentation of the relationship between

the creators on social media platforms and the larger public, as users of these platforms. Prior to the exhibition, the artists launched new postings and stimulated interaction with their followers (Fluxcup and Farah Al-Kaff), or chose to present a collection of media clippings. In these clippings, the subject of the various photographs was edited and distributed on personal social media channels (Agan Harahap).

Documentation of their artistic practice are displayed in the SaRanG gallery while the “exhibition” itself is still ongoing on their social media platforms. By launching this project, we hope to open up further discussion on the efforts to analyse the aesthetic dimensions and the forms of interactivity as well artistic strategy addressed by the artists.

Curator: Adelina Luft, Writer: Arham Rahma

Exhibition:

29 August - 28 September 2017 Tuesday - Saturday 1.30 - 5.00 PM

RESIDENCY

The artist residency programme is organised in collaboration with the Kersan Art Foundation. In this programme, we invite artists to live and work at the residence for one to two months until the exhibition is completed. This residency programme gives not only an opportunity for the artists to experience the art works in Yogyakarta (where Yogyakarta has become one of the important bases of arts in Indonesia), but is in itself one of the strategies to promote Yogyakarta as an international space for cultural exchange.

Mareike Jacobi (Germany) and Joshua Zielinski (USA)

SAME AND DIFFERENT

15 November – 15 December 2017

Organised by Kersan Art Foundation in collaboration with OFCA International and PartNER Yogyakarta, two Berlin based artists, Mareike Jacobi and Joshua Zielinski, were invited for a three-month artist-in-residence at Sarang Building I, Yogyakarta, Indonesia. Both artists presented their works of installation drawing, drawings and sculptures in Sarang Building I from 15 November – 15 December 2017.

Mareike Jacobi (b. 1985, Osnabrück, Germany) graduated from Weißensee Academy of Art Berlin, Germany, in 2016. Mareike uses a self-developed system to create a series of drawings: a square grid within which fields a horizontal and a vertical line cross each other at nine possible positions. The exact positions of the lines are determined at random by the rolling of a dice. From this “sub-grid” she developed variations of drawings by connecting points within the grid. In her artwork, she explores the different aspects of pattern and pattern-making. For example, our ability to recognize patterns – to orientate in space and time – as well as our need to find or to find order by creating our own patterns.

Joshua Zielinski (b. 1986 in Michigan, USA) graduated from Weißensee Academy of Art in

Berlin, Germany, in 2013. He lives and works in Berlin, Germany. Joshua is fascinated by materials, their developmental histories and historical contexts. In his work, he expresses his interest in the influence materials have on both the form and the reception of an artwork. Point of departure is the material's formal qualities and how they affect his practice. His work could be understood as a formal reflection on the concepts of art with a given material.

Avon Bashida (Denmark) and Throngkiuba (India)

Organised by Kersan Art Foundation in collaboration with OFCA International and pARTner Yogyakarta, two artists, Avon Bashida (Denmark) and Throngkiuba Yim (India) were invited for a two-month artist-in-residence at Sarang Building I, Yogyakarta, Indonesia. Both artists presented their work in their solo exhibition from 6 – 16 March 2018.

Avon Bashida (b. 1986, Denmark) is a Danish, photographer and performance artist who explores both the human body and mind, male and female, researching anthropology and psychology within the history of art theory. Avon holds a BA (Honours) in Photographic Arts from the University of Westminster in London and an MA in Performance Studies from Tisch New York University. Bashida's performances are expressions of physical forms which are created through painting, photography, video and documentation. The works are depictions of how the human race experiences itself—opposite to how it is placed in the world regarding gender, race, geography and intimacy.

By referring to both anthropological and psychological studies, Bashida unpacks human existence by pushing cultural ideals and physical boundaries, questioning stereotypes using the body. A key element in Bashida's work is how the subjectivity of the human mind makes the viewers incapable of experience without a pre-distinct approach, disposing of our relation to others only through the understanding of ourselves.

Throngkiuba Yim (b. 1990, Nagaland) currently lives and works in Kolkata, India. He studied fine arts in The Indian Collage of Arts and Draftsmanship Kolkata (BFA) and Kala Bhavan, Santiniketan, Visva Bharati University, India (MFA). His work covers several subject matters such as climate catastrophe, racism, religious intolerance and coercion of faith. Religious coercion typically talks about compulsion, force or power exercised by the state or by other organisations. There is no doubt that religious coercion may be exerted by non-state actors and could be more dangerous if also authorised by the state, working hand and glove with misguided religious organisations.

In his recent works he mostly portrays the cartoon animal “Scrat” on his canvas as he was impressed by its character which has similar human traits such as love, violence, ambition, greed for fame, superiority chauvinism, selfishness and power. Throngkiuba's choice of applying multiple layers of house-building material on canvas correlates with the history of human civilisations. He paints on the layers the subject of contemporary narrative, which helps to reroute and also dig out the past by using techniques of ripping off multiple layers by tools. This merges the past and present and brings them up, together as one surface that influences and communicates with each other.

LECTURE

FUNDAMEN+

The Lecture series, Fundamen+ was created to present an architectural discussion forum that is educational, constructive, and professional. These lectures are held every three months and invites viewers from any background, but particularly for architecture students, to meet architects and other related professionals to discuss basic matters of everyday life and space which have not been discussed in depth before.

The first Fundament lecture was an architectural discussion between architects and professionals concerning architects' role in everyday life. There will be a specific architecture-related theme for discussion at every lecture and all discussions, ideas and decisions will be recorded and archived for research in the future.

FUNDAMENT + # 1 Architecture + Individual, speakers: Ms Judy Pranata & Mr Yoshi Fajar Kresno Murti

FUNDAMENT + # 2 Architecture + Archive, speakers: Mr Setiadi Sopandi & Mr Dirk Laucke

FUNDAMENT + # 3 Architecture + Nature, speakers: Mr Ng Seksan & Mr Paul Mintarga

Notes:

1. Joglo is a type of traditional Javanese architecture and refers to the shape of the roof. In Javanese society, the type of roof of a house reflects the social and economic status of the owners and Joglo houses are traditionally associated with the Javanese aristocrats where it can be built as part of a house or as a pavilion.