
As if there is no sun

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COLOPHON

As if there is no sun

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Introduction

Pekan Kebudayaan Nasional 2023

Jejaring, rimpang (Network, rhizome) is a series of events held in the Pekan Kebudayaan Nasional (National Culture Week) 2023. *Jejaring, rimpang* employs the idea that a cultural work would start from a definitive point and then expand to incorporate many people as its further collaborators, held together by mutual interests and curiosities. At the same time, we expect the work done in this network will create more initiatives or ideas that correspond with the collaborators' specific field of work. In this space, an idea would take roots and expand.

Since its conception, *As if there's no sun* (part of *Jejaring, rimpang*) is an investigative work to look at the figure of Kustiyah in the archives. It was created by the researchers group Hyphen—, whose members shared their time between Jakarta and Yogyakarta. The initial result of their initiative was presented at the 58th Carnegie International in Pittsburgh, United States of America. For this effort of reclaiming the works and figures of women artists in the history of modern art in Indonesia, Hyphen— was awarded the 2022 Fine Prize from Carnegie Museum of Art.

This is obviously not the conclusion of *As if there's no sun.* In Pekan Kebudayaan Nasional 2023, Hyphen— will continue expanding their network and sharing their knowledges and experiences. They will also widen the scope of their exhibition, while preparing the notes and reviews, which will be collected as a book. In Yogyakarta, last August, we saw a focused group discussion led by Ruang Arsip dan Sejarah Perempuan (RUAS) Indonesia (Space of Women's Archive and History) about the compilation of bibliographical annotations titled "Track records of Indonesian women artists 1940-1970"; and also the "Alkisah" workshop which generated a couple of podcasts on exhibitions.

We hope that through the Pekan Kebudayaan Nasional 2023, a meeting place for the general public, we can keep creating fresh collaborations as continuations of our rimpang, our underground roots. With all that said, we also hope we can overcome all the future difficulties surrounding our knowledge productions of the history of our modern fine arts—especially about the figures, the works, and the roles of women artists.

Enin Supriyanto
Curatorial Board

Red frangipani in cold and darkness

Akmalia Rizqita "Chita", Grace Samboh, Ratna Mufida

Kustiyah's children, grandchildren, and friends remember her as the type of painter who frequently embarked on trips in order to paint, inviting others to accompany her. Photos from her youth serve as documentation of these journeys with her friends. One such album, created before her departure to Yogyakarta in 1953 in order to continue her studies at ASRI (the Indonesia Institute of Art), traces a trip from Probolinggo, her hometown, to Surabaya, Madiun, Blora, and Bandung. It is interesting, for example, to note how on a single page of this album, a photo of President Sukarno at a cultural event in Malang is casually placed without a caption or date next to a photo of a trip to Pasuran that is dated August 17, 1953, the seventh anniversary of Indonesia's independence. The socialist viewpoint of Indonesia's first president[1] of course encouraged him to join events and mix with the crowd as an equal. Another example is a photo from the funeral of Dr. Mohamad Saleh—who now has the status of a national hero—included in Kustiyah's album on par with photos of her nieces, nephews, and cousins.

Not long after her studies in Jogja, a photo of Kustiyah on a beach in Tegal painting a boat appeared in the 19th edition of the magazine *Siasat* dated September 1956. Kustiyah's love of travel had an origin: to paint. Besides ASRI's campus, Pelukis Rakyat (People's Painters) and Sanggarbambu, two places where we can find traces of Kustiyah, she also practiced drawing in the field where she could observe subjects directly.





1. Sukarno's conception of socialism was also referred to as *marhaenisme*, it was an understanding of socialism specific to the praxis in Indonesia. Ir. Soekarno (Editor Medpress Team), *Pokok-pokok ajaran Marhaenisme Menurut Bung Karno* (The Principles of Marhaenisme according to Bung Karno). Yogyakarta: Media Pressindo, 2014.

In general, we can divide Kustiyah's work into three periods based on style and dependent on her health. From the time that she was a student, Kustiyah was frequently admitted to the Pakem Sanatorium because of a lung condition. In the early period of her work, when she was still a student until she graduated, her work tended to be naturalistic. In the second period, from 1960–1970s, her work, that was marked by distinct lines full of energy and devoid of any tenderness, tended towards expressionism. The colors she used were dark and vivid, always appearing full of confidence rather than as the product of layering one color atop another. Finally, from the 1990s until her death, although she still used oil paint, she no longer layered colors thickly onto her canvases. The result works that were reminiscent of impressionism.

Baronang (2000) is one example of a painting where Kustiyah's landscape[2] and still life meet. At the top of the canvas, the horizon line that divides the beach and the sea is easy to miss. The lighter areas that represent sand are indicative of the dunes that are synonymous with the south coast. Although the



Kustiyah
"Baronang"
70 x 90 cm
Oil on canvas
2000

2. Here the word "bentangalam" is used in the Indonesian original of this essay. It is translated as "landscape" by Sudjoko in "*Senarai,*" a supplement to the book *Introduction to Fine Art*, 2001. Jakarta; Directorate General of Higher Education, Ministry of National Education. This can also be accessed at: https://hyphen.web.id/senarai-dalam-pengantar-seni-rupa-karangan-sud-joko/

primary subject of this painting is the baronang fish arranged atop a banana leaf, representing an object that is more commonly found in the market or someone's kitchen, Kustiyah's memory of Parangtritis Beach where these fish originate is painted into the same canvas. Even when Kustiyah's health did not permit her to travel and paint, the landscapes she had encountered were able to take shape because they were part of her memory.

Throughout Kustiyah's life, landscape paintings and still life can be found in the various periods of her work. The objects that she painted—watermelon, lobster, baronang fish, etc.—were things that she encountered in her everyday life. In this essay we will explore two ways in which she engaged with these objects. Namely, as they appeared and caught her eye or as they were intentionally arranged in order to be painted. In doing so, we will uncover new layers that are not immediately apparent thanks to the simplicity and repetition of her subject matter.[3] In order to do this, we will move nimbly between Kustiyah's works and the recollections of her friends. Regarding Kustiyah's paintings, the critic Soedarmadji wrote:

> *Nevertheless, if an artist wants to be great, no matter how much they live in the shadows of others, they must also know and become close to themselves. This was indeed the case with Kustiyah.*
>
> *With a brighter soul, she experienced a different phenomenon than Affandi who was tragic and sometimes even demonic. Hope and the pleasures of the present that Affandi missed because of the gloomy shadows of the past, seemed to glow in Kustiyah's eyes. If she painted flowers in a vase or a papaya tree full of ripe fruits, she viewed them as something to enjoy and be happy about.*
>
> *She sought to express this joy and liveliness by using lots of yellow, light green, orange and here and there squeezing white directly onto the canvas from the tube of paint. [...]*
>
> *In some of her paintings, the blue strokes in the background are less organic than the foreground or main subject, appearing disconnected and detached. In fact, I prefer her paintings that were produced in the early 1960s like* Still Life*. In order to understand why she painted this way we should return the question to Kustiyah herself.*[4]

The artists who were Kustiyah's teachers or mentors were of a generation that believed a work of art's beauty stems from the maturity of its author's soul. For example, Suwaryono associated the maturity of an artist's soul with their personal truth. He stated, "In art there is nowhere to hide. All high-quality works of art are the embodiment of a spiritual process that is based solely on

3. Here the word "waktra" is used in the Indonesian original of this essay. It is translated as "subject matter" by Adjat Sakri, Mochtar Apin, Sanento Yuliman, G. Sidharta, and A. Subarna, in *Daftar Istilah Seni Rupa (Glossary of Fine Art Terms)*. Bandung: ITB Press, 1985. This can also be accessed at: https://hyphen.web.id/daftar-istilah-seni-rupa-2/

4. Soedarmadji, "Pameran Suami-Istri di Jogja (bag. II): Pematung Edhi Sunarso dan Pelukis Kustiyah" (Exhibition of Husband and Wife in Jogja (Part II): Sculptor Edhi Sunarso and Painter Kustiyah), in the daily newspaper *Sinar Harapan (Rays of Hope)*, (Wednesday, 20 August, 1969)

truth. Psychologically, a work of art's soul is truth; it is impossible to be based on deception. Again, *art is the artist themselves."*[5] In her reference to female artists who inherited the styles that were popular in the "Revolution Era," art historian Helena Spanjaard mentions Kustiyah along with Siti Ruliyati and Ni Made Kadjeng.[6] And in a few lines of her biography, Kustiyah even mentions several artists who influenced her artistic practice namely, Hendra Gunawan and Affandi in terms of helping to maintain her spirit and the mentality of a painter, and Trubus in terms of understanding and appreciating the universe.[7] It is not uncommon for a painter to repeatedly visit the same place to paint the same object. Besides the mountains, another spot that is favored by such artists is the beach.[8] In the midst of his busy life as a coordinator of cultural events, Zaini still took the time to travel to the beach and paint the boats that he admired.[9] And it wasn't just those artists in Indonesia, Sriyani Hudyonoto who moved from country to country enjoyed painting the beach, one of which was Tossa de Mar in Spain.[10] Kustiyah herself frequently traveled to Parangtritis. In the latter half of the 1960s, when her children were bigger, Kartika recalls taking a month-long trip together with Kustiyah to paint in Bali.[11] They then showed the paintings they created to Kartika's father, Affandi, who frequently gave advice to both of these artists.



Kustiyah
"Sanggah" (Temples)
60 x 80 cm
Oil on canvas
1968



Kustiyah
"Kampung Karangwuni"
(Karangwuni Village)
54 x 60 cm
Oil on canvas
1960



Kustiyah
"Perahu-perahu di Sanur"
(Boats in Sanur)
106 x 80.5 cm
Oil on canvas
1968

5. Dan Suwaryono, "Empat Lukisan Trubus" (Four Paintings by Trubus) in *Zenith* II, 1-2-3, (January-March 1952), 4-23.

6. Helena Spanjaard "Javanese Tradition" in *Framing Indonesian Realities*. Leiden, The Netherlands: Brill, 2003. This can also be accessed at: https://doi.org/10.1163/9789004486829_009

7. Exhibition catalog "Sepuluh Perempuan Pelukis" (10 Female Painters), organized by the Tamansiswa Women's Committee at Taman Budaya Yogyakarta, 3-10 July 2022, 19-20.

8. Oei Siyan Yok. "Pameran Pelukis Rakjat" (Exhibition of the People's Painters) (1957) in *Dari Pembantu Seni Lukis Kita: Bunga Rampai Tulisan Oei Siyan Yok 1956-1961.* (From our Art Servant: A Collection of Writings by Oei Siyan Yok 1956-1961) Jakarta: Jakarta Art's Council, 2019, 112.

9. Agus Dermawan T, *Zaini: Manusia Lukisan dan Kabut (Zaini: Man, Painting, and Fog).* Exhibition catalogue "Mengenang Zaini" (Remembering Zaini) in commemoration of the 20th anniversary of the *KOMPAS* morning daily at Gramedia Art Gallery, 28 June – 11 July 1985, 9

10. Oei Siyan Yok, "Pameran 5 Pelukis Djakarta Nashar, Mardian, Zaini, Srijani Hudijonoto, Mardijanto (Exhibition of 5 Jakarta Painters Nashar, Mardian, Zaini, Srijani Hudijonoto, Mardijonoto) in *Dari Pembantu Seni Lukis Kita: Bunga Rampai Tulisan Oei Siyan Yok 1956-1961* (From our Art Servant: A Collection of Writings by Oei Siyan Yok 1956-1961). Jakarta: Jakarta Arts Council 2019, 545.

11. Interview with Kartika by Grace Samboh, Rachel K. Surijata, and Ratna Mufida, in Yogyakarta, 12 June 2021.

It was not only the vistas and objects from Bali—a place that required artists of that era to undertake a considerable journey—that were repeatedly painted. Other objects included: frangipani flower in Sudjojono and Zaini's paintings, ships and boats in Zaini, Nashar, Oesman Effendi (OE), Affandi, and Kustiyah's works, or shrimp, goats, fish, chickens, and their friends in Affandi, Sriyani Hudyonoto, and Siti Ruliyati's paintings. Nashar wrote the following about this habit:

> *...if there is a painter who paints the same object over and over again, it is possible that they see the essence of life in that object and want to continue to dig. In my opinion, the problem lies not in the repetition but rather in their mode of digging. This applies to painters who paint all types of objects.*[12]

For most of these artists, the process of working outside in the wild was not merely so that they could translate or copy what they encountered onto canvas, it was also about becoming one with nature. If a painter no longer feels alien in relation to the natural world that they step on and that spreads out before them, if they have succeeded in becoming a part of nature, then nature's form will be ingrained in them, fused with their soul, and etched in their memory. Such a painter would then be able to "call" on nature whenever they want without having to be there directly. This reality is manifest in the paintings





Kustiyah created when she was no longer able to travel because of her health; she continued to paint the beaches that she missed. The same objects, the same nature, the same intense sun, people who are more or less poor, darkness that mimics twilight. Is it the case that these painters see the same horizon?

Kustiyah
"Pemandangan belakang rumah"
(View in the back of the house)
42 x 120 cm
Oil on canvas
1963

Kustiyah
"Pantai Parangtritis" (Parangtritis beach)
102 x 82 cm
Oil on canvas
1960

Born on the north coast of Java, Kustiyah spent most of her life in Yogyakarta, an area flanked by Mount Merapi to the north and the beach to the south. It is not surprising that both of these places are recurring subjects in her landscape paintings. For example, her painting titled *Pemandangan belakang rumah (View in the back of the house) (*1963), includes a number of houses as well as terracing, the type of rice field that can be found on the slopes of Merapi or in Bali. One of the goals for artists at this time was to refresh their visual language. In an edition of *INDONESIA: Majalah Kebudayaan* (Culture Magazine), published in 1952, an article was even published that examined how the environment and culture of Bali was looked at and recorded by artists such as Basuki Resobowo, OE, Trisno Sumardjo, and Zaini. In the memoir of

12. Nashar, "Surat-Surat Malam" (Night Letters) (1968) in *Budaya Jaya* No.101, October 1976, 587.

Affandi's ex-driver Suhardjono, he recounts Affandi's repeated trips to Bali to paint.[13] Aside from being a site where artists sought inspiration, these artists also brought home a slice of Bali in the form of the frangipani tree or flower (called *jepun* in Bali, from the *Plumeria* genus), amongst other things. The beauty of the frangipani flower is quite famous even though it grows amongst the thick branches of a tree with few leaves. Usually, the flowers on a frangipani tree are only one color, ranging from white, yellow, and dark red, to light red. In Bali people use these flowers in various everyday rituals and processions whereas in Java, this tree is associated with mystical matters because it is often found in graveyards. However, such mystical associations do not prevent people from growing these trees in their yards as decoration.[14] In addition, it is not difficult to take care of this tree. Its beauty thrives under the sun of the tropics.



Kustiyah
"Bali"
95 x 107 cm
Oil on canvas
1968



Kustiyah
"Teko dari India"
(Teapot from India)
50 x 65 cm
Oil on canvas
1962

In 1957, when Kustiyah's husband returned from his studies at Kala Bhavana, Santiniketan, he brought a teapot with him as a souvenir or a slice of India. Years later, after giving birth to three children, Kustiyah painted this teapot. Titled for what it is, *Teko dari India (Teapot from India)* (1962), portrays the teapot along with a mancala (children's toy). If we take this teapot as a metaphor for Kustiyah's own existence, that is, as the property of her husband or as a subject who serves her husband, then the toy seems to symbolize her children. As such, we can read *Teko dari India* as a kind of self-portrait that is allegorical, lyrical, and *non-portraiture*. That is, Kustiyah is present only from the point of view of her husband and in relation to her children. This still life painting has an almost magical or imaginary background. These two objects are not painted atop a table, a tablecloth, the floor, or anywhere else for that matter. Rather, these objects are situated in an abstract space whose gravity and light radiate from the upper left side of the canvas. Does the absence of a more literal spatial setting invite us, as viewers of this painting, to detach it from a

13. Hendro Wiyanto, *...Dia Datang, Dia Lapar, Dia Pergi (Kenangan Pak Djon Sopir dan Asisten Pribadi tentang Pelukis Affandi (1907 - 1990)* (...He Came, He was Hungry, He Left (Memories of Mr. Djon the Driver and Private Assistant of the Painter Affandi (1907 – 1990)). Yogyakarta: Agung Tobing, 2014.

14. Mia Bustam, *Sudjojono dan Aku (Sudjojono & I)*. Jakarta: Institute for the Study of Information Flow (ISAI), 2006, 154

domestic context such as that suggested by these objects? Further, what causes a work, created by a female artist that contains objects such as this to be read in relation to her domesticity whereas work created by modernist artists such as Paul Cezanne for example, is simply referred to as a still life?

Along with *Teko dari India*, the still life *Torso* (1960) is another example of a work that we might be quick to judge as domestic because of the character of its subject matter. This is further exacerbated if we simply follow the premise that Kustiyah only painted things that she had encountered or experienced. However, the image of a torso whose body parts have been severed is reminiscent of the destruction that might have caused it namely, conflict between humans or groups rooted in familiar realities related to the state, religion, nationality, ethnicity, etc. Usually, statues like this can be found in public spaces in order to symbolize the decline of human values during the period in which such violence occurred as well as the benevolence of the leader who commissioned such works of art. However, for Kustiyah, this torso was an everyday object displayed in her house. In *Torso,* the torso is simply placed next to a chair facing forward behind a table with a vase of flowers on it. Of the flowers in the vase, one appears to have just broken. Although its stem is bent, its color is still vibrant. This drooping flower in turn, harmonizes with the severed torso. Placed in a domestic space, moreover, in the house of an artist couple, really shows how the removal of arms and beheading of the torso is intentional, made, and created. What kind of mental or spiritual condition underlines this kind of violence as beauty? What kind of truth can we read from the composition of objects in this painting? What is being portrayed by Kustiyah's choice of dark colors in this domestic interior painting?



Kustiyah
"Torso"
68 x 86 cm
Oil on canvas
1960

If we make our way back to Bali by way of Kustiyah's painting that again, is titled for what it is namely, *Bali* (1968), we get the sense that she can offer both a contrast and an antidote for things that we easily conclude come only from inside of her house. Since discourse on modern art began to emerge and develop in correlation with the spirit and search for a national identity, Bali has served as a "general" reference point for how modernization can exist alongside and not interfere with the maintenance of a society's traditions. It is almost impossible to determine how many generations of artists have gone through a phase of searching for "what they can understand as tradition" by observing daily life in Bali. What is especially interesting to note in regards to Kustiyah's perspective in the painting *Bali* is the appearance of figures that are rarely found in her other works. These figures are like finishing touches on the picture plane, a glimpse from the corner of her eye as she walked by a temple, of which only the gate and front pavilion are visible on this canvas. Further,

two trees that are so big, only their trunks can be seen act as a natural gate on the path to this complex. The sense that Kustiyah only briefly encountered this Balinese landscape is embodied in her canvas.

In *Torso,* the contrast between dark and light plays a part in enhancing the drama of what is a simple composition of randomly displayed objects. In *Teko dari India,* the absence of a literal background is a conscious move that helps to direct our attention to the objects that are this painting's focus. In *Bali,* each element is portrayed with sharp, fast brushstrokes that are full of confidence. Just look, for example, at how the color red fills the flowers at the bottom of the canvas, strengthens the trunk of the big tree, and reaches up the height of the temple's gate. Or, how the color orange conceals, strengthens, and at the same time, works in harmony with other colors such as the sash around the female figure's waist that is walking towards the temple at the bottom right side of the painting, and along with the sharp red helps to enhance the liveliness of the temple complex.

Amongst Kustiyah's many flower paintings, *Bunga kamboja merah (Red frangipani flower)* (1969) is one with the strongest expression. The small frangipani flowers painted with thick red brushstrokes, cling to the tree's branches under the blazing yellow and brown sun. Although the sun shines directly from above, the colors in this painting are dark and cold, giving off a gloomy impression. The green leaves appear untouched by the sun's rays while the branches are gray. Amidst this gloom, the sharpness of the red frangipani flowers steals our attention.



Kustiyah
"Bunga kamboja merah"
(Red frangipani flower)
82 x 117 cm
Oil on canvas
1969

Red is one of the oldest colors known in the history of human civilization.[15] Since the Stone Age (Paleolithic), around 40,000 B.C., it is believed that red from soil pigments was used to paint the human body. At that time, people also sprinkled red on the bodies of the deceased before they were buried in order to ward off evil spirits. Further, we know with certainty, that it was used to add color to cave paintings.[16] The use of the color red continues to evolve, alongside the pace of human civilization. Such shift in what is meant by the use of the color red has occurred not only in terms of material, but also in relation to concepts and even ideologies. In Abrahamic religions and state symbols—especially flags—red continues to represent blood and the

15. Michel Pastoureau, *Red: The History of a Color.* New Jersey: Princeton University Press, 2017, 7 & 12.

16. Issam Ahmed, "World's oldest known cave painting found in South Sulawesi ", *Jakarta Post*, 14 January 2021. Accessed at https://www.thejakartapost.com/life/2021/01/14/worlds-oldest-known-cave-painting-found-in-south-sulawesi-.html

flames of struggle. Further, in the practice of states after World War II, red was associated with the left, socialism and communism, as if all three were uniform.

In the painting *Wayang* (1969), Kustiyah uses the color red in her depiction of Rama's face who has brown skin and stands face to face with Rahwana, a giant who has slightly greenish black skin and stands in an alert pose, ready to fight. The eyes of both wayang (shadow puppets) glare at each other intensely. In addition to Rama's face, Kustiyah has also smeared red on his lips or teeth as well as the back of Rahwana the giant's head. It is no mistake that this red represents blood. In the epic Ramayana, these characters fight one another for power as well as the love of Dewi Sinta. The red on the knight, Rama's face, is notable for two reasons. First, it is not a common choice in the depiction of this protagonist of the wayang. Usually, Rama's face is drawn using the same color as the skin of the rest of his body. This can be white, cream, yellow or brown as in the case of Kustiyah's wayang painting. Second, on this canvas, besides this bright red, Kustiyah only uses neutral colors like brown, cream, and black that is brought to life mixed with dark green. Cream colored spirals dominate the painting's background, making the red stand out in the painting's foreground. This color pries open the anger and cruelty of these two sides that fight against the chaotic spiral backdrop that is representative of the struggle between Rama and Rahwana. There is no longer a good or bad character. The knight has transformed into a monster that is as terrible as the ugly giant (Rahwana).





Kustijah
"Wayang"
68 x 78 cm
Oil on canvas
1969

Kustijah
"Lele" (Catfish)
104 x 94 cm
Oil on canvas
1975

In *Lele (Catfish)* (1975), the color red pools underneath the black catfish, which still appear to be moving even though they have had their guts cleaned out. This scene is common in traditional markets in Java. As in her painting *Wayang,* Kustiyah also uses neutral colors in this painting. The black catfish, which dominate the foreground, help to enhance and sharpen the red that is beneath them. Here, red has a dual function. First, in order to depict the actual blood of the catfish. Second, in order to symbolize the spirit of life and power of resistance that continues to burn.

Red, used to represent a life force is also present in *Bunga kamboja merah* described earlier. Underneath the heat that surrounds it, the frangipani tree stands proudly defying the sun. In the painting *Kambing Hitam (Black Goat)* (1969), the color red mixes with the brown earth, forming a single entity with the rough yellow, gray, and white brushstrokes that make up the painting's background. The leaves in the foreground and the earth beneath the goats

indicate that this is one of Kustiyah's paintings of the outdoors. However, the painting's background does not portray a specific place such as mountains or trees in a village (that do appear in several other of Kustiyah's paintings). The brushstrokes and composition of colors in this painting's background point to the atmosphere that surrounds the events in this painting. While not as sharp as the red in *Wayang, Lele, and Bunga kamboja merah,* the mixture of red and brown in *Kambing hitam* reinforce the vulnerability and danger that penetrates the earth where the mother goat stands.

As Kustiyah realized her memories of the landscapes and objects that existed around her, the color red that sticks out in her paintings from the late-1960s to the 1970s, seems to have infiltrated her consciousness, impossible to contain, it breaks through the surface of her paintings through particular elements and objects. What if between 500,000-1,000,000[17] people were massacred because of their (political) relationship with this color, red? Until now, the Indonesian government has not acknowledged this humanitarian tragedy, let alone, straightened it out.



Kustiyah
"Kambing Hitam" (Black Goat)
95 x 65 cm
Oil on canvas
1969

It is not surprising that the work of both Kustiyah's predecessors and some of her friends, seems to be shrouded in darkness, plagued by clouds, even terrifying. In the 1940s and 1950s they were consumed by the struggle for independence and revolution. And with independence not yet settled, a new type of turmoil arose.

Even though we live in a region that gets sunlight all year round, so that the frangipani—along with many other plants—grow so abundantly, the gloominess of Affandi's works is captured by Soedarmadji, while the coldness of Hendra Gunawan's works is described through Nugroho's eyes. Perhaps

17. This represents the range that is often used by humanitarian justice agencies in order to describe the confusion (or denial of recognition) of the eradication of the Indonesian communist party and those who were accused of being its accomplices since 30 September 1965.

these artists are afraid that if they portray the scorching sun, its warmth will become their focus when they are in fact hoping to represent the everyday struggles of the common man who were exoticized by the white painters who preceded them. A review of an exhibition featuring the work of Pelukis Rakyat (People's Painters) held at the Gedung Pemuda (Youth Building) in Jakarta in February 1957, portrays a similar, biting sentiment:

> *If you look at these paintings, it is as if there is no sun in Indonesia. In this regard, I am of the opinion that "the members of People's Painters" are very egotistical. They only paint for themselves and for a few people who have developed an artistic sense. Even though they call themselves the "People's Painters," the people cannot understand their paintings.*[18]

In regards to the darkness and/or coldness of Kustiyah and her friend's works, the color red is an exception. Without the scorching sun, there always seems to be a reason for the use of the blood red color. Not only in *Bunga kamboja merah,* but also in a number of her earlier paintings, for example, the red of the flowers portrayed in the vase part of *Torso* or the vigor of the red used in *Semangka (Watermelon)* (1963). This does not mean that pastel or transparent colors are absent from her works. Further, we can ask over and over why Kustiyah chose to use red in her portrayal of the frangipani flower. This is because the most common frangipani species found in Bali and even in Java, are yellow and white. Might it be the case that the frangipani flower is merely an excuse to use the color red?

18. Nugroho, *Harian Rakjat* (People's Daily), 13 March 1957, quoted by Rhoma Dwi Aria Yuliantri, Muhidin M. Dahlan (eds), *Lekra tak membakar buku: suara senyap lembar kebudayaan Harian rakjat* (Lekra does not burn books: The silent voice of the People's Daily cultural page), *1950-1965*. Yogyakarta: Merakesumba, 2009, 293.



Courtesy of Pekan Kebudayaan Nasional 2023, photo taken by Dwi 'Oblo' Prasetyo.

Curatorial introduction

As if there is no sun

Hyphen—

Welcome to the ***As if there is no sun*** exhibition! Here you will be welcomed with a pair of "twin" paintings! Sudarso (1914-2006) painted a portrait of Kustiyah (1935-2012) twice! The first one had been signed with his name and a time stamp of 1979. The second one was signed and noted as: a *Copy*. In these paintings, Kustiyah sat on a wooden lumber, or a piece of rock, with the natural landscape as a background. She was contemplating in the open air, which is a luxury for dwellers of big cities like Jakarta.

As if there is no sun presents 54 paintings—most of them are older than a lot of us. However, they are here as if they are equal to us: they stand on their own, as they are. The paintings have similar color palates, which signify that they all came from the same era—1950–1970s. Some of them came from the 1980, 1990, or even 2000s though. And this is just the beginning: their artistic tastes, their compositions, their subject matters reflect their painters' generation. Just like the painters—with their conviviality, and the spaces they occupied during their lives—these paintings have their own stories that entangled one another.

To hang these paintings on iron poles is a decision we made with layers of considerations. First, by presenting these paintings in their real conditions, we wish for our visitors to get to know the age of these paintings by looking at what they are made of. Second, we want to assert that these paintings don't require "a stage" like a dark-colored background wall. Third, we want to let these paintings to get some sunlight, once in a while.

Unlike the model in the twin painting, these paintings have a gloomy fortune. They ended up in the cold, deserted store room. Whenever they were presented in a museum or a gallery, their exhibition room would use dim, artificial lights. They were isolated from our lived reality. Now, the Galeri Nasional Indonesia's multipurpose room allowed these paintings to come back to the situation that resembled the time when they were created. In the outdoor setting, surrounded by the market alleyways and their endless supply of sunlight, or a badly lit art studios—which would make the painter urgently need the sun to work. In this room, we've gathered the chances to see these paintings in two "realms": when the sun rises, when the morning hues and rays will find their way into the room; and when the sun sets, when our bodies is feeling relieved because the temperature has gone down and our eyes longed for the yellowed dawn.



After seeing a sequence of videos, media, and interactive installations in the Pekan Kebudayaan Nasional (National Culture Week) 2023 exhibition, you might feel a bit awkward with these paintings. "So what should I do... in this room?" What about taking a breath first? In this exhibition room, the temperature and humidity was well maintained to conserve the paintings, which are probably as old as our parents or grandparents. And then perhaps you can imagine a landscape where Kustiyah sat and reflected on her life while Sudarso was painting her. If we were there, what would we do? Enjoy the view? Put down a mat and lie down? Or?

With those images at hand, let us explore the conclusive era of our national revolution and the following the Independence era, which brought swift development of ideas and state infrastructures, through these paintings!

For the first half of the day, sunlight will fill this room. And when the dusk falls, twilight will alter our feeling about these paintings. Go see them for a couple of times to experience them in different hues and atmospheres. Go enjoy our exhibition, ***As if there is no sun***!











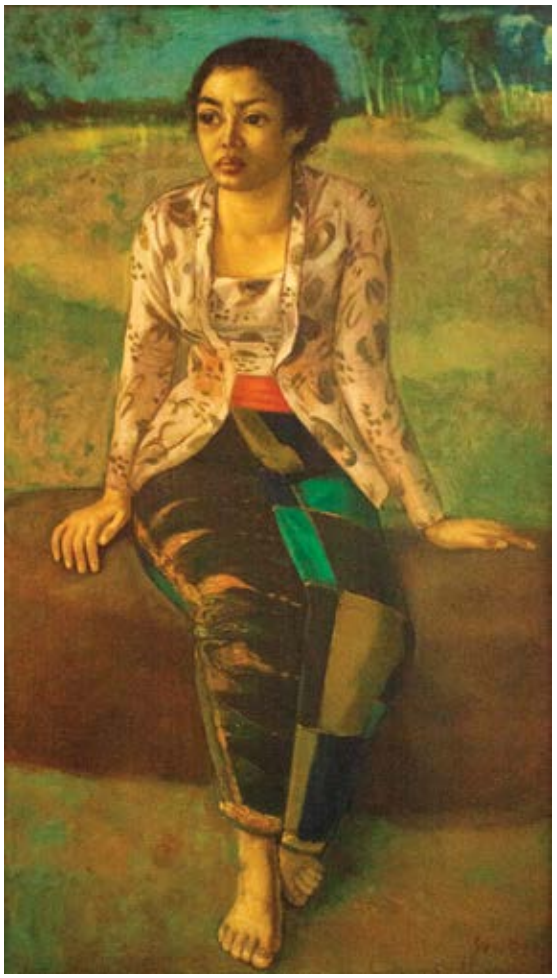






Courtesy of Pekan Kebudayaan Nasional 2023, photo taken by Paul Kadarisman.





a

b

a. Sudarso "Kustiyah (copy)" Oil on canvas 123 x 80 cm, year not yet known
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso

b. Sudarso "Kustiyah" Oil on canvas 123 x 80 cm, 1969
Collection of Museum Seni Rupa dan Keramik (Fine Art and Ceramic Museum)









a b
c d

a. Sudarso "Wanita menanti" (Woman waiting) Oil on canvas 80 x 120 cm, 1982
Collection of Galeri Nasional Indonesia (National Gallery of Indonesia)

b. Sriyani "Penari topeng" (Mask dancer) Oil on canvas 102 x 52 cm, 1985
Collection of Museum Seni Rupa dan Keramik

c. Sriyani "Nona Jakarta" (Miss Jakarta) Oil on canvas 100 x 66 cm, 1976
Collection of Taman Ismail Marzuki Jakarta Center for the Arts (Pusat Kesenian Jakarta Taman Ismail Marzuki)

d. Siti Ruliyati "Perempuan sedang merokok" (A woman smoking) Oil on canvas 50 x 70 cm, 2005
Collection of Pelita Harapan University Museum (Museum Universitas Pelita Harapan)







a

b

c

a. **Artist not known yet** "Kustijah" Oil on canvas 49 x 69 cm, c. 1955–1962
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso

b. **Sutopo** "Kustiyah" Oil on canvas 49 x 69 cm, 1961
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso

c. **G. Sidharta S.** "Kustiyah" Oil on canvas 49 x 60 cm, 1955
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso



Kustiyah
"Potret diri" (Self portrait)
Oil on canvas 58 x 68 cm 1955–1962
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso







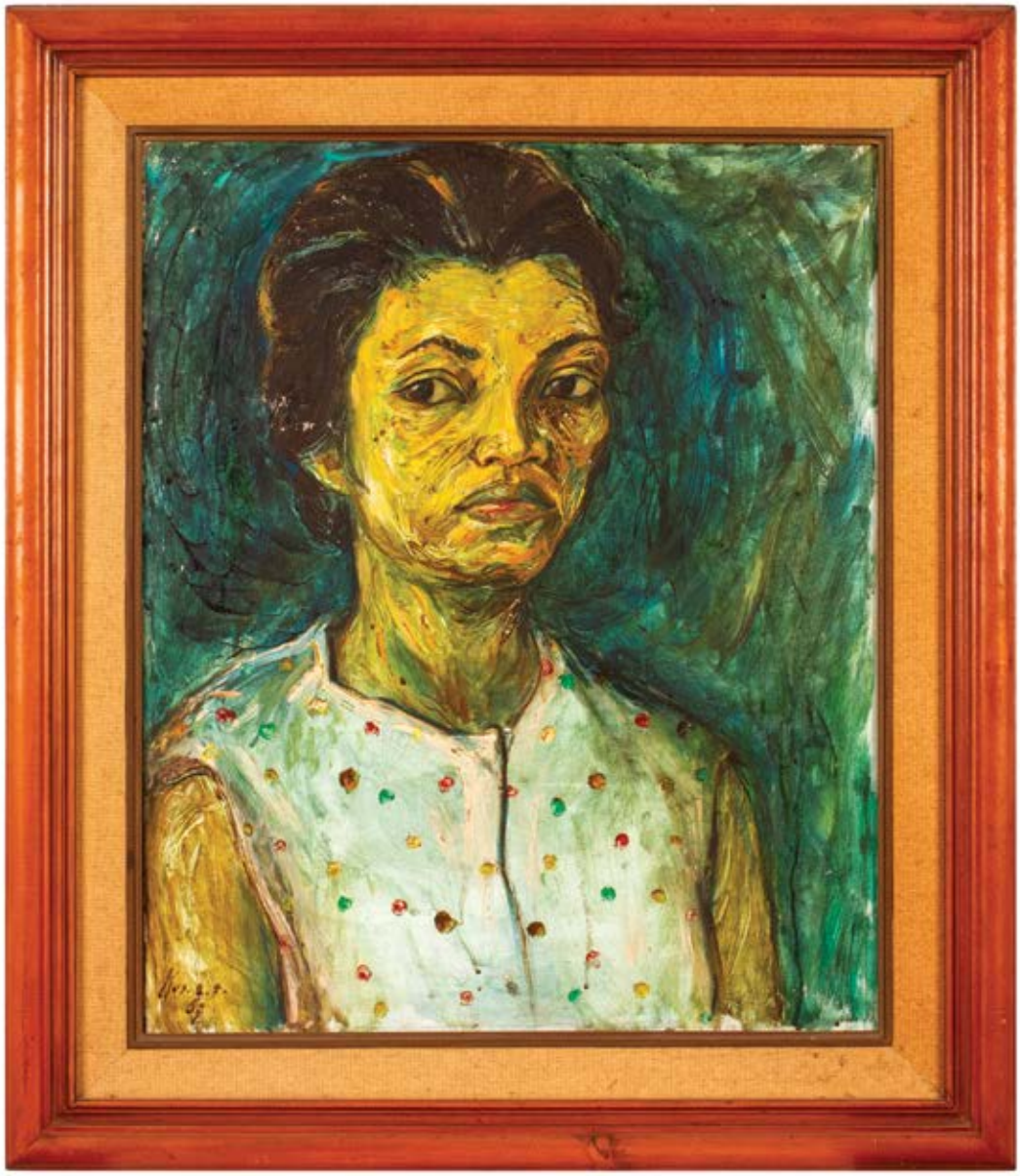


a. **Trubus Sudarsono** "Potret diri" (Self portrait) Oil on canvas 55 x 50 cm, 1947
Collection of Galeri Nasional Indonesia

b. **Kustiyah** "Anakku Ira" (Ira, my child) Oil on canvas 86 x 96.5 cm, 1969
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso

c. **Kustiyah** "Potret diri" (Self portrait) Oil on canvas 50 x 67 cm, 1962
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso

d. **Kartika** "Aku hamil" (I'm pregnant) Oil on board 120 x 91 cm, 1962
Collection of Museum Affandi



Kustiyah
"Potret diri" (Self portrait)
Oil on canvas, 1967
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso





a

b

a. **Kustiyah** "Pepaya (Papaya)" Oil on canvas 59 x 79 cm, 1969
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso
b. **Kustiyah** "Semangka (Watermelon)" Oil on canvas 70,4 x 44 cm, 1963
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso







a

b

c

a. **Sriyani** "Durian" Ink on paper 41 x 49 cm, 1967
Collection of Galeri Nasional Indonesia

b. **Rustamadji** "Pohon nangka" (Jackfruit tree) Oil on canvas 80 x 110 cm, 1985
Collection of Galeri Nasional Indonesia

c. **Affandi** "Penyu" (Turtle) Oil on canvas 97 x 125 cm, 1974
Collection of Pusat Kesenian Jakarta Taman Ismail Marzuki





a

b

a. **Kartika** "Kampung di Jepang" (Village in Japan) Acrylic on canvas 78 x 98 cm, 1970
Collection of Museum Affandi

b. **Kartika** "Rumah petani Austria" (Farmer's house in Austria) Acrylic on canvas 120 x 147 cm, 1991
Collection of Galeri Nasional Indonesia







a

b

c

a. **Kustiyah** "Pantai Parangtritis" (Parangtritis beach) Oil on canvas 85 x 65 cm, 1960
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso

b. **Kustiyah** "Merapi siaga" (Merapi alert) Oil on canvas 100 x 65 cm, 1996
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso

c. **Kustiyah** "Pemandangan belakang rumah" (View in the back of the house)
Oil on canvas 42 x 120 cm, 1963, Collection of OHD Museum

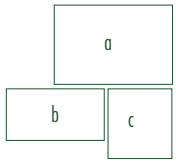


Kustiyah
"Bunga" (Flower)
Oil on canvas 60 x 82 cm, year not yet known
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso









a. **Siti Ruliyati** "Bunga-bunga mekar di dahan" (Flowers blooming on the branch)
Oil on canvas 62 x 92 cm, 1985, Collection of Galeri Nasional Indonesia
b. **Zaini** "Kamboja" (Frangipani) Oil on canvas 38 x 86 cm, 1963
Collection of Galeri Nasional Indonesia
c. **Trubus S.** "Bunga" (Flower) Oil on canvas 52.5 x 52.5 cm, 1962
Collection of Pusat Kesenian Jakarta Taman Ismail Marzuki



Kustiyah
"Judul belum diketahui" (Title not yet known)
Oil on canvas 45 x 27 cm, 1966
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso



Kustiyah
"Bunga kamboja merah" (Red frangipani flower)
Oil on canvas 65 x 100 cm, 1969
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso







a | b

c

a. **Kustiyah**"Pintu gerbang pura" (Temple gate) Oil on canvas 59 x 80 cm, 1968
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso

b. **Kustiyah** "Kampung Karangwuni" (Karangwuni village) Oil on canvas 44 x 60 cm, 1960
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso

c. **Kustiyah** "Ngaben" Oil on canvas 81 x 60.5 cm, 1968
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso







a

b

c

a. **Siti Ruliyati** "Pasar burung" (Bird market) Oil on canvas 62 x 92 cm, 1965
Collection of Galeri Nasional Indonesia

b. **Siti Ruliyati** "Kampung" (Village) Oil on canvas 86 x 95 cm, 1957
Collection of Museum Seni Rupa dan Keramik

c. **Siti Ruliyati** "Pasar hewan" (Animal market) Oil on canvas 60 x 94 cm, 1965
Collection of Museum Seni Rupa dan Keramik





a

b

a. **Kustiyah** "Kambing hitam" (Black goat) Oil on canvas 81 x 111 cm, 1969
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso
b. **Zaini** "Kambing" (Goat) Oil on canvas 50 x 75 cm, 1968
Collection of Pusat Kesenian Jakarta Taman Ismail Marzuki





a

b

a. **Sriyani** "Kambing" (Goat) Ink on paper 41 x 52 cm, 1973
Collection of Galeri Nasional Indonesia
b. **Kustiyah** "Tiga domba" (Three lambs) Oil on canvas 59 x 82 cm, 1969
Collection of Galeri Nasional Indonesia









a

b | c | d

a. **G. Sidharta S.** "Taman Sari III" Screenprint on paper 55 x 50 cm, 1975
Collection of Galeri Nasional Indonesia

b. **G. Sidharta S.** "Bumi V" (Earth V) Screenprint on paper 70 x 50 cm, 1974
Collection of Pusat Kesenian Jakarta Taman Ismail Marzuki

c. **G. Sidharta S.** "Taman Sari" Screenprint on paper, 55 x 50 cm 1975
Collection of Museum Seni Rupa dan Keramik

d. **G. Sidharta S.** "Alam telanjang" (Bare landscape) Ink on glass 45 x 58 cm, 1975
Collection of Museum Seni Rupa dan Keramik





a

b

a. **Kustiyah** "Wayang" Oil on canvas 68 x 78 cm, 1969
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso
b. **Sriyani** "Topeng emas dan syair" (Golden hat and a poem) Oil on canvas 98 x 65 cm, 1971
Collection of Museum Seni Rupa dan Keramik





a

b

a. **Kartika** "Anjing dan anak-anaknya" (A dog and its children) Oil on board 65 x 85 cm, 1961
Collection of Museum Affandi

b. **Kustiyah** "Lele" (Catfish) Oil on canvas 77 x 67 cm, 1975
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso





a

b

a. **Kustiyah** "Torso" Oil on canvas 68 x 86 cm, 1960
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso
b. **Kustiyah** "Teko dari India" (Teapot from India) Oil on canvas 50 x 65 cm, 1962
Collection of OHD Museum



Kustiyah
"Baronang"
Oil on canvas 100 x 79 cm, 2000
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso





a

b

a. **Kustiyah** "Udang" (Prawn) Oil on canvas 66 x 76 cm, 1975
Collection of Griya Seni Hj. Kustiyah Edhi Sunarso
b. **Zaini** "Udang" (Prawn) Oil on canvas 52.5 x 65 cm, 1975
Collection of Pusat Kesenian Jakarta Taman Ismail Marzuki

Artist biographies

KUSTIYAH

(b. 1935, Probolinggo – d. 2012, Yogyakarta) was known as a gentle personality in contrast to her paintings. Her works were filled with sharp lines and rough sweeps of colour. Through her specific artistic approach, she painted what was around her, changing the familiar and natural scenery around her into a vibrant visual statement. Kustiyah started her artistic journey at ASRI Yogyakarta and then continued with the Pelukis Rakyat (Peoples' Artists) and Pelukis Indonesia (Indonesian Painters).

SITI RULIYATI

(b. 1930, Jombang – d. 2023, Tangerang Selatan) a graduate of the first generation of students of ASRI Yogyakarta, is an artist who works in a variety of two-dimensional media; ranging from pencil drawings, watercolors, and oil paints. Her strokes are strong, tense, stiff and hard, but her compositions appear so feminine. Her allegience to the people is evident in her paintings and drawings. Her works are familiarized by the public through a number of cultural magazines such as *Budaya Jaya, Indonesia,* and *Zenith.* Throughout her life, Ruliyati lived from her artistic practice, from her painting, drawing, teaching, and selling postcards and greeting cards as well as holding painting courses.

SRIYANI

(b. 1930, Yogyakarta – d. 2006, Jakarta) had always been fond of drawing and painting from an early age, due to the support of her mother and grandmother, until she studied at the University of Education Center for Drawing Teacher, Bandung. She liked to broaden her cultural horizons, one of which is by studying film at Perfini. She also had the chance to visit, paint, and show her works in various nations, starting from Thailand to Russia. Her subject matters ranged from landscapes, still life, women figures, and animals. One of her notable practices were her black and white paintings as well as her monochrome monotype prints.

KARTIKA

(b. 1934, Jakarta) studied painting with her father since childhood, and expanded her horizons through education in Santiniketan, India, studying sculpture at the Polytechnic School, London, and studying Conservation and Restoration of Art Objects in Vienna and Rome. Familiarly called as Mami Kartika, painting is a delightful routine for her, and it is something to be done outdoors, right in front of—or in the middle of—the subject matter she's painting. The brushstrokes in her paintings reflect her cheerful, resilient, and passionate personality.

RUSTAMADJI

(b. 1921, Klaten – d. 2001, Klaten) enjoyed copying photographs and was familiar with drawing wayang figures from a young age. He learned to draw by himself before moving to Yogyakarta and becoming a member of the Pelukis Rakyat (Peoples' Painters, between 1948–1955). Afterwards, his life trajectory followed a spiritual journey and he wrote his notes in more than 40 journals. Between 1966–1972 he gave himself over to an external power and worked on both drawings and paintings. Throughout this time, he never signed his works, believing that he was just a medium rather than the creator.

TRUBUS SUDARSONO

(b. 1926, Yogyakarta – went missing in 1966) has had a passion for art and craft since he was a child, which led to his excellent skills in painting and sculpting. Many of his paintings use dark-colored backgrounds, highlighting every subject matter he painted with serenity. He taught at ASRI Yogyakarta and built a studio for young painters and sculptors in Yogyakarta in 1958. Trubus' sculptures adorn the grounds of the Bogor Palace, and his paintings are kept in the Presidential Palace Collection to this day.

ZAINI

(b. 1924, Pariaman – d. 1977, Jakarta) painted the same objects repeatedly; boat, chicken, goat, boat, chicken, goat, boat. The words delicate, soft, and modest, were often used by his friends to remember his paintings. Before wandering to Jakarta, he studied the principles of visual art in Indonesische Nederlandsche School (INS) Kayutanam, West Sumatra. Aside from being faithful to his practice, Zaini was a loyal comrade, which made him an avid cultural organizer. He founded a number of organizations, held exhibitions, initiated and designed publications, created illustrations for short stories, and was also a lecturer.

SUDARSO

(b. 1914, Purwokerto – d. 2006, Purwakarta) learned to paint by himself before the revolutionary era. He was one of the founders and caretakers of Sanggar Pelukis Rakyat, and taught at ASRI Yogyakarta in its early years. He is remembered for his portraits of women wearing kebaya, jarik, and scarves, whose body parts; particularly hand and feet—are painted in detail, with landscape as the background.

EDHI SUNARSO

(b. 1932, Salatiga – d. 2016, Yogyakarta) has become immortalized through three of his masterpieces which have become inseparable from the Jakarta landscape: Monumen Selamat Datang (1962) at the Hotel Indonesia Roundabout, Monumen Pembebasan Irian Barat (1963) at the Lapangan Banteng and Monumen Dirgantara in Pancoran. Sunarso built all three on the order of President Suharto, a few years after he had returned from India where he studied sculpture at Kala Bhavana Visva Bharati University Santiniketan in 1957. Sunarso was active not only as a maker of monuments and dioramas, but also as a teacher. He was a former Pelukis Rakyat (People's Painter) and a graduate from ASRI Yogyakarta.

AFFANDI

(b. 1910, Cirebon – d. 1990, Yogyakarta) was a painter who was a member of Seniman Indonesia Muda and one of the founders of Sanggar Pelukis Rakyat in 1947. He often completed his paintings directly on the spot, while observing his subject matter. Affandi is known for his unique method of painting, which is the technique of applying paint directly to the canvas using his fingers without a brush, or called 'plotot'. From 1949 to 1951, Affandi studied in Santiniketan, India. From the 1950s until the end of his life, his works were exhibited in various countries, including biennales in Sao Paulo, Brazil (1952, 1956) and Venice, Italy (1954).

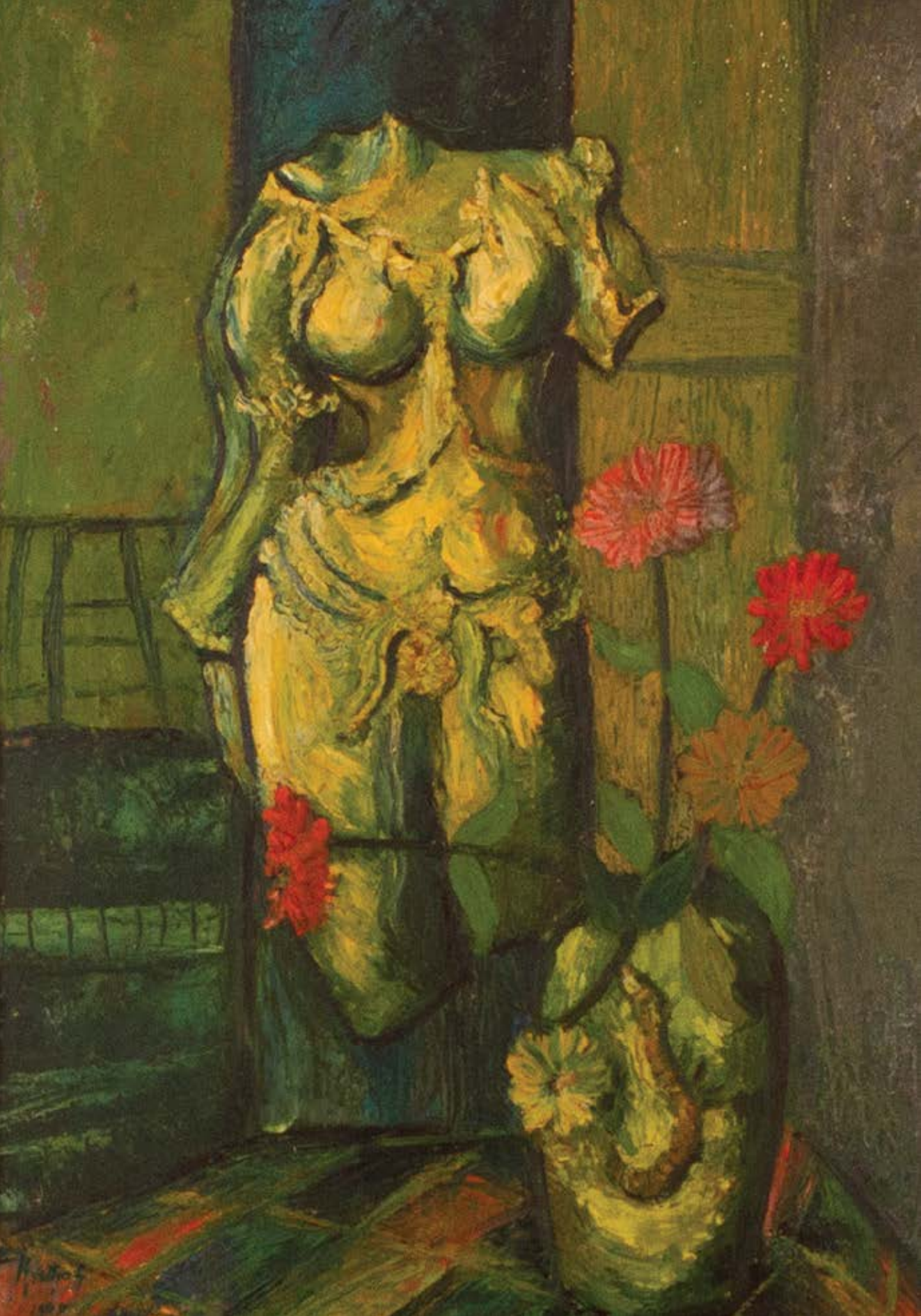
SUTOPO

(b. 1931, Yogyakarta) studied at ASRI in 1950 and joined Pelukis Rakyat in 1953. Many of his paintings depict women dressed in traditional Javanese attire doing their daily activities such as; taking care of children at home, or shopping at the market. In addition to painting, he worked on various public art projects, including the Monumen Satu Maret in Yogyakarta, Monumen Palagan Ambarawa in Central Java, and the bronze statue of Brawijaya for KODAM Brawijaya Surabaya.

G. SIDHARTA SOEGIJO

(b. 1932, Yogyakarta – d. 2006, Surakarta) was a multi-talented artist. He studied painting at the Sanggar Pelukis Rakyat in 1947 and with a number of friends founded the Pelukis Muda Indonesia (Young Painters of Indonesia) in Yogyakarta at the start of the 1950s. Later he became known as one of the innovators of sculpture in Indonesia. Sidharta gained attention for his use of materials that were rarely used in sculpture—such as rice and money. His works became a part of popular culture. For example, his sculpture at Sukarno's grave in Blitar, the Garuda Pancasila symbol above the podium at the MPR/DPR parliamentary building, and the Citra Awards for Indonesia Film Festival winners.

Kustiyah "Torso" Oil on canvas 68 x 88 cm, 1960



58th Carnegie International

As if there is no sun

Carnegie Museum of Art

As if there is no sun brings together over 40 canvases from public museums and private collections, placing the life and work of painter Kustiyah (1935–2012) in the company of her contemporaries. This presentation provides a lens through which to examine Indonesia's complex history, from Dutch colonial rule and president Sukarno's revolutionary era (1945–1965) and president Soeharto's New Order regime (1965-1998) to the present day.

An image in a 1956 issue of *SIASAT* magazine is accompanied by the caption: "ASRI student Kustiyah painting the landscape of a beach in Tegal." This photograph, like many others in her family albums, shows the painter working close to fishermen in near-90-degree heat. Kustiyah came of age during Indonesia's golden era remembered for its artistic developments, such as the practice of painting outdoors alongside everyday people. Her humble subject matter, such as fish, fruit, and flowers found in street markets and family kitchens, further distanced her practice from the prevailing European studio tradition.

Despite the era's political promise and artistic innovation in addition to the tropical environs in which she painted, Kustiyah's canvases, like those of her peers, feature dark greens and blues, offset by potent applications of red. Across five decades, the painter's color pallet remained consistent, arguably reflecting a life lived beyond mainstream exposure, as one of a few female painters from the Indonesian revolutionary artists generation; a witness to massacre that disproportionally affected her homeland; and a mother, wife, and active member of the period's vibrant art scene. This presentation illuminates Kustiyah's contributions to art history that have remained subordinated to patriarchal structures from the times of Indonesia's revolutionary government, through the New Order regime, and into the current Reformasi period.

"As if there is no sun" held its first iteration as a part of the 58th Carnegie International: Is it morning for you yet?, curated by Sohrab Mohebbi and associate curator Ryan Inouye with curatorial assistant Talia Heiman at the Carnegie Museum of Art, Pittsburgh, Pennsylvania, September 24, 2022–April 2, 2023

Courtesy of Carnegie Museum of Art, photo taken by Sean Eaton.













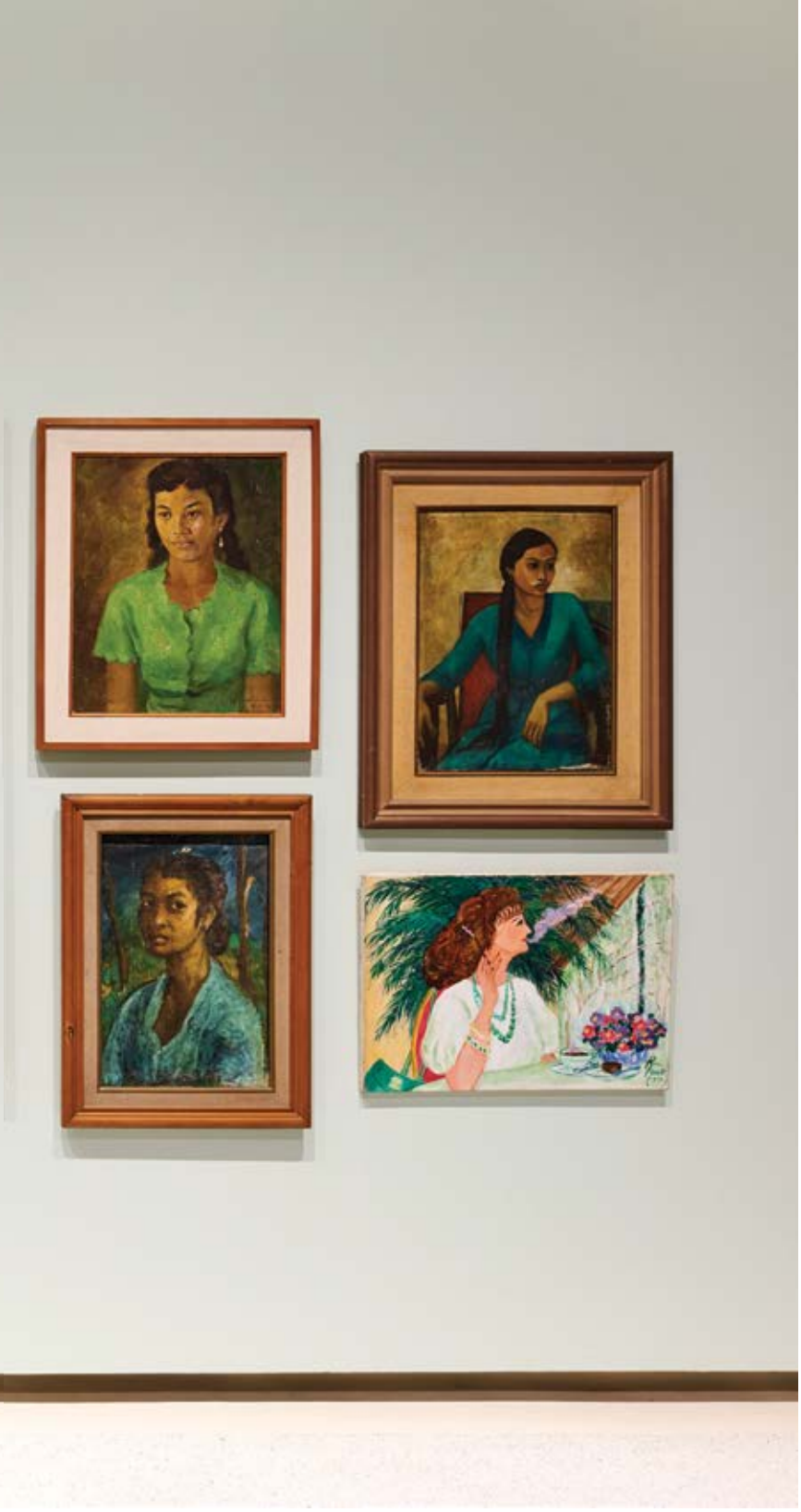


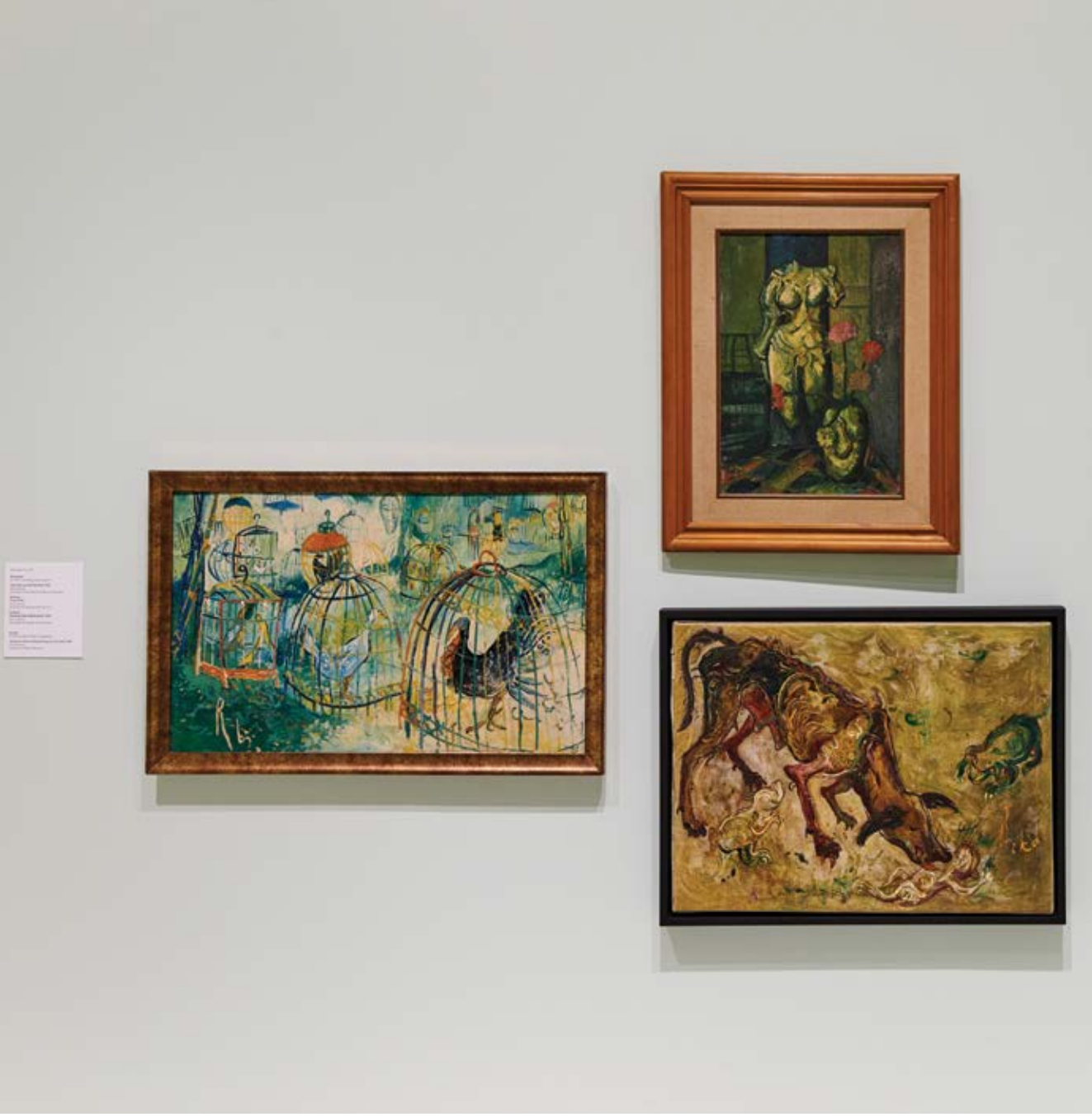
































ARTJOG 2023 - Motif: Lamaran (Motif: Proposal)

At the back of the canvas

Jogja National Museum

"Kustiyah, an ASRI student, painted the scenery of Tegal beach." This was what accompanied a portrait in *SIASAT* magazine, issue 484th, September 1956. Submitted by a resident of Kalibuntu, Tegal, the portrait depicted a young woman painting on a beach, with her long hair braided in two. Just a few steps from her, a sea and a small boat were visible. On her canvas, Kustiyah was painting some boats who were lying at anchor.

When the picture was published, Kustiyah was a third-year university student majoring in painting. She was also a known keen participant in various events held by the art studios surrounding her campus in Yogyakarta. Plein air painting, in which the painter was present to encounter their subject matter, was one of the methods taught in ASRI. It was also one of the popular methods practiced by most artists at that time. Several artist cohorts linked to ASRI—including Sanggar Pelukis Rakyat (People's Painters Studio), Sanggarbambu (Bamboo Workshop), and Gabungan Pelukis Indonesia (Indonesian Painters Association)—often conducted collective painting activities in the open air. These Revolutionary-era artists firmly believed that this painting method would help their works be more accessible to people in general. Their works would be graciously present among their environment, not forced or trumped up.

Di belakang kanvas (At the back of the canvas) is the title of a video conversation between three Kustiyah researchers (made with Ary "Jimged" Sendy, M. Revaldi, and Prima Rusdi, 2021). In the video, the phrase 'at the back of the canvas' had at least two meanings. The first was Kustiyah standing at the back of the canvas to work where she held the brush, painting. And the second one was Kustiyah standing at the back of the canvas to strike a pose. Kustiyah was often asked to be a model for her fellow artists, including Gregorius Siddharta, Sutopo, Sudarso, Sunarto PR, Edhi Sunarso, and Trubus. The 24 minutes-long researchers' conversation led to these questions: when she was painting her self-portrait, where did Kustiyah stand? When she became a model for her friends' paintings, where did Kustiyah stand? "At the back of the canvas" was an answer that embodies the dynamic possibilities of Kustiyah's artistic whereabouts.

At the back of the canvas is also the title of this Special Presentation at *ARTJOG 2023 Motif: Lamaran* (*Motif: Proposal*). The presentation exhibits two woodcuts, three drawings, and nine paintings by Kustiyah—all are loaned from Griya Seni Hj. Kustiyah Edhi Sunarso. Throughout her life, Kustiyah worked and exhibited consistently until 2006. Apart from painting, Kustiyah was also an active member of various art organizations. She also enjoyed arranging flowers. She was also experienced in designing clothes, including making motifs and prototypes. She died in 2012. In 2015, her family displayed many of her works at Griya Seni Hj. Kustiyah Edhi Sunarso, in Jombor, Yogyakarta. So far, Hyphen— has recorded 110 works by Kustiyah, most of which were paintings. In other words, throughout her life, Kustiyah was perpetually entangled at the back of the canvases.

Hyphen— (consisting of Akmalia Rizqita "Chita", Grace Samboh, Pitra Hutomo, Rachel K. Surijata, and Ratna Mufida) was driven by curiosity to trace Kustiyah's body of work. How is it possible that there are more than 40 works that we can find at Griya Seni Hj. Kustiyah Edhi Sunarso and yet we have never even read anything about Kustiyah? Why are we familiar with the practice of her peers that painted her? Why didn't these sources speak about the painting model who also happened to be a painter? Was this intentional, or was this an example of imprudent historical writing? How can we read Kustiyah's practice today? Where can we position her multiple roles, practices and how they're entangled? These questions won't stop...

"At the back of the canvas", a special presentation of Kustiyah's works (b. 1935, Probolinggo – d. 2012, Yogyakarta) by Hyphen— in ARTJOG 2023 Motif: Lamaran, Jogja National Museum, July 1–August 27, 2023.











Photo courtesy of ARTJOG 2023 Motif: Lamaran.



Programs

Alkisah

A storytelling workshop

August 7, 14, 21, 2023
Jogja National Museum

Organized in conjunction with ***At the back of the canvas***, a special presentation of Kustiyah's works by Hyphen— in ARTJOG 2023 Motif: Lamaran (July 1–August 27, 2023).

Workshop participants:

Andri Setiawan, writer
Ardi Eka, writer
Citra Conde, art practitioner
Dhiyah Istina, art worker
Fredy Hendra, artist
Nessa Theo, artist and history student
Rifki Akbar Pratama, researcher of KUNCI Study Forum and Collective
Sora Gia, MC, broadcaster, dancer, and researcher
yB Anugerah, reader

The workshop participants recorded their speeches and the results have been processed as podcasts by Hyphen— together with Aji Asfani as sound recordist and editor.

Access the podcast of the "Alkisah" workshop through Hyphen—'s Spotify page on the following QR code:

Photo courtesy of ARTJOG 2023 Motif: Lamaran and Hyphen—.















Reviewing the annotated bibliography "Tracing women artists in Indonesia 1940-1970"

August 8, 2023
Indonesian Visual Art Archive

The annotated bibliography "Tracing women artists in Indonesia 1940-1970" compiled by Ruang Arsip dan Sejarah Perempuan (RUAS) Indonesia has previously been presented as an archive in the exhibition *As if there is no sun* initiated by the research group Hyphen— at the 58th Carnegie International, Carnegie Museum of Art, Pittsburgh, USA.

Ahead of the second *As if there is no sun* exhibition in Galeri Nasional Indonesia, organized as part of the Pekan Kebudayaan Nasional 2023, Hyphen— and RUAS Indonesia collaborated in organizing a focus group discussion with artists, researchers and art workers, to obtain peer reviews of the existing text and discuss the possibility of a wider public presentation, as well as the continuation of the annotation work.

Reviewers:

- **Arham Rahman,** researcher and curator of Lorong gallery, Yogyakarta
- **Ayu Dipta Kirana**, manager of archaeological and ethnographic collection of Sonobudoyo Museum Yogyakarta
- **Brigitta Isabella**, researcher and art history writer
- **Dyan Anggraini**, artist and head of Taman Budaya Yogyakarta (2004-2011)
- **Gintani NA Swastika**, artist and curator
- **Helly Minarti**, researcher dan curator of performing arts
- **Luna Kharisma**, researcher, musician, and theater director; Founder of Mirat Collective
- **Muhammad Fauzi,** historian
- **Nadiah Bamadhaj**, artist
- **Riksa Afiaty**, researcher and head of program of IVAA
- **Siti Adiyati Subangun**, artist
- **Syafiatudina,** writer, curator, and member of KUNCI Cultural Studies Center, Yogyakarta
- **Widya Fitria Ningsih,** lecturer in History Department, Faculty of Cultural Sciences, Gadjah Mada University, Yogyakarta











Ruang Arsip dan Sejarah Perempuan (RUAS) Indonesia

RUAS (Space of Women Archives and Herstory) Indonesia was initiated collectively in 2020 in Yogyakarta due to the need for archiving women's historical data and writing history with a woman's perspective. The initial members consisted of Ita Fatia Nadia, Yerry Wirawan, Brigitta Isabella, Anna Mariana and Astrid Reza. Since late 2022, Tarlen Handayani and Muhammad Fauzi have joined.

Photo courtesy of Indonesian Visual Art Archive.

Programs

Kelompok belajar

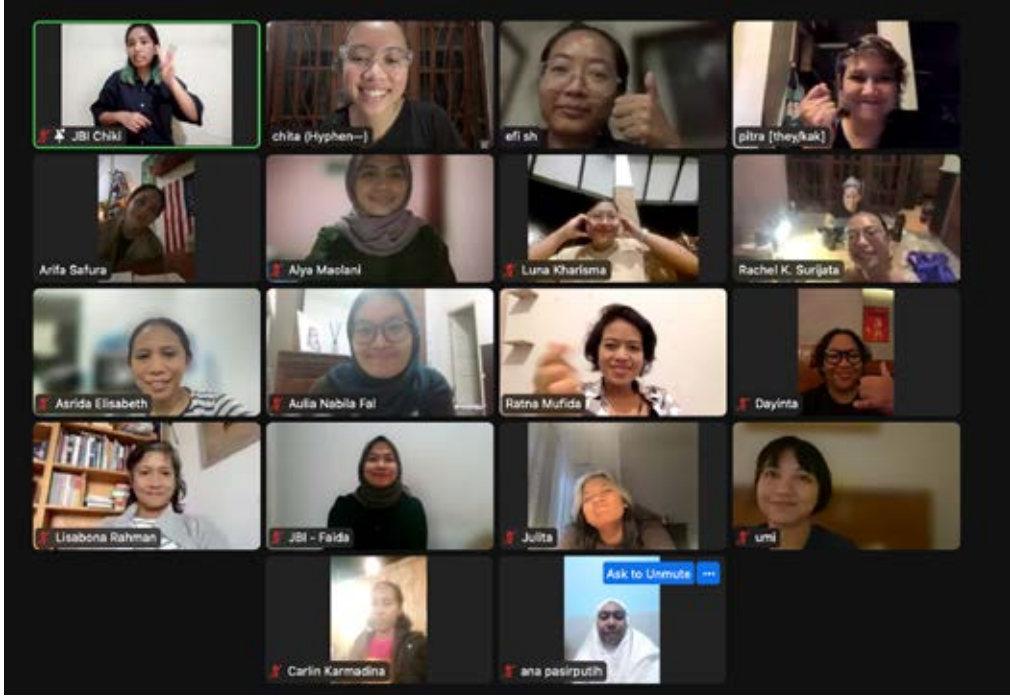
A platform for exchange

September 2–November 19, 2023
Online, Galeri Nasional Indonesia, and Library of Ministry of Education, Culture, Research, and Technology

Looking for the footsteps of women or any 'hidden' figures in history couldn't be done instantaneously. It felt like going into a catacomb, following its complicated routes and dead-ends. Understanding the challenges we'd face, we asked our friends to share their experience in Kelompok belajar.

Kelompok belajar is one of the programs from the *Seakan-akan tidak ada matahari* (*As if there is no sun)* exhibition, which was initiated by Hyphen— and Kelas Liarsip. Arranged in a series of meetings, this group hopes to listen to stories around investigative work for the lives of artists, and to create chances of collaborations between the participants.





Program co-organizer

Kelas Liarsip is a virtual study group whose activities focus on the archive of films, restorations, and the history of women in cinema in Indonesia. This class has started since March 2021. Kelas Liarsip is run by six women and non-binaries with various backgrounds. They, however, are tied by mutual concerns and interests. They are Efi Sri Handayani (film archivist and illustrator), Julita Pertiwi (researcher and film academic), Lisabona Rahman (film archivist), Umi Lestari (film academic/film historian/curator), Imelda Mandala (photographer), Siti Anisah (film archive manager). Kelas Liarsip borrowed an old tradition of wild classroom, which is a strategy of organizing progressive movements in Indonesia since the beginning of the 20th century. The name of this group is a portmanteau of 'kelas liar' (wild classroom) and 'arsip' (archive).

Participants of Kelompok belajar

Alya Maolani (b. 1999, Sira-Lombok) currently works for the Pasirputih Foundation as its Database Coordinator. In 2023, she led and directed a comic book and film project based on *waran* (local folklores). The result of this project was a book of *waran* comic and 15 comic films–each used a unique *waran* from North Lombok.

Arifa Hikmah (b. 1993, Meureudu) is a Banda Aceh-based artist and lawyer who has channeled her activism through arts since 2016. Arifa also founded the Perempuan Berbicara (Women Talk) Forum in 2020 to fight for gender equality and to campaign for anti gender-based violence. Arifa is currently doing an investigative work about Pocut Baren, an Acehnese woman warrior who resisted against the Dutch colonial settlers.

Aulia Nabila Fal (b. 1999, Malang), or Bela, for short, is a deaf activist who also writes and creates art. Bella has published an article in *Girls Beyond,* titled "Perempuan dan Tuli" (Women and Deafness). She also contributed her piece "Janji" (A promise) to the general exhibition of 100 illustrated works to fight for equal D/deaf rights, especially as a D/deaf woman and artist. Bella is also a co-founder and content designer for FeminisThemis. She is also an alumna of the 2023 Sekolah Pemikiran Perempuan (School of Women's Thoughts).

Bunga Siagian (b. 1988, Jakarta) is an art worker and researcher who lives in Jatiwangi. Other than the collective works with Jatiwangi art Factory and the Badan Kajian Pertanahan (Land Affair Study Agency), she is a researching into the history of cinema in Indonesia.

Day (b. 1993, Semarang) believes in the power of dialogue, creative approach, and that storytelling would give a positive impact on the general people or communities. For the last five years, using a participatory method, Day has worked as a communication practitioner and consultant for several international organizations (especially around the climate, human migrations, children and youth issues). At the moment, she is compiling photo stories about chosen family from numerous archives, and also contributing to Queer Indonesia Archive as their volunteer manager.

Asrida Elisabeth (b. 1987, Rangkangkalo) works as a journalist and documentary film creator. Her work revolves around the environment, Indigenous communities, and the lives of women. She regularly writes for *Mongabay Indonesia*. She also volunteers for Papuan Voices, a documentary film community. She runs Paraparabuku, a small library in Waena, Jayapura.

Gema Swaratyagita (b. 1984, Jakarta) is a musician, composer, music teacher, and a performer whose work explores the interdisciplinary arts. She was a recipient of an EWA Kelola award and the Indonesian artists' travel grant program to the New Zealand. She founded the Laring Kolektif, a collective for musicians and sound artists, whose work focuses on interdisciplinary collaborations.

Halida Bunga Fisandra (b. 1996) is a composer and research fellow for Anthropology Studies Center of Universitas Indonesia. She got her bachelor degree of Music Composing from Institut Seni Indonesia, Yogyakarta. She got her master degree in anthropology from the Faculty of Social and Political Sciences, Universitas Indonesia. She is one of the co-founders and the head of community of Perempuan Komponis: Forum & Lab. She is currently building a program of research of music and women for PK Research.

Carlin Karmadina (b. 1995, Larantuka) is a member of Komunitas KAHE. She was one of the researchers for the Diverse Stories from Maumere project. She also writes and manages Laune.id, KAHE's community media.

Hilwa Humayrah Adam (b. 1999, Palu) is a music manager, film production manager, and an accountant. In 2018, she started a practice of art management with the band Culture Project and a handful of short film projects, including

Aditya Ahmad's *The line of khatulistiwa* and RUU-PKS's (Indonesia's law of anti-gendered violence) documentary films. She is now one of the programming team of Forum Sudut Pandang, a Palu-based art collective.

Luna Kharisma (b. 1993, Surakarta) works as a director for theatrical performances. With Udiarty and her other women friends, Luna started the Mirat Kolektif as a safe space for exchanging ideas and creating arts together. Mirat's recent work and activities can be seen on Instagram on @miratkolektif and on Mirat Kolektif's Youtube channel.

Martini Supiana (b. 1989, Batu Keruk), or Ana, for short, is a mother of two daughters. Since 2012, Ana's work has revolved around the early childhood education. Since 2017, she has spent her time in Pasir Putih Foundation, including their Aksara Tani program and their post-earthquake trauma-healing cooking program with local female chefs. She also likes to do storytelling.

Nerlian Gogali (b. 1978, Tabarano) is the founder of Mosintuwu, a grassroot movement organization in Poso, Central Sulawesi, whose work focuses on the community's sovereignty in economy, social, cultural, and politic. She organizes and advocates for the rural communities through critical thinking education. She also founded a community radio, and led the Poso Expedition. She regularly writes and researches about Poso, especially its women, environments, socials, culturals, economies, and politics.

Rahmadiyah Tria Gayathri (b. 1992, Palu) is a multi-disciplinary artist, a film producer, a researcher and a disaster risk reduction practitioner. As one of the co-founders of Palu's Forum Sudut Pandang, she has initiated art projects between collectives since 2014–as a manager, producer, and artistic director. As a female artist who was born and grew up in Sulawesi, she used to develop her work and her research using Eastern Indonesians' subjectivity as a framework for her work and negotiation during the choosing of the discourse and the art medium.

Stephanie Narriswari (b. 1991 OKU Timur) initially started her study in history half-heartedly, but when she found the book *Aku ingat* (I Remember*)* she grew an affinity of tracing and writing of histories from small objects around her. This led to explorations to other topics, including women issues and the rights of sexual and reproductive health. She now works as a freelance journalist and an editor for *Suara Grina*, a citizen journalism community who is trying to make documentations for art and cultural activities through written articles and audiovisual productions. She is also a facilitator for sexual and reproductive health and healthy menstruation for Biyung Foundation. She is also a documentation volunteer for Paraparabuku library in Jayapura.

Yulia Aron (b. 1995, Lela) is one of the members of Komunitas KAHE. She is the assistant program manager for the Diverse Stories from Maumere project. She is interested with the feminist issue and spends her time studying Sabina Spielrein's psychoanalytical feminism, especially about women's decisions to remain single and their relation to the empathy as a symbol of power of the female psychic.

Programs

How did they perceive paintings then, and how do we do it now?

A discussion

October 24, 2023
Pamong Budaya room, Ministry of Education, Culture, Research, and Technology

As if there is no sun presents 54 paintings that most of them are older than most of us. Even so, they exist almost as an equal to us, standing alone, and as they are. But, to what extent do we actually understand painting today? With the abundance of visual options that we have now, why are we looking at paintings, again?

This panel seeks to explore painting from the perspectives of various speakers, each of whom will review painting specifically through a selection of works and texts as follows:

Emiria Sunassa's paintings in the collection of National Gallery Singapore

1. *Bahaya belakang teratai (Danger lurking behind the lotus)* (c. 1941-1946)
2. *Penari Bali (Balinese Dancer)* (c. 1940)

Selected texts by Oei Sian Yok from the book of *Dari Pembantu Seni Lukis Kita: Bunga Rampai Tulisan Oei Sian Yok 1956-1961* (2019) edited by Brigitta Isabella

1. "Pameran 5 Pelukis Djakarta: Nashar, Mardian, Zaini, Srijani Hudijonoto, Mardijanto" (Exhibition of 5 Jakarta Painters: Nashar, Mardian, Zaini, Srijani Hudijonoto, Mardijanto)
2. "Tiga pelukis Jogja: Handriko - Siti Rulijati - G. Sidharta di Ibukota" (Three painters from Jogja: Handriko - Siti Rulijati - G. Sidharta in the capital)
3. "Pelukis Rustamadji di Djalan Blora: Atjara kedua Taman Seni Rupa" (Painter Rustamadji in Blora Street: The second event of Visual Art Park)

Dan Soewaryono's text titled "Dikitar pelukis dan pengarca wanita" (Around women painters and sculptors), published in majalah *Budaya* (*Culture* magazine), January 1957.



Speakers

Anissa Rahadiningtyas (b. 1986, Jakarta) is an art historian who earned her Ph.D. in Art History at Cornell University for her research on the position and question of Islamic religiosity, rituals, and performances in works of modern and contemporary art in Indonesia. She is currently a Curator of Islamic aesthetics in modern and contemporary Southeast Asia at the National Gallery of Singapore. Her research interests include comparative modernisms, Indian Ocean studies, postcolonial and decolonial theories, gender and feminism, environmentalism, and Islamic studies.

Ibrahim Soetomo (b. 1995, Jakarta) is a writer and art program manager. His self-published book as part of Rumah Tangga's residency program, "Buku Biru" (2021), is a quiet and steady observation of spaces and days, drawn into the form of a single day's passing from sunrise to night. He also writes for commissions, including "Direktori: Indonesian Collective Map 2010 – 2020" (Whiteboard Journal & British Council, 2020) and "Amrus Natalsya: Memahat Bahtera Purba dan Pecinan Kota Tua" (Kemendikbudristek, 2021). Ibrahim is also a frequent contributor to Whiteboard Journal.

R.E. Hartanto (b. 1973, Bandung) or Tanto, received formal training in Fine Arts from the Painting Studio, Faculty of Fine Arts and Design from the Bandung Institute of Technology (1992-1998) and the Rijksakademie van beeldende kunsten, Amsterdam, Netherlands (2001-2002). Since 1998 to today, Tanto actively takes part in solo and group shows, leading workshops and initiating art projects, participating in artist-residency programmes, as well as curating contemporary art exhibitions. In addition to his artistic practice, Tanto also teaches courses and writes in the art blog "Doctor Rudolfo's Art Clinic". Tanto is the brand ambassador for Royal Talens, producer of art tools and materials from Apeldoorn, Netherlands for the period of 2022-2023.

Program

Exhibition tour

with Roger Nelson and Hyphen—

October 25, November 12 and 19, 2023
Galeri Nasional Indonesia





Roger Nelson is an art historian and curator, and Assistant Professor of Art History in the School of Humanities at Nanyang Technological University, Singapore. He researches modern and contemporary art in Southeast Asia, with a recurrent concern with questions of historiography and method. He was previously a curator at National Gallery Singapore. He was the 2022 recipient of the A.L. Becker Southeast Asian Literature in Translation Prize, and is currently writing a book about artistic art histories, as well as co-editing a book about Emiria Sunassa, and co-curating an exhibition on Araya Rasdjarmrearnsook. He is co-founding co-editor of Southeast of Now: Directions in Contemporary and Modern Art in Asia, a scholarly journal published by NUS Press.

In this exhibition tour, Roger shared his readings of the works displayed in *Seakan-akan tidak ada matahari* (*As if there is no sun)*, and invited us to get acquainted with artists from other regions working in similar periods, thus showing the intertwined and interconnectedness of artistic practices, created by cultural similarities and shared history.

Program

Film screening and discussions

with Kelas Liarsip, Kelompok LIMAS, and Titimangsa

October 28, 2023
Galeri Nasional Indonesia



Y*ANG TERTINGGAL DI JAKARTA (WHAT'S LEFT IN JAKARTA) (2022)*

directed by Sri Qadariatin, written by Felix K. Nesi, starred by Dira Sugandi
41 minutes

Yang tertinggal di Jakarta (*What's left in Jakarta*) tells us the story of the female painter Emiria Soenassa. The film was screened in 2022 as one of the titles of the *In the margin of history* monolog series. The series recentered the people who lived on the margin of the giant Indonesian history. These people colored the nation's history with their uniqueness and how they responded to the events in their lives with all they had.

Di tepi sejarah (In the margin of history) has been held for two years with a total of nine monologues performed. All the titles can be accessed in Indonesiana TV and Budaya Saya's Youtube channel. This year, *In the margin of history* presented five more monologue titles, which will be presented in December 2023

DIBELAKANG KANVAS (AT THE BACK OF THE CANVAS) (2022)

by Ary "Jimged" Sendy, M. Revaldi, Prima Rusdi, with Hyphen—(Akmalia Rizqita "Chita", Grace Samboh, Ratna Mufida)
34 minutes

At the back of the canvas is a conversation recording between three Kustiyah researchers. In this video, 'at the back of the canvas' has two meanings. First, Kustiyah was indeed standing at the back of the canvas, holding a brush to paint. Second, Kustiyah was there at the back of the canvas, as a model for another painter. She indeed often became a subject matter in her friends' paintings, including Gregorius Sidharta, Sutopo, Sudarso, Sunarto PR, Edhi Sunarso, and Trubus. The question that rose during these researchers' 34-minute conversation was: when she was painting, where did Kustiyah stand? *At the back of the canvas* is an answer that tries to comprise all the dynamic possibilities of Kustiyah's position.



MERANGKAI RATNA ASMARA (DEVISING RATNA ASMARA) (2022)

by Ersya Ruswandono, Sabila Nurbayani, with Kelas Liarsip (Efi Sri Handayani, Imelda Taurina Mandala, Julita Pratiwi, Lisabona Rahman, Umi Lestari)
66 minutes

Ratna Asmara was a director, an actress, and a film producer who was active on cinema scene in Indonesia from 1940 to 1955. During her lifetime, she has directed five movies—from *Sedap Malam* (Tuberose, 1950), *Musim Bunga di Selabintana* (Selabintana's Flower Season, 1952), *Dr. Samsi* (Dr. Samsi, 1953), and *Dewi dan Pemilihan Umum* (Dewi and the General Election, 1954). In this documentary, Kelas Liarsip—a collective of researchers and film archivists—wants to trace the body of work of Ratna Asmara through document search and reparation and material digitisation of *Dr. Samsi*'s (1952) positive copy.



KUSTIYAH ET AL
PUBLIC ENCOUNTERS

- 2021 **[TALK]** Ratna Mufida, "Surat untuk Kustiyah" (A letter for Kustiyah), in the panel discussion *Peminggiran Perempuan dari Sejarah Seni* (Casting women aside from the art history), co-organized by Sekolah Pemikiran Perempuan & Jakarta Biennale 2021 ESOK
- 2022 **[TALK]** Akmalia Rizqita "Chita", Grace Samboh, Ratna Mufida, "PANGGUNG: Kerja berjalan penelusuran para puan" (STAGE: Ongoing work in exploring women), organized by Sekolah Pemikiran Perempuan, 23 July 2022
- 2022 **[TEXT]** Grace Samboh & Ratna Mufida. "Dua Lukisan Potret Kustiyah oleh Sudarso: Apakah Mereka Berteman?" (Two portraits of Kustiyah painted by Sudarso: Were they friends?), for LauNe: Citizen and Archive edition, August 31, 2022. Accessible here https://laune.id/lukisan-potret-kustiyah/
- 2022 **[EXHIBITION]** Hyphen — (Akmalia Rizqita "Chita", Grace Samboh, Ratna Mufida). "As if there is no sun" as part of 58th Carnegie International: Is it morning for you yet?, curated by Sohrab Mohebbi and associate curator Ryan Inouye with curatorial assistant Talia Heiman at the Carnegie Museum of Art, Pittsburgh, Pennsylvania, September 24, 2022 – April 2, 2023
- 2022 **[TALK]** Grace Samboh, "Mistrusting history, pursuing 'what ifs,", a workshop held at Galeri Soemardja, Institut Teknologi Bandung, 10-17 November, as part of the workshop Curatorial Currents from the Southeast.
- 2023 **[EXHIBITION]** Hyphen — (Akmalia Rizqita "Chita", Grace Samboh, Ratna Mufida, Rachel K. Surijata) "Di belakang kanvas" (At the back of the canvas). ART JOG MMXXIII, 30 June – 27 August, Jogja National Museum

Hyphen—

In 2011, Ratna Mufida, Pitra Hutomo, and Grace Samboh co-initiated Hyphen— as a sustainable conversational space regarding aesthetic practices around them. Not long after, that space was expanded through their engagement in various artistic activities, such as exhibition-making, various forms of publishing work, archiving and research, open-ended conversations, karaoke, barbecue nights, feasts, etc. Hyphen aims to put forward curiosity and common well-being as the estuary of artistic practices. Since 2020 and 2023, Akmalia Rizqita "Chita" , Rachel K. Surijata, Andri Setiawan, and Ruhaeni Intan came on board with Hyphen—.

AKMALIA RIZQITA (b. 1996, Jakarta) or better known as 'Chita', currently lives and works in Jakarta, Indonesia. Since 2015, she channels her interests in art organization through working in art spaces and organizing various art programs. Besides working as a gallery manager at RUBANAH Underground Hub, Jakarta, she also explores her curiosity about various visual forms with the research group Hyphen—.

ANDRI SETIAWAN (b. 1996, Salatiga) studied journalism at Satya Wacana Christian University and previously worked at Historia, a popular history magazine. Andri writes about the history of politics, art and literature, as well as the history of anything that currently captivates him. He is currently interested in public history and decolonization issues. Andri is now living in Yogyakarta and learning about archival work, literature and arts, as well as writing outside of historical themes.

GRACE SAMBOH (b. 1984, Jakarta) believes that everyone needs at least three copies of themselves. Through research, writing, and curatorial work, she jigs within the existing elements of the arts scene around her for she considers the claim that Indonesia is lacking art infrastructure especially the state-owned or state run as something outdated. She believes that curating is about understanding and making at the same time. She is attached to Hyphen— and affiliated to RUBANAH Underground Hub. She's logs her writings at gracesamboh.net

PITRA HUTOMO (b. 1984, Jakarta, they/them) works as a knowledge management facilitator for civil society groups. They uses art and technology to open conversations about ecological crises, human rights enforcement, group well-being and growth, as well as the security and safety of human rights defenders. Pitra is involved in art collectives and feminist activism such as Hyphen—Peretas, TaskForce KBGO, Biyung Indonesia. Until January 2024 they is a member of the Advisory Council of the Creative Industries and Media Workers Union Organization (SINDIKASI).

RACHEL K. SURIJATA (b. 1997, Jakarta) currently lives and works in Yogyakarta, Indonesia. She completed her BA in Anthropology and Media from Goldsmiths, University of London. In 2017, she received the Erasmus Traineeship Grant for an internship at EUROPALIA Indonesia Festival. In 2019, she participated in the Jakarta Arts Council's Young Curators' Course and started her involvement on projects with Hyphen— in 2020. Rachel was also a part of the Jakarta Biennale 2021: ESOK curatorial team.

RATNA MUFIDA (b. 1979, Kediri) enjoys working and playing around with her close friends at Hyphen— while doing research, curatorial, managerial, and administrative work all at once. With them, she takes a round-trip journey through the knowledge extracted from the practices and works of a number of artists in Indonesia from the past. Through this journey, she explores the potential of reading and practicing this knowledge in the context of today's art practice. Sometimes, she also thinks about the issue of the welfare of art workers in Indonesia.

RUHAENI INTAN (b. 1995, Pati) made her debut as a novelist when her first novel, "Arapaima", was published by Buku Mojok in 2019. Apart from writing fiction, she also works as a freelance writer in various media and currently writes for Tirto.id. Her enthusiasm in literature got her involved in Perkawanan Perempuan Menulis, which is known as a feminist-based literature collective. Now, she is preparing her third novel while continuing to juggling between fiction and non-fiction text that already owns her soul.

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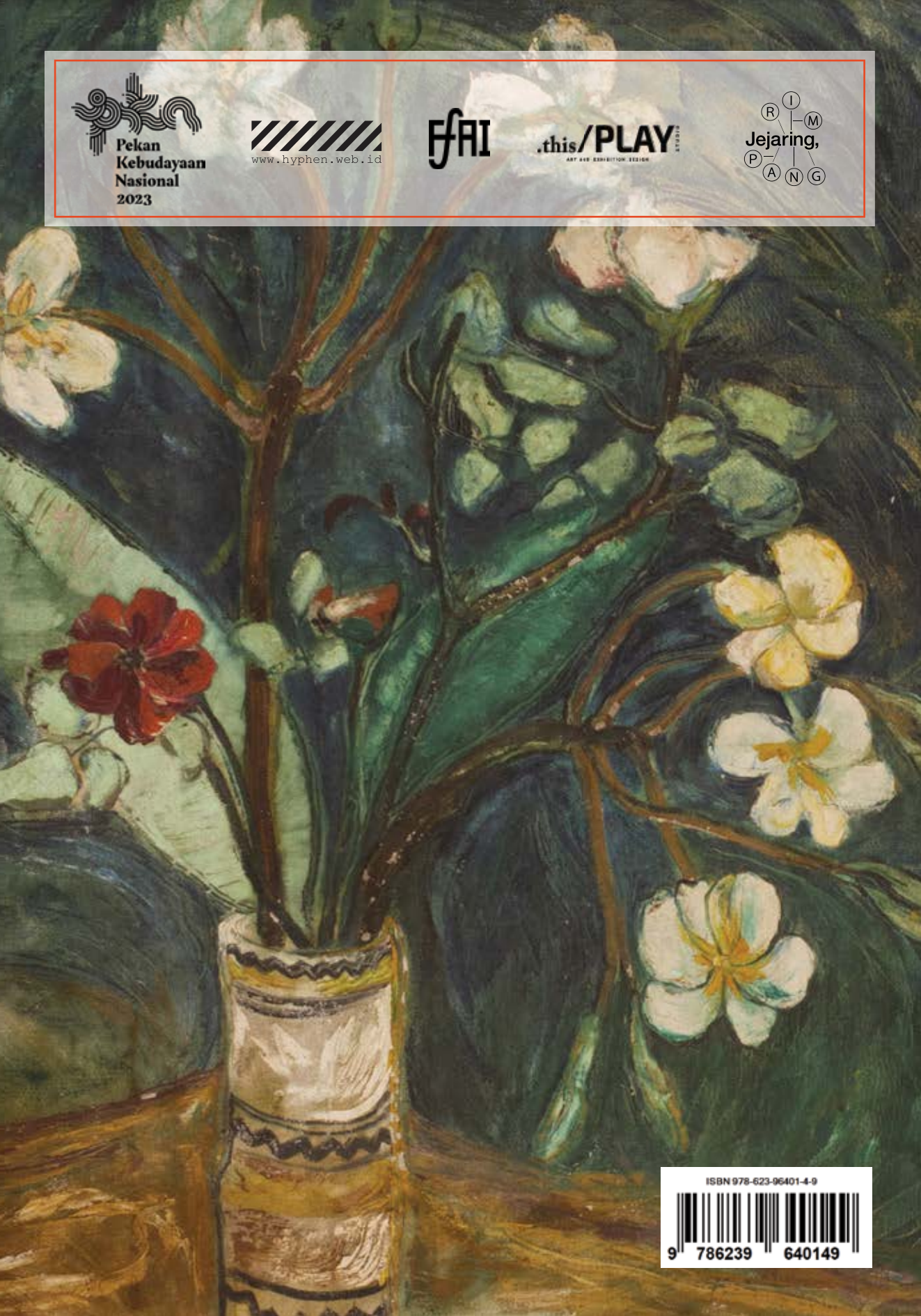












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