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art after drama



Krisna Murti
Videos

art after drama

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Videos

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Krisna Murti

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krisna murti's compass points

ASIKIN HASAN

Looking at the works of Krisna Murti is like standing in front of the stage of a performance that has not yet or may never come to an end. He is going to create so much there. He comes with a story from some interior space, an experience stored deep in his memory, and replayed in his own way in the forms of poetry, painting, video, and even carried over into his daily interactions.

In every conversation with him, his expression suddenly precedes his discussion partner's understanding. He laughs expressing agreement, sometimes interrupting and refuting the topics of discussion regarding tradition, behavior, and assorted paradoxes within society. Suddenly he will laugh at the West which is too serious, but at another moment he will display a sincere sense of pride in the East.

So many arguments emerge when talking with him or at least one event after another which have been recorded in his sub-conscious, and are broached just like that. He tells about the realities of Balinese life, usually explained very carefully, and with deep respect for the traditions of his ancestors. His mother comes from Bali and his father from Java. And perhaps that is also why the mystical stories of Bali as well as the

world of the Javanese shadow plays are such strong influences in his art.

He once described in detail, for example, about the "Ngaben" tradition, something which can be difficult for people outside of Bali to comprehend. As a performance, "Ngaben" cannot be viewed just from the ending. It must be understood and seen from the beginning. Krisna stressed that "process" is the most important part of the entire Ngaben event. In a different context in modern works of art by Christo, for example, "process" also becomes the main aspect. But the reason is very different. Christo wants to overcome the massive structure of modernism. While "Ngaben" is completely the picture of traditionalism, creating something massive as a reflection of a communal society in which life is based upon working together, and cooperation is a noble value.

Krisna's closeness with Bali can also be seen in his first video art piece titled, "12 Jam Dalam Kehidupan Penari Agung Rai" (12 Hours in the Life of Dancer, Agung Rai). He follows and records the movements and behavior of

the dancer from one moment to the next. In 1993, when video art was still seen as something unusual, this piece was shown in a solo exhibition in Bandung (Studio R-66) . He also talks about how nature, humans, and spirits protect each other in Balinese life, and are reflected, for example, in the "Pulagembal", the tradition of making colorful cakes in many shapes. He expressed this in his installation piece also exhibited in Bandung titled, "Alam, Alam, Alam" (Nature, Nature, Nature, 1995).

A touching drama presented as a parody can be seen in the video piece, "Nenek Moyangku Orang Sangiran" (My Ancestors are Sangiran Man), performed at Galeri Lontar, Jakarta (1997). This piece is like a research study involving one of the most important archeological sites – Sangiran, Central Java - in the world which has been neglected. He sees the irony of how on the one hand commercialization plays a role in destroying artifacts which are important to science. But on the other hand, poverty and bad economic conditions make the local people ignore the scientific value of their region. They replace scientific value with practical value; selling the artifacts to foreign tourists.

Krisna Murti studied in the Visual Art Department of ITB majoring in painting. However, even as a student he demonstrated his wide ranging interests setting aside time not only to paint, but also so he could also write. He joined Grup Apresiasi Sastra (GAS) (Literary Appreciation Group), a creative venue for ITB students. His poetry tended to be

experimental. He tried bringing together script and pictures; between something rooted in tradition and something sticking to modern thinking.

Krisna's diverse interests continued after he graduated from university. He painted, but also worked in new media: installations, video, and objects. He is one of the Indonesian artists who introduced work in new media art. However in his development, he has been the most consistent in presenting those new trends both at home and abroad. From the 1990s until today, his video pieces have been presented in contemporary art events, including: Havana Biennale, Cuba; ARS 1, Unfolding Perspective, Finland; Kwangju Biennale, Korea; Fukuoka Asian Art Triennale, Japan; Venice Biennale, Italy, and others.

Krisna Murti continues to develop in conventional media such as painting, and also new media: photography, video, installation, performance art, and objects. His choices of themes in his videos are also on similar issues. From his "Wayang Machine" which refers to traditional values to "Video SPA" as a new ritual and modern life style. The same is true of the works shown in this solo exhibition, starting from tensions found in today's society and culture; between hopes and fears, between order and chaos, between the traditional and the modern, and so on. This is the paradox of modern life, and maybe something which will never come to an end.

ASIKIN HASAN
CURATOR GALERI SALIHARA

art after drama: krisna murti

—JEONG-OK JEON, curator

Art After Drama is a solo exhibition featuring new and recent video works by Krisna Murti. Krisna Murti has been a leading figure in the contemporary arts in Indonesia, particularly in the field of video and multimedia art.¹ During his three decades of practice, Krisna has passionately participated in numerous creative projects not only as an artist, but also as a writer, educator, and more recently as a curator, contributing to the discovery and exposure of young Indonesian media artists.

This exhibition presents the prominent characteristics found in a series of Krisna's works, produced between 2011 and 2013. It investigates theatricality as a sharing principle in the array of works, which include site-specific video installations, video object, and single channel video. Theatrical elements found in his work include that of performer, audience, and spoken (and visual) language; and more specifically, key components that encompass the diversity of media and form: sound, light effects, and the stage experience. The curatorial process of this exhibition has also paid special attention to a range of essential issues around art and life, such as the origin of art, art of post-historical time, and the relationship between digital media and human perception.

Life Theatre

In a conversation with the artist, Krisna once mentioned an interesting trait about how Indonesians communicate. He thought that Indonesians tend to express their feelings and thoughts indirectly, using their facial and bodily gestures rather than directly through words, and that this has become their custom. Thus, without understanding such bodily vernacular, foreigners tend to misunderstand a local's true intention.² Listening to him, I came to think of my own experiences as a foreigner. In my conversations with Indonesians the symbolic gestures of eyes, shoulders, and fingers are often used instead of the explicit language. Their gestures, or what I shall call performative actions, speak their intended messages in an expressive and theatrical manner.

While the method of daily communication in Indonesia emphasizes its people's sense of performativity, Indonesian rituals involve more dramatic circumstances. For instance, important family or social events such as a wedding ceremony demonstrate the dramatic characteristics of the locals. This dramatization is not just in the details of the opulent traditional decorations of

the site of the ritual, or the theatrically ornate dance and musical performances conducted during the event, but rather, very spectacularly visualized by the exaggerated costume and make-up, particularly by women. Many women at these ceremonies present themselves as overly made-up, which renders them almost unrecognizable. They appear as though they are joining a masquerade where their true nature and identity becomes blurred. Like a masquerade, which is a highly theatrical and ritualized staging, the Indonesian wedding ceremony provides the experience and practice of theatrical drama in a real life situation.

Wedding ceremonies are just one example. In Indonesia, there are many other similar ceremonies where roles are played as if in a drama, such as circumcisions, birthday parties, and funerals. In this respect we can say that life events resemble a drama comprising of "theatrical" elements such as actors (those who impersonate), audiences (those who view and respond), and language (what constitutes narrative). In this theatrical life setting, Indonesians play a variety of roles, interact with others and create their own stories, infusing their lives with performativity, interaction, and meaning. These theatrical elements appear both in secular and sacred routines in life, and fuse the element of drama into every part of their lives.

Origin of Art and Origin of Life

Drama as an art that we are familiar with, originated from a religious ritual in honor of deities during ancient times. As Jane Harrison explains in her book *Ancient Art and Ritual* (2005), art (or drama) and ritual are "...two divergent developments [that] have a common root", and art that originates from ritual ceremonies goes as far back as

primitive life. Primitive men expressed their fear and desire through communication with gods, incorporating a wide range of media such as cave painting, bas-relief, temple decoration, collective body movement, and sound, which constitute the primary forms of what we now call art. When the primitive and shamanic acts, which were theatre-like activities, turned into a "drama," the history of art made its beginning. Therefore, primitive and shamanic rituals are the essential source and impulse of art.³

The word 'drama' is rooted in the Ancient Greek word *dromenon*, which means a 'rite' or ritual ceremony.⁴ A ritual ceremony most widely celebrated in Southern Europe called the Spring Festival welcomed a new season where everything comes to life. The Spring Festival was also dedicated to a Greek god, Dionysus, who was resurrected from his death through the Dionysian Mysteries. Thus *Dromenon* - the Spring Festival - was held to celebrate the "passing of the old into the new", which was ritually important in the cult of Dionysus.⁵ A similar impulse to call the gods is found in ancient agricultural societies in Indonesia. Indonesians were also very close to theatre from the beginning of their lives and theatre was a way to connect people to their gods. By imitating the acts of animal and natural environments, ancient Indonesians expressed their prosperity and hardships to their gods.⁶

Despite the many different types of people, interests, and concerns, the main goal was "fertility" or the wish for new life, expressed by two essential elements: man and woman.⁷ Just as ancient drama is associated with the spiritual concepts of openings and new life, the dramatic elements that appear in Krisna Murti's art is also closely related to the artistic concept of the origin of life. *Dance of the*

Unknown (2012) for example, presents a fragmentary collection of bodily gestures by an Indonesian contemporary dancer, Gita Kinanthi. Presenting the performer who is mimicking a birth from a cocoon, this video recalls the collective memory of the birth of the individual audience that has been latent in their subconscious. With a completely dark background, the video begins with Gita in an embryonic posture completely in white with no indication of a spatial background. The flatness or emptiness of the space where she is positioned accentuates the immateriality of her presence.

image of a bird and nature, which gives the impression that she is performing a shamanic rite. While the artist mentions in his statement that the fragmentary collection of the performer's gestures implies "the process of life from birth, growth, and dynamics,"⁸ this video however consists of random structure and non-linear dance movements. This video, dominated by its visual language, can be considered a type of image theatre that emphasizes visual rhythm rather than narrative.

If *Dance of the Unknown* emphasizes the immateriality of space where birth is



Looking closely at this piece, the performer Gita begins her moves with the sound of a bamboo flute as though the music awakens her spirit. Throughout the video, the performer's many alter egos appear in different postures, scales, and directions, confusing the audience between identifying what is real and unreal. During her performance she seems to mimic the

represented by symbolic gestures, *Eggology* (2013) (a video installation in collaboration with Polish dancer Ewelina Smereczynska), explores bodily movements in a physical space where birth is fulfilled. In this video the performer's abstract movements are projected onto an egg shaped structure hanging in the gallery, giving a sense of suspension in a non-gravitational space.

The eggshell implies a woman's womb as a source of energy. Due to the blend of materiality of eggshell and virtuality of movement, this installation gives audiences the fantasy of being in a mother's womb at a highly dramatic moment. At the same time the performer's body appears as shamanic language as if she is in communion with god. To cite Lea Vergine in her essay *The Body as Language* (2003), by using her body movement as a language, the dancer in the video seems to lose her identity and to refuse a sense of reality, and yet is able to invade and control the sphere of motions.⁹ This video installation blurs the boundary between installation and stage art.

Post-Historical Art: Non-Linearity and Non-Narrative

The exhibition *Art after Drama*, has two implicated meanings. On one hand, Krisna Murti's art follows a certain drama by examining, referencing, and recalling the origin of art, which includes ritualistic, primitive, and mythical components. The movements of performers represented in Krisna's video installation have a primordial significance in origin and meaning. The ritual importance derived from ancient rites that emphasize the notion of "opening" and the resurrection from death, further connects primitive and shamanic rituals as an essential source and impulse of art.

Yet Krisna's video work goes beyond art as drama and past the evolution of what is generally included in art history. His videos do not follow the linearity and narrative of drama in a classical sense (beginning, middle, and end). Rather, his work presents a fragmentary collection of bodily gestures by performers that drift, defying the laws of time and space. Thus, it is an art that comes after or out of the grand narrative and as such becomes, borrowing

Arthur Danto's phrase, *post-historical art*.

When Danto wrote his book *After the End of Art* (1997), he did not mean that there will be no art or that artists will cease to exist. Rather, what had come to an end, according to him, was the narrative that has structured the past six centuries of art history. As the narrative comes to an end, "whatever art there was to be would be made without benefit of a reassuring sort of narrative in which it was seen as the appropriate next stage in the story".¹⁰ In other words, art does not have to belong to a here or there. Thinking about the nature of our life cycle would help to understand his point. We usually divide life into simple phases: childhood, adolescence, and middle age, and believe that each phase follows one another. This thinking is possible because we see time objectively and chronologically. Such objective and chronologically based concepts of time support our belief that each moment moves forward, fundamentally continuous through causal relationships. However, this sort of concept of time excludes contingencies and irregularities, but centers on linearity and stability of a narrative structure.

Krisna Murti's art lies in the place where we find life full of unclear instances and a myriad of contingencies. Just as we are unable to accurately recognize all objects in this world, his art is 'hybrid rather than pure,' 'compromising rather than clean,' 'ambiguous rather than articulate'.¹¹ In other words, his art is positioned in a *post-historical* era, which is when "anything could be a work of art,"¹² and therefore, "a period of quite perfect freedom".¹³

Digital Media and a New Way of Perceiving

Krisna Murti uses various media such as video, sound, text, and animation. His use

of digital manipulation has a significant impact on the content of his work and the formation of audience perception. For Krisna, his media is not merely the means of communicating with people in the traditional sense or a documentation of the performance, but plays a significant role in relationship between his art and the audience who perceives it. Therefore he makes it possible for the audience to have their different perceptual experiences. By means of digital manipulation, the images of his work become disassembled, rearranged and re-synthesized, which leads to hybridity, displacement, and disconnection. As Walter Benjamin observed, this new way of configuring an image, which changes the way people perceive the world, is possible in the absence of "aura".¹⁴ In eliminating any traditional and ritual value attached to the myth of originality and authenticity; that is, aura, Krisna Murti's work asks viewers to replace these meanings with new perceptions, thereby requiring them to perceive differently.

Another video work, *Branded Fruits Archipelago* (2012) is a good example of showing the possibility of new media in the absence of "aura". It is a single channel video showing a woman making an offering for a ritual ceremony. At the first glance, the offering in the video looks like an ordinary Balinese offering. However, when you pay close attention, you can see something unusual: all the fruit in the offering are imported and labeled with a price tag. This video work references the book *The Malay Archipelago* written by 19th century British naturalist Alfred Russell Wallace who traveled to unknown continents for his extensive fieldwork. What caught the artist's attention most from this book was the book cover's illustration, which portrays not only local fruit found by Wallace, but

also foreign one to Indonesians, such as pineapple. The artist's critique is that as much as the imported fruits are dominating shops and supermarkets in Indonesia, the same imports affect traditional rituals.¹⁵ At this level, we experience the hybridity of spirituality, in which the ritual offering remains as a mere "act".

Tale of Sangupati (2012) is a video installation featuring an Indonesian actor, Landung Simatupang, who tells a story of a young Indonesian man called Joyo, who is a descendent of several generations of *dalang* (puppeteers) in Yogyakarta. The story focuses on a modern-day tragedy in which Joyo is forced to sell his inherited collection of puppets to tourists in a souvenir shop. Due to the development of technology and the spread of urbanization, traditional art forms such as *wayang* puppetry are now impoverished. The tension between old and new, tradition and modernization, is articulated by the narrator who also appears as an actor in this video. Thus, this video can be seen as a virtual monodrama and perhaps a kind of self-criticism of its own form.

Landung appears fully formed on the gallery wall as soon as the unidentifiable rising smoke opens the video. His face is hyper-real so that the naked flesh feels untrue to audience and provokes a Brechtian alienation effect in which they distance themselves. His calm yet sharply broken voice envelopes the audience. The words he utters seem to be material rather than spiritual. His storytelling invokes the puppet characters on the screen that hover around his face. As Joyo's hopes are shattered, the images of puppets are broken to pieces. This video is the representation of both memory and symbol.

The hybridity of virtual and real shown in Krisna's video requires a new way

of perceiving. Unlike the 20th century when a visual sense was most desirable, in this new century, multiple senses are necessary in appreciating art. McLuhan calls this kind of multiple perception "tactility". Tactility is not merely contact between skin and objects, but an interaction between the senses.¹⁶ It is also what Krisna Murti expects from his audience through their recognition of objects. By means of tactility the various senses interact with each other and the whole image is understood by an audience who feels and recognizes the work of art.

The last work *A Cup of Tea* (2011) is a video object consisting of a small coffee table, found objects from the sea and a video poem attached to it. The poem is written by Hanna Fransisca, a young Chinese Indonesian poet who uses metaphor to express the sorrow of separation and the hope for reunion. As an experiment of visual poetry, this work highlights tactility by provoking multiple senses through sound of waves, taste of tea, visual text, and the feel of sand and coral reef. *A Cup of Tea* can be seen as having a conversation with

Tale of Sangupati, the art standing for a metaphorical stage replete with props where the actor Landung, could have possibly been sitting in during his monodrama.

Across different genres of theatre, dance, literature, installation, and sound, *Art After Drama* requires not only a new way of perceiving, but also different approaches in appreciation; both intellectual and philosophical. Like a play without a plot, the art of Krisna Murti shows complexity, absurdity, and hybridity, which makes the exhibition space fragmented and deconstructed. Collaborating with various artists of different genres and incorporating diverse forms of art, Krisna's work in its essence makes it possible for art to go infinitely beyond categorization. His art is not based upon the materiality of new technology, but is steeped in the understanding of new culture. Never disregarding the fundamental question of the nature of art, Krisna Murti invites his audience into his own unique reconstruction of art drama.

JEONG-OK JEON

Jeon is an independent curator who has been curating, organizing and consulting various art exhibitions and cultural related events in numerous cities, including Seoul, Paris, Venice, Brisbane, Bangkok, Washington, DC, and Jakarta. She is currently a research curator at the Center for Art and Design and a lecturer at the Technopreneurship Study Program at Surya University in Gading Serpong, Indonesia. She also lectures at the International Design School in Jakarta. Jeon holds a BFA from Ewha Womans University in Korea and an MFA from Savannah College of Art and Design in USA. (www.projectandini.org)

Endnotes

- ¹ There are many publications citing Krisna Murti's artistic achievement as pioneering video art in Indonesia. Aminudin TH. Siregar in his essay "Tradition versus Modernization, The Case of Krisna Murti" calls him the father of Indonesian video art. (Exhibition catalog Mute! Theater: Krisna Murti. Bendera Budaya Jakarta, 2010)
- ² Conversation with the artist, October 06, 2012.
- ³ Harrison, Jane. Ancient Art and Ritual. The Project Gutenberg EBook. Chapter 1 Art and Ritual. 2005. <<http://www.gutenberg.org/files/17087/17087-0.txt>> (last visited on 1st May 2013)
- ⁴ Ibid.
- ⁵ Ibid. Chapter 3 Seasonal Rites: The Spring Festival.
- ⁶ Sumardjo, Jakob. Perkembangan Teater Modern Dan Sastra Drama Indonesia. Bandung: STSI, 2004, pp. 3-5.
- ⁷ Ibid., p. 7.
- ⁸ Krisna Murti. Artist statement: Dance of the Unknown, 2012.
- ⁹ Vergine, Lea. "The Body as Language." Art in Theory 1900-2000: An Anthology of Changing Ideas. 2nd ed. Eds. Charles Harrison and Paul Wood. Malden, MA: Blackwell Publishing, 2003, p. 906.
- ¹⁰ Danto, Arthur C. After the End of Art. Princeton: Princeton University Press, 1997, p. 4.
- ¹¹ Ibid., p. 12.
- ¹² Ibid., p. 14.
- ¹³ Ibid., p. 12.
- ¹⁴ Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." Art in Theory 1900-2000: An Anthology of Changing Ideas. 2nd ed. Eds. Charles Harrison and Paul Wood. Malden, MA: Blackwell Publishing, 2003, p. 521.
- ¹⁵ Krisna Murti. Artist statement: Branded Fruits Archipelago, 2012.
- ¹⁶ McLuhan, Marshall. Understanding Media: The Extensions of Man. Korean Translation edition. Trls. Kim Sunggi and Lee Hanwoo. Seoul: Minumsa, 2007, p. 435.

dance of the unknown

(in collaboration with Gita Kinanthi)

Media: Multi-channel video, HD

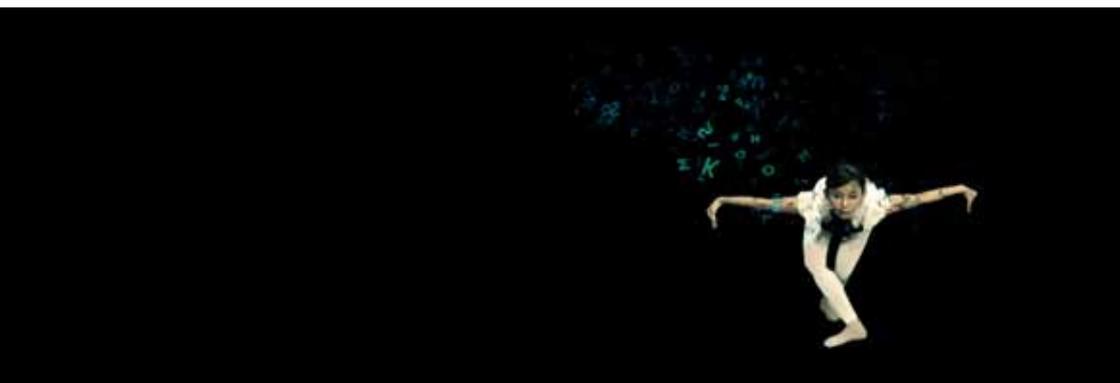
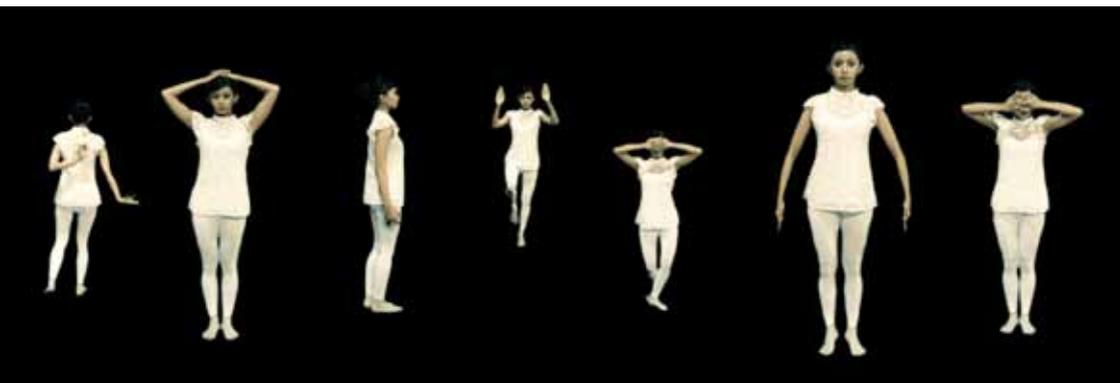
Duration: 11:50 loop

Year: 2012

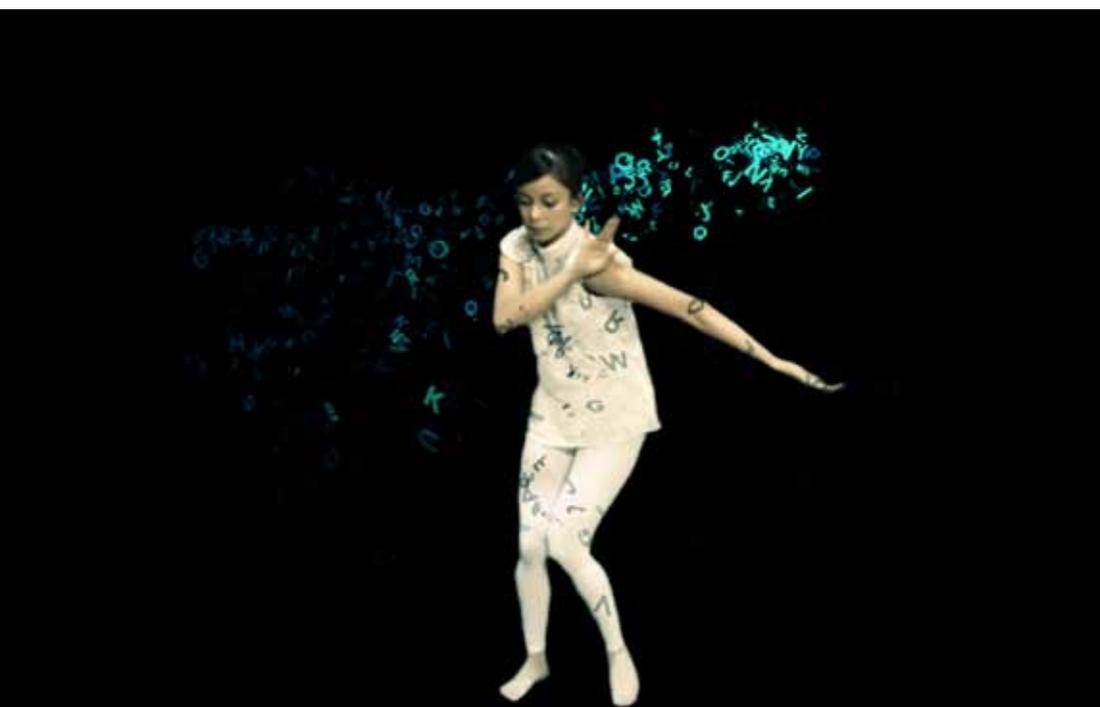
Video-dance Dance of the Unknown presents life cycle: born, grow up, live and die. Basically offers another viewing experience by mixing dance and video. Indeed, technological media interventions - video and computer - not only change the way watch, but the entire process, from image capture, editing until presenting. The body in this context does not stop at the physical / factual but was transformed into a virtual body or shuttle from factual-virtual, vice-versa. Even body doubles may be the same individuals, or bodies with a variety of character and identity, or a mixture of both giving rise to unexpected situations in order to recognize it.

Digitalization in the Dance of the Unknown has changed beyond time and space. When a random time - slowed down, repeated, cut in pieces - so the body is able to produce similar movement or associate the "original". At the time other fragments induce movement sensation or visual phenomena for the audience, so the Dance of the Unknown at some point could be visual-dance. Even further, encouraging the audience dissolved in chaotic memory and mental experience.

Dark space as a performing art tradition adopted in Dance of the Unknown, to maintain a stage or staging conventions. But in this video, stage format was changed into a format screen "double landscape view". The stage becomes elongated to make the audience have to move your eyes and neck as well as the way to watch. Because the angle exceeded that, allowing the audience into a space, space "beyond" of the stage. A wide variety of meeting: body-motion-time-space, that is the moment, the situation, a coincidence, an "accident" and un-connecting which then became the 'choreography' of the Dance of the Unknown. Dancer: Gita Kinanthi.



DANCE OF THE UNKNOWN
(2012)
VIDEO STILLS





DANCE OF THE UNKNOWN
(2012)

VIDEO STILLS

eggology

(in collaboration with Ewelina Eve Smereczynska, theater artist)

Media: video installation (HD with sculpture)

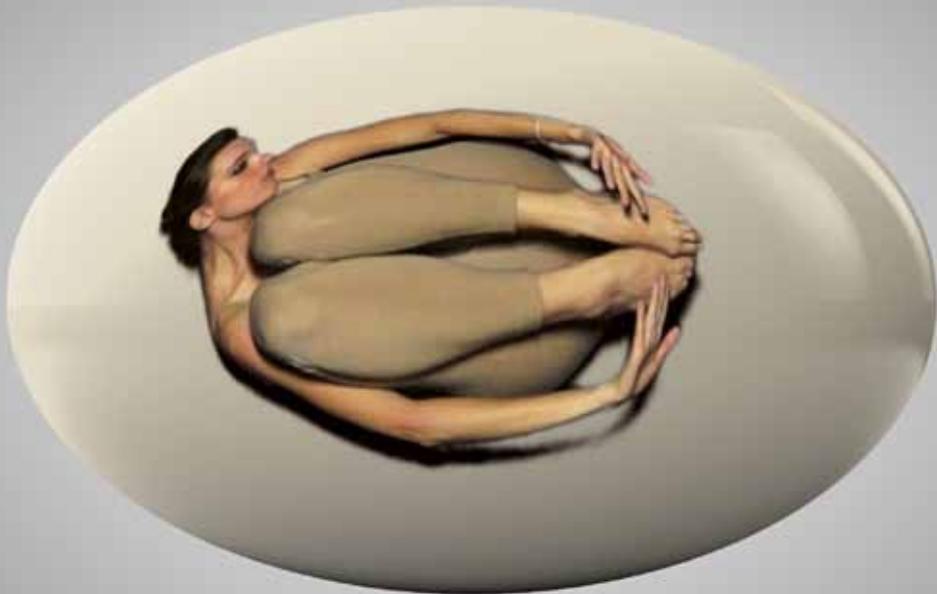
Duration: 12:30 loop

Year: 2013

This piece illustrates the moments and events in an episode of life before birth. The inspiration comes from the poetic gestures and movements of a baby in the womb or a baby bird before it hatches. Ewelina, a theater artist with an academic background in Western theater and the Butoh tradition, explores with her body testing the limits of a space before birth which we often call the womb or an egg. The movement and space limitations in this piece are illustrated as absurd and futile moments, but at the same time show us the freedom and even beauty of the condition within the limits of an egg shell. The video is projected on a wall sculpture of an egg with a 1.6 meter diameter, inviting the viewers to experience a poetic event, a mental interaction. The sound for this piece was created by composer Ketut Sumerjana.



EGGOLOGY (2013)
VIDEO STILL



EGGOLGY (2013)
VIDEO STILLS



tale of sangupati

(in collaboration with Landung Simatupang)

Media: Single channel video, HD

Duration: 17:40 loop

Year: 2013

The Tale of Sangupati, a video based on a “Cigarette” script, was written by theater artist Landung Simatupang. This is Krisna Murti’s first narrative video, telling the tragedy of the character Joyo—played by Landung Simatupang—who is unable to carry out the mandate from his ancestors to foster his (Javanese) cultural heritage. In this monologue the character Joyo describes the current reality of his everyday life by selling antique shadow puppets to a souvenir shop to survive, and that fails. Krisna Murti has interpreted this in the idea of the tale of “sangupati”—preparing for death. In various literary works and ancient Javanese dance compositions, “sangupati” is the mental preparations for battle, the battle for a dignified life. However in “Tale of Sangupati”, the idea of “sangupati” signifies the moment when the values of life and civilization collapse.

In contrast to Krisna’s previous videos which use a lot of visual language, this piece is more narrative, relying on our ears to listen to the “visual narrative”. The viewer is invited to remain in place, be contemplative, follow each word that is spoken, and at that moment the visual aspect and imagination—read VIDEO—develops in the hearts and minds of the viewers. A portrait of Joyo is projected on a large scale, larger than in the real world, to enter into the fictional world of the story. The entire duration filled with half body portraits of Joyo, with slow dialogue and the body relatively stationary, has been created as if the viewer is looking at old photographs in a living room of the past.







TALE OF SANGUPATI
(2013)
VIDEO STILLS

cup of tea/ the lagoon

(in collaboration with Hanna Francisca)

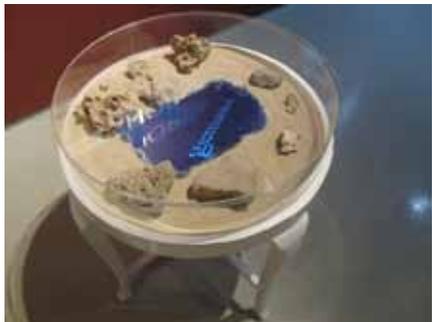
Media: Video-object, DVD

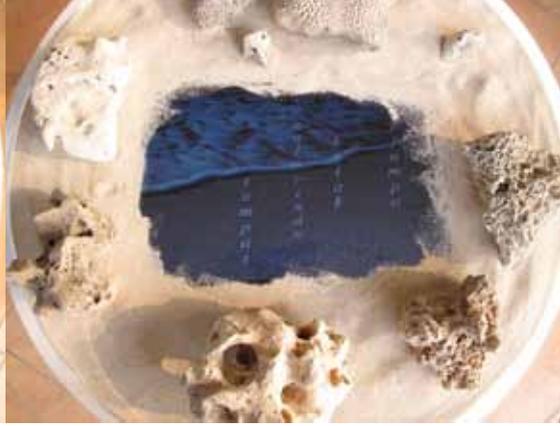
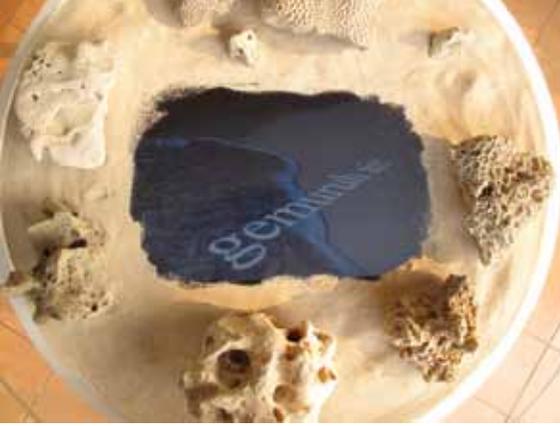
Duration: 8:50 loop

Year: 2011

Cup of Tea / The Lagoon is a video-object, a free interpretation as well as the audio-visual translation of poem by Hanna Francisca titled "Cup of Tea". That is, video-object is thematically reminiscent of the original poem but it can also be understood as a new work autonomously.

Cup of Tea / The Lagoon basically is concretization of poetry, a poetry that exists as an object of everyday objects that are intimates. Video-object offers also how the 'new' enjoy poetry. Found object of sand, coral reefs and a copy of an antique table as well as video monitor presented a miniature of lagoon in the living room or family room in the house. The surf beaches come-go, sweeping sand, slipped and went to each poem. Repeatedly, offers visual beauty to enter the atmosphere and meditative experience. The sound waves reinforce the totality of audio-visual poem.





A CUP OF TEA/THE LAGOON
(2011)
VIDEO STILLS



branded fruits archipelago

Media: Single channel video, HD

Duration: 7:00 loop

Year: 2012

Alfred Russel Wallace (1823-1913), British naturalist, on the way to Indonesia Wallace Line East - he does not just tell you about the local fruits such as breadfruit (*Artocarpus altilis*) and wild bananas, but also migrating fruits such as pineapple and tomato (book: *The Malay Archipelago*, 1869). The same book in Indonesian translation “*Archipelago, A Tale of Travel, Study of Man and Nature*” (2009) hardback picture “*A Market Stall in Indonesia*”, a still-life paintings of the Dutch painter Albert Eckhout (1610-1665). 17th century painting that shows a number of original pieces such as jackfruit, mangosteen, durian and rambutan, but interestingly there are also pieces of pineapple are expected to be brought by Portuguese traders. This is actually a map of fruits archipelago / Indonesia - Wallace called Malay Archipelago - about past 2 to 4 decades as portrayed by biologists and artists.

Fruits have never grown massively in the past by the Portuguese or Dutch as the pala (nutmeg) and clove (clove), a fact of history that began with trade, colonization until the war ended. Today when we went to the supermarket or fruit shop in urban and remote area across Indonesia, imported fruits are dominating, get rid of local fruits. Indonesian people are the majority living in agriculture necessarily neglected. It's very ironic. Education during the first school I taught that Indonesia is an agricultural country. Now that knowledge into an empty myth.

Video *Branded Fruits Archipelago* describes the extreme situation where imported fruits not only affect the consumption of the population for their daily needs, but affect the shape, habit and behavior of ritual / spiritual community. Inspired by Eduard Manet Impressionism painting “*A Bar at the Folies-Bergere*” (1882), a girl – performer Anglia Ayudina - was stringing fruits - all branded, imported and non-native species - in an offering. This video describes the ritual: a celebration lifestyle of pragmatism and falsehood, and all the drama of human helplessness and confusion.



BRANDED FRUITS ARCHIPELAGO
(2012)
VIDEO STILLS







biografi krisna murti

Born in 1957, lives and works in Jakarta.

Education

1976-81 Faculty of Art and Design – Bandung Institute of Technology (ITB), Bandung.

Working Experience

- 1981-82 Assistant to Prof. Ahmad Sadali for art philosophy studies, Faculty of Art and Design, ITB, Bandung.
- 1999 Artist in Residence, Art Exchange Program (AEP), Fukuoka, Japan.
- 1996 Workshop on Asean Art, LASALLE SIA College of Art – Singapore Art Council, Singapore.
- 2002 founder of the first International new media art festival in Indonesia : bavf~NAF # 1 (The Bandung Video, Film and New Media Art Forum).
- 2002-04 Supervision of Master of Visual Art- MVA - Candidate, Charles Darwin University, Darwin, Australia.
- 2003- Guest Lecturer of New Media Art Studies, Post Graduste School, Indonesia Institute of Arts, Yogyakarta, Indonesia
- 2006 Artist in Residence, LASALLE College of the Arts, Singapore.
- 2010 Artist in Residence : Presentation and Video Workshop, LASALLE College of the Arts, Singapore.
- 2011 Curator of “Hijacking TV, 15 video artists of Indonesia”, Salihara Gallery, Jakarta.

Selected Solo Exhibition

- 2013 Art After Drama, curated by Jeong-ok Jeon, Salihara Gallery, Jakarta.
- 2011 “Poetshop”, in collaboration with poet Hanna Fransisca, Langgeng Gallery, Jakarta Art District, East Mall, Grand Indonesia.
- 2010/11 “Mediatopia”, retrospective show 1993-2010, curated by Rifky Effendy, Semarang Contemporary Art Gallery, Semarang, Central Java.
- 2010 “Mute!Theater”, video installation and digital prints, Bentara Budaya Jakarta, Jakarta.
- 2008 “Forbidden Zone” painting, digital print and video, Rumah Seni Yaitu (Semarang, March) Gaya Fusion of Senses (Ubud-Bali, April), National Gallery of Indonesia (Jakarta, May) and Cemeti Art House (Yogyakarta, November-December).

- 2005 "Video spa", video installation, Gaya Fusion of Senses Gallery, Ubud, Bali.
- 2004 "Video spa", video installation, National Gallery of Indonesia, Jakarta.
- 2002 "WayangMachine", video installation (5 projections), Japan Foundation Jakarta and Centre Culturel Francais Yogyakarta.
- 2000 "boo it yourSELF"" Sound/Video Installation, National Gallery, Jakarta.
- 1999 "Foodstuffs are Ethnic, Never Racist", video installation, Cemeti Art House, Yogyakarta.
- 1997 "My Ancestors are Sangiran Man", video installation, TBS Surakarta, Lontar Gallery - Jakarta, RedPoint Studio - Bandung
- 1997 "Of The Dancer: Her Neglected Sketches", video art, Youth Theatre, Moscow.
- 1996 "Learning to Queue Up to The Ants", Performance video installation, Soemardja Gallery, ITB, Bandung.
- 1993 Video Performance-Photo Installation "12 Hours in The Life of Agung Rai, The Dancer", Studio R-66, Bandung.

Selected Group Exhibition

- 2013 100% Linen, curated by Adeline Kueh, Brother Mc.Nally Gallery, Lasalle College of the Arts, Singapore.
- 2013 FIVER, Festival Internacional de Videodanza Experimental de la Rioja, Spain.
- 2013 Art Stage Singapore, Indonesia Pavillion, Marina Bay Sands, Singapore.
- 2012 Pattofiranje Festival, Smederevo, Serbia.
- 2012 International Multimedia Art Festival NEW ZERO, Institut Francais, Yangon, Myanmar (Burma)
- 2012 Artjog 2013, Taman Budaya Yogyakarta, Yogyakarta.
- 2012 INSHADOW, 4th International Festival of Video, Performance and Technologies, Teatro Sao Luiz, Lisbon, Portugal.
- 2011 "Catching The High Tide. Video Art from Indonesia", Curated by Katerina Valdivia Bruch, Institute of Contemporary Art, LASALLE College of the Art, Singapore.
- 2011 Global Contemporary Art since 1989, ZKM Centre for Art and Media, Karlsruhe, Germany.
- 2011 "Videohijab", 4 channels video, Commission work, Art Jog 2011, Taman Budaya Yogyakarta.
- 2010 "Beach Time" and "The Bubbles", curated by Katerina Valdivia Bruch, Kunstmuseum Bonn (Germany) and Para/Site Art Space, Hongkong.
- 2010 "Lihat ! Video art from Indonesia", curated by Katerina Valdivia Bruch, Galeria Jesus Gallardo, Leon, Mexico.
- 2009/10 "Beyond the Dutch", Centraal Museum, Utrecht, the Netherlands.
- 2009 "Britto New Media Art Festival", National Gallery/Bangladesh Shilpakala Academy, Dakha, Bangladesh.
- 2009 "Littoral Drift", University of Technology Sydney UTS Gallery, Sydney, Australia.
- 2009 "Living Legend", Edwin's Gallery and National Gallery of Indonesia, Jakarta.
- 2009 "Cartographical Lure", Valentine Willie Fine Arts, Kuala Lumpur, Malaysia.
- 2009 "Exposign", Jogja Expo Center, Yogyakarta, Indonesia.
- 2008 "Going Digital", Pindekaas Festival, Den Bosch, The Netherlands.
- 2008 "Manifesto", National Gallery of Indonesia, Jakarta.
- 2008 "Beasts, Breasts and Beauty", curated by Iola Lenzi, SG private banking gallery, Alliance Francaise de Singapour, Singapore.
- 2008 Participate in video around the world "Real World" (global and border crossing issues) in connection songs for Peter Gabriel new album "The Big Blue", European Festival, Ludwig

- Forum for International Art, Aachen, Germany.
- 2007 "Neo-Nation", Biennale Yogyakarta, Yogyakarta National Museum, Yogyakarta.
- 2007 "Thermocline of Art, New Asian Waves", Centre for Art and Media ZKM, Karlsruhe, Germany.
- 2006 "Going Digital", Festival Oversteek, Theater de Kikker, Utrecht, the Netherlands.
- 2006 "Beyond", Jakarta Biennale, Jakarta.
- 2005 Bial di Venezia, Indonesian Pavillion, Venice, Italy.
- 2005 "Taboo and Transgression in Contemporary Indonesian Art", The Herbert F. Johnson Museum of Art, Ithaca, New York, USA.
- 2005 "Asia Video art Showing" (Avicon), Kyoto Seika University, Institute for Media Arts, Kyoto, Japan.
- 2005 "Xeno-Tech" (curated by Deanna Herst), Transmediale Media Art Festival, Berlin.
- 2004 SENI : Art and the Contemporary, Moving Picture, Singapore Art Museum. (October).
- 2004 "Identities vs Globalisation", Organised by Heinrich Boll Foundation, Art Museum of Chiang Mai (February) and National Gallery, Bangkok, Thailand (May), and Dahlem Museum Complex, Berlin (September-October 2004).
- 2003 Asia Videoart Conference (AVICON) 2003, organized by VC Tokyo, POLA Annex Museum, Ginza, Tokyo.
- 2003 "Interpellation", CP Open Biennale, National Gallery, Jakarta.
- 2003 "House", 10 Video Artists of Indonesia, Plastic Kinetic Worms, Singapore .
- 2003 "TRANSIT 8 Views of Indonesia", Multicultural Indonesia new media art show in Australia : Umbrella Studio Contemporary Arts, Townsville, Queensland (May-June) and 24 HR ART Northern Territory Centre for Contemporary Art, Darwin (September).
- 2003 "15 Tracks : South East Asia Contemporary Art", Organized by Singapore Art Museum, Tama University Gallery, Tokyo (July) and Fukuoka Asian Art Museum, Fukuoka, Japan (December).
- 2003 "Human Beings as part of Nature", 2nd Echigo-Tsumari Art Triennial (Short Video Festival), 7 cities of Echigo-Tsumari region (24 public spaces), Japan.
- 2002 "Spice Routes", ifa Galerie, Stuttgart. Germany.
- 2002-03 "36 Ideas from Asia, Contemporary South East Asia Art" (organized by Singapore Art Museum) in Germany (Duisburg), Hungary, Rupertinum Museum of Modern Art (Salzburg-Austria), National Museum of Abruzzo (L'Aquila, Italy).
- 2001 "Unfolding Perspective ARS 01" Kiasma Contemporary Art Museum, Helsinki, Finland.
- 2001 Osaka Triennale, Osaka, Japan.
- 2001 Zwischen Tradition und Moderne : Junge Künstler aus Indonesien, Museum for Anthropology, City of Cologne and Dahlem Museum Berlin, Germany.
- 2001 Awas, Recent Art from Indonesia, Amsterdam W139, Pruess Ochs Gallery, Berlin and Ludwig Forum for International Art, Aachen, Germany.
- 2000 "7th Bienalle of Havana", Havana, Cuba.
- 2000 Centre National d'Art Contemporain de Marne la-Vallee-Fermee du Buisson, Paris, France.
- 2000 "Invisible Boundary : Metamorphosed Asian Art, Travelling Exhibition of Kwangju Bienalle 2000", Niigata & Utsunomiya Museum of Art, Japan.
- 2000 "Impakt Festival, Media Art" Utrecht, the Netherlands.
- 2000 "3rd Gwangju Bienalle", Korea.
- 1999 "Undabdie Post Experimental Art", Actions Galerie & Asian Fine Arts Factory, Berlin.
- 1999 "First Fukuoka Asian Art Triennale", Fukuoka – Japan.
- 1997 "Two Wonders", Mikhail Abakumov and Krisna Murti, Embassy Hall, Moscow.

Curatorial Project

- 2011 "Membajak/Hijacking TV", 15 video artists of the second generation Indonesia video art, Salihara Gallery, Jakarta.

Artist Talk/ Art Presentation

- 2001 "3 Artists", Havana Biennale, Che Guevara Hall, Casa America, Havana, Cuba.
2002 "10 Works of Krisna Murti 1993-2002", Complejo Cultural "San Fransisco", Caceres-Spain, organized by Asosiacion Cultural Arte Abierto and sponsored by Diputacion de Caceres.
2003 "10 Works of Krisna Murti 1993-2002" at Institute of Modern Art IMA and Queensland Art College (Brisbane), Griffith University, Brisbane ; Charles Darwin University, Darwin and James Cook University, Townsville (Australia).
2004 Art Forum and Visiting Lecturer : "New Media Art in Indonesia" at University of Tasmania, Hobart and Launceston, Monash University, Melbourne and 24HRART Contemporary Art, Darwin Australia.
2009 "New Media Art in Indonesia", Bengal Cafe, Bengal Gallery of Fine Arts, Dakha, Bangladesh.
2010 "New Media Art in Indonesia", Java Arts Cafe, Phnom Penh, Cambodia.
2011 "Video Art in Indonesia", Global Contemporary Art Since 1989, ZKM Center for Media and Art, Karlsruhe, Germany, Goethe University (Frankfurt) and Institute of Asian and African Studies, Humboldt-Universitat zu Berlin, Germany.

Public Collections

Hakataza, Kabuki Theatre, Fukuoka City, Japan
Fukuoka Asian Art Museum, Japan
Art Council of Singapore / Singapore Art Museum
National Gallery of Indonesia, Jakarta

Award

Artist of the Year 2010 TEMPO Magazine (Tokoh Seni TEMPO 2010)
Octubre Corto award for video-dance Lotus Story, FIVER, La Rioja, Spain (2012).

Bibliography

"Indonesian Video Art and New Media Culture" in Video, an Art, a History 1965-2010, Singapore Art Museum, 2011.
"New Media: Guerilla Culture to Gadget Art" in "Seni Rupa Indonesia, dalam Kritik dan Esai" (Bambang Bujono and Wicaksono Adie d.), Jakarta Arts Council, 2011.
"Poet Shop", exhibition catalog, Langgeng JAD, 2011.
"Membajak/Hijacking TV", exhibition catalog of 15 video artists (the second generation of Indonesian video art), Salihara Gallery, Jakarta, 2011.
Edwin Jurriens, "Video spa: Krisna Murti's Treatment of the Senses, in Bijdragen tot de Taal, Land-en Volkenkunde (Vol 166, No 1, 2010).
"Mediatopia" Krisna Murti's Works 1993-2010, exhibition catalogue, Semarang Contemporary Art Gallery, Semarang, 2010.
"Mute!Theater", exhibition catalogue, Bentara Budaya Jakarta, Jakarta, 2010.

"Essays on Video art and New Media : Indonesia and Beyond", (English and Indonesian), IVAA Publisher, Yogyakarta 2009.

"Forbidden Zone", exhibition catalogue, National Gallery of Indonesia, Jakarta, 2008.

"Apresiasi Seni Media Baru" (The Appreciation of New Media Arts), Direktorat Kesenian RI, Jakarta, 2006.

"Media Baru, Kultur Gerilya hingga Seni Gadget" (The New Media, from Guerilla Culture to Gadget Art), Jakarta Biennale Catalogue, Jakarta Art Council, 2006.

"Caring for Mickey, Collage Works of Krisna Murti", exhibition catalogue, Bandung, 2001.

"Video Publik", Krisna Murti, Kanisius Publisher, Yogyakarta, 1999.

"My Ancestors are Sangiran Man", exhibition catalogue, Krisna Murti, Bandung, 1997.

Writing media arts articles for Kompas newspaper, Visual Arts and Art Asia Pacific magazine.

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Website <http://melsa.net.id/~krisnart>

Youtube Krisna Murti Video Art

brief biography of participating artists

Landung Simatupang (b. Yogyakarta, 25 November 1951) acts for the stage and film, at times directs theatrical performances and gives public reading of literary works. Graduated from Gadjah Mada University Faculty of Letters with a bachelor degree in English, he is an English-Indonesian & Indonesian-English translator mainly for creative writing materials. He also writes poetry. Lives in his hometown.

Ewelina Eve Smereczyńska, born 1985 in Poland, is a performer, art manager and theater critic. She obtained Bachelor Degree in Cultural Management Studies (year 2008) and Master Degree in Theater Studies (year 2011) at the Adam Mickiewicz University in Poznań (Poland). She also studied dramaturgy at the Academy of Performing Arts in Ljubljana (Slovenia) and Sarajevo (Bosnia and Herzegovina). She has worked as a journalist, venue manager and event organizer for theater and dance festivals in many countries in Europe. She has been involved in many international artistic projects, performing as a member of theater companies and creating her own solo performances. She is currently living in Jogjakarta (Indonesia), where she studies Acting in Institute of Indonesian Arts and collaborates with Indonesian artists.

Gita Kinanthi, was born in Surabaya December 18, 1986. Since childhood she loved dance and learn dance around her home in Bogor. Getting talent scouting program for studying dance at the State University of Jakarta (2005-2009), and continued her studies in the field of dance in Post Graduate Program at the Indonesian Art Institute, Yogyakarta (2010-2012). Involved in a variety of dance events in Indonesia as well as some cultural mission and workshop in Kuwait, Shanghai, Thailand and Brunei Darussalam. Now she lives on the island of Lombok, developing medium of dance as therapy and community-based social transformation.

Hanna Fransisca (Zu Yong Xia/Zhu Jia Yun) was born in 1979 in Singkawang, West Kalimantan. She writes poems and stories. Her writings of motivation can be found in *andaluarbiasa.com*. Poems and short stories have been published such as in *Kompas* newspaper and *Tempo* magazine. Her anthology of poems that was published by publisher KATAKITA (2010) with title "Konde Penyair Han" has been awarded as the best book 2010 by *Tempo* magazine. Her two short stories "Kolecer" and "Hari Raya hantu" have been published in a joint anthology. Beside writing, she is a member of Jakarta Art Council (Dewan Kesenian Jakarta) since 2013.

Ketut Sumerjana born in Singaraja, Bali, 1974. He is a composer of electronic music with traditional music roots of Bali. He participated in various musical performances and creating illustration for video works. Sumerjana teaching music at Indonesian Art Institute, Denpasar, currently is completing post-graduate program at the Indonesian Art Institute in Yogyakarta.

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