

seeing
things





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seeing **things**

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Seeing Things in Connection

Syafiatudina

Kita, sebagai pengunjung, memasuki ruang pameran dengan harapan untuk melihat karya seni. Melihat menjadi awal hubungan antara pengunjung dengan karya-karya yang ditampilkan. Melihat kemudian diikuti dengan bentuk interaksi lainnya dengan karya, seperti melihat secara lebih dekat atau jauh, membandingkan antara *caption* karya dan teks pengantar pameran, memotret, atau bahkan membayangkan bagaimana jika karya tersebut ada di dalam rumah atau ruang keseharian kita. Melihat adalah bagian dari mengalami, khususnya di dalam pameran seni rupa.

Dalam makna harfiahnya, melihat adalah suatu tindakan yang secara langsung berhubungan dengan indera, yaitu mata. Meski dalam makna lain, melihat juga berarti membayangkan yang artinya terkait dengan mata yang lain, mata batin atau mata yang bersifat simbolis. Melihat juga merupakan sebuah proses yang melibatkan hubungan antara yang melihat dan yang dilihat—subjek dan objek. Ketika kita ditempatkan dalam posisi subjek, yaitu manusia dengan segala perangkat inderanya, maka yang dilihat adalah hal-hal yang ada di hadapan kita—objek yang menyusun dunia.

Sejak lama, para filsuf dari berbagai belahan dunia, mendiskusikan bagaimana proses menjadi ada melibatkan hubungan antara subjek dan objek. René Descartes (1596–1650) adalah salah satu filsuf populer yang menciptakan pernyataan *cogito, ergo sum* yang artinya, “saya berpikir, maka saya ada.” Berpikir adalah menjadi ada. Menurut Descartes, manusia terdiri dari dualisme pikiran yang bersifat nonmaterial dan tubuh yang material. Hubungan antara yang nonmaterial dan yang material menjadi bagian dari eksplorasi kajian filsafat.

Rekan satu zaman Descartes, yaitu Baruch Spinoza (1632–1677), melihat tubuh dan pikiran, yang material dan nonmaterial, sebagai kondisi terpisah sekaligus terhubung. Keduanya saling mempengaruhi satu sama lain sebagai bagian dari satu unit yang disebut substansi.¹ Satu unit ini, menurut Spinoza, dapat disebut Alam Semesta yang adalah Tuhan.² Pemikiran Spinoza mengenai Tuhan sebagai alam semesta serta kritiknya bahwa pemuka agama seharusnya tidak terlibat dalam politik adalah salah satu pemicu pengusirannya dari komunitas Yahudi di Belanda. Setelah dikucilkan, Spinoza melanjutkan menuliskan karya-karya filsafatnya sembari menjadi teknisi pembuat kacamata. Baruch Spinoza dikenal atas elaborasinya mengenai bagaimana dunia terdiri dari berbagai hal saling berinteraksi dan kemudian terhubung kembali kepada satu substansi inti, yang merupakan bagian dari aliran monisme.

Monisme memiliki perbedaan yang mendasar dengan dualisme. Monisme adalah bentuk filsafat yang berargumen bahwa berbagai hal memiliki substansi dan berasal dari satu esensi tunggal. Sedangkan dualisme beranggapan bahwa ada dua konsep fundamental yang berbeda dan kerap menjadi oposisi satu sama lain, misal seperti tubuh/pikiran, buruk/baik, atau hitam/putih. Baruch Spinoza merupakan filsuf dalam aliran monisme, sedangkan René Descartes di dualisme.

¹ Menit ke 6:49, Deleuze and Spinoza: Practical Philosophy and Process Ontology <https://www.youtube.com/watch?v=IXhCsXcBdKl>

² 8:12, Deleuze and Spinoza: Practical Philosophy and Process Ontology <https://www.youtube.com/watch?v=IXhCsXcBdKl>

Tindakan melihat pun dapat dibedah maknanya dengan melalui dua cabang filsafat ini. Kebanyakan pemahaman tentang bagaimana kita melihat, dipengaruhi oleh dualisme ala René Descartes. Subjek yang melihat dan objek yang dilihat berada di dua ujung yang bertolak belakang. Namun dalam proses untuk memahami bagaimana keduanya dapat terhubung, antara yang melihat dan yang dilihat, saya justru banyak memanfaatkan argumen-argumen ontologis dan metafisika dari Baruch Spinoza.

Dalam buku *Ethics* (1677), Spinoza menulis bahwa Tuhan atau alam semesta ini adalah satu substansi tunggal. Spinoza kerap menulis Tuhan atau alam semesta karena ia beranggapan bahwa Tuhan bukan berada di atas kita yang mengontrol dan menyaksikan segala hal yang terjadi di dunia. Tuhan adalah bagian dari segala hal, termasuk kita. Di masa sekarang, pemahaman ini disebut sebagai pantheisme. Argumen ini membutuhkan penjelasan yang lebih panjang untuk mengutip Spinoza secara lebih adil dan teks ini bukanlah tempatnya.

Bagi Spinoza, alam semesta sebagai satu substansi tunggal (*substance*), terdiri dari berbagai bentuk moda (*modes*) dan dialami melalui atribut (*attributes*) yang terdiri dari pikiran (*thought*) dan perpanjangan (*extension*). Misal pohon adalah moda-moda (*modes*) yang menyusun substansi alam semesta.³ Kita mengalami pohon melalui atribut yang terdiri dari ide atas pohon (pikiran-*thought*) dan perpanjangannya yaitu benda pohon yang hadir di hadapan kita (*extension*). Menurut Spinoza, keberadaan pohon sebagai bagian dari alam semesta, kita alami melalui pikiran atas pohon dan kehadiran pohon tersebut. Namun kita bukanlah pusat yang menentukan keberadaan pohon tersebut. Pohon sebagai bentuk moda yang menyusun alam semesta, turut mempengaruhi bagaimana ia dialami. Relasi mempengaruhi dan dipengaruhi inilah yang disebut sebagai afek (*affect*) oleh Spinoza.

³ Menit ke 5:40, video Spinoza: A Complete Guide to Life, <https://www.youtube.com/watch?v=leoBccWOZfo>.

Inilah satu lagi poin penting yang ditawarkan oleh Spinoza, yaitu moda alias bentuk juga memiliki pengaruh atas bagaimana dia dialami melalui pikiran dan perpanjangannya. Pikiran tidak memiliki posisi pusat yang menentukan segalanya, seperti dalam argumen René Descartes.

Gilles Deleuze (1925–1995) dalam tulisannya mengenai Spinoza di buku *Spinoza: Practical Philosophy* (1988), menandai bagaimana kerap kali kita lebih mengakui hal-hal yang tidak kita ketahui mengenai pikiran, namun mengacuhkan hal-hal yang tidak kita ketahui mengenai tubuh.

Pembacaan Deleuze ini sebenarnya dapat dilihat juga dalam pemahaman atas yang material dan nonmaterial. Melihat memiliki posisi yang sangat istimewa sebagai cara untuk mengalami material tertentu sehingga melihat sudah dianggap memahami. Padahal ada hal-hal yang masih belum dapat dipahami karena berada di luar kesadaran yang membentuk pikiran kita atas material tersebut. Menurut Spinoza, cara untuk memahami adalah dengan berinteraksi langsung dengan moda-moda yang menyusun alam semesta dengan segala bentuk dan materialnya. Dengan berinteraksi secara fisik (secara material), kita lebih dekat dengan substansi utama, yaitu alam semesta, dengan Tuhan, dan menyaksikan bagaimana kita dipengaruhi dan kemudian mempengaruhi hal-hal lainnya. Pada akhirnya dunia kita saling terhubung dengan satu semesta yang terdiri dari komponen-komponen tak terhingga yang saling mempengaruhi melalui interaksi langsung.⁴

Pemikiran Spinoza, meski sudah dibahas oleh Gilles Deleuze dan banyak filsuf lainnya, memang masih terasa rumit. Namun setelah menempatkan landasan mengenai bagaimana posisi kita, dunia, dan alam semesta termasuk Tuhan, dimensi praktik akan muncul saat Spinoza melanjutkan pemaparannya dengan tawaran soal bagaimana menyempurnakan hidup. Ini adalah bagian yang menarik banyak orang di luar disiplin filsafat, mulai dari seniman, aktivis,

⁴ Menit ke 10:30, Deleuze and Spinoza: Practical Philosophy and Process Ontology <https://www.youtube.com/watch?v=iXhCsXcBdKI>

hingga pegawai negeri sipil yang tidak masuk kerja selama 6 tahun untuk mempelajari Spinoza.⁵ Menurut Spinoza, interaksi langsung dengan dunia, termasuk membangun pemahaman, merupakan bagian dari proses meningkatkan kapasitas (kemampuan) untuk mempengaruhi dan dipengaruhi oleh alam semesta, oleh Tuhan. Mempengaruhi dan dipengaruhi tidak dilihat sebagai sebuah masalah atau bahkan penyakit, melainkan sebagai kemampuan di tengah dunia yang saling terhubung. *Common notion* (gagasan bersama) akan tercipta ketika dua atau lebih hal terhubung, kemudian membentuk komposisi atau terurai menjadi hal lain. Kesempurnaan hidup adalah proses yang terus menerus menuju penciptaan gagasan bersama.

⁵ Artikel, Spanish civil servant skips work for 6 years to study Spinoza, <https://www.ita.org/2016/02/26/global/spanish-civil-servant-skips-work-for-6-years-to-study-spinoza>

Di mana seni ditempatkan dalam semesta Spinoza? Seni merupakan cara untuk mengalami (sebagai atribut) sekaligus komponen yang menyusun dunia (sebagai moda). Seniman sebagai bagian dari masyarakat, bagian dari kita, berinteraksi dengan dunia melalui ide dan perpanjangannya. Saya sedang bermain dengan kemungkinan bahwa karya seni merupakan bentuk perpanjangan ide yang lahir dari interaksi dengan dunia. Ide dan perpanjangan ini kemudian dihadirkan di hadapan kita, dalam bentuk karya-karya.

Sebagai orang yang melihat karya-karya ini, kita ditempatkan dalam posisi untuk berinteraksi dengan perpanjangan ide para seniman sembari berhadapan dengan hal-hal lain dalam dunia ini. Karya Patricia Untario yang berjudul *Silent #12* menunjukkan posisi ini. Dengan menampilkan teks yang merefleksikan lingkungan sekitar, dalam makna sekaligus materialnya, Patricia menunjukkan hubungan kontradiktif antara dunia yang dalam dan luar; kesejukan angin sepoi-sepoi di bawah pohon dan emosi kecemburuan manusia.



Relasi antara yang di dalam dan di luar, alam batin manusia dan semestanya, adalah perpanjangan lain yang dihadirkan melalui karya Wedhar Riyadi dengan judul *The Stack*. Dalam karya ini, Wedhar menggunakan metode lukisan *still life* yang populer sejak abad 16–17 di Belanda, dengan menghimpun benda domestik dan objek ciptaannya untuk menunjukkan kefanaan dalam keseharian.







Java Axiom: Prelude dan *Java Axiom: Coda* karya Lintang Raditya justru berangkat dari yang di luar, dengan menghadirkan susunan perangkat mekanis, komposisi suara dan kebisingan, sebagai tawaran material untuk berpikir ke dalam. Apa yang nyata dan apa yang berada di luar definisi kita atas kenyataan? Menurut Lintang Raditya, ia sedang mengajukan pertanyaan mengenai bagaimana kehadiran Ratu Adil dibayangkan.

Melalui karya ketiga seniman ini, kita bisa melihat bagaimana pikiran dan perpanjangan (*thought and extension*) dalam teori Spinoza, menjadi cara untuk mengalami alam semesta. Bagaimana pikiran atas kefanaan dan kemakmuran, membentuk kehadiran berbagai hal di hadapan kita? Apakah dengan melihat hal-hal yang baru, kita bisa membayangkan sesuatu di luar batasan pikiran?

Bekerja dengan objek sekaligus mendorong batasan materialnya, adalah metode yang bisa dilihat dalam karya Wisnu Auri dan Galih Johar. Karya Wisnu Auri yang berjudul *The Alarm*, memanfaatkan perwujudan waktu dalam keseharian kita melalui *found objects*, untuk menandai bagaimana teror dapat tercipta. Sedangkan Galih Johar dalam *Who Controls Who Part I & Part II* melakukan sabotase atas wujud material untuk menciptakan nilai baru di tengah ketiadaan nilai fungsional. Meminjam argumen Spinoza mengenai bagaimana moda sebagai hal-hal di dalam semesta dapat dipengaruhi dan mempengaruhi cara kita mengalami dunia (*attributes*), bagaimana pengaruh tersebut bekerja melalui karya Galih Johar dan Wisnu Auri? Sedangkan Galih Adika Paripurna dalam karya *How to Measure Luck in an Unlucky Situation* menawarkan cara mengalami dunia yang berbeda dengan menghadirkan “ukuran lain”. Apa hal baru atau berbeda yang kita lihat dengan cara yang ditawarkan oleh Galih Adika Paripurna?





Alih-alih mempertanyakan apa yang dapat dipikirkan atau dilihat, karya Dian Suci *The Desires to Have No Desires #1* dan *#2* mempersoalkan kompleksitas hubungan antara manusia dan objek. Dian Suci menghadirkan kondisi di mana objek, sebagai *moda* yang memiliki kapasitas untuk mempengaruhi, justru mendorong manusia untuk membangun ilusi sebagai mekanisme mempertahankan diri melalui penciptaan ideologi tertentu.

Sedangkan karya Asmoadji yang berjudul *Menghampiri Sekitar* mengilustrasikan hasrat untuk mengakar, menjadi bagian atau *belonging* dari manusia. Menurut Asmoadji, hasrat ini yang mendorong pergerakan dari satu tempat ke tempat lain, dengan membawa berbagai bentuk memori dari masa lalu. Sehingga bentuk keberadaan manusia pun tidak pernah selalu sama.

Berbagai karya dari seniman-seniman yang saya sebutkan di atas, memberikan kemungkinan untuk melihat hubungan yang menyusun alam semesta kita. Beberapa karya menghubungkan antara pikiran dan perpanjangan untuk membantu kita menyadari bagaimana pengalaman dibentuk. Karya-karya lainnya menggunakan bentuk-bentuk yang selama ini menyusun dunia kita sehingga ketika melihatnya, kita bisa mengecek bagaimana hal-hal tersebut berpengaruh atau dipengaruhi oleh kehadiran kita.





Namun saya ingin juga membawa perhatian (dan penglihatan) kita pada karya-karya yang justru mempertanyakan eksistensi kita serta hubungannya dengan alam semesta. Karya Wimo Ambala Bayang *Pelajaran Peribahasa* dan *Belief and Seeing Are Both Often Wrong*, berangkat dari perang dan eskalasinya yang terus menerus kita saksikan belakangan ini. Dalam karya ini, Wimo menempatkan perang sebagai kompetisi yang tidak masuk akal karena siapa pun pemenangnya pasti akan mengalami kekalahan. Jika alam semesta tersusun dari hal-hal yang saling terhubung dan terus melakukan interaksi langsung adalah cara untuk memahami, lalu apa hubungan kita dengan perang?

Ketika Spinoza menulis karya di tahun 1660 hingga 1674 di Belanda, di saat yang bersamaan imperium kolonial Belanda juga sedang berkembang. Kekejaman kolonialisme di wilayah-wilayah lain mungkin belum tersebar luas di kalangan intelektual di Belanda atau Eropa pada saat itu sehingga Spinoza tidak menyebutkan persoalan perang secara spesifik. Untuk mencari tahu bagaimana argumen Spinoza dapat digunakan untuk memahami situasi krisis, diperlukan pembacaan lintas referensi yang lebih mendalam.



Namun menurut Deleuze, kajian filsafat seperti Spinoza dan Friedrich Nietzsche (1844–1900) dapat digunakan untuk memahami kehidupan sebagai sebuah proses, sebagai seperangkat hubungan dan pergerakan, untuk kemudian menemukan cara konkret melihat kondisi kehidupan yang alamiah.⁶ Karya Yudha Kusuma *Untitled* menangkap sentimen subtil yang muncul ketika kita menyaksikan bagaimana proses kehidupan terungkap. Dalam proses menyaksikan ini, tidak ada asumsi atau penilaian di awal. Yang ada hanyalah kesiapan untuk mengalami proses itu sendiri. Posisi yang lebih meditatif dan reflektif juga sedang dihadirkan melalui karya Anastasia Astika *Almost Assuming I, II, dan III*. Apa yang akan muncul ketika kita melihat detail-detail material secara lebih mendalam?



⁶ Menit ke 2:52, Deleuze and Spinoza: Practical Philosophy and Process Ontology <https://www.youtube.com/watch?v=lXhCsXcBdKI>

Komposisi dan pengaturan karya dalam pameran *seeing things* ini merupakan kesempatan untuk melihat kehidupan sebagai proses memahami keterhubungan-keterhubungan yang ada di dunia kita. Keterhubungan ini mungkin lebih cepat dapat kita saksikan. Namun ada pula keterhubungan yang membutuhkan lebih banyak waktu atau melalui jalan memutar. Apa pun bentuk keterhubungan yang kita lihat, kembali meminjam Spinoza dan Deleuze, tujuan pembangunan pemahaman tidak hanya berhenti untuk sekedar menjadi paham. Melihat untuk memahami adalah bagian untuk terus berinteraksi langsung dengan alam semesta dan menyempurnakan kehidupan itu sendiri.

Referensi

Buku Spinoza: Practical Philosophy oleh Gilles Deleuze, diterjemahkan oleh Robert Hurley, diterbitkan oleh City Lights Books, San Francisco, 1988.

Video Deleuze and Spinoza: Practical Philosophy and Process Ontology <https://www.youtube.com/watch?v=IXhCsXcBdKI>, oleh akun Epoch Philosophy, diakses tanggal 24 Januari 2024.

Video Spinoza: A Complete Guide to Life, <https://www.youtube.com/watch?v=leoBccWOZfo>, oleh akun Then & Now, diakses tanggal 24 Januari 2024.





Seeing Things in Connection

Syafiatudina

We, as visitors, intend to enter the exhibition space with the expectation of seeing works of art. Seeing initiates the connection between us and the artworks on display. After seeing, we may interact with the artworks in various ways, such as taking a closer or more distant look, comparing the artworks' captions and the exhibition's introductory text, taking pictures, or even imagining how the artworks would look in our homes or daily spaces. Seeing integrates us into the experience, particularly within the context of an art exhibition.

In its literal sense, seeing is an action directly connected to the senses, specifically the eyes. However, in another sense, seeing also encompasses visualizing, which pertains to the inner eye or the symbolic eye. The act of seeing is a process that encompasses the dynamic relationship between the seer and the seen—the subject and the object. When positioned as the subject, representing humanity with all its sensory apparatus, what becomes visible are the things before us—the objects that constitute the world.

Philosophers worldwide have long discussed how the process of coming into existence involves the relationship between subject and object.

René Descartes (1596–1650) was one of the popular philosophers who coined the statement *cogito, ergo sum*, translating to "I think, therefore I am." To think is to come into existence. Descartes argued for the duality of the non-material mind and the material body within human beings. The relationship between the non-material and the material is a part of the exploration of philosophy.

Descartes' contemporary, Baruch Spinoza (1632–1677), perceived the body and mind, material and immaterial, as both distinct and interconnected entities. They exert influence on each other within a unified entity termed substance.¹ According to Spinoza, this singular entity can be equated with the Universe, which he identified as God.² Spinoza's conceptualization of God as the universe and his critique regarding the involvement of religious leaders in politics served as catalysts for his expulsion from the Jewish community in the Netherlands. Despite facing ostracism, Spinoza persisted in composing his philosophical treatises while pursuing a career as an eyeglass-making technician. Baruch Spinoza was famous for the elaborate development of how the world comprises various entities interacting with one another and ultimately returning to a singular core substance, aligning with the principles of monism.

Monism fundamentally differs from dualism. Monism, a philosophical doctrine, contends that things possess substance and emanate from a singular essence. In contrast, dualism posits the existence of two fundamentally distinct concepts, often in opposition to each other, such as body/mind, bad/good, or black/white. Baruch Spinoza adhered to monism, whereas René Descartes advocated for dualism.

¹ Minute 6:49, Deleuze and Spinoza: Practical Philosophy and Process Ontology <https://www.youtube.com/watch?v=IXhCsXcBdKI>

² 8:12, Deleuze and Spinoza: Practical Philosophy and Process Ontology <https://www.youtube.com/watch?v=IXhCsXcBdKI>

The act of seeing can also be examined through the lenses of these two branches of philosophy. Dualism, as championed by René Descartes, heavily influences our understanding of how we see. It delineates the seeing subject and the seen object as residing at opposite ends. However, in the endeavor to comprehend the connection between the seer and the seen, I find myself drawing extensively upon the ontological and metaphysical arguments of Baruch Spinoza.

In his book *Ethics* (1677), Spinoza articulated the concept that God or the universe constitutes a singular substance. Spinoza frequently employed the term God or the universe to convey his belief that God is not an external entity overseeing and controlling all events in the world, but rather an integral part of everything, including humanity. This perspective aligns with what is now termed pantheism. However, delving deeper into this argument necessitates a more extensive explanation to accurately represent Spinoza's ideas, which exceeds the scope of this text.

For Spinoza, the universe, conceived as a singular substance, encompasses various forms known as modes and is apprehended through attributes, namely thought and extension. Take, for instance, trees: they represent modes within the fabric of the universe.³ We encounter trees through attributes comprising the concept of trees (thought) and their physical manifestation, such as the tree before us (extension). According to Spinoza, our experience of the existence of trees as part of the universe is mediated by both our thoughts of the tree and the tree's physical presence. However, we are not the central arbiters determining the tree's existence. As a mode within the universe, the tree itself also influences how it is perceived. This reciprocal relationship of influence and being influenced is what Spinoza terms affect.

³ Minute 5:40, Spinoza video: A Complete Guide to Life, <https://www.youtube.com/watch?v=leoBccWOZfo>.

Another crucial concept put forth by Spinoza is that modes, also referred to as forms, exert an influence over how they are perceived through the mind and its extensions. Unlike René Descartes' argument, Spinoza posits that the mind does not occupy a central position dictating all phenomena. Gilles Deleuze (1925–1995), in his work on Spinoza, titled *Spinoza: Practical Philosophy* (1988), highlights how we frequently recognize the mysteries of the mind while overlooking those of the body.

Deleuze's reading can also be applied to the understanding of the material and the immaterial. Seeing holds a special position as a means to experience certain materials, elevating seeing to the status of comprehension. However, some elements remain incomprehensible because they lie beyond the consciousness that shapes our thoughts on the material. According to Spinoza, the path to understanding involves direct interaction with the modes composing the universe, encompassing all its forms and materials. Through physical (material) interaction, we draw closer to the ultimate substance, which is the universe, to God, and witness how we are affected and in turn affect other entities. Ultimately, our world is interconnected with a universe comprised of infinite components that influence each other through direct interaction.⁴

⁴ Minute 10:30, Deleuze and Spinoza: Practical Philosophy and Process Ontology <https://www.youtube.com/watch?v=IXhCsXcBdKl>

Spinoza's thought, though extensively discussed by Gilles Deleuze and numerous other philosophers, still appears intricate. However, once the groundwork is laid regarding our positioning to the world, the universe, and God, the practical dimension emerges as Spinoza proceeds to offer suggestions on how to enhance life. This aspect of his philosophy garners interest from individuals beyond the realm of philosophy, including artists, activists, and even civil servants who have taken a six-year "illegal" absence from work to study Spinoza.⁵ According to Spinoza, direct interaction with the world, which includes developing understanding, is integral to the process of enhancing the capacity to influence and be influenced by the universe and by God. Influencing and being influenced are not perceived as problems or ailments but rather as abilities within an interconnected world. A common notion emerges when two or more entities are connected, leading to the formation of compositions or the decomposition into other entities. The perfection of life entails an ongoing journey toward the formation of a common notion.

⁵ Article, Spanish civil servant skips work for 6 years to study Spinoza, <https://www.ita.org/2016/02/26/global/spanish-civil-servant-skips-work-for-6-years-to-study-spinoza>

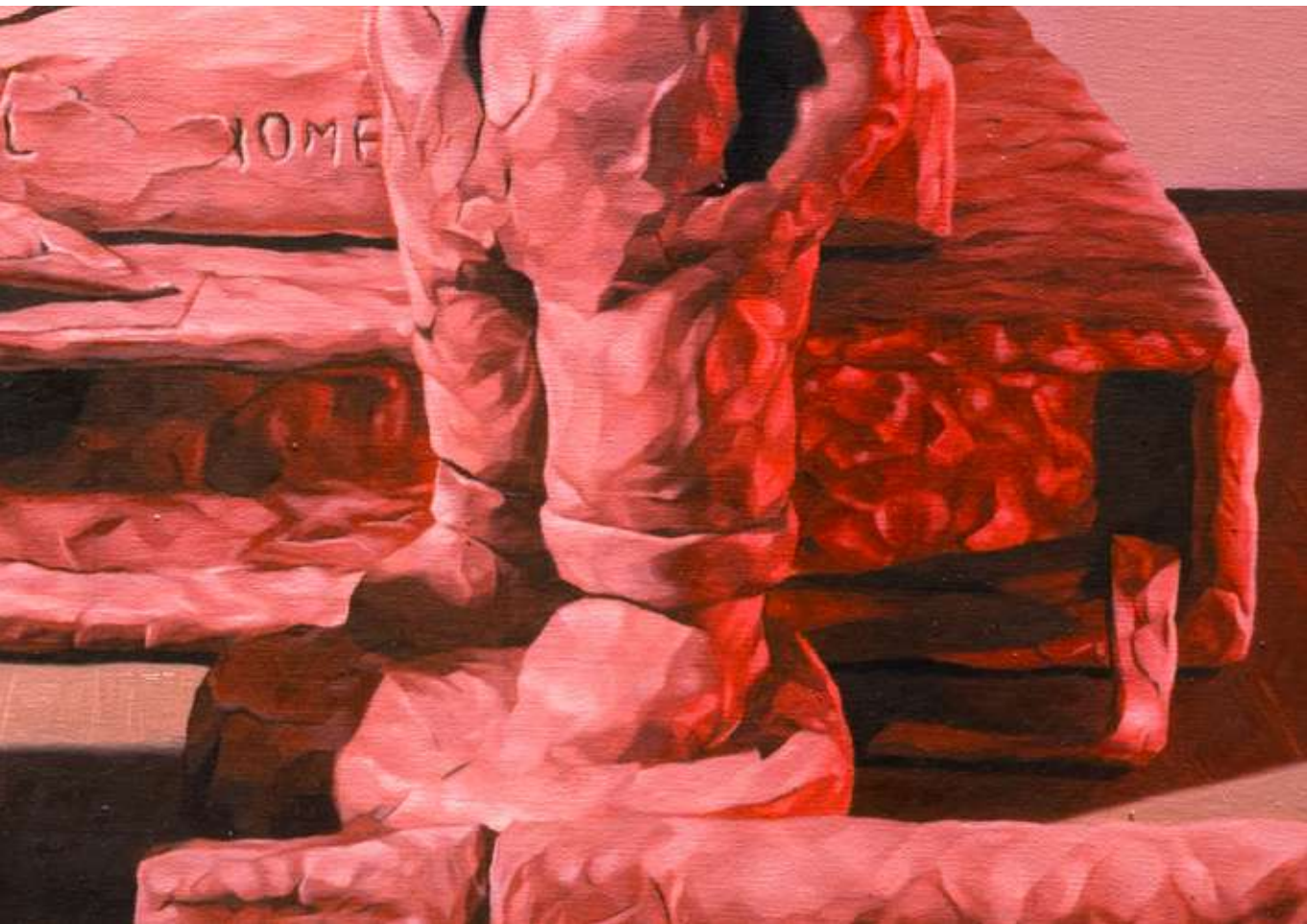
Where is art placed in Spinoza's universe? Art is both a way of experiencing (as an attribute) and a component that makes up the world (as a mode). Artists, integral members of society and extensions of ourselves, engage with the world through ideas and their manifestations. I am considering the notion that artworks serve as extensions of ideas that arise from interactions with the world. These ideas and their extensions are subsequently presented to us in the form of artistic works.



As viewers of these works, we find ourselves in a position to interact with the extension of the artists' ideas while simultaneously navigating other aspects of the world. Patricia Untario's *Silent #12* exemplifies this dynamic. Through the display of texts that mirror the surrounding environment in both meaning and material, Patricia illustrates the contradictory relationship between the inner and outer worlds; the refreshing coolness of the breeze beneath the trees juxtaposed with the complex emotion of human jealousy.



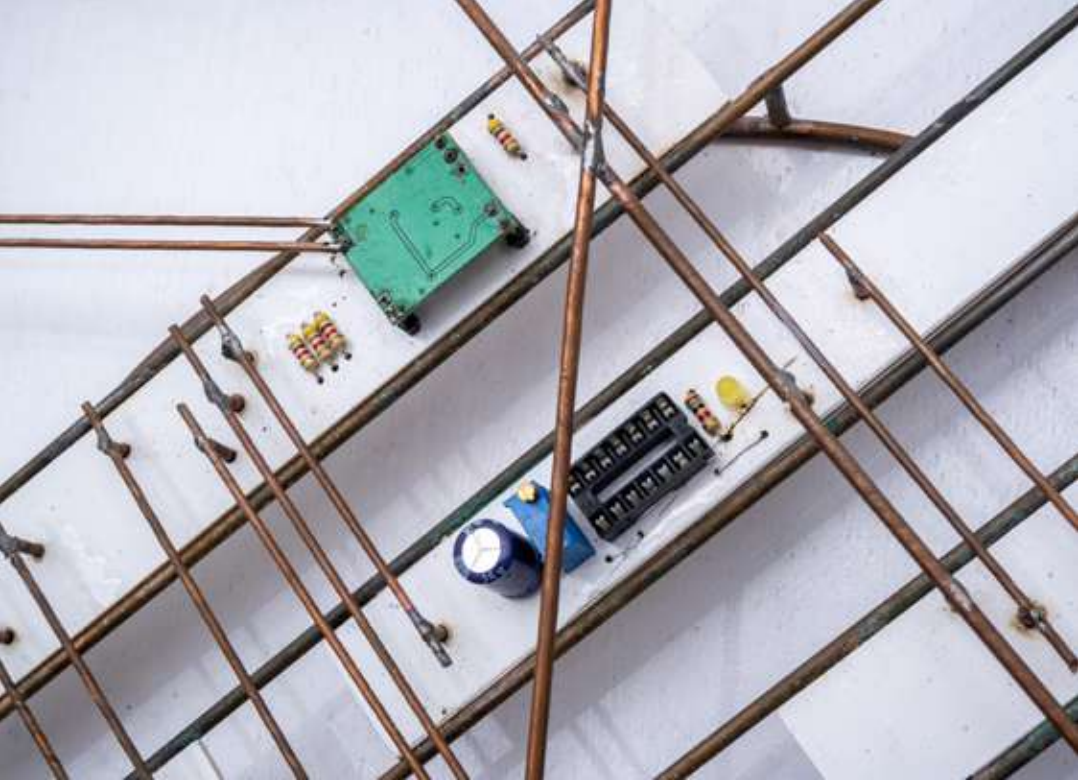
The connection between the inner and outer worlds, encompassing humanity's inner realm and the broader universe, is further explored in Wedhar Riyadi's *The Stack*. In this piece, Wedhar employs the method of still life painting, which has been popular since the 16th and 17th centuries in the Netherlands. By bringing together domestic objects and items of his creation, he demonstrates the transient nature of everyday life.



Departing from the external realm, *Java Axiom: Prelude* and *Java Axiom: Coda* by Lintang Raditya presents a collection of mechanical devices, sound compositions, and noise, serving as tangible stimuli for introspection. It prompts us to ponder what constitutes reality and what lies beyond our conventional definitions. According to Lintang Raditya, the work raises inquiries regarding the conceptualization of the presence of *Ratu Adil*.⁶

Through the works of these three artists, we can observe how thought and extension, as outlined in Spinoza's theory, serve as avenues for experiencing the universe. How do considerations of transience and prosperity influence the manifestation of phenomena before us? Can the act of witnessing new phenomena enable us to envision realities beyond the confines of our minds?

⁶Ratu Adil which can be translated in literal sense as the Queen of Justice, is a messianic figure from Javanese folklore in Indonesia. The Ratu Adil is described in Jayabaya's prophecies, also according to the 19th century poet Ranggawarsita; as a figure who has an exceptional ability to lead the country (Source: Article Kepemimpinan Hastabrata dalam Ratu Adil by Toni Bramantoro, in Tribunnews.com).





Employing objects while pushing their material limits is a technique evident in the artworks of Wisnu Auri and Galih Johar. In *The Alarm*, Wisnu Auri utilizes found objects to underscore the passage of time in our daily lives and to illustrate how terror can be evoked. Conversely, Galih Johar, in *Who Controls Who Part I & Part II*, sabotages the material form to generate new value in the absence of functional utility. Drawing from Spinoza's assertion that modes, as entities within the universe, can influence and shape our perception of the world (attributes), how does this influence manifest in the works of Galih Johar and Wisnu Auri? Furthermore, Galih Adika Paripurna's artwork *How to Measure Luck in an Unlucky Situation* offers an alternative approach to experiencing the world by presenting "other standards." What novel or distinct elements do we discern in Galih Adika Paripurna's presentation?



Rather than interrogating what can be thought or seen, Dian Suci's works *The Desires to Have No Desires #1* and *#2* delve into the intricacies of the relationship between humans and objects. Dian Suci introduces a scenario wherein the object, functioning as a mode capable of exerting influence, prompts humans to construct illusions as a means of self-preservation through forming specific ideologies.

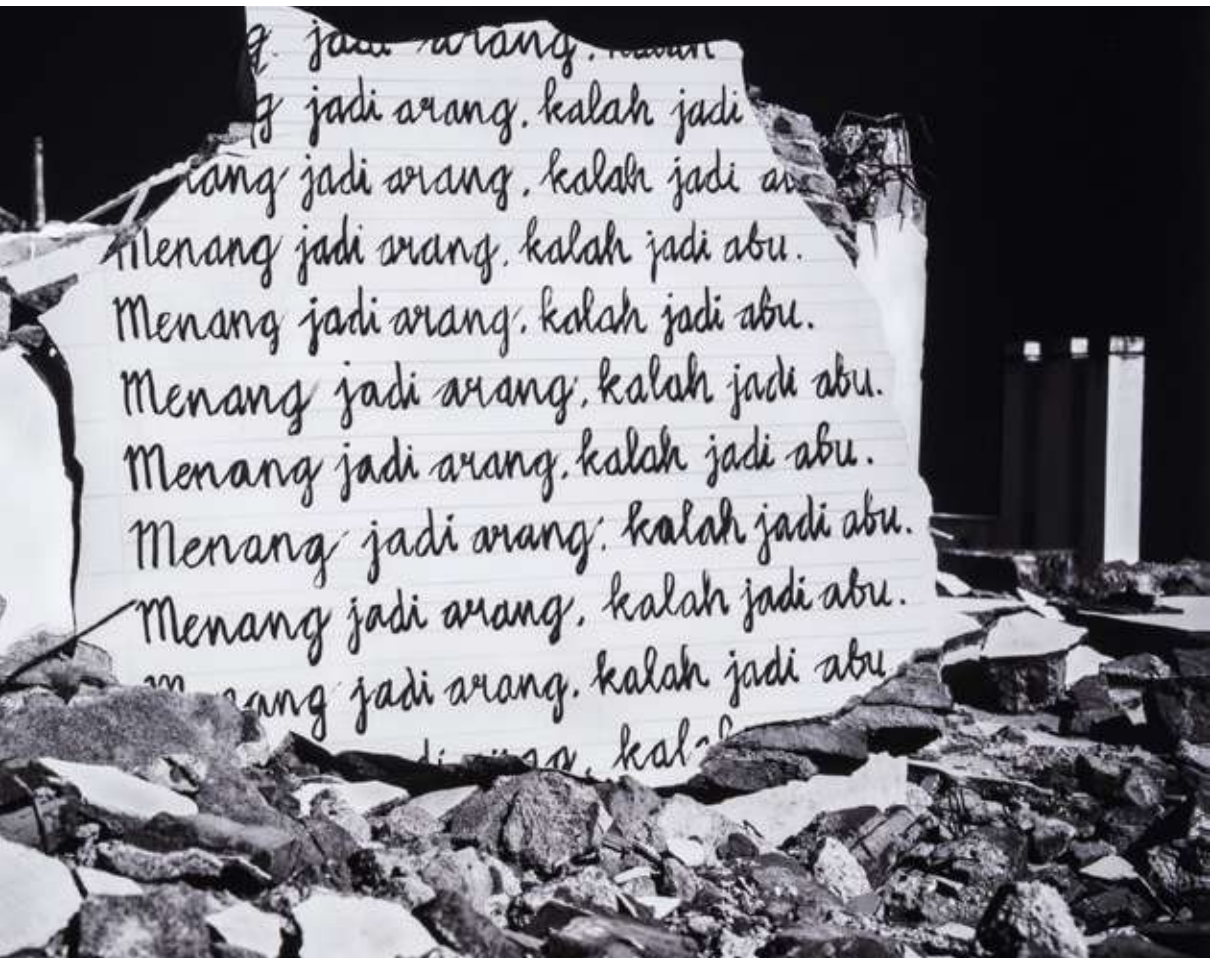
Meanwhile, Asmoadji's *Coming Around—Menghampiri Sekitar* illustrates the longing to establish the roots and belonging of humans. According to Asmoadji, this longing propels individuals to migrate from one place to another, carrying with them diverse forms of memories from the past. Consequently, the essence of human existence undergoes continual transformation.

The artworks of the aforementioned artists offer a glimpse into the interconnected relationships that constitute our universe. Some of these works bridge the gap between mind and extension, enabling us to comprehend how experiences are shaped. Others employ forms that have long structured our world, allowing us to contemplate how they influence or are influenced by our presence.



I'd like to direct our attention (and eyes) to works that probe our existence and connection with the universe. Wimo Ambala Bayang's *Proverb Transmission—Pelajaran Peribahasa, Belief and Seeing Are Both Often Wrong* depart from the war and its escalation that we are constantly witnessing these days. Within these works, Wimo portrays war as a futile competition, wherein victory inevitably leads to defeat. If the universe is composed of interconnected things and continuous direct interaction is the way to understand, then what is our connection to war?





During Spinoza's tenure in the Netherlands from 1660 to 1674, the Dutch colonial empire was expanding concurrently. While the atrocities of colonialism in other regions might not have been widely acknowledged among intellectuals in the Netherlands or Europe during that era, Spinoza notably omitted specific mention of the issue of war. A thorough cross-referential reading is necessary to explore how Spinoza's argument can shed light on the crisis.

However, Deleuze suggested that philosophical studies like those of Spinoza and Friedrich Nietzsche (1844–1900) offer insights into life as a process, comprising relationships and movements, to discern the natural conditions of existence.⁷ Yudha Kusuma Putera's *Untitled* captures the subtle sentiments that arise when witnessing life's unfolding process. In this act of observation, there's no assumption or judgment initially. Only a readiness to experience the process itself. Anastasia Astika's work *Almost Assuming I, II, and III* also presents a more meditative and reflective stance. What insights might emerge when scrutinizing the material details more deeply in this context?

⁷Minute 2:52, Deleuze and Spinoza: Practical Philosophy and Process Ontology <https://www.youtube.com/watch?v=IXhCsXcBdKl>



The composition and arrangement of the works showcased in the exhibition *seeing things* provide an opportunity to view life as a process of comprehending the connections that exist in our world. Some of these connections may be quickly discernible. However, others may require more time or take a detour to perceive. Regardless of the form these connections take, drawing from the insights of Spinoza and Deleuze, the objective of understanding goes beyond mere comprehension. Seeing to understand is fundamental to continuing direct interaction with the universe and enhancing life itself.

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Karya

Artworks

Anastasia Astika

Almost Assuming I, II, & III

2024

Acrylic on canvas

60 x 20 cm (each)



Menghampiri Sekitar

2024

Mixed media

150 x 75 x 150 cm







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Dian Suci

The Desires to Have No Desires #1

2024

Acrylic on canvas and wood ladder

119,5 x 46 x 3,5 cm



The Desires to Have No Desires #2

2024

Acrylic on canvas and wood ladder

165 x 46 x 4 cm



Galih Adika Paripurna

Anemoia Number 4

2024

Oil paint, lacquer paint, polyurethane clear coat on bended aluminium sheet
182 x 168 x 4 cm (Diptych)



How To Measure Luck In an Unlucky Situation

2024

Etched stainless steel mounted on acrylic frame

100 x 13 x 3 cm





Galih Johar

Who Controls Who (Part I)

2024

Deconstructed RC Cars

32 x 43 x 26 cm





Who Controls Who (Part II)

2024

Deconstructed 1990's Rackets

64,5 x 47 x 30 cm



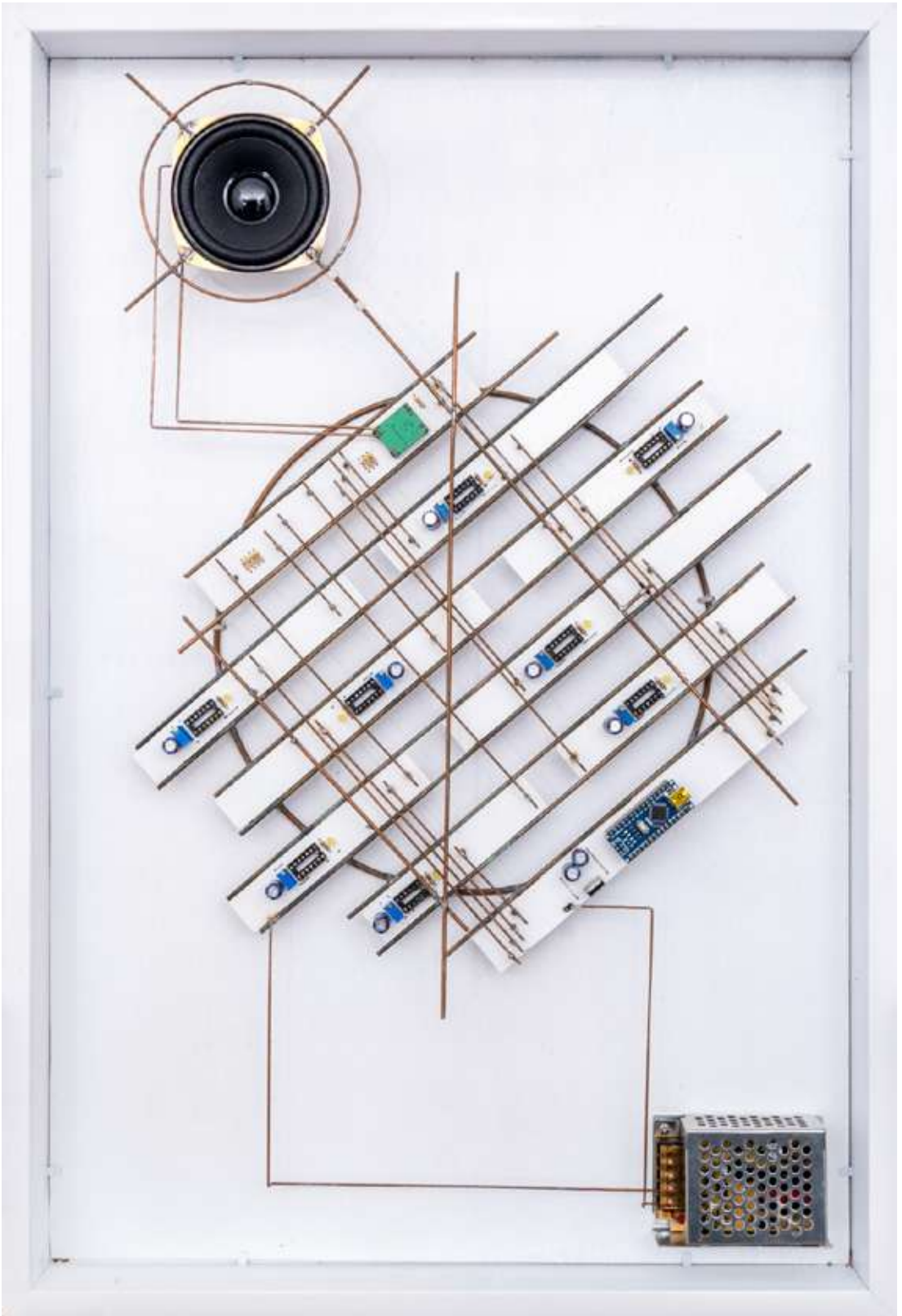
Lintang Raditya

Java Axiom: Prelude

2024

Copper, circuit board, electronics components

60 x 40 cm

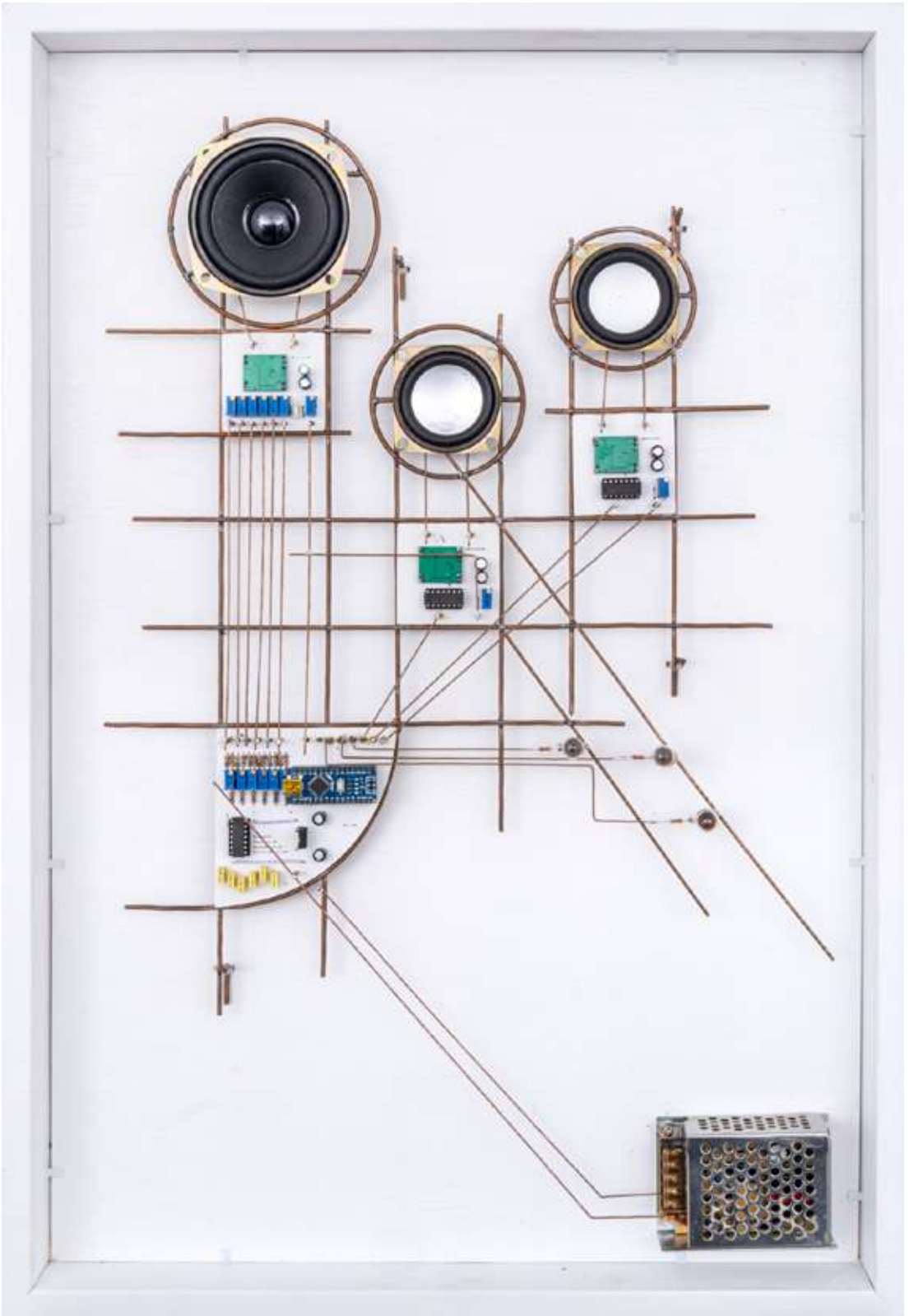


Java Axiom: Coda

2024

Copper, circuit board, electronics components

60 x 40 cm



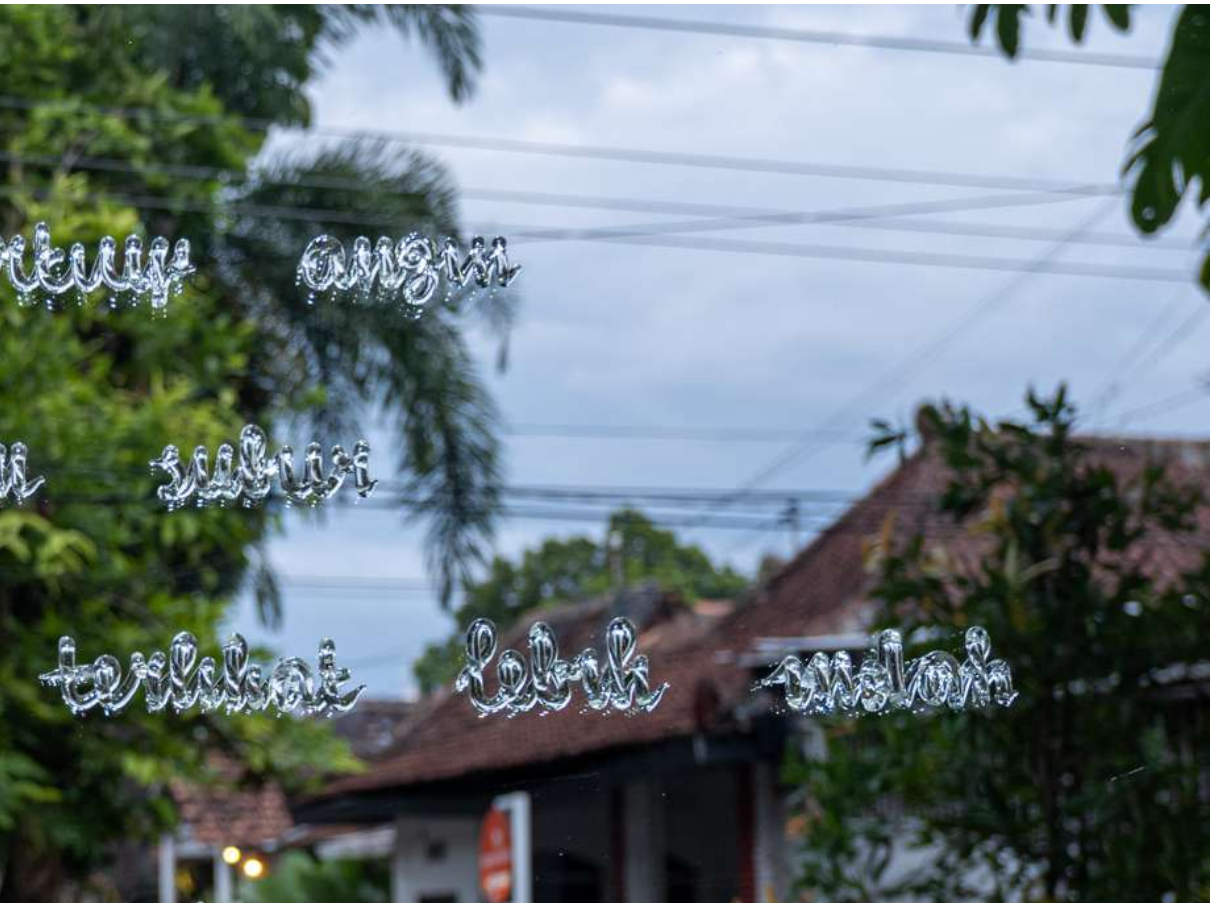
Silent #12

2024

Glass

77,5 x 18,5 x 1,2 cm





Wedhar Riyadi

The Stack

2024

Oil on canvas

95 x 75 cm



Wimo Ambala Bayang

Belief and Seeing are Both Often Wrong

2024

Archival inkjet print on Ilford Smooth Cotton Rag 310 gsm

88 x 110 cm





Pelajaran Peribahasa

2024

Marker and archival inkjet print on Ilford Smooth Cotton Rag 310 gsm
88 x 110 cm





Wisnu Auri

The Alarm

2024

24 oil on canvas paintings and two vintage clocks

Canvas: 15 x 10 cm each

Clocks: Variable dimensions





Yudha Kusuma Putera

Untitled

2023

Archival inkjet print on paper, wood frame

50 x 74,5 cm





Untitled

2024

Pencil and acrylic paint on canvas

2 panels, 33 x 21 cm each









Artist Biographies

Anastasia Astika

Anastasia Astika (b.1995, Bandung) is an artist and graphic designer based in Bandung, Indonesia. Her studies at Institut Teknologi Bandung, particularly her experience in printmaking, have fueled her strong interest in the rigid process of creation, as well as the detailed composition of complex organic forms in her works.

Her works represent the documentation of her attempt to define the environment in which she lives and digging up her implicit memories as fragments. The fluidity of ink and watercolor is part of her creative process due to her sensitivity to the subconscious; tracking the various moments in subtle forms.

Asmoadji

Asmoadji (b. 1995, Jakarta) is a self-taught artist who mainly works on painting and sculpture. Born and grow up in a humble environment, Asmo started his artistic practice by sketching the sceneries around him, turning them into expressive lines on paper. He then reinterprets those sketches into three-dimensional format, combining new materials and found objects.

Dian Suci

Dian Suci (b.1985, Kebumen) is an artist who uses the domestic realm in her work as a starting point for discussing broader matters such as the domestication of women's politics, authoritarianism and fascism, patriarchy and capitalism, which are still there and have been her concern. Dian often displays her work

with an awareness of space, depicts body experiences, and plays the composition of objects as metaphors of what she really wants to convey. Dian uses a variety of media for her works, including installations, paintings and videos.

Galih Adika Paripurna

Galih Adika Paripurna (b.1994, Serang) graduated from the Painting Studio, Fine Arts Program, Bandung Institute of Technology. People, language and memory are core issues within Galih's artistic practice. He envisions the materials that he uses to work with (images and objects) as a text that may arise as they come or without any interruption. Ultimately, his works explore the process of how people interpret their memories in building experiences and consciousness.

Galih Johar

Back in the day, Galih Johar (b.1990) graduated in 2017 from the ceramic major in an art school in Yogyakarta, Indonesia. Using clay has become a daily routine for him at that time, on the pretext that some of the substances contained in the clay from the soil material are the same as those in the human body, such as calcium, magnesium, ferrum, potassium, and silica. Then Galih Johar assumed that maybe the soil medium

was the result of the decomposition of the last living things.

Over time, Galih Johar also discovered that soil elements were also present in other objects that were very familiar with everyday life. Galih Johar also suspected that as a creature it could be just a material composition. If all of this is only material, then many questions arise about the meaning and the value of life in his mind. From there, Galih Johar plays around with values a lot. With artistic execution using any artistic medium. With his works, Galih Johar wants to talk about his point of view using a unique visual language.

Lintang Raditty

Lintang Raditty (b. 1981) is a self-taught instrument builder and sound artist/performer based in Yogyakarta, Indonesia. His current interests include DIY analogue electronics, the relationship between sound & space, randomness, Javanese Futurism and the meeting points of electroacoustic, noise, and experimental music.

He has taught workshops, created exhibitions, performed live, given lectures, and created unique instruments and installations since 2007. In 2011, founded Kenali Rangkaian Pakai, a project that focuses on the research and development of DIY synthesizer culture in Indonesia, and in 2013 he initiated Synthesia-ID, a project that attempted to document and chronicle the country's synthesizer culture. In 2017 starting his investigation about Java Futurisme,

studies visionaries, philosophy, myths, embodiment/ vernacular studies of Javanese. All reasukt of the researches breakdown in to aestatic approach in various projects. Recently works for research book about synthesizer organology and diy synth culture/ history in Indonesia

Patricia Untario

Patricia Untario (b.1984, Jakarta) graduated from Institut Teknologi Bandung, Bandung, Indonesia where she majored in Sculpture and first nurtured her interests in glass as an artistic medium. During her studies, she extended her curiosity in glassmaking by attending the Tittot Glass Museum Summer Camp in Taipei, Taiwan in 2006, and soon after graduating, she furthered her training at Vetroricerca Glas & Modern Studio in Bolzano, Italy from 2009 until 2011. Memories of her childhood have encompassed Patricia's studio practice, in which glass plays an important role throughout her artistic methods. As a child, she had never experienced having a room with a window, and as such, for as long as she remembered, she often struggled to identify the time of day upon waking up from her sleep. Having endured this persistent ambiguity between day and night, Patricia grew to appreciate transparency as a quality that guarantees a visual connection to the outside world.

As an inorganic material, glass is hard and solid, but simultaneously embodies a sense of fragility. It is cool, sensitive, and subtle, yet possesses unbelievable strength against heat and chemicals, even a certain

level of resistance against pressure and breakage. Patricia embraces the material's docility in being blown, drawn, and pressed to any colour, shape, and permutations. Additionally, by combining her handmade glassworks with antique found objects, she often pushes this medium further in an attempt to observe their strongest relations to her daily experience and personal memories.

Essentially, Patricia found a physical way of storytelling through her glass sculptures, not limiting the audience to their interpretations of her narrative. For Patricia, collecting memories is not merely about our brains encoding different events through our senses, but it is also about how we make sense of our memories, and how we learn and choose to remember our past. Whether we are thinking about the past, experiencing the present, or dreaming about the future, it is our subjective narrative that shapes our memories.

Wedhar Riyadi

Wedhar Riyadi (b.1980) is part of a group of Indonesian artists whose work is strongly influenced by the era of change, which saw the fall of the Suharto regime, the subsequent transition to democracy, and an increasing influx of popular culture in local entertainment. The impact of these socio-political changes found expression in his work, which appropriates and draws upon various forms of mass media to create surreal, absurdist worlds. Wedhar received his Bachelor of Fine Arts from the Indonesian Institute of Art in 2007. His wide-ranging practice

encompasses drawings, paintings, murals, sculptures and illustration. Drawing upon various forms of mass media, Wedhar represents a generation of Indonesian artists whose works defy the traditional boundaries of fine art and popular culture. Wedhar has exhibited widely in Asia, Australia, Europe and USA. He participated in the 9th, 10th, and 11th edition of Art Jog (2016, 2017, 2018) and in the 7th Asia Pacific Triennale of Contemporary Art (2012). In addition to numerous private collections worldwide, his works are included in the collection of the Queensland Art Gallery | Gallery of Modern Art (Australia), National Gallery of Victoria (Australia), Anne & Gordon Samstag Museum of Art (Australia).

Wimo Ambala Bayang

Wimo Ambala Bayang (b.1976), is a multi-disciplinary artist and curator. He graduated from the Photography Department at the Indonesian Institute of the Arts Yogyakarta, Indonesia. His preferred mediums are photography, video, object, text, and performances. His works reflect unique perspectives on culture that are not made under a pretence to criticize, but to make us rethink the habits that seem 'to have always been there'. History and facts, minor and major, are important aspects that must

always be considered in his creative process. Wimo is always interested in finding a unique and hidden perspective from our everyday life, to encourage the audience to rethink and to question all the small things that happen in our life. Using his camera, he plays with visual reality, combining the real visual view and imagined fantasy. Wimo also tends to open up layers of different cultures, bringing us to reach a common understanding of our heterogeneous contemporary society.

In 2002, Wimo founded Ruang MES 56, an artist collective working cooperatively with their communities and networks to manage a house for studio, education, playground and a place to live in. Formed in 2002, this community focuses on the development of photography and contemporary art crossing over with other disciplines in critical and contextual approaches.

Over the past 10 years, Wimo has participated in international artist residencies and exchanges in China, Australia, the Netherlands, Denmark and Romania. His recent work includes co-curating the Jimei X Arles International Photo Festival in Xiamen and collaborating with Ruang Mes X Foam at the Foam Photo Museum in Amsterdam. He explored new ideas, approaches and contexts related to the development of contemporary photography, influencing his decision to juxtapose photography with other art disciplines.

In 2021, he won the award for Best Indonesian Features-Length Documentary 2021 at the Documentary Film Festival for The Enigma of HeDonism, a documentary he directed about Heri Dono, the most prominent Indonesian artist.

Wisnu Auri

Wisnu Auri was born in 1981, lives and works in Yogyakarta, Indonesia. He earned a Bachelor of Fine Arts at the Indonesian Institute of the Arts in Yogyakarta. His work involves in exploring ideas that are presented into drawings, paintings, found objects, and mixed media. Based on his personal stories around life, relationships and his surroundings, his works are closely related to the dynamics of everyday life within the society.

Yudha Fehung

Yudha Kusuma Putera or 'Fehung' (b.1987, Indonesia) is a multi-disciplinary artist, who mainly uses photography as his medium. He lives and works in Yogyakarta, Indonesia, and graduated from the Indonesian Institute of the Arts (ISI), Yogyakarta in 2012, majoring in Photography. In 2011, he joined the art collective MES 56, which focuses on the development of the photographic medium in the realm of contemporary arts.

Fehung consistently uses participatory and performative methods and approaches, emphasising the participant's embodied experience that has changed and formed his body of work from the initial

idea. He is invested in exploring the intimacy and closeness of human relations, such as living space, neighbours, children, and family. For him, negotiating and building conversations are important processes besides the work of photography itself.

Syafiatudina

Syafiatudina, or Dina, works as a writer and curator. His artistic practice is shaped by the exploration of various issues concerning social movements, labor, collectivity, the creation of political subjects, and critical pedagogy. Dina is a member of KUNCI; a research-action and publishing collective in Yogyakarta.



ko hesi **Initiatives**

kohesi /Initiatives is an Indonesian-based contemporary art gallery.

The gallery is committed to supporting and presenting the career of its artists and their works in a diverse range of media and genres, while also encouraging exploration of their practice in both conceptual and contextual interpretation with a balanced aesthetical consideration.

As an artist-first gallery, kohesi strives to achieve its vision by consistently holding quality exhibitions and artist-focused projects, while actively seeking the opportunity and possibility of working together with institutions globally to enrich and benefit its artists.

kohesi (a word-for-word Indonesian equivalent to 'Cohesion') also represents the gallery's intention to act as a platform for various practitioners from contemporary art and other creative scenes to collaborate within mutually enriching interdisciplinary projects.

Acknowledgments

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Emmanuel St. Eddy Prakoso

Syafiatudina

Baik Art Jakarta

Manajemen and Staf Srisasanti Syndicate

Semua pihak yang telah mendukung persiapan dan pelaksanaan pameran

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