

OUR MY INSPIRATION ☺ + + +

LOVE LETTERS TO THE \*\*\* WORLD

KURATOR:  
KRISHNAMURTI SUPARKA

RUANG B SELASAR SUNARYO  
ART SPACE

3 MARET - 25 JUNI 2013

BEYOND CRAP

# U R My Inspiration ☺ ✨ ✨

## *Love Letters to the \*\*\* World*

March 3 –  
June 25, 2023

Ruang B  
Selasar Sunaryo Art Space

Beyond Crap (BC) was born in 2019. It is the brainchild of someone you already know, or someone you might think you know, whose true identity shall remain a mystery until further notice, or when some smartass fomo-broadcaster-type decides to reveal it for personal fame.

*U R My Inspiration ☺ ✨ ✨ : Love Letters to the \*\*\* World* is exactly as the subtitle suggests. A collection of love letters dedicated to the cryptonymic '\*\*\*', whose three-letter word sitting next to 'World' would either leave viewers guessing in bafflement, or give the game away with little effort, as it sits on the esteemed pedestal of an exhibition title in a gallery. The conjectural love letters arrive in the form of appropriated comic strip grammar, decidedly vintage in manner and style, reflecting BC's fascination with one of the golden eras of illustration in the U.S. during the '40s, '50s, and '60s. Citing Abner Graboff, Peter Arno, and Charles Addams

as foundational inspirations, BC's initial enactment of their cues are both stylistic and technical. Being part of the generation who is native to digital means and online platforms, BC's discovery of its artistic lineage through Pinterest, Instagram, and Google Images is only natural. That Beyond Crap was born on, and initially specified for, the Instagram universe is also telling. By no means BC's first public display in material form, this current transition from the virtual to the physical is a logical progression, an attempt to reestablish its connection with the roots. From the luxuries of immediacy and efficiency of the iPads and the Procreates to the time-consuming processes of manual color separations and raster size changes.

But let us step aside from the phenomenological and return to the thematic, to focus on areas hinted by the curious title in hand. There is no mistake in assuming that humor is on the menu, right from the onset.



The adolescent UR of the intro, the emoji, the censored word — these are clear pretexts for the day. It signals for a lighthearted affair, a tongue-in-cheek rendering of what seems to motivate Beyond Crap's very existence. A thread that drives the practice. Throughout the works in this exhibition, we see instances and scenarios that may or may not be familiar to the viewer, depending on how accustomed you are with the realities being represented. Yet whether you know the specifics of the narrative or not, the kinds of emotions and feelings evoked in the characters should resonate regardless.

The quasi-secret identity of Beyond Crap is crucial. On the one hand it could be read as a sign of affinity with the graffiti/street/lowbrow tradition, while on the other we know how alter egos have always been present in art and related fields — as in the case of Rose Selavy, Ziggy Stardust, SAMO, Bob and Roberta Smith, Banksy, to name a few. Alter egos allow individuals to adopt a different persona of themselves, thereby allowing them to articulate certain things that under normal circumstances would otherwise be contained or suppressed.

In the case of Beyond Crap where humor and sarcasm play prominent roles within the practice, it is difficult not to characterize this alter ego with the archetypes of The Joker or The Jester. In medieval times, the profession of the court jester is to entertain and to tell stories in front of an audience, while at the same time having the ability to mock or poke fun of the royals without fear of consequences. It is an alter ego of privilege, of being able to voice their opinions to the masters through singing and laughter and other 'less threatening' manner. On the other extreme, as Todd Phillips's version serve to illustrate, the same jester could also pose as a sinister force of pure malice. Where Beyond Crap resides in this situation is up to the audience to decide, in honor of all the existing gaps and murky ambivalences that this text had to offer.

One thing for sure, by now the addressee for the love letters should no longer be mystery.

**KRISHNAMURTI SUPARKA**



## Semua Akan Boom Pada Waktunya

47 cm x 47 cm (two panels)

UV print on Hahnemühle paper (cold pressed, cellulose)

2023

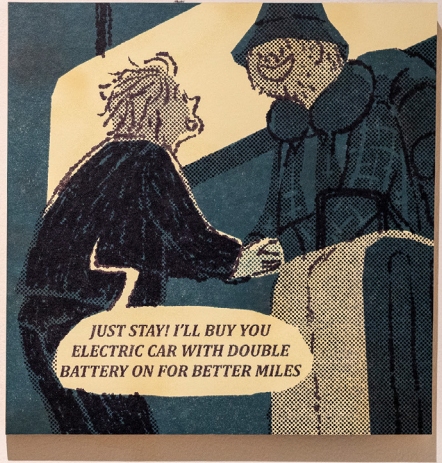
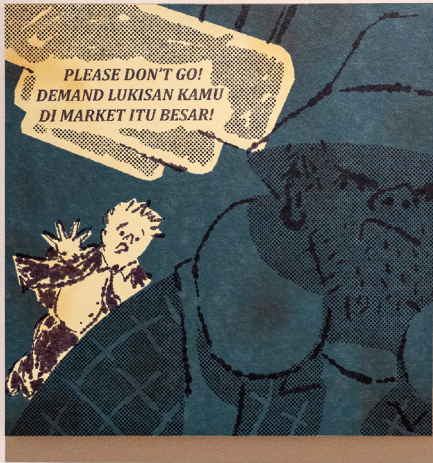


## Lato-lato

47 cm x 47 cm (two panels)

UV print on Hahnemühle paper (cold pressed, cellulose)

2023

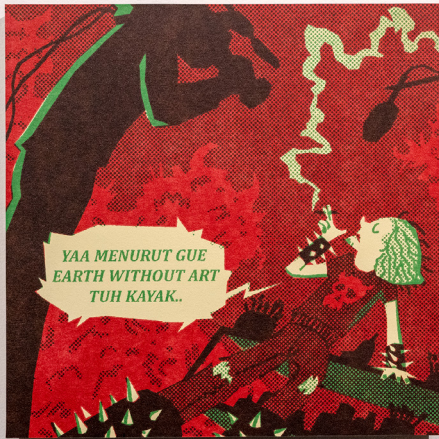


## Buy You Electric Car

47 cm x 47 cm (two panels)

UV print on Hahnemühle paper (cold pressed, cellulose)

2023



## Seniman Metalhead

47 cm x 47 cm (two panels)

UV print on Hahnemühle paper (cold pressed, cotton)

2023



100%

76 cm x 66 cm

UV print on Hahnemühle paper (cold pressed, cellulose)

2023



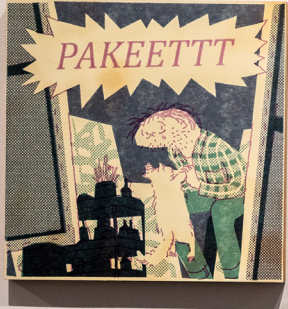


## Overthinking

83 cm x 58 cm

UV print on Hahnemühle paper (cold pressed, cotton)

2023



Diontrog Galeris

47 cm x 47 cm (three panels)

UV print on Hahnemühle paper (cold pressed, cellulose)

2023



## Ditelpon Sales

47 cm x 47 cm (two panels)

UV print on Hahnemühle paper (cold pressed, cellulose)

2023



## Proposal Pameran

47 cm x 47 cm (two panels)

UV print on Hahnemühle paper (cold pressed, cellulose)

2023

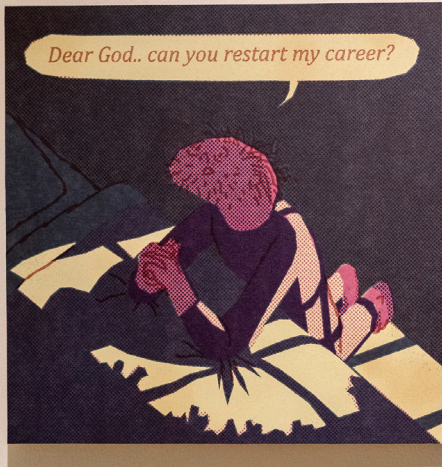


## Instagram Will Let You Know

76 cm x 66 cm

UV print on Hahnemühle paper (cold pressed, cotton)

2023

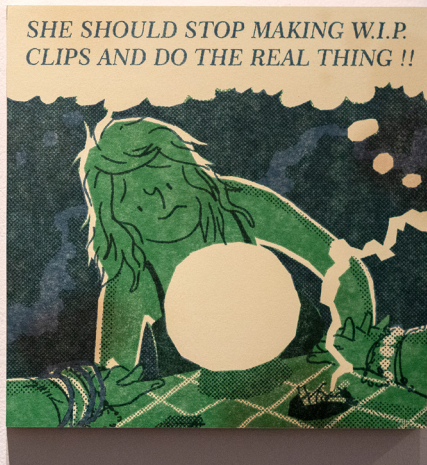
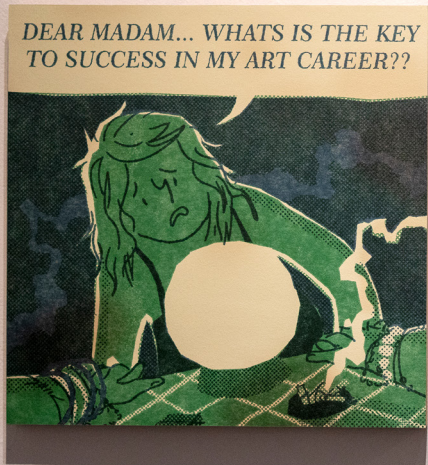


## Dear God

47 cm x 47 cm (two panels)

UV print on Hahnemühle paper (cold pressed, cotton)

2023



Dear Madam

47 cm x 47 cm (two panels)

UV print on Hahnemühle paper (cold pressed, cellulose)

2023



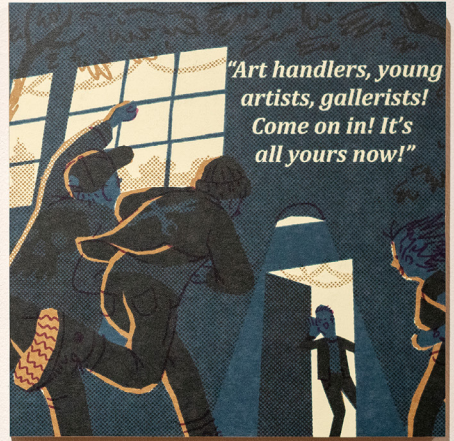
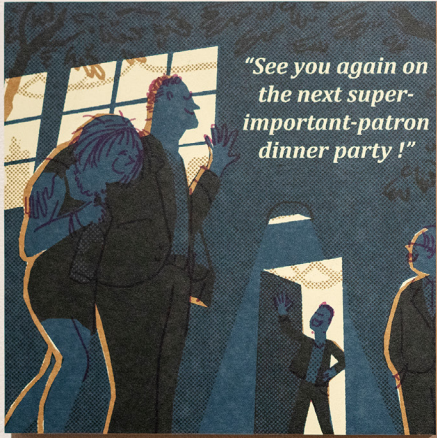
## Jurnalis Asem

76 cm x 66 cm

UV print on Hahnemühle paper (cold pressed, cellulose)

2023





## Patron Party

47 cm x 47 cm (two panels)

UV print on Hahnemühle paper (cold pressed, cotton)

2023



kelas impun

45 cm x 35 cm x 35.5 cm

UV print sticker on aquarium box, LED, water and  
mosquitofish (*ikan impun*)

2023



## Eyeballing Over Waterpass

52 x 80 x 3 cm

UV print on Hahnemühle paper (cold pressed, cotton), acrylic sheet, waterpass, steel plate

2023



## Art Handler 'Till Die

Screen print on cotton fabric

Variable sizes

2023



**PENDIRI**

Sunaryo

**KURATOR PEMANGKU**

Heru Hikayat

**DIREKTUR UTAMA**

Arin Dwihartanto Sunaryo

**MANAJER PROGRAM**

Adytria Negara

**PENGAWAS**

Agung Hujatnikajennong

**HUMAS & MEDIA SOSIAL**

Titis Embun Ayu

Afifah Fathiqah

**WAKIL DIREKTUR**

Siswadi Djoko

**DESAINER GRAFIS**

Sidney Islam

Inggita Kanya

**BUSINESS DEVELOPMENT**

Syagini Ratna Wulan

Avia Andari

**PENANGANAN KARYA**

Cecep Hadiat

Yadi Aries

Ade Sutisna

**MANAJER**

Yanni Aman

**KELIANGAN**

Conny Rosmawati

Rieta Falafuya

**KEAMANAN**

Suherman

Cucu Suanda

Yusuf Ashari

**HRD**

Shinta Carolina

Fuad

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