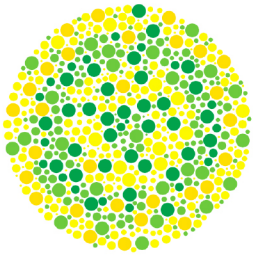
Cemeti – Institute for Art and Society presents:



Cemeti
Institute for Art and Society

Ruang Politik Pertama Bernama Rumah

Project by Dito Yuwono with collectives Barasub, Laras, RAR Editions, Sewon Screening, Studio Batu

Opening:
Friday, 29 September 2017, 16.00 hrs

Exhibition by Dito Yuwono:
29 September—13 October 2017

Events program by collectives:

Barasub	29-30 September
RAR Editions	3-5 October
Laras	6-7 October
Sewon Screening	10-11 October
Studio Batu	12-13 October

Introduction

Ruang Politik Pertama Bernama Rumah ["The First Political Space Called Home"] is a project initiated by artist **Dito Yuwono** for which he has invited five Yogyakarta based collectives to collaborate, namely **Barasub**, **Laras**, **RAR Editions**, **Sewon Screening** and **Studio Batu**. The exhibition consists of new works by Yuwono in which he explores his own as well as Cemeti's spatial histories, setting the context for the overall project; and a series of two or three-day solo presentations and events by the invited collectives.

The project takes as its starting point a reading of **domestic space as the first site of political encounter**. A physical space that holds the institution of family, a form of worlding that is a microcosm of the way we organise on societal level. It is the first place a person experiences role division, hierarchies and power structures, space constraints, conflicts of interest and resource management. Many contemporary art spaces in Indonesia began or are still being run in private dwellings, **blurring the lines between public and private space**. One of the first spaces to employ this model was Cemeti itself. Cemeti started in 1988 in the home of its founders, Mella Jaarsma and Nindityo Adipurnomo on Jl. Ngadisuryan (located in the are of the *kraton,* the Sultan's Palace). Their front room acted as a space to support artists, display work and exchange ideas. This was much needed during the Suharto regime, when there was little to no infrastructure for contemporary art. In 1991, Jaarsma and Adipurnomo started renting a separate private home, using Jl. Ngadisuryan as a gallery space.

Departing from a curiosity in spatial historical narratives and the overlapping of public and private domains, **Dito Yuwono explored Cemeti's history by means of archival research, interviews and a performative tour**. Last August, Yuwono organised *Tur Pertama Rumah Pertama* ("The First Tour of the First Home"), a tour of Cemeti's first house (1988-1999), which is currently for rent. Here, Yuwono shared his findings with the collectives invited to participate in the project by means of a performative lecture in which he traced Cemeti's

narrative and spatial histories, whilst orchestrating the phenomenological experience of being inside this stories-filled house. The tour offered a starting point for **each collective to develop their own 2 or 3 day project at Cemeti**, intervening, questioning and rewriting historical narratives through a diverse range practices including comic book making and drawing, music research, design and publishing, film screening and theatrical performance.

For the exhibition at Cemeti, Dito Yuwono's works will be displayed in in-between spaces around Cemeti's building. This will include usually inaccessible sites such as the storage, as well as locations not usually used for exhibitions such as the garden, hallway and stockroom. **The domestic spaces of the institution**. At the same time, Cemeti's gallery space will host each of the five collectives for 2 or 3 days each. During this time, the gallery will serve as temporary home and studio space (Barasub), a fanzine printing workshop (RAR Editions), a place where the outside soundscape of the neighbourhood is brought in (Laras), a temporary cinema (Sewon Screening) and a rehearsal and performance space (Studio Batu). The project will culminate in an **online publication**, which will record the project's working process, research findings and documentation; expanding the life of the project beyond the duration of the exhibition and creating a platform to make public what usually remains unseen.

*Artist **Dito Yuwono** works in various media, from photography to mix-media installation to video and performance. He is interested in working with communities and the link between memory-citizen-history. His work often entails storytelling, using a personal approach to subtly grasp the bigger picture of socio-political environments. Dito is the co-founder and co-curator of Lir Space in Yogyakarta and member of Mes56 Artist Collective. Dito works and lives in Yogyakarta.*

Description of artworks in the exhibition

Entrance: *Tur Pertama Rumah Pertama* [*The First Tour of the First Home*]

Departing from a curiosity in spatial historical narratives and the overlapping of public and private domains, Dito Yuwono began to explore Cemeti's histories by means of archival research and interviews. Cemeti's first gallery (1988-1999) was on Jl. Ngadisuryan (in the *kraton* area), located in the private home of its founders Mella Jaarsma and Nindityo Adipurnomo. Their front room acted both as private family space and public gallery used to support artists, display work and exchange ideas. This original house of Cemeti is now by chance empty and available for rent. Yuwono negotiated the use of this site for a day to share the findings of his research process with the collectives invited to participate in the project, by means of a performative lecture entitled *Tur Pertama Rumah Pertama* ("The First Tour of the First Home"). In this lecture he traced Cemeti's narrative and spatial histories, whilst orchestrating the phenomenological experience of being at the actual site of the stories shared.

The tour offered a starting point for each collective to develop their own 2 or 3 day project at Cemeti, intervening, questioning and rewriting historical narratives through a diverse range practices that span comic book making and drawing, music research, design and publishing, film screening and theatrical performance. The video you see here presents an artistic documentation of this event. This work not only functions as an entry point to the exhibition but also to Cemeti's spatial histories as it fills Cemeti's current building (since 1999) with spectres from its first home.

Office (between 14.00-16.00 hrs): *Kecanggungan Berada di Antara* [*The Awkwardness of Being In-Between*]

Although some of the team members use the kitchen or low table in the entrance as their main workspace, it is the office that keeps Cemeti's inner workings afloat, as home to filing, administration, archive and more. The office of an organisation can be compared with a kitchen in a home; a room where food is prepared, personal and political conversations happen and domestic management take place. Without these forms of affective and reproductive labour, neither the home nor the family could subsist. Much like a kitchen, the office is one of the strongest and at the same time most fragile spaces of an institution. At Cemeti, the office has therefore always been kept as a decidedly private space. For the duration of this exhibition the boundary between private and public space will temporarily be lifted, the office becoming a site for display for one of Yuwono's works developed specifically for the context. However, as Cemeti's team (and the institution itself) cannot do without private space entirely, the artwork can only be experienced between 14.00 to 16.00 hrs on Cemeti's public days (Tuesday-Saturday). Please ask the team to show you the work during these times.

Stockroom: *Sumber Daya Rumah Tangga* [*Domestic Resources*]

Cemeti's stockroom offers art works for sale by artists that have shown at or been affiliated with Cemeti over the years. Unlike commercial galleries, Cemeti does not represent artists. Instead, the stockroom functions as a mutual support system: 70% of each sale goes to the artist; the other 30% to Cemeti in support of its labour, program and overhead costs. The three video-works on display in this room address the idea of resource management, a set of political negotiations that one first encounters in the home. Each video show a different room in the home, filled with flickering representations of the resources needed to keep the home fires burning: electricity (in the bedroom), water (in the living

room) and fire (in the kitchen). Like the home, an arts organisation also needs these material resources to operate. One of tools Cemeti has to sustain these resources is the stockroom, which as such could in turn be seen as a resource in itself. By requesting some of the oldest works in Cemeti's stockroom collection to be rehung for the duration of this exhibition, Yuwono furthermore interprets the stockroom as an archive that in its own way keeps a record of Cemeti's history, while giving younger generations a chance to see these works.

Storage 1: *Ruang Politik Pertama Bernama Rumah* [*The First Political Space Called Home*]

This storage space holds Cemeti's tools and equipment, while serving as a praying room during *salat*. The work that is installed here plays with the private nature of this storage space, which unlike its adjoining counterpart is normally locked. Pages from a photo-album are displayed on a table. Are these private family pictures? One cannot be sure, as there are no people to be seen. The photos show only details of a home: a piano, part of a curtain, a couch. The photos are strangely alienating and intensely intimate at the same time. A video on the floor of the storage space shows two hands that draw the blueprints of various houses; the outlines, sizes, different rooms and functions, a time period. As small revisions are made, it become clear that the houses are drawn from memory. The works question how memory and familial historical narratives are preserved, in our minds, our bodies and in the materials we keep; and how they are encompassed within space itself.

Storage 2: *Peran, Kuasa Ruang, dan Percakapan yang Menjadi Derau* [*Role, Space Division, and a Conversation That Turns Into Noises*]

Cemeti's open storage space holds a two part video installation. Yuwono again taking his personal life as a starting point; here we encounter a hanging projection of the artist sweeping the floor in several different choreographies (symbolizing different kinds of role divisions) together with his life and work partner. In front, two screens show a private conversation between them about domestic labour and role division and the line between work and life. Although these videos depict a conversation and an action carried out between two people who clearly know each other intimately, it simultaneously questions the (literally) blurry boundaries between the personal and the professional, the individual and collective, which mirrors Cemeti's history and can be said to pertain to the art world at large.

Gallery: *Jejak yang Begitu Saja Ditinggalkan oleh Hal-Hal yang Telah Lampau* [*Traces Naturally Left by Something That has Passed*]

A large mirror adorns the first wall of Cemeti's gallery space. A projector beams photo documentation from Cemeti's archive onto the mirror, which in turn reflects the photos onto the opposite wall, and back again in an endless loop. To reach the rest of the main gallery space, visitors have to pass through the projection and reflection, finding themselves physically implicated in Cemeti's histories. When they look back at the historical images, part of the projection will be covered by their shadow. For Yuwono this resembles "a subjective point of view": memory is embedded within personal perspectives. The archive can therefore not be regarded as innocent but seen through the eyes of its beholder. The viewer of the archive or the image places themselves in a narrative by way of their ways of seeing and understanding.

Detailed events program by collectives

Barasub	29-30 September
RAR Editions	3-5 October
Laras	6-7 October
Sewon Screening	10-11 October
Studio Batu	12-13 October

29—30 September 207
Barasub: *Wahana Kuda Binal*

Friday 29 September

16.00–00.00 hrs	Installation House, Studio, Gallery in Cemeti's gallery

Saturday 30 September

09.00 hrs	Opening exhibition by artist Gigi Nyala
15.00-17.00 hrs	Discussion with Barasub, Gigi Nyala, Genderuwo Press and Cemeti

Barasub will organise a 24 hour performance at Cemeti entitled *Wahana Kuda Binal*. For one night and one day, Barasub will use Cemeti's gallery space as their personal living, working and exhibition space. Having these various activities in a single space simulates the use of Cemeti's first building (the private house of founders Mella Jaarsma and Nindityo Adipurnomo) and many art spaces in Jogja since. In the evening, following the opening of *Ruang Politik Pertama Bernama Rumah*, Barasub will install their personal items –a TV, matress, stove and more– as well as work-related things such as screen printing tables and so on.

Overnight at Cemeti, Barasub will set up an exhibition by artist Gigi Nyala, to open the following day (Saturday 30 September) at 09.00 hrs. Later the same afternoon, Barasub will produce a zine to record their multifunctional use of the space, which they will launch with an informal discussion on ways of working as well as youth culture together with invited speakers Gigi Nyala, Genderuwo Press and Cemeti.

Barasub *is a collective that aims to stimulate serial-based art practices such as drawing, illustration, comics etc. It was founded by Chrisna Fernand, Reza Kutjh, Rachmad A, Haidar Wening, Enka Nkomr and Ricky Prayudi in 2015. Barasub*

3 October—5 October 2017
RAR Editions: *Jalan Memutar* ["Detour"]

Tuesday 3 October & Wednesday 4 October

12.00-17.00	Exhibition tour and zine production

Thursday 5 October

09.00-20.00	Exhibition
19.00	Launch of zines by Barasub, Arum Dayu, Alwan Brilian & Tyassanti, Faida Rachma, Syalendra R & Ceasar Shidoi, Yonaz Kristy, RAR Editions & Dismanteling the printing studio with coffee brew by Muhammad Bigoth and music by Babibosok, KLVDN (Bali)

The three-day project *Jalan Memutar* by design and publishing collective RAR Editions starts from the idea that archiving is the backbone of any art space as it goes beyond the often-temporary nature of exhibitions. For the past few weeks, RAR have spent time in Cemeti's extensive poster archive. To announce their exhibitions, Cemeti produced and distributed a poster (and still does). With each poster, RAR particularly look at Cemeti's name (which has changed four times in its existence), the year of the exhibition, the age of artist whose work was presented and the number of times each artist exhibited at Cemeti.

This research has resulted in *Jalan Memutar* a three-part project for which RAR redesigned and (screen) printed a selection of posters from Cemeti's archive, which will be displayed in the gallery and will afterwards be delivered to the artists whose exhibition the original poster announced, functioning as an invitation after the fact. The second element is an imaginative historical timeline of Cemeti, comparing the age and works produced by artists who exhibited at Cemeti with young collectives invited to the exhibition *Ruang Politik Pertama Bernama Rumah*, as a way to underline Cemeti's founding principle as a space where young artists can experiment. This launch event is furthermore an

opportunity for RAR to utilize Cemeti to legitimize itself as a collective focussing on design and independent publishing.

RAR Editions *is the name of an independent zine that was founded in 2012. Since 2015, RAR Editions works collectively as an art collective, design studio, and independent publishing house. This division accommodates the background and interests of each member as well as the publics RAR works with.*

6—7 October 2017
LARAS: *Jaba Jero*



Friday 6 October & Saturday 7 October
09.00-17.00 Soundscapes, installation at Cemeti

In their two-day project *Jaba Jero*, music research collective Laras questions the intersections, overlapping and clashes between public and private space by means of sound. They will present five different soundscapes in Cemeti's semi-public kitchen, garden, corridor, gallery and toilet. The soundscapes are comprised of recordings taken from Cemeti's direct surroundings: you will hear the sound of transaction from Maga supermarket and the pedicab stop across the street; a conversation from a neighbouring food stall, the playlist from the restaurant next door; as well as the sound of Cemeti's first building in the *kraton* area of Yogyakarta. Starting from the premise that not only bricks but also sound forms space, Laras explores how the boundaries between public and private space can become blurred or even disappear.

Laras - Studies of Music in Society *is a community that explores the role and position of music within society. Founded in 2014 by musicians/researchers Rizky Sasono and Leilani Hermiasih, Laras scrutinizes musical excerpts in the community through various programs involving researchers, music practitioners and academics. Laras activities include different kinds of studies and the dissemination of information that call on the public to become aware of issues relating to the existence of music in the community.*

10—11 October 2017
Sewon Screening: *Layar Ruang Mas(s)a*

Tuesday 10 October

15.45 **Film program #1: *Ruang***
Kamar Mandi by Rusli Eddy (1999)
Another Color TV by Dyantini Adeline & Yovista Ahtajida (2013)
Di Sekitar Televisi by Theo Maulana (2014)
A Very Boring Conversation by Edwin (2006)

18.30 **Rerun film program #1 *Ruang***

Wednesday 11 October

15.00 **Film program #2: *Medium***
Happy Ending by Harry Dagoe (1995)
Violence Against Fruits by Tintin Wulia (2000)
Genre Sub Genre by Yosep Anggi Noen (2013)
Musim Bepergian by Arie Surastio (2016)

18.30 Rerun film program #2: *Medium* & Discussion

Film screening collective Sewon Screening will organise two film-screening programs at Cemeti. Taking Cemeti's 30-year history as a starting point, they have selected two sets of films. Sewon Screening is particularly interested in Cemeti's function as an alternative space for artists to explore socio-political issues through art. The four films in the first program are set in particular private spaces (bedroom, bathroom, living room) and provide a backdrop to discuss issues relating to living conditions at specific times or during particular events. The films in the second program address how film as a medium can offer space for artists to express social, political and economic issues when there is limited freedom.

Sewon Screening *is a yearly film festival founded in 2015 by the Association of Television and Film Students of ISI, the art academy in Yogyakarta. Since the start, the festival has the aim to create a "fresh wind", offering a screening program that is new*

and refreshing and that shows changes within the domain of film, both on technical, aesthetic, and other levels, in the hope that the films can provide a useful learning experience for the audience.

12—13 October 2017
Studio Batu: *Membayang*

Thursday 12 October
09.00-17.00 Installing and rehearsing

Friday 13 October
19.00 Performance *Membayang*
20.00 Performance *Membayang*
Musim Bepergian by Arie Surastio (2016)
18.30 Rerun film program #2: *Medium* & Discussion

In their performance project *Membayang*, the interdisciplinary collective Studio Batu attempts to explore the history of "raising Cemeti", particularly the role of Cemeti founders and couple Nindityo Adipurnomo and Mella Jaarsma. The narrative of the performance is based on several articles about Cemeti as well as interviews with the founders. On 12 October, Sutio Batu will install their work in Cemeti's gallery space and rehearse the shadow puppet performance which will be performed on 13 October, marking the last day of the exhibition *Rumah Politik Pertama Bernama Rumah.*

***Studio Batu** is an interdisciplinary creative studio that works with various media such as film, drawing, design, and music. Their short films have won awards and have been shown at festivals such as Semaine de La Critique at Cannes, Melbourne Film Festival, Singapore Film Festival, and Prague Film Festival. They furthermore design the identity for Jogja-Netpac Asean Film Festival 2016 and Documentary Film Festival Jogja 2016. Studio Batu is currently developing a new approach combining visual theatre with shadow puppetry, video mapping, light and sound.*

This exhibition is the first of Cemeti's new Berbagi *series of exhibitions, running until March 2018 and consisting of projects experimenting with different forms of collaborative working. The* Berbagi *series is the second draft of our yearlong programme* Maintenance Works.

For more information about Cemeti Institute for Art and Society and about this project, please visit our website www.cemeti.org

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