

**Entang Wiharso & Sally Smart**

Conversation:

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Endless Acts

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in Human

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History

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# Acknowledgements

Galeri Canna is entering its 15<sup>th</sup> year of operation, during which time we have supported and championed Indonesian contemporary art to global audiences. We value fostering substantial, long-term international cooperation between Indonesian and foreign artists and cultural institutions. Having worked closely with artist Entang Wiharso over the last 10 years, and having developed a genuine friendship and deep appreciation for his work, we were thus very receptive when he introduced us to artist Sally Smart and invited Galeri Canna to organize this project. As a marker of the New Year, Sally Smart and Entang Wiharso's *Conversation: Endless Acts in Human History* provides a visual thesis about our current zeitgeist in relationship to the sustained trajectory of human agency throughout history.

An exhibition of this scale necessarily involves the hard work and contributions of many individuals and institutions. Galeri Canna is grateful to His Excellency Ambassador Paul Grigson for opening the exhibition; to Galeri Nasional Indonesia for hosting and providing strategic support; to the Australian funding organizations that supported Sally Smart's residency at Black Goat Studios in Yogyakarta and many other aspects of the exhibition development and execution, particularly the Australia Council for the Arts, Asialink, Creative Victoria, Victorian College of the Arts at University of Melbourne and Australia Indonesia Institute; to Antena Projects for exhibition management expertise and access to its extensive network in Indonesia; and to Institut Seni Indonesia Yogyakarta for its partnership and valuable research and information resources. Canna Galeri would also like to thank curator Suwarno Wisetrotomo for providing critical insights during the planning stages and working closely with staff at Galeri Nasional Indonesia; co-curator Natalie King for liaising with Australian organizations and fostering dialogue with the artists around key ideas; editor Christine Cocca for her careful guidance during the catalogue development and public relations planning; and to the staff members at Galeri Canna, Black Goat Studios, and Sally Smart Studios who handled the day-to-day tasks that have culminated in this important show. Finally, all the hard work of these talented individuals and committed organizations would be meaningless without the extraordinary intellectual curiosity and creative output of artists Sally Smart and Entang Wiharso.

Galeri Canna hopes the exhibition *Conversation: Endless Acts in Human History* will provoke audiences to think deeply about the ideas presented in the artworks, while reinforcing existing synergies and opening new venues for dialogue with our neighbors through art and conversation.

**Tommy Sutomo and Inge Santoso**

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# Sambutan



## **Australian Embassy Jakarta**

*Conversation: Endless Acts in Human History* merupakan pameran unik hasil kolaborasi dua seniman terkemuka, Sally Smart dari Australia dan Entang Wiharso dari Indonesia, yang diadakan di Galeri Nasional Indonesia yang pertisius di Jakarta.

Sebagai sahabat, kolaborator dan kolega, Smart dan Wiharso sudah membicarakan secara mendalam visi artistic mereka masing-masing untuk saling memahami dan menemukan sinergi yang bermakna. Lebih dari itu, mereka telah berhasil memecahkan isu-isu kritis di masa kini melalui karya-karya baru berupa patung, lukisan dan instalasi termasuk hasil karya yang diciptakan pada masa-masa kritis. Pameran ini diawali dengan program residensi dimana kedua seniman bekerjasama di Indonesia.

Kerjasama antara Australia dan Indonesia kini sudah merambah kebanyakan bidang, termasuk kebudayaan dan kesenian. Saya dengan senang hati mendukung upaya mempererat kerjasama ini melalui kegiatan kolaboratif seperti proyek khusus ini.

Saya sangat menghargai dedikasi para seniman dan pengelola museum yang telah berkenan menghadirkan pameran penting ini kepada cakupan pemirsa yang lebih luas dan para sponsor atas dukungan mereka, khususnya Australia Council for the Arts, Asialink, Creative Victoria, Victorian College of the Arts at University of Melbourne, Australia Indonesia Institute, Antena Projects, Galeri Canna dan Institut Seni Indonesia Yogyakarta dan juga seluruh staf organisasi-organisasi ini. Pameran ini merupakan sebuah model proyek kerjasama yang memberikan cara baru untuk kolaborasi antar-budaya.

**H.E. Mr. Paul Grigson**

Kedutaan Besar Australia untuk Indonesia

# Foreword



**Australian Embassy**  
**Jakarta**

*Conversation: Endless Acts in Human History* is a unique collaborative exhibition between two distinguished artists, Australian artist Sally Smart and Indonesian artist Entang Wiharso at the prestigious Galeri Nasional Indonesia in Jakarta.

As friends, collaborators and colleagues, Smart and Wiharso have undertaken an intensive conversation in order to gain insights into each other's artistic vision and seek meaningful synergies. Moreover, they tackle pertinent issues of our times through newly conceived sculptures, paintings and installations as well as works made at critical junctures. Their exhibition is foregrounded by a residency period whereby each artist worked side by side in Indonesia.

I endorse this special project and the fruitful collaboration between artists, curators, organisations and communities in Australia and Indonesia. By working cross-culturally, we can imagine new creative possibilities and alignments between Australia and Indonesia while honouring our longstanding diplomatic relationship.

I commend the artists for their dedication, the host museum for bringing this significant exhibition to wide audiences and associated funding partners for their valuable support especially the Australia Council for the Arts, Asialink, Creative Victoria, Victorian College of the Arts at University of Melbourne, Australia Indonesia Institute, Antena Projects, Galeri Canna and Institut Seni Indonesia Yogyakarta and staff associated with these organisations. This exhibition is a model project of cooperation, offering new ways of working across cultures.

A handwritten signature in black ink that reads "Paul J. Grigson". The signature is fluid and cursive, with a prominent flourish at the end.

**H.E. Mr. Paul Grigson**  
Australian Ambassador to Indonesia

# Sambutan



Galeri Nasional Indonesia—Kementerian Pendidikan dan Kebudayaan—menyambut baik penyelenggaraan Pameran Seni Rupa *Conversation: Endless Acts in Human History* dua perupa dengan latar belakang berbeda, yaitu Entang Wiharso (Yogyakarta, Indonesia) dan Sally Smart (Melbourne, Australia). Perhelatan ini terselenggara atas prakarsa perupa dan melalui kerjasama yang baik dengan Galeri Canna yang sama-sama mengemban misi untuk mewadahi kreativitas para seniman dan meningkatkan apresiasi seni masyarakat di bidang seni rupa.

Entang Wiharso dan Sally Smart adalah dua perupa yang berasal dari dua negara berbeda, tentu memiliki pengetahuan, pengalaman, budaya, dan ‘rasa’ yang berbeda dalam mengecap sebuah fenomena atau peristiwa yang terjadi di sekitar mereka. Meski demikian, mereka memiliki kemiripan dalam karakter dan ketertarikannya terhadap isu-isu kritis, membuat kolaborasi pameran ini menghasilkan visualisasi seni rupa yang baru dan menarik. Keduanya saling melengkapi membuat ‘ruang dialog’ pembacaan karya menjadi lebih interaktif namun tetap dengan identitasnya masing-masing.

Melalui Pameran Seni Rupa yang bertajuk *Conversation: Endless Acts in Human History* ini, kami berharap bisa memberikan kesempatan pada masyarakat luas untuk menambah wawasan dan mengenal lebih dekat tokoh-tokoh seni rupa Indonesia dan mancanegara. Dalam hal ini, masyarakat dapat mengakses dan memperoleh inspirasi serta motivasi dari perjalanan kreatif Entang Wiharso dan Sally Smart melalui karya-karya yang ditampilkan.

Kepada Entang Wiharso dan Sally Smart, juga seluruh pihak dari berbagai organisasi dan institusi – Galeri Canna, Australian Embassy untuk Indonesia, Institut Seni Indonesia Yogyakarta, Antena Projects, Australia Council for the Arts, Asialink, Creative Victoria, Victorian College of the Arts at University of Melbourne, dan Australia Indonesia Institute – yang telah bekerja keras mewujudkan pameran ini, kami mengucapkan terima kasih.

Selamat berpameran, selamat mengapresiasi!

**Tubagus ‘Andre’ Sukmana**  
Kepala Galeri Nasional Indonesia

# Foreword



Galeri Nasional Indonesia—the Ministry of Education and Culture—kindly welcomes the fine art exhibition *Conversation: Endless Acts in Human History* by two artists with different backgrounds, Entang Wiharso (Yogyakarta, Indonesia) and Sally Smart (Melbourne, Australia). This event is held as a result of the joint initiative of the artists and through our collaboration with Galeri Canna, which shares our mission to support artists' creativity and strengthen public appreciation of visual art.

Entang Wiharso and Sally Smart are two artists from two different countries who obviously have different knowledge, experiences, cultures and a 'feel' for interpreting phenomena or events occurring around them. Despite this, they share similarities in their characters and interests about critical issues, resulting in this collaborative exhibition with new and interesting visualisation. Both complement each other in creating a 'discourse' where the reading of artworks becomes more interactive, yet still reflects their own identities.

Through this art exhibition entitled *Conversation: Endless Acts in Human History*, we hope to provide the wider community an opportunity to broaden their knowledge and to know more about Indonesian and international fine art figures. In this context, the public can access and gain inspiration and motivation from Entang Wiharso's and Sally Smart's creative journey through their artwork in this exhibition.

To Entang Wiharso and Sally Smart, as well as to all parties from the various support organizations and institutions – Galeri Canna, the Australian Embassy for Indonesia, Institut Seni Indonesia Yogyakarta, Antena Projects, Australia Council for the Arts, Asialink, Creative Victoria, Victorian College of the Arts at University of Melbourne, and Australia Indonesia Institute – who have worked hard to make this exhibition possible, we thank you.

All the best with the exhibition and enjoy appreciating the artwork!

**Tubagus 'Andre' Sukmana**

Head of Galeri Nasional Indonesia

# Conversation: Endless Acts in Human History

Catatan Kuratorial  
**Suwarno Wisetrotomo**

## **Latar Belakang Budaya, Proses Kreatif dan Karyanya**

Kepekaan terhadap isu-isu sensitif terkait manusia dan kemanusiaan, juga hidup dan kehidupan; pengalaman-pengalaman di sekitar stigma, kesewenang-wenangan, dan ketidakadilan, akan membentuk habitus dan karakter seseorang. Habitus dan karakter akan menentukan selera (*taste*) dalam hal memproduksi dan mengonsumsi, serta memengaruhi pula cara berpikir, cara kerja, dan cara bertindak. Memproduksi dalam pengertian berkarya seni; ide-ide, pilihan material, teknik, dan bentuk presentasinya menunjukkan selera intelektualnya. Mengonsumsi dalam konteks seniman (perupa) dapat dipahami sebagai hasrat memperkaya pengetahuan untuk menajamkan wawasan, dan cara pandang kritis terhadap berbagai persoalan dalam masyarakat. Apa yang 'dikonsumsi' menunjukkan selera seseorang. Jika seseorang itu adalah seniman maka bisa ditengarai melalui ide-idenya, cara kerja (proses kreatif), pilihan bentuk-bentuk ekspresi dan presentasinya (hasil karyanya), serta bagaimana mengartikulasikannya. Karena karya-karya seni ciptaannya adalah merupakan pernyataan, komentar, dan opini dirinya terhadap sesuatu yang ingin dikomunikasikan dengan orang lain.

Jika dua orang seniman, dengan karakter dan ketertarikannya terhadap isu-isu kritis memiliki kemiripan, bertemu dan bekerjasama untuk berpameran bersama, maka dapat diduga, bahwa event pameran itu sebagai forum diskusi tempat mereka berdialog atau menyurakan pendapat-pendapatnya. Suasana itu memang tak terelakkan dalam pameran seni rupa *Conversation: Endless Acts in Human History* oleh



Entang Wiharso (Yogyakarta, Indonesia) dan Sally Smart (Melbourne, Australia) di Galeri Nasional Indonesia, pada Januari 2016. Sebagai penanda dan pembuka seluruh kegiatan pameran, seminar dan diskusi yang akan berlangsung di Galeri Nasional Indonesia sepanjang 2016, dapat dikatakan bahwa pameran Wiharso dan Smart sebagai pembuka yang penuh energi dan menantang pemaknaan yang menggairahkan.

Pameran ini, seperti tertera dalam tajuknya, memang merupakan presentasi hasil percakapan mereka terkait perkara sejarah manusia sepanjang zaman. Sejarah manusia dalam pengertian manusia dalam bingkai peristiwa politik, sosial, budaya, kolonialisasi, tubuh, stigma dan sebagainya. Pameran ini menarik karena bukan digagas oleh institusi, tetapi diinisiasi oleh mereka berdua, baru kemudian sejumlah institusi mendukung proyek pameran ini. Karya-karya dalam pameran ini merupakan percakapan mereka berdua; baik percakapan nyata antara Smart dan Wiharso, maupun percakapan personal yang berlangsung dalam diri sendiri. Seperti sudah disebutkan sebelumnya, percakapan mereka berdua mempersoalkan riwayat dan tindakan manusia di sepanjang waktu dan zaman, terutama yang bertolak dari pengalaman mereka berdua sebagai 'anak zaman' kini.

Entang Wiharso, seorang yang berasal dari Jawa pinggiran utara (dilahirkan di Tegal, Jawa Tengah, pada 1967), menyelesaikan pendidikan tinggi seni rupa di Yogyakarta. Kemudian bersama isterinya Christine Cocca dan dua anaknya, Dominic dan Marco, menjalani kehidupan sehari-hari antara Yogyakarta, Indonesia dan Rhode Island, Amerika Serikat. Agenda aktivitas seni rupa yang demikian tinggi, dari pameran yang satu ke pameran berikutnya, dari negara yang satu ke negara yang lainnya, dikerjakan dan diatur dari dua kota di dua negara itu.

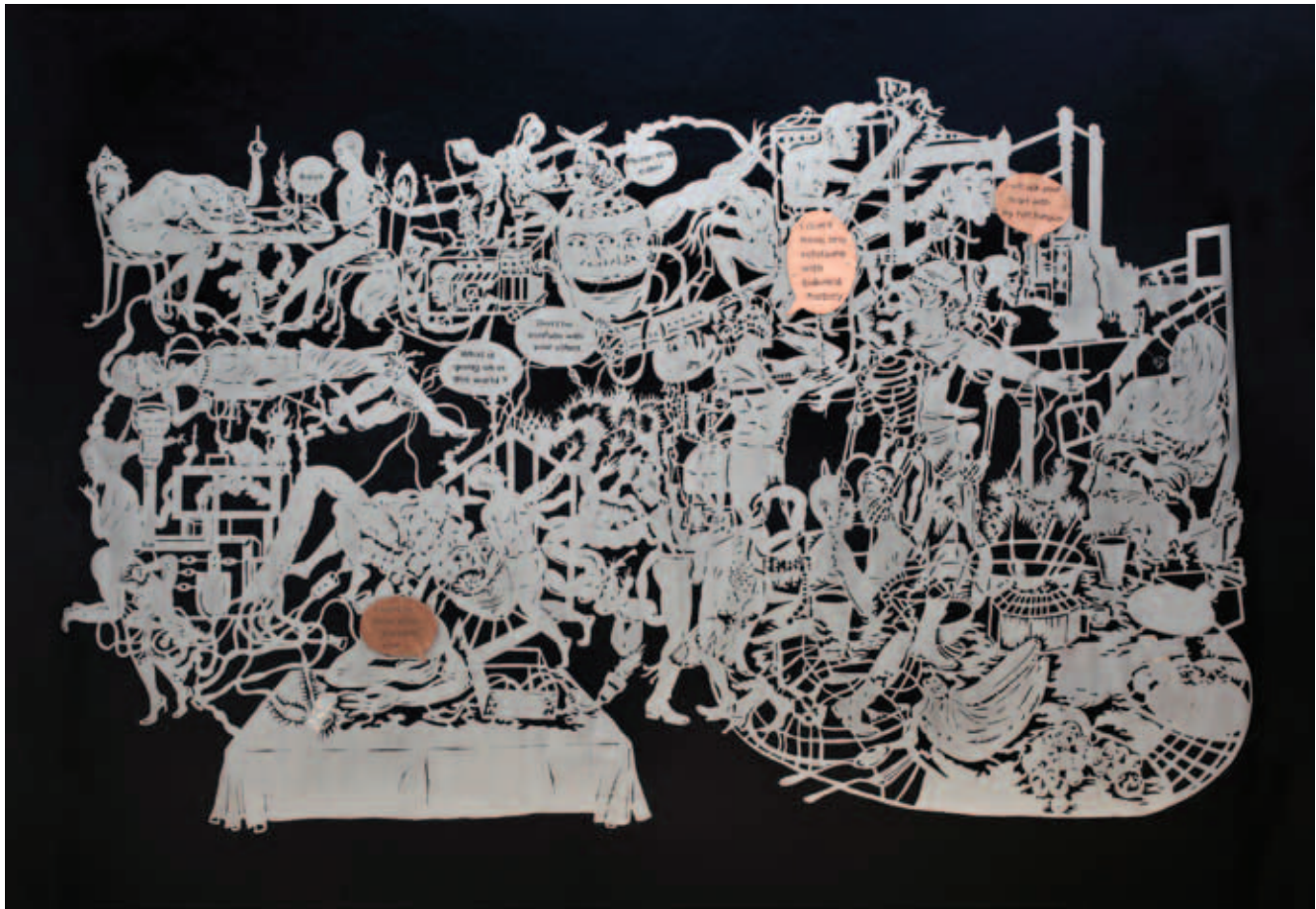
Perjalanan kehidupannya, membentuk karakter dirinya yang tahan banting dalam menghadapi berbagai

benturan, tegangan dan tantangan, baik terkait dengan keseharian kehidupan diri dan keluarganya maupun terkait dengan kehidupan keseniannya. Wiharso menjadi terkondisi berada dalam renungan dan tantangan ide-ide besar terkait hubungan sosial-masyarakat di berbagai level pergaulan. Pengalaman-pengalamannya yang terkait dengan ide-ide kesenian (misalnya art politics, prasangka ras atau agama, prasangka terhadap kesenjangan sosial), mematangkan dirinya dalam menghadapi setiap persoalan, sekaligus mengondisikan dirinya dalam cara pandang dan cara berpikir kritis. Pada dasarnya setiap tindakan dalam kehidupan sehari-hari, termasuk berkarya seni, merupakan tindakan politis. Nama "Black Goat Studios" untuk studionya di desa Carikan, Kalasan, Sleman, Yogyakarta merupakan reaksi sekaligus penghayatannya terhadap eksistensi dirinya. Pada *t-shirt* yang dicetak terbatas, Wiharso pernah menyablon sebuah ilustrasi (diambil dari sebagian karyanya) dengan teks menyolok "Black Goat is My last Defense." Suatu nama dan pernyataan yang provokatif; bahwa 'kambing hitam' dipersonifikasi menjadi kekuatan untuk melakukan perlawanan, setidaknya menjadi 'monumen peringatan' bagi dirinya terhadap pengalaman-pengalaman yang gelap, tak adil, tak jelas, yang berpotensi memojokkan.

Impuls-impuls ide Wiharso terpicu oleh pengalaman *personal* dalam melihat, mungkin juga mengalami, peristiwa *disharmony* dan ketidakadilan dalam masyarakat. Karya-karya Wiharso memiliki kekuatan menohok kesadaran siapapun.

Wiharso menjelajahi berbagai kemungkinan dalam menggunakan material dan teknik: melukis, menggambar, mencetak, memotong dan merakit. Semua metode kerja kreatif yang digunakan - membentuk, mencetak, memotong - berprasangka dan membebaskan sebenarnya seperti metafora di dalam pola relasi-komunikasi dalam masyarakat. Pola kerja dan karya-karya Wiharso merefleksikan kondisi masyarakat di mana ia berada di dalamnya dan

**Kondisi *chaotic* (kekacauan) dalam pandangan Wiharso merupakan cerminan struktur 'arsitektural' masyarakat.**



berinteraksi. Wiharso melihat persoalan masyarakat dari dalam dan luar. Kondisi *chaotic* (kekacauan) dalam pandangan Wiharso merupakan cerminan struktur 'arsitektural' masyarakat. Terkait dengan hal ini Wiharso mengatakan:  
 Kondisi ini eksis dan tidak disadari dipertahankan karena banyak memberikan *benefit* banyak orang, tentu saja hal ini untuk orang yang bisa *memanage* (*chaos management*). Sistem semacam ini terjadi tidak hanya kebetulan tetapi juga pengaruh dari masa kerajaan dan penjajahan. Orang harus bisa memerankan peran ganda dan juga harus bisa membaca tanda dan kode agar bisa diterima atau keamanan dirinya.

Kekacauan merupakan potret arsitektur sosial; setiap orang menginginkan dan merasa bisa melakukan semua hal dengan sebebas-bebasnya. Tatanan sering diabaikan

dan tanpa ada sanksi yang jelas atau dengan negosiasi. Masyarakat memiliki cara tersendiri (sering disebut sebagai kearifan lokal, *local wisdom*) dalam hal menyeleksi beragam pilihan profesi dengan segala resiko yang harus ditanggung, dan memilih cara-cara dalam mengatasi persoalan (resiko) yang berpotensi menjadi gangguan dalam kehidupannya. Bersamaan dengan hal itu, terjadi polarisasi dan pengelompokan sosial yang disebut sebagai lingkaran dalam (*inner circle*) dan lingkaran luar (*outer circle*) yang dipersatukan atau dipisahkan oleh pilihan bahasa ekspresi, persamaan atau perbedaan ideologi, dan sejenisnya. Persamaan dan perbedaan mendorong munculnya kelompok atau komunitas 'serumpun' (*peer group*), yang berpotensi memunculkan (dan sekaligus menyelesaikan) sejumlah tegangan, konflik dan selanjutnya membangun persekutuan.

**Teknik *cut-out* merupakan manifesto untuk membedah dan membongkar pengalaman saya dalam menghadapi kondisi *chaotic* di masyarakat dalam presentasi visual.**



Pernyataan Wiharso berikut ini menjelaskan hubungan antara teknik, ideologi, dan pesan yang ingin dikomunikasikan:

Teknik *cut out* merupakan manifesto untuk membedah dan membongkar pengalaman saya dalam menghadapi kondisi *chaotic* di masyarakat dalam presentasi visual. Saya memilih metode teknik ini karena ingin membuat struktur yang *solid* dengan membuang sesuatu yang tidak penting semacam *editing*. Ornamen yang berupa usus, teks, selang mesin, epohonan, organ dan figurasi berfungsi sebagai narasi kecil untuk menguatkan narasi besar. Kontruksi narasi semacam ini dijumpai di cerita Mahabarata dan Ramayana. Hal itu sebagai penopang figur utama dan juga kepentingan estetik yang bersamaan pula sebagai gambaran *chaotic*; kekacauan sosial tetapi memiliki fungsi yang signifikan juga. Seperti membuat bangunan bahwa struktur merupakan tulang dari bangunan yang memiliki fungsi mendasar karena berfungsi sebagai penopang, pembungkus dan sekaligus sebagai estetik. Dalam pendalaman teknik ini tanpa

disadari menjadi *state of mind* sebagai embrio dari *Cut Out Nation*, proyek yang terus berkelanjutan.

Sally Smart, perupa yang memiliki ideologi, teknik dan presentasi visual yang bersinggungan dengan ideologi dan presentasi Entang Wiharso. Sally Smart, datang dari Flinders Ranges, Australia bagian Selatan. Smart dilahirkan tahun 1960, dari keluarga petani dan peternak, di sebuah tanah pertanian yang kering, saat itu masih terisolasi. Pengalaman masa kecilnya tak mudah; dengan saudara perempuannya, setiap hari dengan menggunakan bis sekolah harus menempuh perjalanan sejauh 48 km, menuju sekolah di *Correspondence School* dan *School of the Air*. Smart mengatakan, "Hidup selalu didominasi oleh cuaca yang dramatis. Hujan, kekeringan dan panas yang ekstrim: itu adalah lingkungan yang dinamis dan biasa indah. [...] Isolasi memastikan kehidupan imajinatif yang kaya."

Australia kini termasuk dalam kelompok negeri maju, dengan sebagian kotanya dalam suasana kehidupan



kosmopolitan, lengkap dengan infrastruktur yang lebih mapan. Australia juga sebuah negeri dengan persoalan masa lalu (juga masa kini) yang tak mudah; didera oleh persoalan atau isu ras/etnik, lingkungan, politik yang penuh guncangan, dan sebagainya. Semua persoalan, tak terelakkan mengontaminasi pikiran, tubuh, dan jiwa setiap warga negaranya. Semua persoalan berpotensi menjadi racun di pikiran, tubuh dan jiwa.

Mengamati proses kreatif Smart, bagi saya seperti proses detoksifikasi - proses mengeluarkan racun, sebangkah demi sebangkah, untuk merawat kesehatan pikiran, tubuh dan jiwa. Smart menggaris, menggores, membentuk, menggunting, memotong dan merangkai kembali, seperti proses mengonstruksi, mengoreksi, mendekonstruksi dan merekonstruksi. Terjadi ulang alik antara membentuk dan membongkar pikiran untuk menemukan bentuk ide yang baru.

Menggunting dan memotong sebagai sikap politik, yang disebut Smart sebagai politik memotong. Sejak 1990 Smart mengembangkan pendekatan dan teknik ini, bersamaan dengan kenyataan munculnya tegangan di sekitar identitas, gender, ras, politik dan *problem* sosial-ekonomi. Kenyataan ini menumbuhkan kesadaran untuk mengolah realitas tersebut menjadi ide-ide tentang identitas, politik gender dan sosial-ekonomi, bagaimana menentukan sudut pandang, dan bagaimana mewujudkannya secara visual. Ketika berproses tumbuh kesadaran bahwa identitas tidak pernah stabil. Pola-pola komunikasi dengan banyak pihak akan sangat menentukan proses dan karya seni yang dihasilkan. Pada perkembangan dan pemahaman lebih lanjut, Smart merasa - dengan menggunakan teknik memotong dan menjepit (menempelkan bentuk potongan pada gambar yang lain) - sebagai respon terhadap identitas dan politik, sekaligus sebagai metode untuk menjelajahi tubuh.

Pada awalnya Smart menggunakan dunia medis sebagai metafora untuk membedah dan menganalisis secara konseptual dan teknis proses kreatifnya, khususnya ketika ia berkarya dengan tajuk *Dress*, 1992; *Delicate Cutting*, 1994; *The Anatomy Lesson*, 1995; *Self Portrait with Organs*, 1995; dan *The Unhomely Body*, 1997. Pengalaman ini secara konseptual dan teknis menjadi dasar bagi karya-karya Smart berikutnya; terus

**Smart juga sering mengeksplorasi siluet yang merupakan bagian-bagian memori masa lalu yang sering muncul kembali. Di tanah sekitar tempat Smart dilahirkan, ia mengingat peristiwa-peristiwa kecil seperti bayangan.**



berkarya secara instalatif, mengerahkan semua referensi, menggunakan teknik *cut-out*, memotong, menempel, mengolase dan montase. Metode memotong, membongkar dan menutup kembali, merefleksikan aspek psikologi estetik untuk membicarakan persoalan trauma sosial, politik dan kehidupan sehari-hari.

Smart memberi ilustrasi yang menarik terkait dengan aktivitas 'menambal' (semacam menyulam, atau dalam bahasa Jawa disebut 'menisik') terhadap kain yang sobek. Sobekan atau lubang pada kain memang bisa ditutup, namun tetap saja meninggalkan bekas atau jejak sobek atau lubang. Begitulah proses trauma disembuhkan. Begitu pulalah proses kreatif berkesenian Smart; karya-karyanya membicarakan persoalan bagaimana menambal dan menyembuhkan luka-luka, trauma sekitar masa lalu yang gelap. Karya Smart berbicara tentang persoalan bagaimana upaya berdamai dengan masa lalu dan berdamai dengan banyak persoalan kehidupan. Ini merupakan upaya rekonsiliasi, Smart bukan melupakan tetapi memahami dan memaafkan.

Smart juga sering mengeksplorasi siluet yang merupakan bagian-bagian memori masa lalu yang sering muncul kembali. Di tanah sekitar tempat Smart dilahirkan, ia

mengingat peristiwa-peristiwa kecil seperti bayangan. Dalam ingatan Smart, bayangan yang ia lihat semasa tinggal di lingkungan itu, selalu tampak lebih panjang dari realitas bendanya. Ingatan itu kini dipahami sebagai gambaran harapan masyarakat di lingkungannya ketika itu terkait dengan kehidupan yang lebih baik. Realitas itu merupakan bagian dari pembentukan identitas yang terus bergerak. Hal ini seperti sudah disebutkan sebelumnya, identitas bukanlah nilai yang stabil.

Titik yang bisa mempertemukan Wiharso dan Smart adalah aspek pengalaman dalam melihat dan mengalami kesenjangan, kesewenang-wenangan, stigma ras, sosial dan agama yang membentuk karakter mereka. Kedua seniman ini memiliki perspektif kritis dalam melihat persoalan, melakukan upaya perlawanan terhadap kesewenang-wenangan, memiliki energi dan gairah yang demikian besar untuk mewujudkan setiap gagasannya menjadi karya-karya yang baru. Karena itu mereka bisa terlibat diskusi yang demikian intensif sekaligus meledak di sana-sini.

Cara kerja mereka berdua memiliki kesamaan yang signifikan - memotong, menggunting, menempel, *cut-out* dan menggunakan warna untuk arti yang khusus. Karya mereka berdua juga bersinggungan; memiliki



kompleksitas narasi melalui banyak kode yang menggugah, melalui gambar yang dipotong atau dihadirkan dalam lapisan-lapisan yang mencitrakan perspektif ruang. Meskipun latar budaya mereka berbeda, akan tetapi pengalamannya terkait dengan persoalan-persoalan kemanusiaan, ideologi dan identitas menjadi titik simpul pertemuan.

### ***Conversation: Melampaui Perkara Pragmatis***

Tema *conversation* (percakapan) mengisyaratkan terjadinya kolaborasi. Pada bagian awal catatan ini sudah dijelaskan bahwa yang dimaksud percakapan adalah dialog terkait seputar praktik kesenian Wiharso dan Smart. Mereka tidak menyebutnya sebagai kolaborasi karena kata ini sering diasosiasikan sebatas persoalan teknis dan fisik seperti berkarya bersama dalam satu

ruang atau satu medium. Apa yang dilakukan Wiharso dan Smart jauh dari pengertian dan persepsi praktik pragmatis semacam itu. Mereka mendialogkan topik-topik yang beragam (pada bagian awal tulisan ini sudah disebutkan), dengan tujuan untuk mendalami dan memperkaya dimensi presentasi, namun tetap dengan pilihan 'bahasa rupa' masing-masing.

Keduanya misalnya mendiskusikan fenomena ledakan arus migrasi seperti yang terjadi di daratan Eropa. Smart dan Wiharso melihat persoalan ini bukan suatu peristiwa yang baru, tetapi persoalan yang terjadi sepanjang sejarah kehidupan manusia. Pergulatan setiap individu, eksistensi suatu komunitas atau kelompok, juga tegangan dan konflik antar individu, komunitas dan kelompok, merupakan salah satu dampak dari migrasi. Namun demikian persoalan migrasi tak

**Meskipun latar budaya mereka berbeda, akan tetapi pengalamannya terkait dengan persoalan-persoalan kemanusiaan, ideologi dan identitas menjadi titik simpul pertemuan.**



hanya menghasilkan cerita kegagalan dan kekerasan, tetapi juga cerita *survival* dan keberhasilan.

Dampak lain dari migrasi dan urbanisasi adalah munculnya istilah diaspora, perkara ketercerabutan dan akar silsilah. Tentang kehidupan dan peran-peran baru di berbagai tempat hunian dan sekaligus berhadapan dengan isu identitas serta nasionalisme. Generasi masa kini yang bisa dengan leluasa melintas batas, memutuskan membangun karier, keluarga dan berprestasi di manapun, pada suatu ketika berhadapan dengan pertanyaan-pertanyaan identitas dan nasionalisme. Persoalan berikutnya yang tak kalah penting adalah persoalan hibriditas - persoalan persilangan yang melahirkan generasi baru dengan pengalaman yang sama sekali berbeda. Pada dasarnya setiap bangsa menyimpan beragam persoalan yang berpotensi menciptakan tegangan-tegangan: meliputi tegangan politik, ekonomi, sosial dan budaya.

Topik-topik di sekitar itulah beserta implikasi dan konsekuensinya yang banyak dipercekapkan oleh

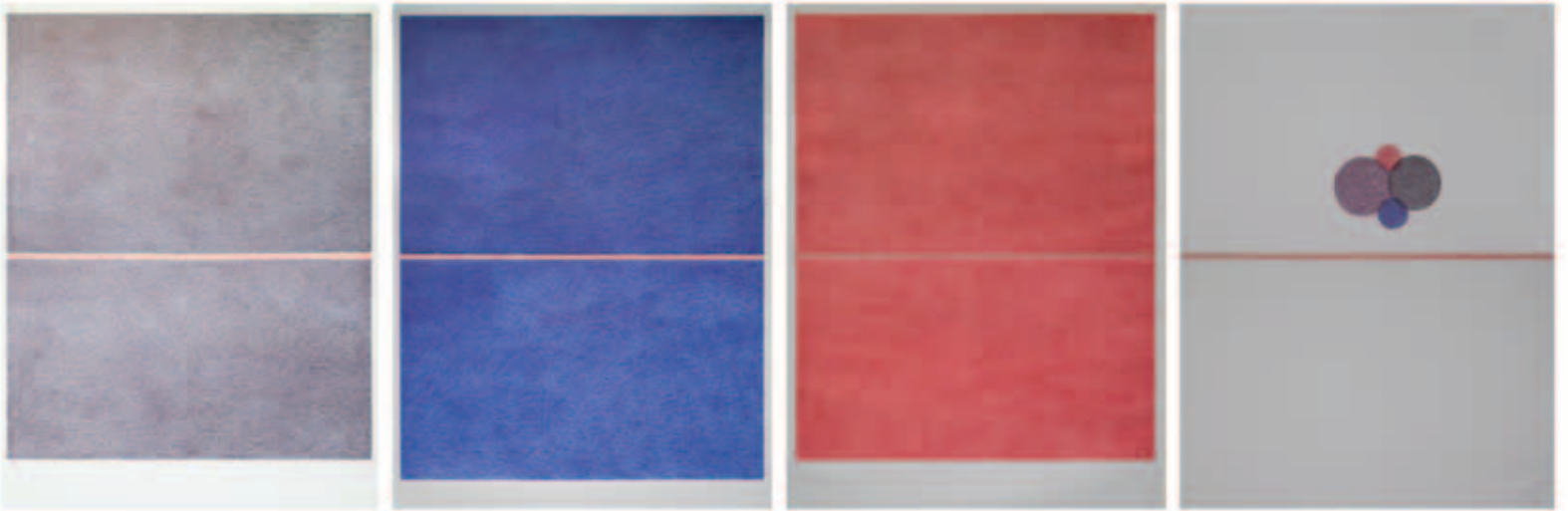
Smart dan Wiharso. Karya-karya keduanya tentu saja bukan jawaban, tetapi berupa opini-opini yang menggugah kesadaran.

### **Karya dan Narasi**

#### **Trajektori Ide-Ide Entang Wiharso**

Karya-karya Wiharso tampak 'keras,' tetapi bukan dihasratkan eksplisit. Karyanya tetap dibalut oleh ambiguitas, kode-kode dan tanda-tanda yang berpotensi multi tafsir. Ia tetap berpikir dan bertindak visual. Karya-karya ini lebih sebagai opini yang berpotensi menggaruk rasa gatal kesadaran dan membangkitkan, mungkin juga menohok, kesadaran itu untuk dikonversi menjadi tindakan. Wiharso seperti biasanya terus mengeksplorasi berbagai kemungkinan di sekitar tema, material, teknik dan presentasi.

Wiharso membicarakan perkara naluri paling primitif manusia, yakni nafsu kebinatangan, yang bertumpu pada kekuasaan dan kepuasan dirinya. Nafsu kepemilikan



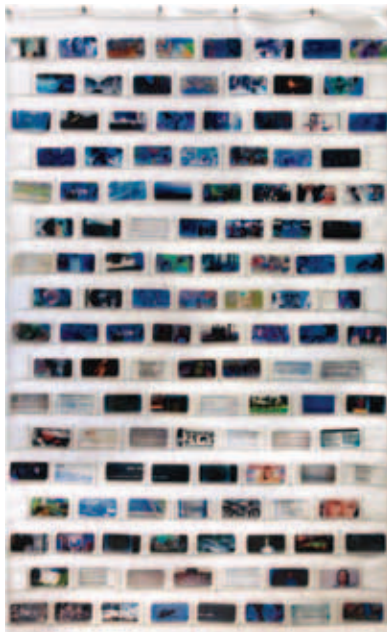
dan kekuasaan melahirkan perilaku dan sifat agresif, yang dilakukan dengan menghalalkan segala cara. Di dalam karya instalasi *Chronic Satanic Privacy*, 2010, Wiharso memilih bentuk lima sosok-figur manusia yang berada di balik jeruji, dengan lidah menjulur, keluar melalui sela-sela jeruji besi. Figur bermotif seperti macan (kelima figur mengekspresikan naluri kebinatangannya) yang berada di balik pagar besi, seperti ingin menerobos pagar. Karya yang digubah lima tahun lalu itu, kini tetap menemukan aktualitasnya. Ungkapan karya ini berdasarkan pengamatan Wiharso terhadap perilaku agresif karena dorongan kepemilikan dan kekuasaan yang obsesif dan segala-galanya dalam kehidupan seseorang. Meskipun Wiharso, dalam karya ini, lebih menghasratkan untuk mengkomunikasikan isu toleransi, akan tetapi karya ini sangat berpotensi dibaca (dimaknai) memiliki kaitan dengan isu politik yang aktual. Pemaknaan semacam itu tak terelakkan, mengingat kondisi dan perilaku semacam itu (kepemilikan, kekuasaan dalam konteks politik, beserta cara-cara meraihnya yang sesungguhnya intoleran) kini semakin masif ditunjukkan justru oleh para elite politik dan birokrasi di Indonesia.

Wiharso juga mengembangkan imajinasinya dalam hal narasi dan presentasi. Karya lukisan *Reclaim Paradise: Paradise Lost*, 2015, dan karya instalasi *Reclaim Paradise: Paradise Lost No. 2*, 2015, sebagai tablo, sebuah 'pertunjukan' dengan dialog visual. Dua karya ini berkisah tentang situasi tragis yang menimpa suatu keluarga, dari situasi menyenangkan

berubah menjadi situasi terancam. Tanah impian yang dibangun sejak lama, tiba-tiba diklaim kepemilikannya oleh pihak lain. Isu kepemilikan tanah, di manapun menjadi rumit dan sensitif, karena terkait dengan harga diri, eksistensi, identitas, sejarah, hukum dan politik. Dalam situasi tertentu – misalnya undang-undang pertanahan, demi kepentingan negara atau kepentingan kuasa ekonomi misalnya – seseorang bisa terancam tergusur; kepemilikan yang diperjuangkan sepanjang hidupnya bisa tiba-tiba lenyap. Kondisi semacam itulah, maka drama-drama di masyarakat yang penuh tegangan, bahkan kekerasan terus terjadi. Di masyarakat Jawa terdapat ungkapan sebagai retorika pertanahan, "*sadumuk bathuk, sanyari bumi, ditohi pati*" (hanya selebar dahi, hanya seluas dua jari, jika itu menyangkut bumi/tanah, akan dibela sampai mati). Sebuah tema dan isu yang akan terus muncul dalam kehidupan yang semakin riuh ini.

Karya instalasi melebarkan cerita; instalasi dinding berupa citraan kamoflase hutan bambu dengan teknik relief rendah. Sementara di depannya, berderet di bawah rumpun itu, sebuah keluarga dalam pose seperti jongkok atau salah satu pose orang sholat (duduk di antara dua sujud), dengan tangan kanan memegang usus yang saling terhubung antar figur. Wiharso mengatakan, "Posisi itu dalam kondisi siap dan *reflective*." Untuk kesekian kalinya, Wiharso mengembangkan idiom-idiomnya yang demikian kuat; rumpun bambu, organ dalam manusia berupa usus dan serigala. Wiharso menjelaskan, "Saya memilih bambu dalam







instalasi ini sebagai komentar atas kebakaran hutan di mana-mana di Indonesia sering juga karena kesengajaan. Keberadaan hutan hilang begitu saja dan hanya tinggal *memory*. Ketika mengunjungi hutan bambu di Amerika mengingatkan *landscape* Indonesia dari saat kecil, seperti di belakang rumah orang tua saya.” Di Indonesia ungkapan atau idiom usus untuk menggambarkan seruan tentang kesabaran, terutama di budaya Jawa. Masyarakat atau para orang tua di Jawa (Jawa Tengah, Yogyakarta khususnya) sering memberikan nasehat pada anak-anaknya yang sedang menghadapi persoalan rumit dan berat dengan mengatakan, “*Le, Nduk, sing dowo ususe*” (Le, Ndhuk, yang panjang ususnya; Thole, Gendhuk – panggilan sayang untuk anak-anak – yang sabar dalam menghadapi persoalan). Binatang serigala dalam kondisi tergeletak kesakitan semacam saksi bahwa didalam konflik selalu semuanya menjadi korban termasuk orang yang merasa menang.

Karya instalasi ini terasa dramatik; sebuah keluarga saling mendukung, terhubung dengan menggenggam

usus yang panjang, tertunduk, namun siap dan sigap menghadapi setiap masalah. Karya ini mencekam dengan menampilkan usus yang panjang dan mereka pegang dapat dibaca sebagai upaya saling mendukung dalam menghadapi masalah. Perhatikan sosok serigala yang berdarah-darah di sudut rumpun bambu itu; ada cinta, kemarahan, dan korban. Menghadapi ancaman hanya ada dua pilihan, menyerah atau melawan. Jika ia adalah sebuah keluarga, maka tak ada cara lain pula kecuali saling mendukung, dengan kemungkinan dan konsekuensi adanya pengorbanan.

Dalam pameran ini Entang Wiharso juga memamerkan seri potret, sebagai bagain dari caranya mempersoalkan identitas. Potret dalam pameran ini tidak dalam pengertian potret wajah, sosok atau figur, melainkan seri potret yang bertumpu pada gagasan tentang diri secara psikologis. Karya ini merupakan kelanjutan dari proyek residensi di Singapore Tyler Print Institute, Singapura. Karya berupa instalasi seribu gambar, *Self-Portrait*, 2015, foto-foto ini terkait dengan keberadaan

dirinya. Misalnya kisah-kisah sejarah yang ia dengar terkait peristiwa kekerasan politik 1965, sebelum ia dilahirkan, terkait dengan foto-foto kenangan pribadi, dokumentasi peristiwa yang bisa diperoleh dari teknologi informasi, media sosial, yang demikian mudah, peristiwa kekerasan di berbagai tempat, tokoh-tokoh ikonik budaya pop seperti Bruce Lee, Iwan Fals, atau sejumlah seremoni negara semasa pemerintahan Presiden Soeharto dan Ibu Tien Soeharto dan lain-lainnya.

Wiharso juga menggambar 'potret keluarga,' menggunakan bollpoint diatas linen, sebuah lukisan seri potret yang sangat *personal* dan menyentuh yang berjudul *Art History: Diaspora*, 2015. Empat bidang linen masing-masing berukuran 200 x 150 cm penuh dengan goresan bollpoint. Idenya, inilah potret keluarga, dengan merepresentasikan citra pori-pori kulit dengan rambut. Sebuah metode yang tak terduga, terkait dengan lukisan potret. Bagi Wiharso inilah lukisan potret yang secara dekat menghadirkan *state of mind*, identifikasi dan memori seseorang melalui warna kesukaan. Keempat warna yang dihasilkan dari garis yang bersilang, bertumpuk dan menempel disilangkan satu sama lain dari jauh menjadi satu bidang warna tetapi sebenarnya garis dan dalam percampuran tersebut juga sebenarnya lebih cenderung optikal seperti dalam lukisan Impresionis. Karya ini memiliki sifat *intimacy* yang kuat karena permainan akan jarak pandang.

Material aluminium masih dominan dalam karya-karya Wiharso. Dengan pendekatan tuturan komik, Wiharso berkisah tentang 'American Dream' yang mengajarkan bahwa di tanah harapan Amerika, impian apapun bisa terwujud, jika memang memercayainya. Kepercayaan itu datang dari para imigran yang akhirnya menjadi warga Amerika. Mereka datang dari manapun dan menjadikan Amerika Serikat menjadi *melting pot*. Karya ini, *Behind American Dreams No. 1*, 2012, menggambarkan bagaimana mimpi-mimpi itu diwujudkan melalui simbol-simbol pencapaian material, sekaligus menghadirkan ironi-ironinya.

Kebijakan politik Amerika, baik di dalam maupun di luar negeri, misalnya tentang kepemilikan senjata,

*policy* terhadap Irak dan Afghanistan, tegangan politik terhadap Iran dan sebagainya, seringkali membuat impian itu runtuh. Pendekatan komik ini diwujudkan Wiharso melalui balon-balon teks yang menunjukkan dialog antar aktor. Perhatikan percakapan-percakapan itu, "with me or die" atau "what is going on?"; sebuah pernyataan hitam putih, sekaligus kebingungan tentang apa yang sesungguhnya terjadi. Setiap pemimpin negara memiliki tanggung jawab moral memberikan impian-impian yang masuk akal untuk diraih, sekaligus disandingkan dengan kebijakan politik yang dampaknya bakal ditanggung oleh setiap generasi, jauh setelah sang pemimpin silih berganti. Melalui karya ini Wiharso ingin menggugah kesadaran, bahwa setiap generasi memiliki dan menanggung trauma-trauma dampak dari kebijakan negara. Karena itu tak ada kata lain untuk terus menerus menyuarakan dan mempraktikkan toleransi sebagai dasar untuk membangun kesaling pengertian dan saling menghargai.

Situasi dramatik tak hanya di atas kanvas atau aluminium *cut-out*, tetapi semakin terasa pada karya instalasi. *Under Inheritance: Endless Feast Table*, 2014-2015, mengetengahkan empat sosok figur, saling terhubung dengan kabel aluminium, tengah mengerumuni seekor ikan koi yang tinggal belulangannya saja, kecuali tersisa bagian kepala dan ekornya. Ikan koi ini berjenis Kohaku, jenis koi yang memiliki corak warna merah dan putih. Jenis ikan ini semula dikonsumsi oleh masyarakat Jepang, kemudian dikembangkan dengan cara persilangan, yang menghasilkan berbagai jenis warna. Dalam masyarakat, kini berkembang, ikan koi dipercaya menjadi simbol kemuliaan, keberuntungan dan kesejahteraan.

Dramatika karya ini dibangun melalui kode-kode bentuk yang dipilih Wiharso; ikan koi, sebuah jenis ikan langka dan mahal, yang hanya untuk kepentingan peliharaan, namun toh dimakan juga. Ikan koi dalam bentuknya yang sangat besar. Empat sosok-figur yang dibuat dari cetakan patung saling terhubung dan kelihatan rakus. Ikan itu tinggal rangka dan sebagian ususnya saja.



Karya ini segera menggerakkan ingatan siapapun terhadap peristiwa yang paling aktual; terjadinya permufakatan dan aksi jahat sekelompok orang dalam posisi elite politik dan kekuasaan, yang menunjukkan kerakusan tak terperikan. Pemakan 'kekayaan dan keindahan' alam ini, siapa lagi yang bisa kalau bukan oleh persekongkolan jahat? Oleh siapa lagi kalau bukan mereka yang memiliki kekuasaan? Karya yang akan menemukan konteksnya yang aktual dari waktu ke waktu, sepanjang sekelompok elite politik dan elite birokrasi yang memiliki kekuasaan hanya memikirkan diri dan kelompoknya secara rakus. Mereka sesungguhnya adalah para pengkhianat bangsa dan negaranya.

Karya-karya Entang Wiharso melintasi beragam tema yang penting dan mendasar dalam kehidupan. Dari persoalan identitas, prasangka identitas, permainan kuasa, kuasa prasangka, baik yang dalam skala personal maupun universal. Semua persoalan itu bisa diatasi dengan toleransi yang berprinsip pada kemampuan menerima dan menghargai perbedaan.

### Trajektori Memori Sally Smart

Karya Smart berbicara tentang memori sepanjang kehidupannya, juga kehidupan manusia pada umumnya, di tengah kompleksitas kehidupan hari ini yang padat agenda, sibuk, penuh polusi dan semakin egoistik.

Proses kreasi Smart melibatkan emosi yang tinggi; ia mengubah bentuk-bentuk, merespon berbagai gambar, kemudian menggunting untuk menjadikannya berbagai bentuk, untuk kemudian mengonstruksi bentuk baru, merusaknya, dan menyusun kembali. Terus menerus berada dalam *spirit* mengonstruksi, mendekonstruksi dan merekonstruksi. Saya melihat metode itu seperti proses detoksifikasi. Smart membuang racun-racun yang merayapi tubuh, jiwa dan pikirannya, melalui proses semacam itu.

Sally Smart membongkar deposito memori persoalan manusia dan kemanusiaan sepanjang yang ia saksikan dan ia hayati. Karya-karya Smart menjadi lapisan-lapisan trajektori ingatan dan peristiwa. Lapisan-lapisan ingatan itu kemudian ia susun kembali – melalui proses *cut-out*, menempel, menyusun – dan terwujud menjadi bentuk-bentuk baru, narasi baru, misalnya pada karya *The Exquisite Pirate*, 2015, instalasi, dua lapis elemen yang saling menumpuk, ukuran menyesuaikan ruang. Bentuk 'kapal perompak' ini tersusun dari berbagai material yang digunting, hingga membentuk bangunan kapal. Smart juga memotong – artinya juga membentuk – sosok perompak, berdiri tegak di samping kapal. Bukankah kini kita semua memang tengah berlayar dalam lautan kehidupan yang ternyata dipenuhi oleh para perompak di sekitar kita? Tak sembarang perompak, karena mereka bisa berasal dari



para elite politik atau elite birokrasi yang merampok kekayaan negara dan kebebasan warganya.

Bagian-bagian serial dari karya ini antara lain: *My Global World Ship (The Exquisite Pirate)*, 2015; karya *The Exquisite Pirate Ship (with skeleton)*, 2006, 2015; karya *The Exquisite Pirate Figure #1*, 2015; dan karya *The Exquisite Pirate Blu Collages*, 2005, 2015. Melalui karya ini sudah dapat dilihat, bagaimana Smart memadukan antara ketrampilan dengan emosi yang larut.

Bagaimana trauma atau pengalaman-pengalaman yang mengganggu rasa kemanusiaan, keadilan, kesewenang-wenangan dan sejenisnya itu ingin dihadirkan, sekaligus

sebagai upaya untuk pembebasan, dapat dilihat pada karya *The Choreography of Cutting*, 2015. Karya berupa papan tulis hitam, penuh dengan ringkasan dan diagram penjelasan tentang 'sesuatu,' layar monitor, kolase berbagai figur yang mencitrakan gerak (menari) dan berbagai elemen lainnya. Karya ini menyodorkan sejumlah tanda yang mengundang tafsir. Papan tulis hitam dengan tulisan putih mengingatkan pada awal-awal dimulainya budaya pendidikan, suatu peradaban baru melalui sekolah, sebagai arena untuk mentransformasikan pengetahuan (sejarah, filsafat, etika, disiplin-disiplin lainnya) yang membentuk manusia-manusia baru. Catatan-catatan berwarna putih mengingatkan pada modus transformasi pengetahuan, dan bagaimana sejarah tersimpan dalam ingatan, yang berpotensi lenyap tergerus oleh aktivitas hidup yang bertubi-tubi. Namun demikian Smart juga menyertakan layar monitor yang menghadirkan rekaman-rekaman, yang menunjukkan bahwa kini ingatan yang terbatas bisa dibantu oleh media teknologi. Bentuk-bentuk yang mencitrakan gerak (tari) diciptakan Smart dengan cara menggunting dan memotong. Papan hitam ini menjadi gambaran tentang koreografi dunia ingatan yang menggugah.

Sensitivitas Smart merespon sesuatu yang mengesankan ditunjukkan melalui banyak karya. Dengan metode yang sama - merekam (dengan foto), mencetak, memotong, menggunting, menempel dan menyusun kembali - Smart mengonstruksi setiap fase pengalaman menjadi 'bangunan baru' yang menawarkan imaji yang baru pula. Karyanya *Jogja House/Daughter Architect*, 2015, bertolak dari foto-foto bangunan Black Goat Studios milik Entang Wiharso yang digunakan sebagai studio Smart selama bulan September 2015, dan beberapa minggu di bulan Oktober 2015, untuk menyiapkan pamerannya kali ini. Smart merekam dengan kamera bagian-bagian studio seperti teras,

**Karya-karya Smart menjadi lapisan-lapisan trajektori ingatan dan peristiwa. Lapisan-lapisan ingatan itu kemudian ia susun kembali – melalui proses *cut-out*, menempel, menyusun – dan terwujud menjadi bentuk-bentuk baru, narasi baru...**



taman, struktur bangunan yang mengingatkan pada struktur panggung wayang kulit. Kemudian foto-foto itu, dengan metode *cut-out* - memotong, menggantung dan disusun - berdampingan dengan imaji tentang pohon yang dikonstruksi dari ingatan pohon di tanah kelahiran Smart di tanah pertanian Flinders Range. Karya ini – juga karya Smart pada umumnya – menawarkan dimensi yang unik. Ia membangun ilusi ruang dari bentuk-bentuk yang ia susun, ia tempel, selapis-demi selapis dan menghadirkan panorama serta imajinasi baru.

Titik simpul karya Wiharso dan Smart adalah, bahwa karya mereka bermuatan opini, yakni suatu pandangan dan penilaian terhadap semua persoalan yang mendasari penciptaan karya mereka. Sebuah opini dimulai dari suatu pengamatan, pengalaman dan keterlibatan, yang menstimulasi kesadaran. Wiharso menyebut karya-karyanya sebagai cara untuk “menggaruk rasa gatal.” Sementara Smart menyebut karya-karyanya sebagai upaya untuk “menambal sobek (luka) dengan tetap meninggalkan bekasnya.”

Pameran ini, melalui topik “percakapan sejarah manusia sepanjang zaman,” dapat disebut sebagai peneguhan yang lebih kompleks atas ungkapan *ars longa vita brevis*. Kehidupan relatif pendek, akan tetapi kekuatan visual dan narasi seni yang tersimpan di dalamnya bisa hidup sepanjang zaman.

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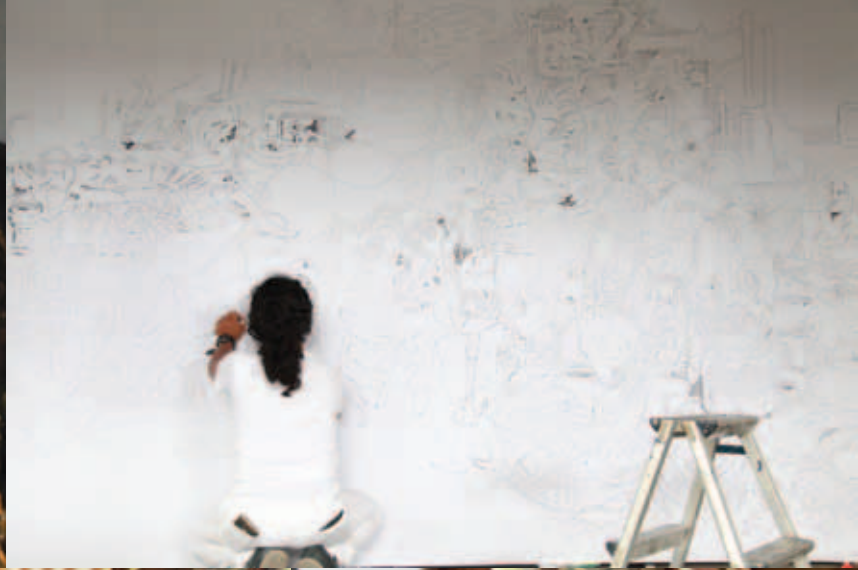
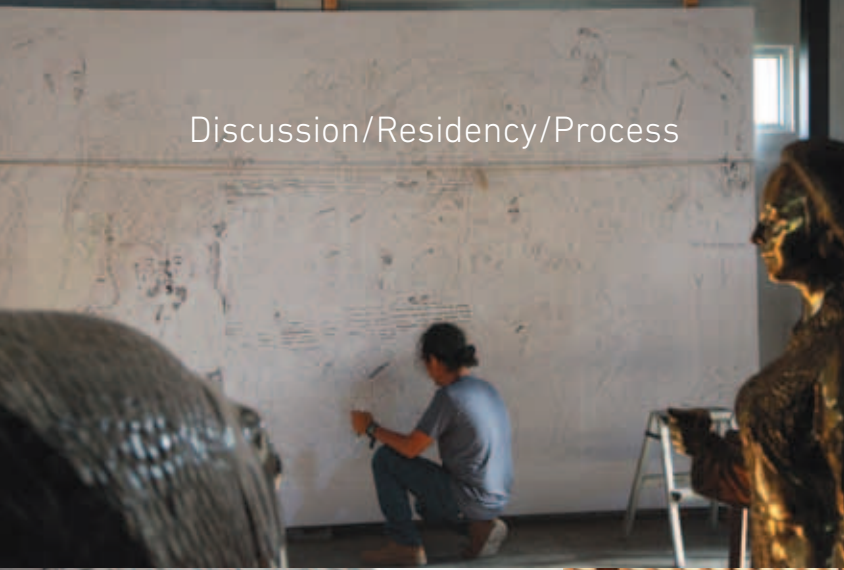
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**Suwarno Wisetrotno** hingga kini mengajar di Fakultas Seni Rupa dan Pascasarjana ISI Yogyakarta dan menjadi Kurator Galeri Nasional Indonesia, Jakarta. Menyelesaikan S2 Jurusan Sejarah dan program Doktor (S3) di Jurusan Kajian Budaya dan Media, Sekolah Pascasarjana, dua-duanya di Universitas Gadjah Mada. Wisetrotno menulis beragam persoalan dan kritik seni rupa untuk koran, majalah dan jurnal. Merancang dan melaksanakan kurasi untuk sejumlah pameran seni rupa, di dalam maupun di luar negeri. Juga menjadi pembicara dalam berbagai forum seminar, simposium dan konferensi, baik di level nasional maupun internasional.



Sally Smart, *The Choreography of Cutting (The Pedagogical Puppet Projects)*, (detail), 2015, synthetic polymer paint, oil pastel and conte on linen and cotton, pins, monitor with moving image, embroidery, various other collage elements, 375 x 750 cm

Discussion/Residency/Process







# Entang Wiharso & Sally Smart's Resonant Acts & Recent Conversations

On the 30 November 2015, an e-conversation commenced between Entang Wiharso in Yogyakarta; Sally Smart in Yogyakarta and her studio in Melbourne, and Natalie King corresponding from her office at the University of Melbourne. Their triangulated exchange foregrounded the major two-person exhibition *Conversation: Endless Acts in Human History*. They candidly discuss friendship, cross cultural dialogues, serendipity, bodies and borders. Synergies emerge between their respective preoccupation with deep social, cultural, emotional and geographical concerns. The conversation culminated on 13 December at 10pm.

**Natalie King:** Working together in Yogyakarta from Entang's studio in Kalasan, can you discuss the idea of a studio as rehearsal space for work in progress?

**Entang Wiharso:** The description that resonates in my practice is the idea of the studio as a laboratory for work in progress, where I conduct experiments, make observations, analyze and collaborate. The function of my studio is also more than a workspace – it is an office, library and workshop. My studio is a flexible institution because it is personal and transformable; it can expand and contract to suit my projects and needs. I believe studios are *soft institutions*, and in Indonesia they play an important role in shaping the art scene. In my creative process I often use my studio like a laboratory, testing materials, making observations about my data, analyzing and experimenting to make well-developed conclusions that support my intentions. Rehearsals, when they happen, are more common when I am making installations or multi-media works and there are multiple elements that I test to check and ensure that everything is functioning correctly before the work is presented outside my studio.

**Sally Smart:** The studio space is always, for me, a place for experimentation, rehearsal, making and discussion. Currently, I am working from Black Goat Studios: an elevated building structure, a Jogja pavilion encased on three sides with glass, overlooking fields, nearby buildings and the gardens of Entang's home and studio. This sets up interesting challenges as typically my studio practice engages with solid walls to pin and un-pin elements whereas this new environment has forced me to look at alternative ways to assemble my works within the architecture of this building. I wrapped fine white fabric around the inner columns of the space to work from both sides, and have responded to the shadows and the movement in the hanging elements – composing figures, and fragments of metal and fabric in a more abstracted way.

**I wrapped fine white fabric around the inner columns of the space to work from both sides, and have responded to the shadows and the movement in the hanging elements – composing figures, and fragments of metal and fabric in a more abstracted way.**

I look out on this tropical, paradise Kalasan garden: the flowers, the scents, the foliage, the fish, the bird life and the insects. All the creatures in the garden and beyond resonate with the wonder of the natural world. I also look out to the neighbouring village with the daily choreography of farming. To the north, the majestic Mount Merapi (Gunung Merapi), is an active stratovolcano located on the border between Central Java and Yogyakarta, Indonesia; the most active volcano in Indonesia has erupted regularly since 1548. To the south, I can see the black grey stone of the beautiful Hindu temple Prambanan. This is an environment resonant with compelling symbols of human culture and nature, compressed and complex, echoing across human history.

**Natalie King:** You both deploy performative figures in clustered arrangements. Can you discuss your *mise en scene*?

**Entang Wiharso:** The images in my work are a visual language that reflect and describe signs and confirm symbolic ideas I have about culture, history, community, the state, systems and experiences. The crowd and bustle in my work is a way to present the conditions that exist in Java: a teeming and chaotic island that has experienced accelerated, sporadic changes. For someone experiencing this environment for the first time, it is difficult to see the structure yet the disorder itself is a structure that provides benefits to many people. I worry, though, that living in these conditions makes it difficult for us to think deeply. Perhaps the chaos, speed and a kind of ‘short-cut mentality’ in Java are the body’s response to the movements and geological conditions of the island itself.

The Indonesian archipelago lies at the confluence of two tectonic plates and was formed by eruptions and earthquakes. These forces and vibrations are always active. Tropical rainforests are considered to be the most complex ecosystem on earth. I think environmental conditions affect the body’s neurological system. In addition to the highly diverse and productive environmental conditions, the development of the Javanese people can be understood in relationship to their acceptance and rejection of the past and the present – the history of political structures though the kingdoms, colonization, independence and globalization. People are often only

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aware of a small fragment of a much larger narrative that they experience. Connections to the past, to geology, are often overlooked or go unnoticed. All these fragments are like parts of a large, complex ornament and each fragment is essential to the structure. My work, with the crowded, interconnected *mise en scene* is a manifestation of this idea that every element plays an essential, *equivalent* role. Large and small elements are equally important, each critical to the whole. Moreover, I delineate the density of figures to explore turmoil and equality.

**Sally Smart:** I set my installation work, assemblages and collage constructions very specifically in their conceptual place. This process might be activated by experience or the imagination. In most cases, I develop and create an idea from source material, photographs, literature and models to build a symbolic picture. The process unfolds through this initial gathering – to visualise into painting, drawing, constructing, amplifying, distilling, cutting and pinning, over and over till the energy of this process synthesizes or reveals what appears complete, and the assemblage is resolved.

My *mise en scene* might be described variously through the garden as the site in collage *performance* works (*In Her Nature*, 2012, 2015), (*Family Tree House*, 2000-02); abstracted interior space (*Femmage Shadows and Symptoms*, 1998, 2004); a blackboard or theatre set (*The Choreography of Cutting*, 2012-15), seascape (*The Exquisite Pirate*, 2005-10, 2015 ) and within a grid structure describing architectural space (*Design Therapy*, 2002 and *Daughter Architect*, 2004, 2015).

I create collage elements in relationship to each other, in harmony and with discordant details used to emphasize psychological and emotional intensities including humour. I am interested in subverting a narrative despite the representation of figures pulling the reading toward that conclusion. Never neat and seamless, pins are exposed, elements abstracted and I reveal the cuts that make these collaged assemblages.

Most recently, I have developed the space of the *blackboard*, walls with chalk notations and cutout figures to create a *dance* to extend the examination of the body and movement revealing the *act* of the process. Titled *The Choreography of Cutting* these installations, collages, paintings, performance, puppetry and video works look at dance choreography and how it connects to the collage methodologies in my practice generally such as the movement of elements in space; improvisation and rehearsal; and actions of cutting and assembling described and visualized in drawing.

**I create collage elements in relationship to each other, in harmony and with discordant details used to emphasize psychological and emotional intensities including humour.**

## I am committed to *the politics of cutting* (a term I use) through exploring cutting processes in art (drawing and performance) and their connection to the body (psychologically and physically).

I combine this process-oriented practice of cutting, collage, photo-montage, staining and pinning as methodologies integral to the conceptual unfolding of this work, and relating to *femmage*: a term created by the American feminist and theorist, Miriam Shapiro to describe her collage works and women's historical connection to making including collage, photomontage and embroidery, linking to these political feminist origins.

I have investigated choreographers' drawing via notations and marks used to render, map, define and describe a movement or a sequence of movements or a feeling. The 'cutting' in the work's title directly references my collage practice (where I draw with scissors and blades) and the psychological condition of self-cutting often described as *delicate cutting*. The work draws inspiration from various dance repertoire (including Martha Graham's choreography and costume for the major performance *Appalachian Spring*). These assemblages of performance point to the physical body's capacity to express a collective and individual anxiety. I explore my process of making, drawing and cutting and how it might align to choreography, to image thinking in movement.

**Natalie King:** Sally, can you elaborate on how dance and choreography have become central motifs in your practice, embodying movement, action and transformation?

**Sally Smart:** I am interested in how a dancer's movement at its extreme can transform emotional and psychological intensities, almost simultaneously. In 1996, my exhibition of paintings titled *Delicate Cutting* made connections with body scarification and cutting to explore issues of identity politics. The term *delicate self-cutting* describes the self-harm neurosis of cutting the body as well as showing the marks of that action. I am committed to *the politics of cutting* (a term I use) through exploring cutting processes in art (drawing and performance) and their connection to the body (psychologically and physically).

Cutting can act as an inscription between the world and the body. Along with these ideas of identity and gender politics, I was also drawn to representing the unstable nature of identity. It was also a methodology to explore the body, using and referencing medical metaphors to dissect and analyze concepts and techniques. Over several decades my work evolved into more complex assemblages using all these references of cutting and collage and photomontage. I use materials that are integral to the conceptual unfolding of my work along with these processes of cutting, pinning and staining. Increasingly, I have wanted to make cut-out work that relates to my interest in choreography and dance.

In 2012 I was the University of Connecticut's, USA, Raymond and Beverly Sackler Artist-in-Residence and produced a new body of work that included an exploration of time-based media and performance. *The Pedagogical Puppet Projects* developed and I worked with choreographer's drawings, looking at how dance movement might be described and documented visually leading me to show the process of my thinking/mapping/planning through diagrams and notes. Specifically, I was researching Rudolf Laban's drawings (a pioneer of modern dance in Europe, who was also the dance teacher to the artist Sophie Tauber Arp) and the philosopher Rudolf Steiner who used puppets in his teaching and blackboard dissertations to impart his knowledge (this drawing and writing was influential to Joseph Beuys). I was inspired to use the blackboard to document my notes/writing ideas/daily meetings at the University, as a visual connect to the pedagogical process.

The choreographer Martha Graham and Pina Bausch and the early modernist artists associated with performance, especially Hannah Hoch and Sonia Delaunay, are important references to this work. I assembled large scale installations of cut-outs made from painted and constructed elements, photographic, silkscreened and patterned fabrics, including black velvet, inscribed (scribbled and scrawled) with oil pastel marks and notations, referencing choreographers' drawings (historical and contemporary) with the drawing detail, marks, arrows and notations resonating movement further reinforced in the poses of the figures and costumes.

*Die Dada Puppen*, 1996, and *Artists Dolls*, 2012, 2015, are assemblages, artifacts and processes of performance developed from my interest in the early avant-garde and identified with the art practices of Cubism, Dada and Surrealism (Sonia Delaunay, Hoch, Popova, and Taeuber); all great exponents of work with performance and puppets. Shadow puppets have long been in my practice exemplified by silhouettes and movement. I have been influenced by *wayang* and have amassed a personal collection of *wayang kulit*.

**Natalie King:** Entang, how are you working with Indonesian mythologies and traditions for *Conversation*?

**Entang Wiharso:** I grew up in a society where reality and mythology mix, overlap or crossover each other. Though mythology is imbedded in my culture, my work doesn't deal with mythology as a subject. I analyze society's behavior and represent this in my work,

**I use transformation, or a kind of human-to-animal evolution [...] to express a variety of conditions. We often find this kind of imagery in Greek myths as well as Indonesian culture [...] that respond[s] to nature or human behavior and function as warnings, education or sanctions designed to protect important cultural beliefs.**

and this is the juncture where mythology enters my practice. Humans have always turned to mythology as a cultural response to the unknown. Sometimes it is difficult to separate mythology and reality. It can seem that mythology becomes reality or reality become mythology. I remember when Soeharto, the former president of Indonesia, mythologized himself as the god Semar. He aligned himself with this potent mythical character, familiar through puppet performances enacted across Java, to create a legacy of wisdom and super power. There is also a very strong oral tradition in my culture and this is reflected in the narrative elements in my work. The Javanese save information garnered from friends, parents, the government, religious leaders, and traditional leaders and so on in their minds. They pass on the information verbally, and this is an aspect of mythology that I also explore in my work.

My visual language is based on ideas. For example, I use transformation, or a kind of human-to-animal evolution, such as changing the feet from human to goat and distorting the human tongue to resemble a dog tongue, to express a variety of conditions. We often find this kind of imagery in Greek myths as well as Indonesian culture. Every civilization across the globe has myths that respond to nature or human behavior and function as warnings, education or sanctions designed to protect important cultural beliefs. I visualize a sort of evolution, a transformation or mingling of forms, to explain ideas or concepts through imagery of mixed, or *hybrid*, identity or culture. I create visual narratives about ethical issues or problems – morality, human acts, politics, loyalty, identity, technology, modernization vs. tradition – by creating images that people identify with from mythology. Actually I am building a lexicon or dictionary, a personal visual code, to communicate visually. I want to express my opinion through a strong visual language.

For example, depictions of the human tongue that transforms into a snake or fire refers to how the tongue is a powerful organ that can be used as a tool to create manifestos, influence, lies and propaganda; or the tip of the tongue turns into a crab leg to discuss clichés about Indonesia as a nation of idlers who just talk and walk slowly; or the tip of the tongue turns into a hand holding a knife to depict back stabbers or traitors. Another example is the transformation of human feet or legs in my work. When the foot transforms into a lamb's foot, this constructs a narrative about how people become the victims of propaganda or indoctrination, where there is a loss of reason and tolerance. They are transformed into animals, or animal instincts arise. It also relates to the theory of evolution in which humans evolve from animals; or it expresses the two sides of man – our human nature and our animal instincts.

The imagery of human and animal reflects dehumanization or ethical compromise. Why do people, for example, want to become suicide bombers, kill themselves and their neighbors? The instinct to violence in animals is related to survival; for humans, violence can be a means to achieve power, enforce an ideology, gain approval and

experience pleasure. When the foot becomes a dog paw it describes loyalty, as well as the blind loyalty that can cause us to harm ourselves. I use it to discuss war or the tendency to follow a bad system blindly during times of crisis, following orders from superiors, political or religious leaders who don't think about the long-term outcomes, and use loyalty, fear and sanctions. Like a dog with its owner, the dog is always loyal and will perform whatever orders are given. The use of human or animal skin is used to visualize the loss of our humanity, a tendency toward intolerance, and the rise of malignant or brutal human actions. Skin also refers to issues of identity, rooted in race and ethnicity: the difference of skin. This can be seen in works such as *Chronic Satanic Privacy*, 2010; *Temple of Hope*, 2010; and *Black Goat vs. Aesthetic Crime and Identity Crime*, 2010. In recent works like *Dream Machine*, 2015; *A thousand KM*, 2015; and *Feast Table - Being Guest*, 2014-2015, images of humans turning into machines, or with machines parts, describe the effects of technology: how devices are merging with our bodies and how our environment is filled with electromagnetic energy constantly sending messages to our neurological systems.

Unconsciously, the human body has become a mediator/conductor for electromagnetic energy to disseminate signals or information. In these depictions, I often visualize humans with robot arms or with brains full of cables or bodies made up of machines. In addition, in *Dream Machine*, the four-eyed main figure is used to talk about double identity or cultural or genetic hybridity. Depictions of multiple eyes are also often portrayed in the *Ramayana*. For instance there is a character named Dasamuka, meaning ten faces. This figure of Dasamuka possesses superpower because it can change its face to fool its enemies and lovers. Imagery in my work is the way I make codes to build a large narrative structure to help me convey ideas through visual language.

**Natalie King:** What are some of the key confluences between your work? How has your conversation been ignited?

**Sally Smart:** There are some obvious visual connections to cutting but what has become more apparent are the profound professional, intellectual and emotional confluences: a true friendship has emerged. This can be measured in the evolution of the title for our exhibition, it started with *CONVERSATION* and over time the realization grew that this was not a short converse. We wanted our conversation and our exhibition title to engage philosophically with our thinking. Our ideas, stories and events, imagined or real, mythologized or concocted were in a continuum and could be understood as the endless acts of human history.

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## The collaboration between Sally and I exists in the realm of the intellect and in the exploration of essential ideas that we all experience and struggle to understand.

**Entang Wiharso:** I have many friends who are artists from Europe, the US and parts of Asia, but Australia was always a blank spot for me. In 2012, I participated in a group exhibition, *Closing the Gap*, followed by a pop-up show with ARNDT and then a residency in Melbourne where I met Sally. I felt like I had finally found Australia. When we met at Gertrude Contemporary at the tail end of my residency, Sally and I clicked. She felt familiar and the conversation was stimulating. Since then we have become friends. This joint project is a form of collaboration that stems from intensive conversation between two artists – a collaboration that expands, rather than contracts. I'm not interested in finding common ground or looking for differences but I am keen to voice my ideas in space and time together in one forum.

The collaborative aspect is through conversation and a joint exploration of ideas that have been discussed endlessly through human history. I mean, we are interested in the strange ways in which our lives have segued or the unexpected parallels that can be found, but for me, the collaboration between Sally and I exists in the realm of the intellect and in the exploration of essential ideas that we all experience and struggle to understand. From conversation to conversation there is a growing consciousness and a meaningful proximity that has led to our exhibition: a sign, as well as a statement, that we trust each other and have reached an understanding. The exhibition is the end of the first half of a collaboration that matured organically and opens the next round of conversations, with an outcome that we cannot predict. My friendship with Sally is a continuous, complementary and organic sharing of information.

**Natalie King:** As global citizens working across borders, how do you navigate boundaries and cartographies, perhaps akin to endless acts in human history?

**Sally Smart:** I have long been interested in the surrealist artists subversive strategies to dissolve borders and reject nationhood. These philosophies about art and politics can be seen in their *exquisite corpse* game – elevating this parlor game into art through the imaging of hybridized corporeal zones with leaking and spilling bodies and borders.

In 2004, I began a series of work *The Exquisite Pirate* which has evolved as an idea through numerous iterations globally, and offers the *woman pirate* as a metaphor for contemporary global issues of personal and social identity, cultural instability, immigration and hybridity. The symbolism of the ship and its relevance to postcolonial discourse.

## Art is a tool to reject the limits of land, time, place, culture and community, as well as religious or political borders. Limits exist if we believe that the limits exist.

My work places a practical and theoretical emphasis on the installation space, on mutable forms and methodologies of deconstruction and reconstruction. The project initiated from a simple question – “were there any women pirates?” In tandem there evolved vast popular culture imagery connected to pirates and references in the media to cyberspace activities. In contemporary and historical Australia, the boat and ship have loomed around immigration issues and for me have become expressive, powerful images for postcolonial discourses at the same time subverting the historic perception of piracy as a male domain.

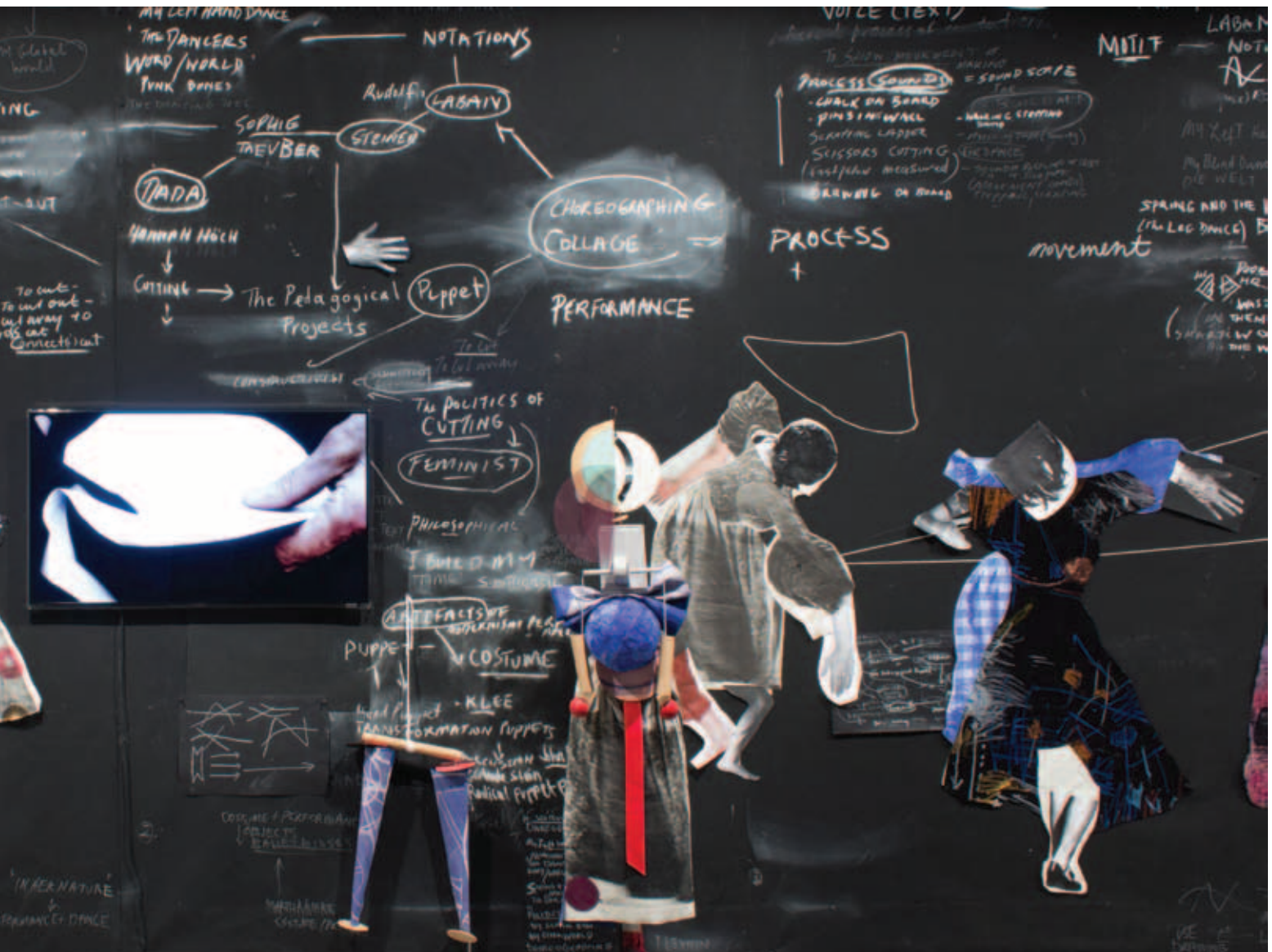
Without glorifying the lawlessness of the historical woman pirate, my work proposes a figure of indeterminate identity as a way of thinking about a globalised world and the need for strident, alternative opinions. In the Galeri Nasional Indonesia exhibition I will install elements from existing work and combine for the first time embroidery. *The Exquisite Pirate (Jawa Sea)*, 2015 will use the grid format as the underlying structure to evoke a map or navigational sign to delineate and colonize space. The work will include two ships, pirates and various elements including abstractions of water-blood. Other elements are based on fragments of land mass literally taken from the “surrealist map of the world” a work Max Ernst and other Surrealists created that re-defined the world according to their philosophy. Then, I re-arrange these landmasses in the sea of my installation as a conceptual map, a cartography.

**Entang Wiharso:** I am physically separated by a variety of borders but mentally systems, structures or geographic borders do not limit me. Art is a tool to reject the limits of land, time, place, culture and community, as well as religious or political borders. Limits exist if we believe that the limits exist. This is the problem with receiving information about limits, but if we negate the boundary itself, it does not exist. Only art can remove all limits because art exists through space and time and is always relevant.

**Natalie King** is Chief Curator of Biennial Lab, City of Melbourne; Senior Research Fellow, Victorian College of the Arts, University of Melbourne and Creative Associate of MPavilion. She was co-curator with Djon Mundine of *TarraWarra Biennial: Whisper in My Mask* (2014) and the 13th International Photo Festival at the Dong Gang Museum of Photography, Korea. She has curated exhibitions for numerous museums including the Singapore Art Museum, National Museum of Art, Osaka, Tokyo Metropolitan Museum of Photography and the Museum of Contemporary Art, Sydney. King is co-editor, with Professor Larissa Hjorth and Mami

Kataoka, of the anthology *Art in the Asia Pacific: Intimate Publics*, Routledge, 2014 and editor/curator of *Up Close: Carol Jerrems with Larry Clark, Nan Goldin and William Yang*, Heide Museum of Modern Art. She co-edited a publication on biennial curator Hou Hanru. She has conducted interviews with Ai Wei Wei, Joseph Kosuth, Massimiliano Gioni, Carolyn Christov-Bakargiev, Tacita Dean, Hiroshi Sugimoto, Bill Henson, Jitish Kallat, Hou Hanru and Cai Guo-Qiang amongst others. In 2017, she will curate Tracey Moffatt in the Australian pavilion at the Venice Biennale.





36 Above: Sally Smart, *Choreographing Collage*, (detail), 2013, synthetic polymer paint and screen print with various collage elements, video, steel, cotton, string, rope, cardboard, pins, photographs, chalk, pastel and glue all on canvas, 350 x 1150 cm  
 Opposite: Entang Wiharso, *A Thousand KM*, 2014-2015, aluminum, car paint, resin, color pigment, thread, teakwood, dimensions variable  
 Following spread: Entang Wiharso, *Coalition: Never Say No*, 2015, aluminum, car paint, 200 x 300 cm

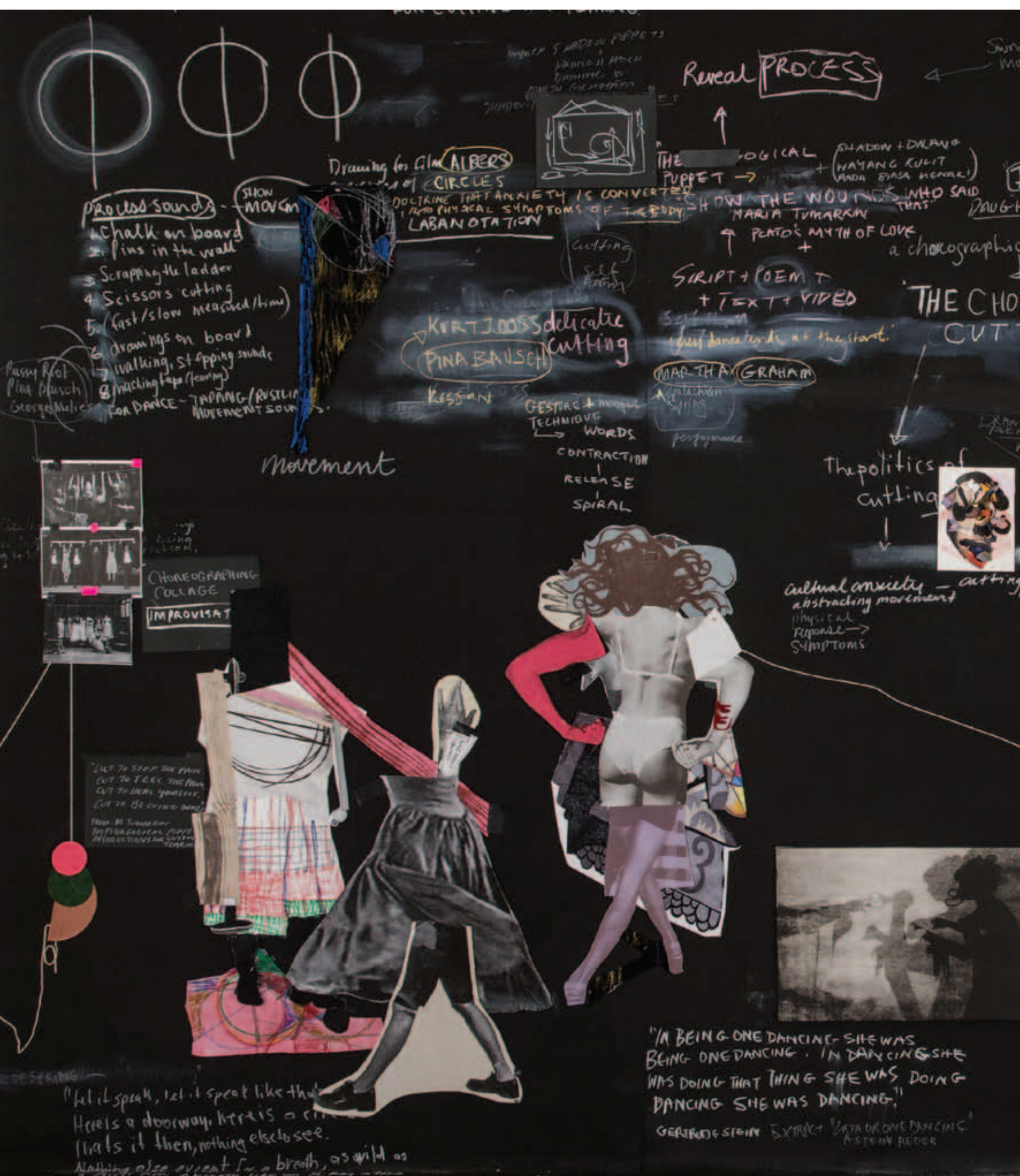




Dispose of hatred and give your love to defeat your



enemy



40 Sally Smart, *The Choreography of Cutting (The Pedagogical Puppet Projects)*, 2015, synthetic polymer paint, oil pastel and conte on linen and cotton, pins, monitor with moving image, embroidery, various other collage elements, 375 x 750 cm



COLLAGE +

GRID - Hanka made of element

PHILOSOPHICAL  
KURT SCHWITTER

SHADOW

STUPPETS (KLEE)

BAUHAUS  
OSKAR SCHLEMMER

MAVIMILES

ALEXANDRA  
EXTER

BALLET

BALLET RUSSES

MARIE

STEIN

CONSTRUCTIVIST - PUPPET

THEM

STEPANOVA

LIUBOV POPOVA

HANNAH HOCH

PUPPET

INDA

THE PEDAGOGICAL PUPPET PROJECTS

RUDOLF STEINER

LABAN

DANCE PROCES

Laban Notation

body is elemental as soul

Thinking - was - in Dance

Look HERE IS A DANCE THATS IT THEN, N

TARANTIS

My left hand dance

My blind step dance

Choreographic

NOTATIONS

LABAN

THE DANCERS

Spring and the hysterical town

"The Dancing Tree"

My Global Body

POLITICS of CUTTING



To cut - to cut  
out  
to cut away to  
cross cut  
connect (o)ut.

KATA  
T SUMI'S  
TOH PERFORMANCE  
JECTS



- Dance has to be  
end of Love  
- the end of love  
- the Dance of D  
- The Strength  
- The Dance

Look, there is a doorway  
a chair, a fence. That's  
it then, nothing else  
to see. Nothing else  
except for a circle  
a body caught in  
dance.  
MT, 2014

(Poem)

Once upon a time there was a painter  
who painted her paintings in the air -  
not plain flat figures with flat paintbrushes  
on flat canvas, which were painted so flat they  
really looked flat and plain - but she painted  
round figures round in the air...

From "THE FLAT & ROUND PAINTER" K. SCHWITTERS

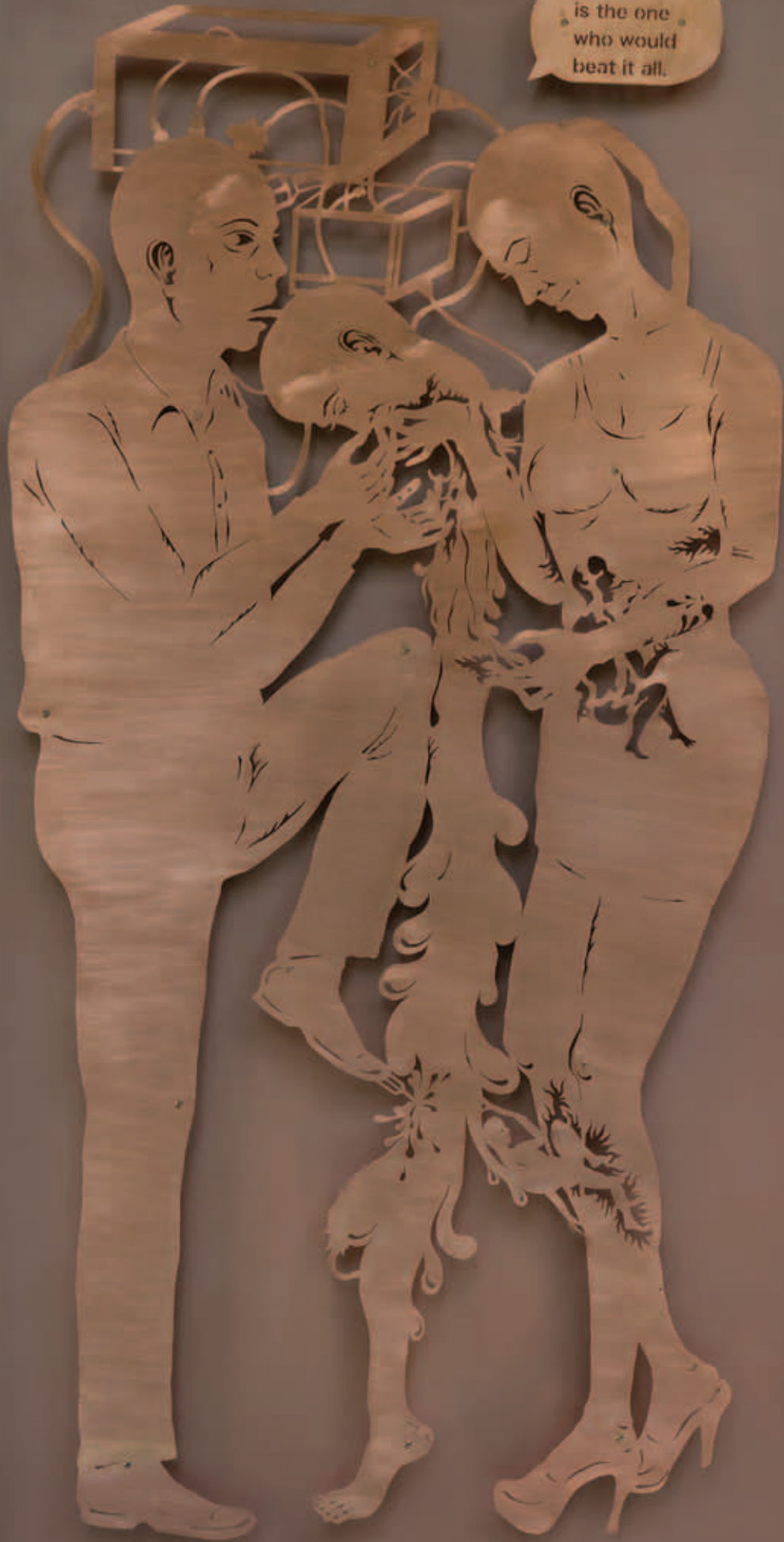
The Instructions as  
clear.  
Cut to become what  
cut becomes what  
all remaining by  
cut so the world  
doesn't stay the same  
MT 2012







Our dream  
is the one  
who would  
beat it all.

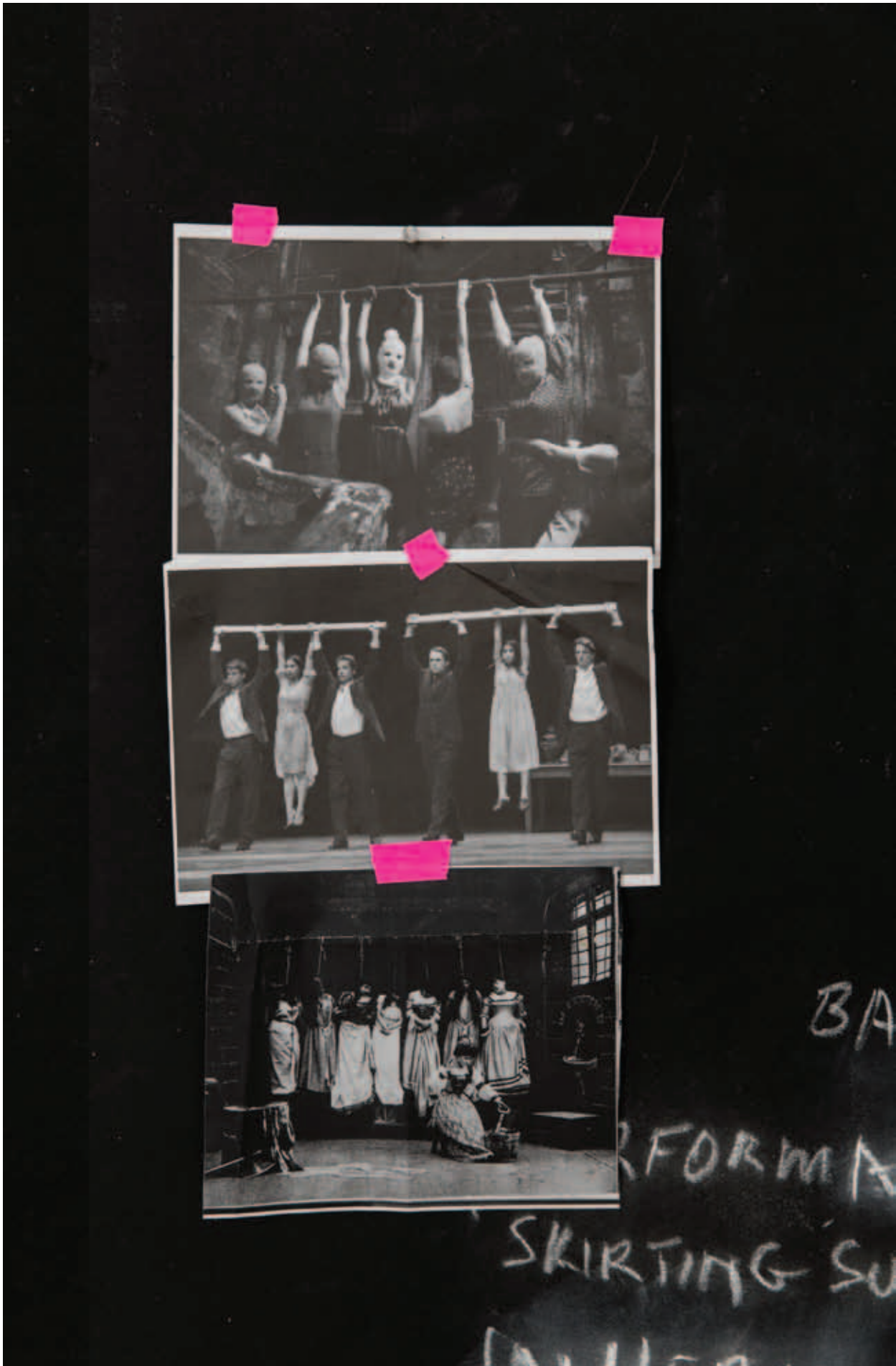








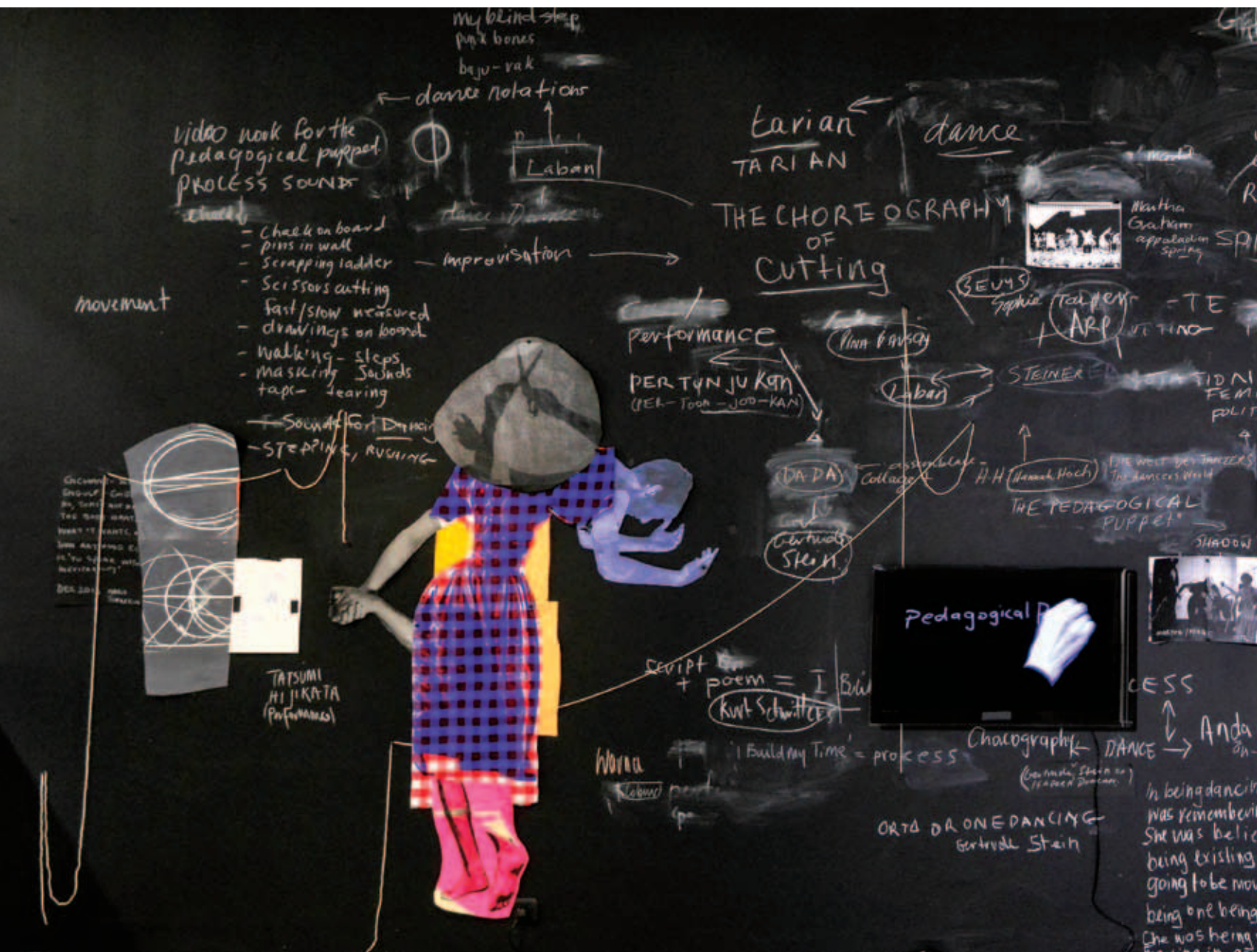




Opposite: Entang Wiharso, *Reclaim Paradise*, 2014-2015, aluminum, car paint, resin, color pigment, thread, 250 x 150 cm  
Above: Sally Smart, *BlackBoard #1, The Choreography of Cutting (The Pedagogical Puppet Projects)*, (detail), 2015, synthetic polymer paint, oil pastel and conte on linen and cotton, pins, monitor with moving image, embroidery, various other collage elements, 375 x 750 cm







52 Sally Smart, *Choreography of Cutting (Pertunjukan)*, 2015, wall assemblage installation, synthetic polymer paint, ink, oil pastel on linen and cotton, pins, embroidery various collage elements, with monitor and moving image, dimensions variable

STURE

TECHNIQUE

words

CONTRACTION

RELEASE

REAL

My left Hand

change

TARATISM

DANCE TRANCE

Dance Machines

Object of performance

stages

Martha Graham

Notations →

CITROGOSAPHY

Martha Graham

Appalachians

Spring

Look here is a down  
a chair, or fence,  
That's it then,  
Nothing else to see  
Nothing else except  
a circle,  
not in this circle  
body caught in a dance.  
Tomarkin (extrad)

my global Body

Ballets Russes

performance  
artefacts  
dances, puppet

Delicate Cutting  
psychological

Looka  
look to  
create something

Self-Cutting

LR

HR

LR

HR

Scissors

gutting  
gouging  
draining  
(punk Bones)  
PINA BAUSCH

TITLES

punk Bones  
my Blind  
Spring d

WYANG KULIT

(dalam) (pursi)

Puppets (dalam)

(WA - YAK - KULIT)

Itch, itch  
gatal gatal ga

di asa menari?

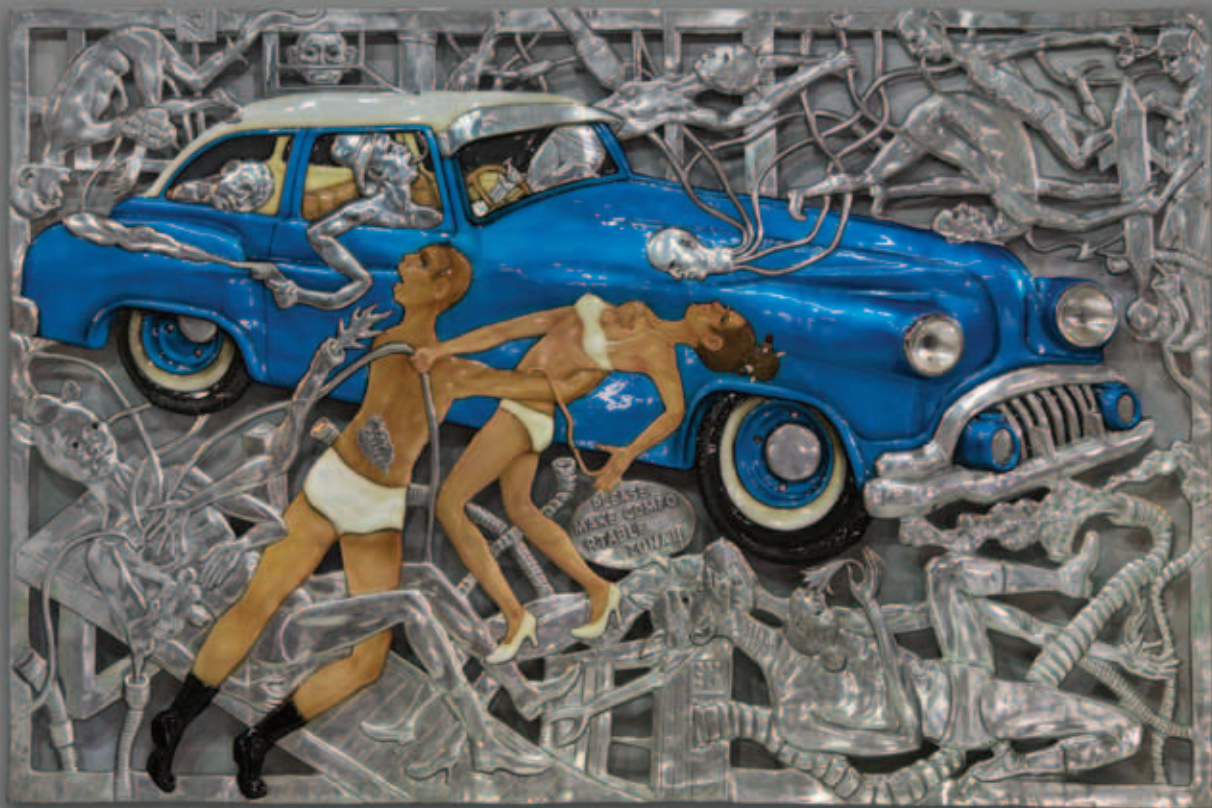
da - bi - ri - sa menari?

g she was dancing, she  
g having been dancing,  
g in thinking in meaning,  
g she was being one being one  
g in any direction, she was  
one who had not been dancing  
one leading and following every  
one leading and following every  
one being one being one dancing.

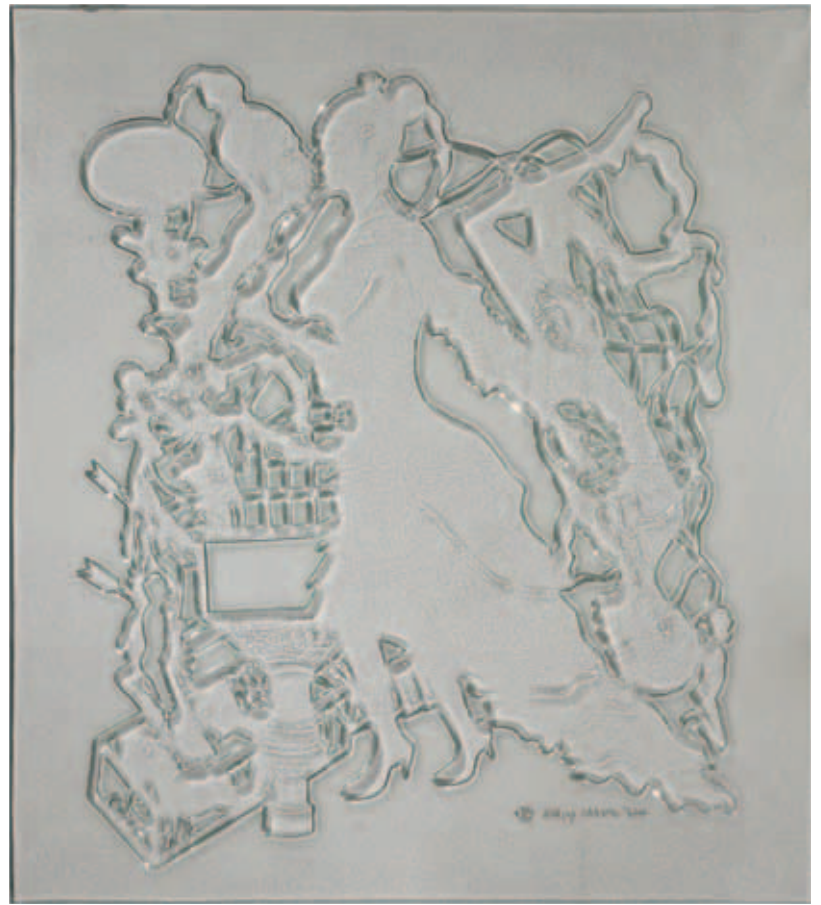
Saya suka hasil kerjanya menari  
(Sa - ya suka hasil kerjanya menari)

Martha Graham  
Ballet  
Appalachians  
PINA BAUSCH

The Green Table

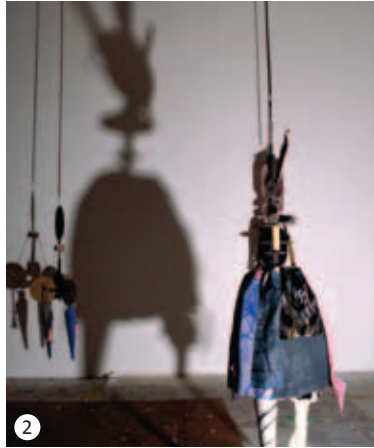


54 | Entang Wiharso, *Behind American Dream 1*, 2012-2015, aluminum, car paint, resin, color pigment, thread, car headlights, 200 x 300 cm  
 Entang Wiharso, *Behind American Dream 2*, 2012-2015, aluminum, car paint, resin, color pigment, thread, car headlights, 200 x 300 cm  
 Opposite, above (L - R): Entang Wiharso, *Paradise Found*, 2014-2015, glass, 143 x 118 cm  
 Entang Wiharso, *Coalition*, 2014-2015, glass, 133 x 118 cm



Above, lower (L - R): Sally Smart, *The Exquisite Pirate (Octopus Rauberromantik)*, 2008, synthetic polymer paint on canvas, with screenprint and collage elements, 198 x 152 cm  
 Sally Smart, *The Exquisite Pirate Blue Collages #1*, 2005,2015, digital photograph on archival paper, 76 x 56 cm  
 Sally Smart, *The Choreography of Cutting (Jig)*, 2015, synthetic polymer paint and ink on fabric with collage elements, 115 x 36 cm

Thumbnails/Sally Smart

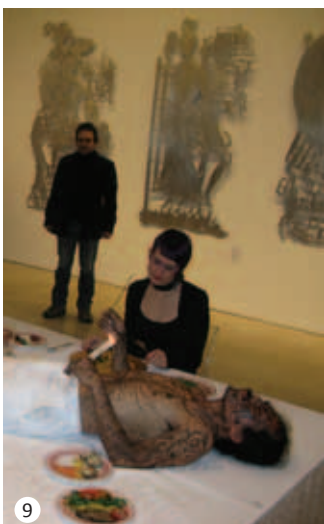


1. *The Exquisite Pirate (Oceania)*, (detail), 2006  
 2. *Artists' Dolls*, 2015

4. *The Choreography of Cutting*, 2014  
 5. *Shadow Trees*, 2014  
 6. *Jogja House/Daughter Architect (garden)*, (detail), 2015

7. *The Exquisite Pirate (Ghost Ship)*, 2006  
 8. *Family Tree House*, 2004  
 9. *Pedagogical Puppet (Self Portrait)*, 2012





1. *Delicate Garden*, 2015  
 2. *Frozen Brain: Art as Political Arm*, 2015  
 3. *Nobody's Paradise*, 2015  
 4. *Reclaim History: Far Away Land*, 2014-2015

5. *Father and Son*, 2014-2015  
 6. *Immune*, 2014-2015  
 7. *Organ of Architectural Society*, (detail), 2015  
 8. *Tremor: Borderless*, 2011

9. *Desire - Eating Identity*, 2009  
 10. *My Cake is Sweeter than My Neighbor's Cake*, 2011  
 11. *Eating Identity*, 2008  
 12. *Eating Identity*, 2008

# Sally Smart

Born in Quorn, South Australia (1960)  
Based in Melbourne, Australia.

## Education

- 1991 • Master of Fine Arts, School of Art, Victorian College of the Arts, University of Melbourne
- 1987-1988 • Post-graduate Diploma (Painting), School of Art, Victorian College of the Arts, Melbourne

## Professional

- 2014 • Senior Research Fellow, School of Art, VCA, MCM, University of Melbourne
- 2014 • Board Member National Association for the Visual Arts, Sydney
- 2001-2008 • Board Member, Council of Trustees, National Gallery of Victoria, Australia

## Solo Exhibitions

- 2015 • *The Choreography of Cutting*, Purdy Hicks Gallery, London
- 2013 • *The Pedagogical Puppet*, Greenaway Art Gallery, Adelaide, Australia
- 2013 • *Choreographing Collage*, Breenspace, Sydney, Australia
- 2012 • *The Pedagogical Puppet*, Contemporary Galleries, University of Connecticut, CT., USA
- 2011 • *Flaubert's Puppets*, Postmasters Gallery, New York, USA
- *In Her Nature*, Breenspace, Sydney, Australia
- 2010 • *Femme Shadows and Symptoms*, McClelland Gallery + Sculpture Park, Langwarrin, Australia
- *Decoy Nest*, Greenaway Art Gallery, Melbourne, Australia
- 2009 • *The Exquisite Pirate (South China Sea)*, OV Gallery, Shanghai, China
- *The Exquisite Pirate*, Embassy of Australia, Washington DC, USA
- 2008 • *Decoy Nest*, Postmasters Gallery, New York, USA
- *The Exquisite Pirate (China Sea)*, Amelia Johnson Contemporary, Hong Kong
- 2007 • *The Exquisite Pirate (North Sea)*, TCM Contemporary, Kortrijk, Belgium
- *The Exquisite Pirate (Large Craft)*, Kaliman Gallery, Sydney, Australia
- *The Exquisite Pirate (Yawk, Yawk)*, 24HR Art, N.T. Centre for Contemporary Art, Darwin, Australia
- 2006 • *The Exquisite Pirate (Colonia)*, Postmasters Gallery, New York, USA
- 2005 • *Painting in the Dark*, Kaliman Gallery, Sydney, Australia
- *Prototypes and Multiples*, Kaliman Gallery, Sydney, Australia
- 2003 • *Shadow Farm*, Wollongong City Gallery, Wollongong and Monash Gallery of Art, Melbourne, Australia
- 2002 • *Shadow Farm*, Bond University Gallery, Gold Coast, Queensland, Australia

- *Daughter Architect*, Kaliman Gallery, Sydney, Australia
- *Shadow Farm*, Queensland University of Technology, Brisbane, Australia
- 2001 • *Shadow Farm*, Bendigo Art Gallery, Bendigo, Victoria, Australia
- *FamilyTreeHouse*, Galeria Barro Senna, Sao Paulo, Brazil
- *Femmage, Shadows and Symptoms*, G2 Gallery Auckland New Zealand
- *Parameters Head: Design Therapy*, Robert Lindsay Gallery, Melbourne, Australia
- 2000 • *Parameters Head*, Experimental Art Foundation, Adelaide, Australia,
- *Femmage (Shadows and Symptoms)*, Arco Project Room Greenaway Art Gallery, Arco 2000, Madrid, Spain
- 1999 • *Femmage Frieze*, Robert Lindsay Gallery, Melbourne, Australia
- *Femmage (Shadows and Symptoms)*, Fukuoka Art Museum, Fukuoka, Japan
- 1998 • *Femmage (Shadows and Symptoms)*, Robert Lindsay Gallery, Melbourne, Australia
- 1997 • *The Unhomely Body*, Robert Lindsay Gallery, Melbourne, Australia
- 1996 • *Dora Drawer*, Robert Lindsay Gallery, Melbourne, Australia
- *The Unhomely Body*, Contemporary Art Centre of South Australia, Adelaide, Australia
- 1995 • *Imaginary Anatomy*, Australian Print Workshop, Melbourne, Australia
- *Itchy, Itchy*, Robert Lindsay Gallery, Melbourne, Australia
- 1994 • *Delicate Cutting*, Robert Lindsay Gallery, Melbourne, Australia
- 1993 • *Where I come from the birds sing a pretty song*, Geelong Art Gallery, Geelong, Australia
- 1991 • *The Large Darn*, Luba Bilu Gallery, Melbourne, Australia
- 1989 • *Mad Woman in the Attic*, 200 Gertrude Street, Melbourne, Australia
- *X-Ray Vanitas*, Luba Bilu Gallery, Melbourne, Australia
- *No-Name Station*, Gertrude Contemporary, Melbourne, Australia
- *Zhongjian: Midway*, Latrobe Gallery Regional Gallery, Morwell, Victoria, Australia
- 2011 • *Radical Drawings*, Purdy Hicks Gallery, London
- *Remix: Selections from the ICC*, Samek Art Gallery, Bucknell, Pennsylvania USA
- *The Devil had a Daughter*, Monash University Museum of Art, Melbourne, Australia
- *Artworks*, Deutsche Bank Collection Exhibition, Frankfurt, Germany
- 2010 • *Shifting Gaze* OV Gallery, Shanghai, China
- 2010 • *Your Move: Australian artists play chess* Bendigo Art Gallery, Bendigo, Victoria and Australian tour
- 2011 • *Stick it! Collage in Australian art*, NGVA (National Gallery of Victoria), Melbourne, Victoria
- *No-Name Station*, Iberia Center for Contemporary Art, Beijing, China
- *Northern Winter*, Heilongjiang International Festival of Arts and Culture, Harbin, China
- 2009 • *The Garden at 4A.M.* Gana Art Gallery, New York, USA
- *Zhongjian: Midway – 15 Contemporary artists from China and Australia*, Beijing, Shanghai, Tianjin and Xiamen, China/and Wollongong City Gallery, Australia
- 2008 • *Maritime: Ships, Pirates and Disasters*, Contemporary Art Galleries University of Connecticut, Storrs, USA
- *Contemporary Prints and Drawings* The Johnson Museum of Art, Cornell University, Ithaca, New York
- *Treescape*, National Gallery of Australia, Canberra, Australia
- *The Exquisite Pirate* Scope Basel installation commission, Basel Switzerland
- 2007 • *New History* The Bertha and Karl Leubsdorf Art Gallery, Hunter College, New York, USA
- *Place Made A.P.W.* National Gallery of Australia Traveling Exhibition, Australian Tour,
- 2006 • *El Pirata Esquisito*: Jacob Karpia Galeria, Miami
- *Segunda Primer Mundo* Jacob Karpio Galeria, San Jose Costa Rica
- *Dangerous Waters*, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, N.Y. USA
- 2006 • *2006 Contemporary Commonwealth*, National Gallery of Victoria, Melbourne, Australia
- 2005 • *Here & Now, Biennale Jogja VIII 2005*, Biennale Yogyakarta, Indonesia
- *Surface Charge*, VCU arts Anderson Gallery, Richmond Virginia, USA
- 2004 • *Archetypes*, (six international artists) Charles H. Scott Gallery, Vancouver, Canada; Ivan Dougherty Gallery, Sydney; Canadian Embassy, Tokyo, Japan
- 2003 • *see here now*, Ian Potter Gallery, The University of Melbourne, Australia
- *Fieldwork: Australian Art 1968 - 2002*, NGV Australia, Melbourne,
- 2002 • *Arid Arcadia: Art of the Flinders Ranges*, Art Gallery of South Australia, Australia
- *Tales of the unexpected: Aspects of Contemporary Australian Art*, National Gallery of Australia, Canberra
- 2001 • *Figure-It*, University of Tasmania Plimsoll Gallery, Hobart
- 1999 • *Exploratory Behavior*, National Gallery of Victoria, Melbourne, Australia
- *Re-emplace, (Sally Smart and Suzann Victor)* Earl Lu Gallery, Singapore and John Curtin Gallery, Curtin University, Perth, Australia
- 1998 • *Unhomely*, Sonje Museum of Contemporary Art, Kyongju and Seoul, South Korea Busan Biennale, Busan, South Korea

#### Selected Group Exhibitions

- 2015 • *The Choreography of Cutting* Australian Art, National Gallery of Australia, Canberra, Australia
- *Six Degrees of Separation*, Galeri Canna, Jakarta, Indonesia
- *Portrait in the Twenty-First Century*, Postmasters Gallery, New York, USA
- 2014 • *The Brassington Affair*, Tasmanian University Gallery, Hobart, Australia
- *Dark Heart The 2014 Adelaide Biennial of Australian Art*, Art Gallery of South Australia, Adelaide
- 2013 • *Para-Real*, 601 Artspace New York, NY, USA
- *Community and Context*, MADA Gallery, Monash University, Melbourne, Australia
- 2012 • *Negotiating This World - Contemporary Australian Art*, National Gallery of Victoria, Melbourne, Australia
- *Time & Vision*, Bargehouse Oxo Tower Wharf, Bargehouse Street, South Bank, London
- *The Art Department Exhibition*, The William Benton Museum of Art Connecticut's State Art Museum, USA
- *Philanthropy: The art of giving*, Bendigo Art Gallery, Bendigo, Australia
- *The Anatomy Lesson* The Ian Potter Museum of Art, University of Melbourne, Melbourne, Australia
- *Australian Contemporary: Women*, Gallery Of Modern Art, (GOMA) Brisbane, Queensland, Australia

- 1995 • *The Loti and Victor Smorgon Gift of Contemporary Australian Art*, MCA, Sydney, Australia
  - *Skin*, Contemporary Art Centre of South Australia, Adelaide, Australia
- 1991-1995 • *Moët & Chandon Touring Exhibition*, 1995, 1994, 1992, 1995 and 1991 Australian tours
- 1988 • *A Short Ride in a Fast Machine*, 200 Gertrude Street, Melbourne, Australia

#### Awards, Residencies & Grants

- 2015 • Visual Arts Australia Council Grant
  - Australia Indonesia Institute
  - Asialink/Creative Victoria, artist residency Black Goat Studios/Antena Projects, Yogyakarta
- 2014 • Senior Research Fellow, School of Art VCA, MCM, University of Melbourne
- 2012 • Public Art Commission, *Shadow Trees*, Buluk Park, Melbourne
  - Australia Council Visual Arts Fellowship
  - Cultural Exchange Grant Arts Victoria, Australia
  - Raymond and Beverly Sackler 2012 Artist-in-Residence, University of Connecticut, USA
- 2008 • Life Member of the National Gallery of Victoria, Australia
- 2007 • Overseas Studio Residency (New York), Visual Arts Board, Australia Council, Sydney, Australia
- 2007 • Culture Lab New Work Grant Melbourne City Council Melbourne, Australia
- 2004 • New Work Grant, Visual Arts/Craft Board, Australia Council, Sydney, Australia
  - Export and Touring Grant, Arts Victoria, Melbourne, Australia
  - Redlands Westpac Art Prize, Sydney, Australia
- 2003 • Export and Touring Grant, Arts Victoria, Melbourne, Australia
- 2001 • Development Grant, Visual Arts/Craft Board, Australia Council, Sydney, Australia
- 2000 • Export and Touring Grant, Arts Victoria, Melbourne, Australia
  - National Works on Paper Acquisitive Prize, Mornington Peninsula Regional Gallery, Victoria, Australia
- 1999 • Overseas Studio Residency (London), Australia Council, Sydney, Australia
  - Arts 21 International Cultural Exchange Program Grant, Australia
- 1998 • Women Artists Grant, Arts Victoria, Melbourne, Australia
  - Victoria Cultural Development Grant, Arts Victoria, Melbourne, Australia
  - City of Melbourne International Travel Grant, Arts Victoria, Melbourne, Australia
- 1991 • Project Grant, Visual Arts/Craft Board, Australia Council, Sydney, Australia
- 1989 • ANZ Travelling Scholarship, Victorian College of the Arts, Melbourne, Australia
- 1988 • Fred Williams Family Prize, Victorian College of the Arts, Melbourne, Australia
  - St Kilda Prize Acquisition, City of St Kilda, Melbourne, Victoria, Australia
  - Victorian College of the Arts Foundation Award, Melbourne, Australia
  - H.P. Gill Memorial Medal, South Australian School of Art, Adelaide, Australia

#### Selected Public and Private Collections

- National Gallery of Australia (NGA), Canberra
- National Gallery of Victoria, Melbourne
- The Art Gallery of South Australia, Adelaide
- Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Brisbane
- University of Tasmania Collection, Hobart
- Museum of Contemporary Art (MCA), Sydney
- Geelong Art Gallery, Geelong
- Latrobe Valley Regional Gallery, Morwell
- The University of Melbourne Art Collection, Melbourne
- Deakin University Art Collection, Melbourne
- Artbank Collection, Sydney
- Victorian College of the Arts Foundation Collection, Melbourne
- City of St Kilda, St Kilda
- Charles Sturt University, Wagga Wagga
- Queensland University of Technology, Brisbane
- The Vizard Foundation Melbourne
- New Parliament House, Canberra
- The Walter & Eliza Hall Institute, Melbourne
- Queensland University of Technology, Brisbane
- Bendigo Art Gallery, Bendigo
- Banyule Art Collection, Victoria
- Mornington Peninsula, Regional Gallery, Victoria
- Benalla Art Gallery, Benalla
- Shepparton Art Museum, Victoria
- Wollongong City Gallery, Wollongong
- Tarra Warra Museum of Art, Victoria,
- Museum of New and Old Art (MONA), Tasmania
- Chartwell Collection, Auckland Art Gallery, Toi o Tamaki, Auckland, New Zealand
- Herbert F. Johnson Museum, Ithaca, NY, USA
- Ballard Institute and Museum of Puppetry, Storrs, USA
- The William Benton Museum of Art Connecticut's State Art Museum, USA
- British Museum, London, UK
- Deutsche Bank, Frankfurt, Germany
- International Collage Center, Pennsylvania USA
- Museum of New Zealand Te Papa Tongarewa, New Zealand

# Entang Wiharso

Born in 1967, Tegal, Central Java, Indonesia  
Lives and works in Rhode Island, USA and Yogyakarta, Indonesia

## Education

Bachelors of Fine Art in Painting, Indonesian Art Institute,  
Yogyakarta, Indonesia

## Selected Solo Exhibitions

- 2015 • *Untold Stories*, Dirimart, Istanbul, Turkey
  - *Never Say No*, Singapore Tyler Print Institute, Singapore (catalogue)
  - *Perfect Mirror*, Bernier/Eliades Gallery, Athens, Greece (catalogue)
  - *Entang Wiharso*, Marc Straus Gallery, New York, NY, USA (catalogue)
- 2014 • *Second Homeland*, Hiromi Yoshi Gallery, Tokyo, Japan
  - *Trilogy*, ARNDT, Singapore (catalogue)
- 2013 • *Geo-Portrait #2*, Galeri Salihara, Jakarta, Indonesia (catalogue)
  - *Geo-Portrait*, Primae Noctis, Lugano, Switzerland (catalogue)
  - *Crush Me*, Pearl Lam Galleries, Shanghai, China (catalogue)
  - *Re-Play #2*, Office for Contemporary Art International, Yogyakarta, Indonesia (catalogue)
- 2012 • *Untold Stories*, ARNDT, Berlin, Germany (catalogue)
- 2011 • *Second Skin: Peeling Back the Layers*, Kalamazoo Institute of Art, Kalamazoo, Michigan, USA (catalogue)
  - *Love Me or Die*, Primo Marella Gallery, Milan, Italy
- 2010 • *Love Me or Die*, Galeri Nasional Indonesia, Jakarta, Indonesia (catalogue)
- 2008 • *Black Goat*, The Drawing Room Contemporary Art, Manila, Philippines (catalogue)
  - *Black Goat Space*, Ark Gallery, Jakarta, Indonesia (catalogue)
  - *I Am Black Goat*, SMU Concourse, Singapore (catalogue)
- 2007 • *InToxic*, Rumah Seni Yaitu, Semarang, Indonesia (catalogue)
- 2006 • *Puppet Blues*, Western Michigan University, Kalamazoo, Michigan, USA
- 2005 • *Inter-Eruption*, Bentara Budaya, Jakarta, Indonesia
- 2004 • *Sublime Tunnel*, Circle Point Art Space, Jakarta, Indonesia (catalogue)
- 2001 • *NusaAmuk*, Galeri Nasional Indonesia and Nadi Gallery, Jakarta, Indonesia; Purna Budaya Art Center and Bentara Budaya Art Center, Yogyakarta, Indonesia
- 1999 • *Melting Souls*, Hewlett Gallery, Carnegie Mellon University, Pittsburgh, Pennsylvania, USA (catalogue)
  - *The New God Series*, Hunt-Cavanagh Gallery, Providence \ College, Providence, Rhode Island, USA (catalogue)
- 1997 • *Strange Journey*, Native Gallery, Providence, Rhode Island, USA
  - *Strange Journey*, Benteng Vrederburg Museum, Yogyakarta, Indonesia
- 1996 • *Idea is Form*, National Gallery Indonesia, Jakarta, Indonesia (catalogue)
  - *Idea is Form*, Purna Budaya Art Center, Yogyakarta, Indonesia (catalogue)

- 1995 • *Conflict, Dreams and Tragedy*, Galeri Nasional Indonesia, Jakarta; Purna Budaya Art Center, Yogyakarta, Indonesia (catalogue)

#### Selected Group Exhibitions

- 2015 • *Conversation – Endless Acts in Human History: Entang Wiharso & Sally Smart*, Galeri Nasional Indonesia, Jakarta, Indonesia (catalogue)
- *Six Degrees of Separation*, Galeri Canna, Jakarta, Indonesia (catalogue)
- *Unveiling Fundamentals in Contemporary Art through Asia*, OHD Museum, Magelang, Indonesia (catalogue)
- *Open Sea*, Musée d'art contemporain, Lyon, France (catalogue)
- *The Seven Deadly Sins: Lust*, Hudson Valley Center for Contemporary Art (HVCCA), Peekskill, NY, USA
- *Love: The First of the Seven Virtues*, Hudson Valley Center for Contemporary Art (HVCCA), Peekskill, NY, USA
- *Aku Diponegoro*, Galeri Nasional Indonesia, Jakarta, Indonesia (catalogue)
- 2014 • *Prospect.3: Notes for Now*, New Orleans Biennale, New Orleans, LA, USA
- *Spirits and ritual transformations of modernity in South East Asia*, Kunstverein Göttingen, Göttingen, Germany
- *Mooi Indie – Beautiful Indies, Indonesian Art Now*, Samstag Museum of Art, Adelaide, Australia
- *Sculpture Triennale 2*, Galeri Nasional Indonesia, Jakarta, Indonesia (catalogue)
- 2013 • *The Encyclopedic Palace*, 55<sup>th</sup> Venice Biennale, Indonesian Pavilion, Arsenale, Venice, Italy (catalogue)
- *Pressing*, Centro VideoInsight®, Torino, Italy (catalogue)
- *Prague Biennale 6*, Prague, Czech Republic (catalogue)
- *All You Need Is Love*, Mori Art Museum, Tokyo, Japan (catalogue)
- *Kindred by Choice I*, ARNDT, Singapore
- *Locally Made*, RISD Museum of Art, Providence, RI, USA
- *Souvenir*, Project by Lucie Fontaine, Perrotin Gallery, Paris, France
- 2012 • *2x2*, Eileen S. Kaminsky Family Foundation (ESKFF) at Mana Contemporary, Jersey City, NJ, USA
- *Estate*, Project by Lucie Fontaine, Marianne Boesky Gallery, New York, NY, USA
- *Panorama*, Singapore Art Museum, Singapore (catalogue)
- *Migration*, Sidney/Melbourne, Australia, ARNDT, Berlin, Germany
- *Insight*, Kunstraum, Vaduz, Lichtenstein
- *Contemporary Indonesian Art*, Ben Brown Fine Art, London, England
- *Chimera: the collectors show*, Singapore Art Museum, Singapore (catalogue)
- 2011 • *Beyond the East, Indonesian Contemporary Art*, Museum of Contemporary Art of
- Rome (MACRO), Rome, Italy, (catalogue)
- *Asia: Looking South*, ARNDT, Berlin, Germany (catalogue)
- *Closing the Gap*, Melbourne International Fine Art, Melbourne, Australia (catalogue)
- *Installation Art: Indonesia*, Albertine Monroe - Brown Gallery, Richmond Art Centre, Western Michigan University, MI, USA
- *Documenting Now*, APT Gallery, Indonesian Art Institute, Yogyakarta, Indonesia (catalogue)
- 2010 • *The Private Museum. The passion for contemporary art in the collections of Bergamo*, Galleria d'Arte Moderna e Contemporanea (GAMEC), Bergamo, Italy
- *And\_Writers*, 1<sup>st</sup> Nanjing Biennale, Jiangsu Provincial Art Museum, Nanjing, China (catalogue)
- *Rainbow Asia*, Hangaram Art Museum of Seoul Arts Center, Seoul, Korea (catalogue)
- *Pleasures of Chaos: Inside New Indonesian Art*, Primo Marella Gallery, Milan, Italy (catalogue)
- *Contemporaneity-Indonesian Contemporary Art*, Museum of Contemporary Art, Shanghai, China (catalogue)
- *Vault Portrait Series*, New Bedford Art Museum, New Bedford, Massachusetts, USA (catalogue)
- *Percakapan Masa*, Galeri Nasional Indonesia, Jakarta, Indonesia (catalogue)
- *Crossing and Blurring the Boundaries: Medium in Indonesian Contemporary Art*, Galeri Nasional Indonesia, Jakarta, Indonesia (catalogue)
- 2009 • *Expanded Painting 3*, Prague Biennale 4, Prague, Czech Republic (catalogue)
- *A Transversal Collection: From Duchamp to Nino Calos, from Cattelan to Entang Wiharso*, Arte Contemporanea ALT - Arte Lavoro Territorio, Bergamo, Italy
- *Viewing and Viewing Points*, Second Asian Art Biennale, National Taiwan Museum of Fine Arts, Taiwan (catalogue)
- *Common Sense*, Galeri Nasional Indonesia, Jakarta, Indonesia (catalogue)
- *South East Asia B(l)ooming*, Primo Marella Gallery, Milan, Italy (catalogue)
- *Jogja Jamming*, Jogja Biennale X, Jogja National Museum, Yogyakarta, Indonesia (catalogue)
- 2008 • *Highlights from ISI*, Jogja National Museum, Yogyakarta, Indonesia
- *E-motion*, Galeri Nasional Indonesia and Visual Art Magazine, Jakarta, Indonesia (catalogue)
- *Manifesto*, Galeri Nasional Indonesia, Jakarta, Indonesia (catalogue)
- *The Third Space: Cultural Identity Today*, Mead Art Museum, Amherst, US
- *Grounded in Space*, Eli Marsh Gallery, Amherst, MA, USA
- 2007 • *Wind from The East*, Kiasma Museum of Contemporary Art, Helsinki, Finland (catalogue)
- *The Big Picture Show*, Singapore Art Museum, Singapore (catalogue)
- *Neo-Nation*, Yogyakarta Biennale XI, Yogyakarta, Indonesia (catalogue)
- 2005 • *Actualizing Insight Virtuality*, Indonesian Pavilion, 51<sup>st</sup> Venice Biennale, Venice, Italy (catalogue)
- *Taboo and Transgression*, Herbert F. Johnson Museum, Cornell University, New York, USA (catalogue)
- *Second Beijing Biennale*, Beijing, China (catalogue)
- *Jakarta Biennale XIII*, Indonesia National Gallery, Jakarta, Indonesia (catalogue)
- *Urban/Culture*, CP Biennale, BI Building, Jakarta, Indonesia (catalogue)
- *Here and Now*, Yogyakarta Biennale VIII, Yogyakarta, Indonesia
- 2003 • *Contemporary Perspectives: Highlights from the Singapore Art Museum Permanent Collection*, Singapore Art Museum, Singapore (brochure)
- *Interpellation*, CP Open Biennale, Jakarta, Indonesia (catalogue)
- 2000 • *Indonesian Contemporary Art: A Cultural Journey*, Museum of Modern Art, Moscow, Russia (catalogue)

## Performances

- 2013 • *Borderless*, Centro Videoinight®, Turino, Italy
- 2012 • *Being Guest*, Estate, a Project by Lucie Fontaine, Marianne Boesky Gallery, New York, NY, USA
- 2011 • *My Cake is Sweeter than My Neighbor's Cake*, Documenting Now, APT Gallery, Indonesian Art Institute, Yogyakarta, Indonesia
- 2010 • *Lost and Found*, Ciputra World Gallery, Jakarta
  - *Don't be Afraid of Your Desire*, Casa Golinelli, Bologna, Italy
- 2009 • *Desire: Eating Identity*, Primo Marella Gallery, Milan, Italy
- 2007 • *Eating Identity*, Mead Art Museum, Amherst, Massachusetts, USA
  - *I Kill the Sign*, Rumah Seni Yaitu, Semarang, Indonesia
  - *Your Pleasure is My Pleasure*, Rumah Seni Yaitu, Semarang, Indonesia
  - *Being Javanese*, Rumah Seni Yaitu, Semarang, Indonesia
- 2006 • *Nude Within*, Gadani, Pakistan
- 2005 • *Behind Space: Forbidden Exotic Country*, 51<sup>st</sup> Venice Biennale, Italy
- 2004 • *Behind Space*, Puri Art Gallery, Malang, Indonesia
  - *7 Senses: Wall of Nations Series*, Festival Kesenian Yogyakarta, Yogyakarta, Indonesia
- 2003 • *Buah Kuldi (Kuldi Fruit)*, Vaduz City and Tangente Gallery, Liechtenstein
  - *Buah Kuldi: Kuldi Fruit Translation*, Warsawa, Sonosewu, Yogyakarta, Indonesia
- 2002 • *Polluted by Norm*, Kyai Langgeng Art House, Magelang, Indonesia
- 2001 • *Kulahirkan untuk tidak menjadi Bebek (I Gave Birth not to be a Follower)*, collaboration with members of Pendopo Theater, Indonesian National Gallery, Jakarta, Indonesia; Bentara Budaya, Yogyakarta, Indonesia
  - *From Watermelon Country*, Pacific Bridge Contemporary Southeast Asian Art, Oakland, CA, USA
  - *About Flag*, Asian Art Museum, San Francisco, CA, USA
- 1994 • *Conflict, Dreams and Tragedy*, Yogyakarta Art Centre, Yogyakarta, Indonesia

## Awards, Residencies & Grants

- 2014 • Residency, The Watermill Center, Water Mill, NY, USA
  - Residency, Singapore Tyler Print Institute, Singapore
- 2013 • Art Sector Culture Award, Governor of Yogyakarta, Yogyakarta, Indonesia
  - Residency and Grant, Gertrude Contemporary, Melbourne, Australia
- 2007 • Copeland Fellowship, Amherst College, Amherst, MA, USA
  - Pollock-Krasner Foundation Grant, New York, USA
- 2006 • Vasl International Artists' Workshop, Karachi, Pakistan
  - Ford Foundation Travel Grant, Jakarta Indonesia
- 2003 • Residency, Galerie Tangente, Eschen, Liechtenstein
- 1999 • Residency, Pacific Bridge Contemporary Southeast Asian Art, Oakland, CA, USA
- 1998 • Residency, CenterCity Contemporary Arts, Providence, RI, USA
- 1996 • Top Ten Painters, Indonesian Art Awards, Philip Morris Group of Companies and Indonesian Fine Art Foundation, Jakarta, Indonesia
  - Top 36 Indonesian Artists in 1996, Gatra Magazine, Indonesia
- 1995 • Top 100 Artists, Indonesian Art Awards, Philip Morris Group of Companies and the Indonesian Fine Art Foundation, Jakarta, Indonesia
  - Best Artist Prize, Sultan's Palace, Yogyakarta, Indonesia
- 1994 • Juror's Award, 4<sup>th</sup> Yogyakarta Biennial Exhibition, Purna Budaya Art Center, Yogyakarta, Indonesia

- 1992 • Best Work, Annual Art Institute of Indonesia's Anniversary Art Competition, Yogyakarta, Indonesia
  - Best Painting, Art Institute of Indonesia, Yogyakarta, Indonesia
  - Best Painting, Art Institute of Indonesia, Yogyakarta, Indonesia
- 1988 • Best Painting, Art Institute of Indonesia, Yogyakarta, Indonesia
  - First Prize, Yogyakarta Calligraphy Painting Competition, Yogyakarta, Indonesia
  - Best Still Life Drawing, Art Institute of Indonesia, Yogyakarta, Indonesia

## Selected Public and Private Collections

- AAN Collection, Pakistan
- Carnegie Mellon University, Pittsburgh, Pennsylvania, USA
- Centro Videoinight®, Turino, Italy
- Colby College Museum of Art, Waterville, Maine, USA
- Guy & Myriam Ullens Foundation, Switzerland
- Indonesian Art Institute, Yogyakarta, Indonesia
- MaGMA Collection, Singapore
- Marc and Livia Straus, New York, USA
- Marino and Paola Golinelli, Bologna, Italy
- Mariyah Gallery, Dumaguete City, Philippines
- Mead Art Museum, Amherst, Massachusetts, USA
- MG Arte, Torino, Italy
- Mori Art Museum, Tokyo, Japan
- National Gallery of Singapore, Singapore
- National Gallery of Victoria, Melbourne, Australia
- OHD Museum of Modern & Contemporary Indonesian Art, Magelang, Indonesia
- Olbricht Collection, Germany
- RISD Museum, Providence, Rhode Island, USA
- The Rubell Family Collection, Miami, Florida, USA
- Rudi Akili Museum, Jakarta, Indonesia
- Servais Family Collection, Brussels, Belgium
- Singapore Art Museum, Singapore
- Singapore Management University, Singapore
- The Taguchi Art Collection, Japan
- Taman Budaya Yogyakarta, Yogyakarta, Indonesia
- The Tiroche DeLeon Collection and Art Vantage PCC Limited
- University of Indonesia, Jakarta, Indonesia

Entang Wiharso & Sally Smart  
Conversation: Endless Acts in Human History

**Publisher**

Galeri Canna, Jakarta, Indonesia

**Editor**

Christine E. Cocca

**Graphic Design**

Hartono Karnadi  
Ruedian Graphic Design, Yogyakarta, Indonesia

**Photograph Credits**

Achmad Baidlowi  
Adrian Murphy  
Anthony Whelan  
Black Goat Studios  
Fred Kroh  
Gintari Dian Ayuranti  
Hartono Karnadi  
Jacky Rachmansyah  
Karen Philippi  
Saville Coble  
Studio Nomaden Yogyakarta

**Color Separation, Printing and Binding**

Cahaya Timur, Yogyakarta, Indonesia

Printed on Tomako  
Typeset in Din Pro & Calibri  
Exemplar 500

ISBN 978-602-70177-1-9

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