

# PRESS RELEASE



## Memories of the Sambas Riots at the Exhibition “Setelah Pertunjukan Itu...! Pasca Perayaan: Antinomi Kematian”



© Suvi Wahyudianto

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The GoetheHaus Foyer exhibition series, initiated by the Goethe-Institut Indonesien, is now in its second edition. This time, the focus is on "utopia" and discourses intertwined with the concept. The solo presentation by Madurese artist Suvi Wahyudianto, titled “Setelah Pertunjukan Itu...! Pasca Perayaan: Antinomi Kematian” will be presented at GoetheHaus Jakarta from 5 to 23 June 2024.

“Lately, there have been many notes, observations, and interpretations regarding 'utopia.' The term and concept of 'utopia' can be attached to various issues, from gender equality to reflections on life. Artists were invited to engage in the GoetheHaus Foyer to manifest their interpretations related to the topic of utopia. We welcome Suvi as the first artist selected for the GoetheHaus Foyer 2024 program,” said the Director of the Goethe-Institut Indonesien, Dr. Stefan Dreyer.

“Setelah Pertunjukan Itu...! Pasca Perayaan: Antinomi Kematian” is part of a series of experiences and memories of Suvi. He retraced the past - the ethnic conflict between Madurese and Dayak tribes in Sambas, West Kalimantan, which occurred in 1999 - and traveled in 2023 overland from Madura, across the Java Sea, to West Kalimantan.

In researching for this work, Suvi recounts, “I worked within the discourse of identity politics that’s been prevalent for the past five years. Just last year, I met a friend of Dayak descent, while I myself am Madurese, and we embarked on a journey across Madura Island and sailed across the Java Sea to Sambas, seeking to confront our fear as the second generation. As we sailed, we witnessed countless fragments, remnants of a past we then sought to understand. I chose one utopia to convey through the air, water, and the winds. This work is our declaration.”

Suvi encapsulated those memories and experiences into a message in a bottle; a series of fragments discarded in history and hoping it would be found by someone in the future.

The prayers, love, and hope written on the message in the bottle are shared again by Suvi in the medium of performance-lectures that use Suvi’s body and text, as well as various other contemporary art works. These works are the embodiment of a critical subject; reflecting on the dream of Utopia and

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deconstructing all its representations. As the German philosopher Adorno's aesthetics suggests, *"In order to survive the most extreme and grim reality, the work of art that does not want to sell itself as consolation must equate itself with that reality. Art that is radically identical with the color black."*

The bottles with messages contained in them were displayed in a stage box measuring 200 cm wide and 180 cm high. Inside, the bottles stood against a worn-out sea painting. During the opening at GoetheHaus Jakarta on 4 June, Suvi stood up and read a long note. A black and white photo rested on the stage floor, with a single five-watt bulb illuminating his face from a microphone stand. "This small light represents the enduring hope we pursue, emerging from the darkness," adds Suvi.

The stage box will be exhibited at GoetheHaus from 5-23 June (closed Mondays). In addition, the exhibition also features 20 illustrations of the Blega Market in Bangkalan and five photographs by Suvi that depict fragments of his journey.

In "Setelah Pertunjukan Itu...! Pasca Perayaan: Antinomi Kematian", Suvi or perhaps all of us are waiting, collecting past promises, and future hopes for a better life.

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### **About Suvi Wahyudianto**

Suvi Wahyudianto (Madura, 1992) is a young artist who graduated with a Master of Fine Arts from Institut Teknologi Bandung. In 2018, he won the UOB Painting of the Year award for his work "Angs't", a mixed media piece that responds to personal experiences and collective memories of social conflict. In 2021, Suvi received the Artjog MMXXI Young Artist Award for his work "Telepresance After 20th". Suvi's artistic practice explores visual language and poetic approaches, unraveling issues of identity politics and socio-cultural tensions. Through textual studies, participatory history, and autoethnography, he produces counter-narratives and encourages reconciliation and empathic awareness after conflict.

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