

DANGLING DUPLAINS

WYDOA MUHARDANTO

Curated by Roy Voragen

November 2 - December 2, 2015

Equator Art Projects

Dangling Durians

Wiyoga Muhardanto

Curated by Roy Voragen

November 2 - December 2, 2015

Wiyoga Muhardanto's solo project is presented by **Equator Art Projects**

1. **the city**

The messy, mesmerizing, chaotic, cacophonic, sleazy city is our habitat. The contemporary is urban – whether we like it or not, we are urbanites. The city of concrete and asphalt couldn't care less. However, without us, the city would quickly end up in a jungle of rubbles. We make the city. And vice versa, of course, the city makes us – which isn't a relationship of symbiosis but of reflexivity. Our sense towards the city is at times a love affair, at times antagonistic, and at other times both...

The urban seeps into and penetrates even the most intimate pores of everyday living. The city seems continuously on the move – and we feel moved. Moments and situations in the city are constantly fleeting – change seems to be the only constant. And there's always a chance that things go awry, off the track topsy-turvy, and this is when&where new possibilities could potentially pop up.

Worlds collide. In queues, buses and public bathrooms we rub shoulders with complete strangers. The stranger is perpetually proximate, causing hermeneutic difficulties, which, in turn, could cause confusion and anxiety, and, potentially, violence against the stranger, the intruder and the foreign body (symbolized by an architecture of fear: guarded gates and CCTVs, fly-overs and roadblocks).

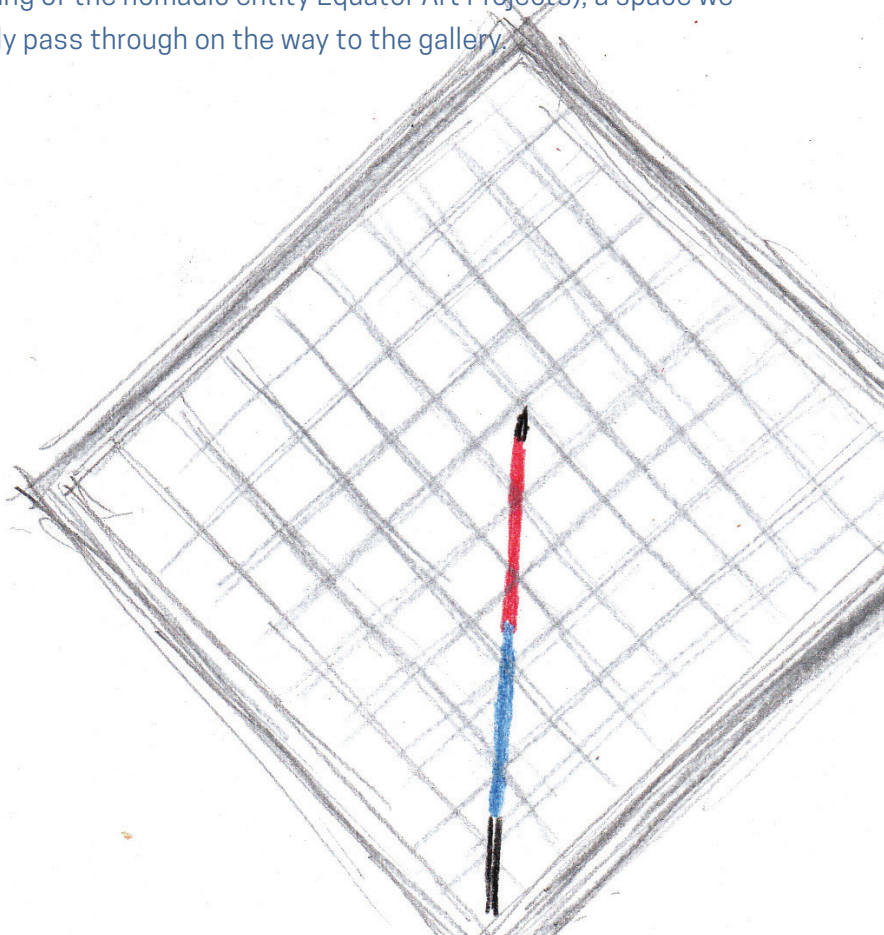


Starbucks, Teh Botol, PDI-P, KFC, 7-Eleven, Pertamina, Gucci, Persib, BMW, Apple, MUI, Adidas, Indomaret, H&M, Bintang, IKEA, Pemuda Pancasila, Toyota – they all seduce us with their logos; fonts and colors litter the streets of our city. We assume we can consume logos in a blink. Logos, though, are abbreviated slogans, which, in turn, are abbreviated ideologies, making messages conveyed multi-layered.

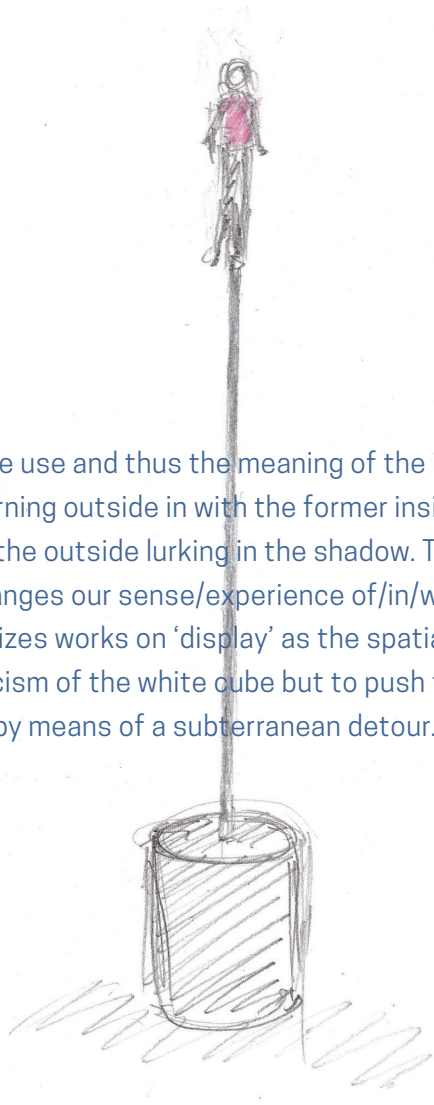
Products stay out of reach for many, likely leaving desires frustratingly unfulfilled. Products are not merely purchased for their utility – consumer objects are also fetishes, vestiges of prestige to signify the urge to achieve social mobility as well as the need to protect a status quo. However, no matter how many have a vested interest in protecting what is considered the status quo, it does not and cannot last. Moreover, what is perceived as chaos can be seized as opportunities to improvise a shortcut for convenience's sake.

2. the art space

Space and its meaning is never forever fixed. The art gallery – the white cube, the black box and all grey scales in between – has an (unstable) image, yet an image we anticipate ('do not touch the art!'). The gallery is closed until further notice in an attempt to subvert anticipation. For *Dangling Durians*, spaces have been switched: the locked-down gallery remains eerily empty for the duration of Wiyoga's project presentation, which is shown in the non-exhibition space in front of the actual gallery in the basement of Langgeng Art Foundation (but part of the programming of the nomadic entity Equator Art Projects), a space we usually only pass through on the way to the gallery.

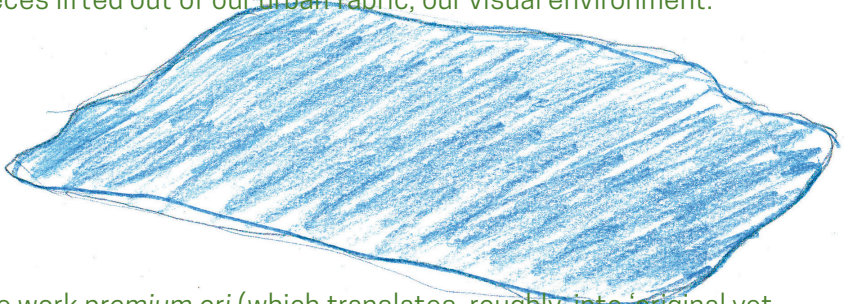


The shifting of spaces changes the use and thus the meaning of the in-between or transitory space by turning outside in with the former inside still having a ghostly presence on the outside lurking in the shadow. The re-purposing of 'vacant' space changes our sense/experience of/in/with space. And, in turn, this problematizes works on 'display' as the spatial context is on drift, yet, not in criticism of the white cube but to push the urban question to the foreground by means of a subterranean detour.



3. the works

Our embodied relationship to objects always assumes a spatial setting and space is never neutral, always coded by (conflicting) normative conventions. The sculptures, which are made by using resin and found objects and exhibited as a loosely constellated installation, are the miscellaneous fragments, the discarded shreds, the hacked bits and pieces lifted out of our urban fabric, our visual environment.

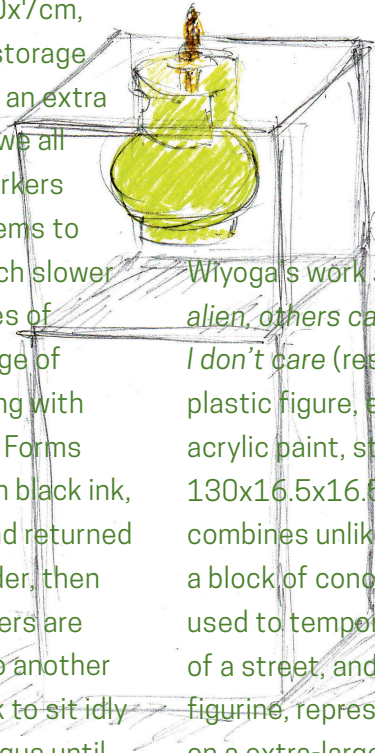


The work *premium ori* (which translates, roughly, into 'original yet grade B'; fiberglass mannequin, sneakers, clothes, plywood, automotive paint, 120x45x45cm, 2015) is a pedestal with stationary feet and sneakers peeping out from underneath. Pirating copyrighted goods is big business: movies, shoes, bags, jewelry, software and much and much more are bootlegged and sold on the streets and in shopping malls. They look the part, if you're lucky, but most of the times it's not just a fake brand, it has 'fake' quality and comes with bugs that only become apparent after use, and, obviously, without warranty. And yet, we all buy fake brands without moral hesitation.

Beli Beli Beli Beli Beli ('Buy Buy Buy Buy Buy'; pigmented resin, plywood structure, semi gloss clear coat, 16.5x110x73.5cm, 2015) is a work of a blue tarpaulin cover, which is often used as a makeshift street side mini shop to sell anything small (Hello Kitty smartphone cover cases, handkerchiefs, (fake) gem stones, etc.) and which can be moved easily when the police comes in sight or when it's time to return home at the end of a long day of attempting to make a living on the streets.

Wiyoga's work *plugging the leak* (pigmented resin, plastic model kit, epoxy putty, acrylic and enamel spray paint, acrylic sheet, 153.5x50x50cm, 2015) in *Dangling Durians* features prominently a ubiquitous green gas tank, yet seemingly suspended in midair, with a miniature businessman figurine standing on top of the tank. The gas tank can be seen piled up in front of a street stall where one can also buy cigarettes and lighters. Motorcyclists pile a dozen or so gas tanks onto their motor to deliver gas into inner-city kampungs and navigate its narrow alleyways. The 3kg gas tank is subsidized gas for Indonesia's poor; and, as per usual with these schemes for the poor, it's a scheme rife with manipulations and contradictions: faulty manufacturing (which has resulted in several explosions), sold to anyone (including the middle class), price manipulation, etc.

Dangling Durians (painted iron, plastic ballpoint, 57x50x7cm, 2015) is a double iron storage rack accessorized with an extra large pen. Lets face it, we all have scolded office workers – silent or not. Time seems to pass at a different, much slower pace within the confines of a bureaucracy's iron cage of whatever color operating with its own obscure logics. Forms needs to be filled-out in black ink, photocopied, sealed and returned in a pink or blue file folder, then the waiting starts, folders are pushed from one pile to another to land on a wrong desk to sit idly collecting dust and fungus until wheels are greased with this or that promise...



Wiyoga's work *some call me an alien, others call me an angel, I don't care* (resin with concrete, plastic figure, epoxy putty, acrylic paint, stainless steel, 130x16.5x16.5cm, 2015) combines unlikely elements: a block of concrete, oftentimes used to temporarily close off part of a street, and on top a miniature figurine, representing a sales girl, on a extra-large needle planted in the concrete block. Such ambiguities, contradictions, flaws, etc. are rampant in the city. Any answer to a call for a sweeping cleanup – to purify, to aestheticize – will inevitably lead to a whole range of unexpected, unwanted consequences.

The work *joyriding on credit* (plastic model kit, acrylic spray paint, used motorcycle saddle, 70x25x20cm, 2015) combines the saddle of a motorcycle with a miniature cross motor jumping out of a hole in the saddle. Due to the wide availability of credit, many can purchase a motorcycle these days and a motorcycle is for many the preferred transportation mode to avoid public transportation (perceived as unreliable and overpriced) and traffic jams, and, in effect, making the streets even more gridlocked. Motorcycles are advertised as the perfect family vehicle and it's, indeed, a familiar sight to see a family of four on one motor.

And, finally, *feel free to roam the streets but always look over your shoulder* (plastic model kit, acrylic spray paint, terracotta roof tiles, 2015) is a work that shows a miniature luxury sedan owned by the military and terracotta roof tiles. The built environment is never neutral; urban space mediates, constructs, reproduces and, intersected at certain times, contradicts relationships of power. Not only does the built environment limit certain uses, it certainly also puts limits on who has access (at what price can we transgress?). This becomes spectacularly visible when an army convoy crosses through the city, using inner city highways, forcing civilian traffic to come to a complete standstill and look on and wait and wait some more until the convoy has passed and the next one comes along...



Wiyoga (Jakarta, Indonesia, 1984) studied at the sculpture studio of Institute of Technology Bandung's art school, 2002-2007 (BFA), and since his graduation he has been very prolific. In 2009 as well as in 2015, he participated in the Jakarta Biennale (respectively curated by Agung Hujatnikajennong and by Charles Esche); he also participated in the Yogyakarta Biennale in 2011, which was curated by Alia Swastika, and the Shanghai Biennale (2012, Bandung Pavilion, curated by Agung Hujatnikajennong and Charles Esche). Moreover, he participated in the art fairs of ArtJog (Yogyakarta, 2010), ArtStage (Singapore, 2011), and Art Hong Kong (2012). He also participated in many group shows in museums and galleries; and he already had several solo projects: in Selasar Sunaryo Art Space (Bandung, 2008, curated by Agung Hujatnikajennong), Equator (Gillman Barracks, Singapore, 2013) and Platform3 (Bandung, 2014). He also participated in residency programs: Cemeti Art House (Yogyakarta, 2009), 3331 Arts Chiyoda (Tokyo, 2011) and Slade School of Fine Art and Camden Arts Center (London, 2015). He is the co-founder of the artist collective Parallab and also the art space Platform3, of which he's the current director. His work has been collected by Singapore Art Museum.

Wiyoga Muhardanto's solo project *Dangling Durians* is presented by Equator Art Projects (eqproj.com) at Langgeng Art Foundation (langgengfoundation.org) from November 2 - December 2, 2015.

Writer and curator Roy Voragen (issuu.com/royvoragen) is based in Bandung since 2003.

Endira FJ (endirafj.com) designed the *Dangling Durians* publication, she also designed Roy Voragen's book *#superduperdecorativeart manifesto* (to be published by Langgeng Art Foundation).

EQUATOR
ART PROJECTS

LANGGENG
ART FOUNDATION

Langgeng Art Foundation (Gallery 2)
Jl. Suryodiningratan 37, Daerah Istimewa Yogyakarta 55141
(0274) 417043