



Exhibition #1: Three artists from Indonesia

Fitriani Dwi Kurniasih (Fitri DK)

Prihatmoko Moki (Moki)

Sekarputri Sidhiawati (Puti)

12 October - 23 November 2019

Recent works by three leading young artists from Indonesia launch 16albermarle, a new project space in inner-city Sydney dedicated to informing Australian about new contemporary art in southeast Asia.

It is fitting the first exhibition is from Indonesia. This country of 265 million people is our closest neighbour and home to a hugely vibrant art scene spread across several cities. Some Indonesian art has been seen here through the Asia Pacific Triennials and this year the National Gallery's Contemporary worlds: Indonesia. But audiences have not experienced the range and diversity of new Indonesian art nor its frequent engagement with community groups and activism.

Famed as a city of artists, Yogyakarta is home to many art collectives. Printmakers Fitri DK and Moki hail respectively from SURVIVE!Garage and KRACK!. Fitri, also a member of legendary print collective Taring Padi, makes woodblock prints that engage with community issues such as land development and women's rights. Fitri's work can also be seen in *Beneath the Surface: Prints by Kollwitz, Catlett, Coe, Kurniasih* at Cora Miller Gallery, York College of Pennsylvania, USA.

Moki is interested in the political process and in the series *ID Politics* responds to events and controversies in the 2019 presidential election. Moki posted his responses to events like presidential debates on Instagram to generate debate - and in one case censorship - and editioned them later as prints. His subsequent series *Colony post colony* explores Indonesian neo-colonialism.

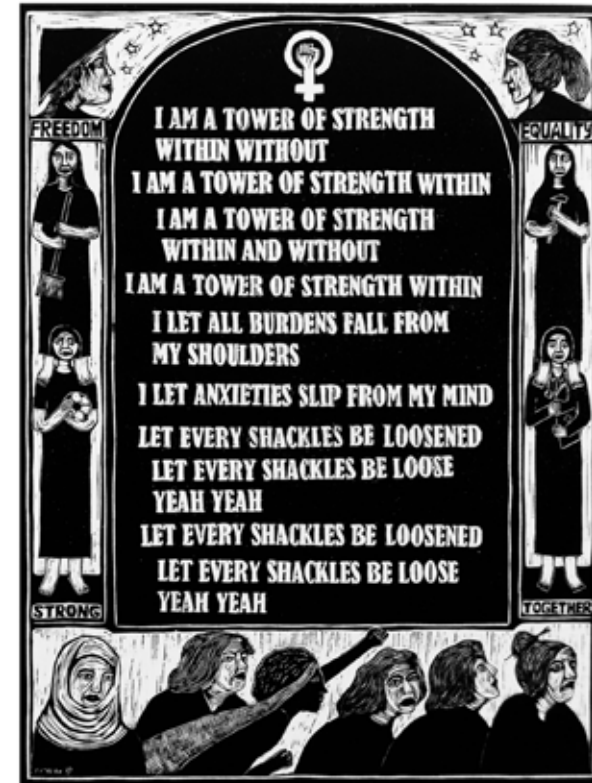
The ceramics of Puti could also be characterised as political, although the sphere is personal, not national. Asked what inspires her, she replies: "Girls - women of all ages, ethnicities and tendencies. Their stories, politics and powers. Their magic, beauty and sins." Looking at women and their emotional lives she has created an ongoing series of ceramic books whose titles parody self books that prey on human insecurities.

Fitriani Dwi Kurniasih (born 1981), Yogyakarta

Fitri DK is an art worker from Yogyakarta. She is also a visual artist who uses graphic art techniques such as hardboard cuts and etchings to critique and dialogue on social and environmental issues. Fitri is committed to raising women's issues through art and music and consistently provides a strong female voice in an extremely patriarchal culture. Fitri is a member of the SURVIVE!Garage community and the Taring Padi art collective, and vocalist of the band Dendang Kampungan.



Protest song #1 2018
woodcut print on paper
80 x 60 cm | edition 8



Protest song #2 2018
woodcut print on paper
80 x 60 cm | edition 8

My work records many memorable or important events in my life. This work was inspired by the women's action I took part in Yogyakarta, namely "Women's March". Women's March is a movement held to celebrate International Women's Day by several women's activist groups to unite to demand change. This movement encourages social, cultural, legal and economic changes so that women's rights are recognized, fulfilled and protected. Women's March has been created in many cities, many countries as a form of solidarity with other women's movements throughout the world.

Women's March brings up the issue of violence against LGBT people, protection of domestic workers and migrant workers, child marriage, dating violence and protection of sex workers. I hope that through this work, it can become a message addressed to the world that women's rights are part of human rights.



Women's march #1 2018
woodcut print on paper
80 x 60 cm | edition 8



Women's march #2 2018
woodcut print on paper
80 x 60 cm | edition 8

From 2002 until now residents have continued to struggle against the construction of the Lambo Reservoir in that location. They suggested that the construction of the Reservoir be transferred to another location where there would not be as much impact on the community. Only a small amount of agricultural land would be affected because this other location was land that had not been used optimally by the community. But what the community receives is threats and violence.



Ruang hidup yang dirampas
(*Robbed living space*) 2019
woodcut print on paper
80 x 60 cm | edition 8

A portrait of environmental damage in Indonesia. The conversion of forests into oil palm plantations has resulted in forest animals, one of which is the orang-utan, losing their living space. In many cases, orang-utans were killed because they were considered to be damaging oil palm plantations. Now orangutans in Indonesia are almost extinct. Changes in land use made “for the sake of development” often do not pay attention to aspects of the environmental balance around them.



Kami musu dia wawo tana
(*We live on the land*) 2019
woodcut print on paper
80 x 60 cm | edition 8

The construction of the Lambo Reservoir will sink six settlements owned by residents, namely residents of Malapoma, Roga-roga and Jawatiwa villages in the village of Rendu Butowe; Kadhaebo village residents, in Ulupulu village; and residents of the village of Boanai and Boazea in the village Labolewa. Residential land is a place of residence, a place of burial of ancestors, a place to carry out rituals, a place of animal feed, a place of weaving and also a place of worship together. Not only that - the construction of the Lambo Reservoir will eliminate agricultural land, grazing fields, springs, and historic sites, and destroy customary forests and rivers.



Derita sudah naik seleher
 (Up to our necks with suffering) 2019
 woodcut print on paper
 80 x 60 cm | edition 8

My work tells the story of a big crime in Papua that has been committed for decades by Freeport's state and foreign companies. Corporate and state crime against the people of Papua is practiced in the form of economic and political crimes. Economic crime can be seen from the exploration and exploitation of natural resources with greed, exploitation of labour and robbery of the assets of the people of Papua on a large scale. These political crimes silence the voices of the people of Papua to assert their rights.

This act has destroyed many things: the environment, culture, social order, value system, etc. Not only that, the practice of this crime was seen as deliberately 'legalized' by the state by placing a group of Papuans as enemies - because the group had carried out a separatist movement that could threaten the integrity of the Republic of Indonesia.

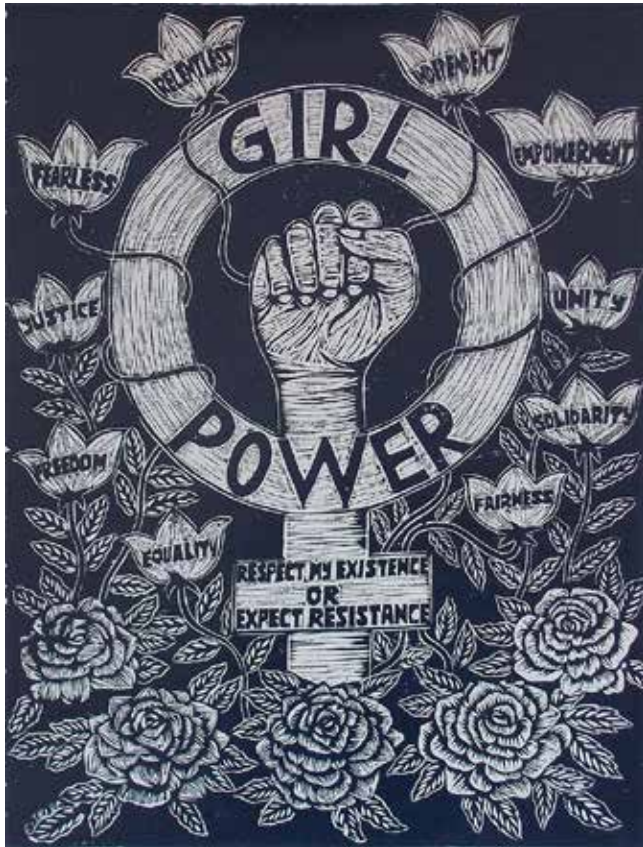
I took a few fragments of poetry from Wiji Thukul (poet and activist who was lost in the Soeharto era) to describe what happened to Papua: "The suffering have risen, you oppressed beyond the limits".

The work was inspired by actions taken by Kendeng mothers; they shackled their feet with cement as a symbol of their resistance to the cement factory. In each action the mothers hum the “mantra” of the mother earth: “Ibu bumi wis maringi, ibu bumi dilarani, ibu bumi kang ngadili” (“Mother earth has given, mother earth has been hurt, mother earth will judge”).

I made this work in solidarity with the Kendeng peoples who continue to fight for their land from the threat of a cement factory that damages the environment in Kendeng, fight for Kendeng to be sustainable; they fight not for their own sake but for future generations, their children and grandchildren to continue to enjoy clean air, clean water, mountains, land and sustainable forests.



Kendeng lestari
(Everlasting Kendeng) 2019
woodcut print on paper
80 x 60 cm | edition 8



Girl power 2019
woodcut print on paper
30 x 41 cm | edition 6



Strong together 2018
woodcut print on paper
30 x 41 cm | edition 6



Say no more violence 2018
woodcut print on paper
30 x 41 cm | edition 6



Berdiri diatas kedaulatan pangan sendiri
(Stand on your own food sovereignty) 2014
woodcut print on calico fibre
140 x 260 cm

Fitriani Dwi Kurniasih

Prihatmoko Moki (born 1982), Yogyakarta

Moki obtained his BFA from Indonesian Institute of Fine-Art (ISI) in 2009, majoring in printmaking. He works with painting, drawing, comics, murals and music, but his focus is silkscreen printmaking because of its ability to produce works in editions, and its effectiveness in exploring notions of originality and copies. In recent work he uses historical events and myths to explore and understand contemporary social situations, preferring to approach the issues in satirical, controversial and darkly humorous ways.

In 2013 together with Malcolm Smith, Rudi Hermawan and Sukma Smitha he founded the printmaking studio and gallery KRACK! in Yogyakarta. In the same year he began organizing and curating LELAGU, an annual art event combining acoustic music and responses with live drawing in Kedai Kebun Gallery, Yogyakarta. Since 2006 he has been a member of multidisciplinary art project PUNKASILA, initiated by Danius Kesminas, which has performed in Indonesia, Australian, Lithuania and Cuba.

ID Politics

This series discusses the political situation in Indonesia during the administration of President Joko Widodo. Joko Widodo (known as Jokowi) became increasingly popular when he served as mayor of Solo and then Jakarta, until becoming President of Indonesia in 2014. Under his leadership the political situation in Indonesia has changed a lot and many people believe this has been a change for the better. The changes Jokowi has initiated include policies to eradicate corruption in the government bureaucracy and concern for community and other issues. This situation has given rise to many groups which support Jokowi, but at the same time many groups have formed which hate Jokowi and actively oppose him.

The current political situation in Indonesia is heating up, especially after Jokowi became a candidate for the 2019 Presidential Election. The only candidate to become his opponent was Prabowo Subianto, who also has many supporters who have automatically become Jokowi's haters. The phenomenon of having citizens divided by their views on this election led to mass actions by what was called 'political groups'. These political groups are united by the same vision and mission, such as their ethnicity, clan, culture, veteran status, activism and religion. The operation of such groups then became known by the term 'identity politics'.

The title ID Politics in this series can therefore be interpreted in two ways, either as 'identity politics' or 'Indonesian politics'.

Prihatmoko Moki



ID Politics #1 2019
 silkscreen on arto paper
 40 x 40 cm | edition 4

This work illustrates the results of the presidential candidate's debate which occurred on 17 February 2019. At this second round of debates, the themes discussed were Energy and Food, Natural Resources and the Environment, and Infrastructure. The interesting thing about this debate was that Prabowo's manner during the debate showed more appreciation of Jokowi's vision and mission in terms of how Jokowi saw the debate's themes, than it did in providing his own arguments.

This work was published on Instagram on 18 February 2019 with the caption:
Jokowi has knowledge of metal music, while Prabowo appreciates this knowledge.

Prihatmoko Moki



ID Politics #2 2019
 silkscreen on arto paper
 40 x 40 cm | edition 4

This work illustrates the political news about the release of Ahok (Basuki Tjahaya Purnama), the former mayor of Jakarta, which occurred on 24 January 2019. Ahok left Rutan Mako Brimob after serving a total sentence of 1 year 8 months and 15 days. Ahok went to jail in May 2017 for alleged cases of blasphemy against Islam. Ahok's release from prison made the Indonesian political world heat up again. Like a lion coming out of prison and ready to attack his political opponents.

This work was published on Instagram on 24 January 2019 without a caption. Not 24 hours later this image was taken down by Instagram after many netizens reported that they did not like the illustration.



ID Politics #3 2019
 silkscreen on arto paper
 40 x 40 cm | edition 4

This work illustrates the political news about Ahok's release and at the same time responds to an earlier image that was removed by Instagram. It is speculated that the previous post was taken down by Instagram because it showed the face of Habib Rizieq (leader and founder of the Islamic Defenders Front). Due to this, in the second post the face of Habib Rizieq was covered.

At the same time the Indonesian political world was also reporting on the release of Abu Bakar Ba'asyir, a terrorist prisoner. The plan was to release Abu Bakar Ba'asyir on the same day Ahok was released, but this plan failed because there were several polemics that occurred, namely the unwillingness of Abu Bakar Ba'asyir to sign a pledge stating loyalty to the Pancasila.

This work was published on Instagram on 25 January 2019 with the caption: *Please forgive me if the earlier post offended you, therefore with this post I have edited the image a little and posted again.*

Prihatmoko Moki



ID Politics #4 2019
 silkscreen on arto paper
 40 x 40 cm | edition 4

This work illustrates the results of the presidential candidate's debate on 17 March 2019. In this third round of debates, the themes discussed were Education, Health, Employment, and Social and Culture. Jokowi responded to the themes of the debate focusing on his preparatory plan for facing global challenges in the future, while Prabowo was more interested in presenting how he would work with past methodologies. At times Prabowo brought up the issue of military war within this theme.

This work was published on Instagram on 14 April 2019 with the caption: *Jokowi came from the future to visit his friend in a younger time who likes to play ding dong war games.*



ID Politics #5 2019
silkscreen on arto paper
40 x 40 cm | edition 4

This work is a statement of my attitude towards the choice of Indonesian presidential candidates I will elect in the election on 17 April 2019.

This work was published on Instagram on 17 April 2019, with the caption:

JOKOWI IS ORDINARY

This is my conversation with one of my friends, whose name is Ibeng. After some time chatting of this and that, we concluded that Jokowi is really just ordinary.

Since Jokowi became president, many friends have said that Jokowi is an extraordinary leader. Therefore, there was a massive amount of support when he was nominated to become president again. Naturally.

Even though Jokowi is ordinary, let's have a look at some of the things he has done, huh?

There is a damaged road, he fixes it. There are sick people, he visits them. There is corruption, it's eradicated. There are thieves stealing fish, they are arrested. There are drug dealers, they are punished. There are those who don't yet have electricity, it is provided. There are traffic jams, the MRT is created. And there are still many other 'ORDINARY' things'.

All this makes Jokowi seem 'extraordinary' at a time when he is in an 'unordinary' situation. But perhaps that is what is needed to be the current president of Indonesia?

In this way, I will also be ordinary today, by going to the polling station and again choosing that ordinary person.



ID Politics #6 2019
 silkscreen on arto paper
 40 x 40 cm | edition 4

This work is an illustration of the clashes between the police and the masses who go by the name of the Action of the Kedaulatan Rakyat National Movement (GNKR) which occurred on 22 May 2019 in front of the General Election Supervisory Agency (Bawaslu) office on Jalan Mh Thamrin, Central Jakarta. GNKR is a volunteer group from Prabowo Sandi who called for 'people power'. They were then renamed GNKR because some of Prabowo Sandi's volunteers were arrested and jailed for calling for 'people power'. The action of GNKR was a form of protest against the General Election Commission (KPU) which they alleged committed fraud by announcing presidential and vice-presidential candidates Joko Widodo and K.H. Ma'ruf Amin as the election winners.

This work was published on Instagram on 25 May 2019 with the caption: 'Piss' (Piss is slang for the English word Peace, which was popularized by the Indonesian pop band Slank).

Prihatmoko Moki



ID Politics #7 2019
 silkscreen on arto paper
 40 x 40 cm | edition 4

This work was published after the court dispute of the 2019 Presidential Election result which was submitted by Presidential candidates Prabowo Subianto and Sandiaga Uno. The trial was rather interesting, because it was televised live and through social media channels. The discussion that ensued following the trial was: witnesses were not really competent to act as witnesses, and a lot of the testimonies were unconvincing, several even sound-ed funny. BPN, or Badan Pemenangan Nasional (National Success Team in English; the group who supported Prabowo's candidacy) became Barisan Pelawak Nasional (the Line up of National Comedians).

This work was published on Instagram on 28 June 2019 with the caption: *The performance is over.*



ID Politics #8 2019
silkscreen on arto paper
40 x 40 cm | edition 4

PA 212 (The 212 Alumni Association), FPI (Front Pembala Islam, the Islamic Defenders Front) and GNPf (National Movement of Fatma Guards) Ulama were some of the Islamic groups which actively supported Prabowo during the 2019 Presidential Election. They said that they would stand down after Prabowo met with Jokowi following the dispute trial. These Islamic groups reaped controversy when they didn't receive an SKT (Surat Keterangan Terdaftar, certificate of registration) from the Indonesian Ministry of Religion, because in the FPI's articles of association it alludes to replacing the state ideology with the khilafah. The Indonesian Ministry of Religion did not register the group as they were deemed a threat to the ideology and security of the nation. On the other hand, Jokowi revealed his position to draw closer to NU (Nahdlatul Ulama), the largest Islamic organisation in Indonesia.

This work was published on Instagram on 14 August 2019 with the caption:

When the Ulamas of NU and Jokowi drank coffee together, they were suddenly joined by a guest. Waalaikumsalam, they answered in unison. Please come in, welcome to the Archipelago.

Prihatmoko Moki



ID Politics #9 2019
silkscreen on arto paper
40 x 40 cm | edition 4

This work was published during a riot in the Papuan student dormitory in Malang in August 2019. It began when a group of people on behalf of the AMP (Papuan Student Alliance) held a demonstration on the 57th anniversary of the New York Agreement (New York Agreement). The demonstration eventually became chaotic and the news became tense between Papuan students and the local community. Racist news, crude curses and demands for independent Papua are interwoven on social media.

This work was published on Instagram on 23 August 2019 with the caption:

To quote the words of Ms Mella Jaarsma; Indonesia is unique, the people at the western end, their clothes are covered, while the people at the eastern end, their clothes are open.

The picture above is Jokowi who is fixing the red and white flag that has fallen in the gutter causing the pole to break, assisted by the governors of Aceh and Papua who have exchanged their traditional clothes.

Then in the back there is a riot full of curses and racist swearing and condescension, being carried out by people. Those people, I don't know who they are? What's certain is they are among us.



ID Politics #10 2019
silkscreen on arto paper
40 x 40 cm | edition 4

At a music event there is a practice to show solidarity called moshing.

Anyone can mosh, even the band's members can mosh during their performance. Notably anyone can mosh, freely.

This man is actually the vocalist and guitarist. After singing he moshes first, and right before the melody he will go back onto the stage. That's the plan.

But in moshing there are those who lift, drag and pull. While the other band members on the stage are waiting for him, the hurried melodic part is the problem. How long can this moshing take?

Consequently, what am I also saying? It's hard to play in a band, especially as a front-man. Better to find a safe but deadly position, the drummer for example.

Colony Post Colony

Colony Post Colony is part of a larger project titled *Prajurit Kalah Tanpa Raja* (Soldiers lose without a King). The work in this series speaks about the land eviction problems in Kulonprogo. In 2019 the Indonesian government had a target to complete the new airport in Yogyakarta, which was then given the name YIA (Yogyakarta International Airport). This led to increasing tension between the local citizens and government officials in Kulonprogo. At this time there were still 17 family groups who stayed on their land which was slated to become the airport. These 17 family groups then actively resisted the forced eviction being conducted by the government.

The artwork *Colony Post Colony* is an interpretation of the issue currently taking place in Kulonprogo. I took the source video for the work from the Instagram account @jogja_darurat_agraria (Agrarian Emergency Jogja), then I stopped/paused the video and made the illustration from the paused video recording. The video's duration is quick, as quick as the airport is being built to meet its 2019 target. Through stopping momentarily we can have some time to look and think more clearly about this issue. The Instagram account @jogja_darurat_agraria is the account of activists who are active in sharing the developing conditions in Kulonprogo during the process of building the YIA, both through using photos and posters, and also via amateur mobile phone video recordings.

Prihatmoko Moki



Meenyidriah, Saudara! Di sini akan dibangun sarang capung besi. Kelak kalian bisa berjualan cincis di angkasa.
Tanah kalian akan menjadi mercusuar dunia. Begitulah sabda leluhur. Jadi minggirilah!

Colony Post Colony #1 2019
silkscreen on art paper
26.5 x 45 cm | edition 4

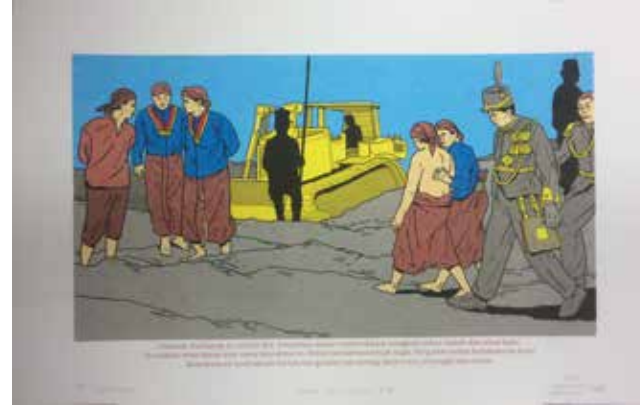
Move away, brothers and sisters! They will build a steel dragonfly cage here. You will soon be able to sell grass jelly in the sky. As pronounced by our ancestors, your land will be the world's lighthouse. So move aside!

Prihatmoko Moki



Colony Post Colony #2 2019
silkscreen on art paper
26.5 x 45 cm | edition 4

Meanwhile someone far away is silent. Watching all the fragments as a performance. Dance of death. The people's death. Nobody's death. Not his death.



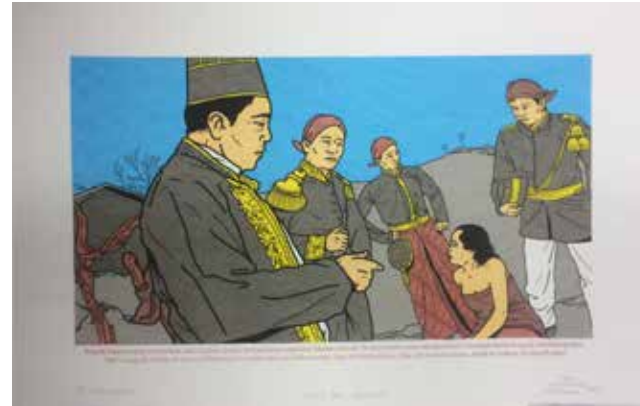
Colony Post Colony #4 2019
silkscreen on art paper
26.5 x 45 cm | edition 4

For the sake of freedom and the promise of welfare, I will stand here. I know this fight is in vain. I am but a peasant trying to keep my faith and stand on our own land. Yet in this life, nothing is entirely in vain!



Colony Post Colony #3 2019
silkscreen on art paper
26.5 x 45 cm | edition 4

Silent. This home is a prayer. While giant machines destroy our homes and land, trampling our future in the name of prosperity. Whose opulence? Certainly not ours. Our opulence is the tons of squash and eggplants, the thousands of melons and pumpkins.



Colony Post Colony #5 2019
silkscreen on art paper
26.5 x 45 cm | edition 4

Dear respected sirs, I am sitting on the honour of my comrades and I. On the soil that respects our sweat with its fertility. Yet indeed this afternoon I ask myself, what is the meaning of honour? The meaning of sovereignty? Do they still exist?



Installation image from exhibition #1
[photo courtesy of 16albermarle project space]

Sekarputri Sidhiawati (born 1986), Bali

Born in Jakarta, Puti relocated to Bandung to study in the Ceramic Art studio in the Bandung Institute of Technology (ITB). She decided to take ceramics, she says, because “when I entered college I wasn’t sure whether I wanted to be an artist or an entrepreneur. The only studio that accommodated this doubt was ceramic arts.” Her interest in both areas led her to start Derau, a brand of home-made ceramics that could be sold in shops, while also developing a solo practice built around exhibition pieces.

In 2018 she and her family relocated to Bali to set up a ceramics studio to expand her production. Asked what inspires her work, Puti says: “Girls – women of all ages, ethnicities and tendencies. Their stories, politics and powers. Their magic, beauty and sins”. She was included in the exhibition *Termasuk: Contemporary art from Indonesia* at Darren Knight Gallery, Sydney, in early 2019.



Empowered emotions 2019
ceramic and wire
23 pieces, dimensions variable



Healing is believing 2019
ceramic and wire
27 pieces, dimensions variable



Sisterhood #1 2019
ceramic
21 x 10 x 11 cm



Clingy #2 2019
ceramic
31 x 11 x 11 cm



Keep Moving #2 2019
ceramic
24 x 10 x 11 cm



Beautiful Dream 2019
ceramic
30 x 11 x 11 cm



Blessed 2019
ceramic
23 x 24 x 21 cm



Road to Oblivion 2019
ceramic
30 x 11 x 11 cm



Keep Moving #1 2019
ceramic
24 x 10 x 11 cm



Little Leap 2019
ceramic
21 x 11 x 10 cm



Possessivity 2019
ceramic
24.5 x 17 x 19 cm