

ROAD TO TRIENNALE PHOTOGRAPHY

BANDUNG PHOTO SHOWCASE 2020-2021

INVASION OF THE LENS: CULTURE RESISTANCE AND AESTHETICS

Curated by
Henrycus Napitsunargo

Soemardja Gallery
25 November - 04 December 2020

Selasar Sunaryo Artspace
07 January - 07 February 2021



Program Studi Seni Rupa
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Invasion of the Lens: Culture Resistance and Aesthetics

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Chien-Hua Hwang, Smile Town (detail)

WELCOME REMARKS

DEAN OF FACULTY OF ART & DESIGN

BANDUNG INSTITUTE OF TECHNOLOGY

Rikrik Kusmara

Thanks to all the participants: artists, lecturers and professors who were involved in this exhibition.

The exhibition entitled Invasion of the Lens: Culture Resistance and Aesthetics is a program that tries to build bridges between academic intellectuals and the public, especially students who are studied in visual arts and design.

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Talking about the photographic medium which is so popular today in society with its various technological advances and its big role in visual culture, artists and academics should encourage the public to be aware of the wise use of media and technology.

By involving academic artists who use photography media from various countries and cultural backgrounds, it is hoped that it can provide a variety of processes, perspectives and perceptions of how this media is responded to.

This is certainly an important and interesting exhibition because it is directly related to criticism of nowadays photography practices globally.

I hope that this kind of program will continue, the cooperation of international

artists and academics can also be more solid in the future.

Congratulations to the artists and academics who participated in this exhibition,
thank you for cooperation of all parties involved

FOREWORD

DIRECTOR OF SOEMARDJA GALLERY

Rizky Ahmad Zaelani

Assalaamualaikum wr.wb

Peace be upon you

An exhibition like the “Bandung Photo Showcase” (BPS 2020) is envisioned became the forerunner of the “Bandung International Photo Showcase” in the future is both a rare and challenging activity. Not only because of each purpose to organize an activity an exhibition that is regular in nature, let alone international in nature, is a the determination that is necessary and important we support together; but also because of the them the problem it carries. The theme of photography is a vital issue in this era present life. Photography and Art, indeed, are now being tested: questionable, be reexamined, even explicitly doubted the position and value. Not because both have stagnated or not developed; on the contrary, it is precisely because has undergone a transformation of form and practice further sobecome an inherent part of the practice of our daily life is fluctuating and means banal.

The development of photography up to now has moved far from being assumed that a photo is a trace that proves an authenticity live events or about someone. Now, a photo has been considered an event itself — what is called a visual event

visual event — which can even belie no longer, or simply does not represent, an event that has already been taken place concretely. Advances in technology, especially digital technology, are not only making photography able to go beyond the evidence about impossible life events; but it is even the “engine” of creation for the existence of the reality of impossibilities. There is no point in question as a valid and authentic in an impossibility so even now photography technology is considered to be the apparatus of creating a ‘falsehood’ and ‘inauthentic’ reality complement — if not formulate — the reality of our daily lives. There is a time when the invention of photographic technology was celebrated as a ‘critical movement’ criticizing the authenticity values of [fine] art works; but now, photography is in a crisis situation so [still] can be considered capable of behaving critical. In the past, photography was considered to prove the value of truth and authenticity event; now, on the other hand, photography is often seen as a source of manipulation the appearance, falsehood, and inauthenticity of life’s experiences and events. The advancement of media and various digital technology engineering, for photography, nowadays has left the auratic value of memories from a photo (as happened in the past).

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When declared as “art photography” or “art of photography,” it does not mean photography have survived the trouble. Photography even “drags” the development of “logic.” the progress of ‘art in the vortex of the life problems of contemporary society — what is called the society of the spectacle. In the past, expressions of artforms are thought to be advanced in the way they are engaged in issues of shape and color; now, the dominant expression of art the middle image is preoccupied with the problem of images. In the past, the passion of art followed ‘Musical logic’ (the most abstract logic); now the artistic passion pursues ‘logic photography’ (which is complex and full of ‘scandal’). Thus, the formula regarding “Art photography” or “art of photography,” in practice, is a form of announcement a problem that merges from two problem currents, namely: the progress of the photography medium itself as well as the dynamics of art issues that continue to develop. We lucky, however, because there are

still some who are still active the issue of photography and its relevance to development art issues and contemporary community life. Hopefully that spirit encouraging the birth of "Bandung Photo Showcase" this will continue to flare and fly to advance the practice and understanding of the 'world' of photography in Indonesia, in Bandung in particular, and continues to produce contributions of opinions, works copyright, and thoughts for the development of world photography.

We congratulate the artists, photographers, exhibition curators and the exhibition organizer for their hard work and efforts so that we can all witness this important and inspiring photographic cast. Pandemic situation COVID-19, which still locks Indonesia in, ensures that we are able to limit it the way we interact directly for our common good and progress. Hopefully this online exhibition does not reduce a little also the weight and purpose of organizing this exhibition activity.

Galeri Soemardja - FSRD ITB is always open to collaborations organizing Bandung Photo Showcase activities in the future so that collectively able to realize the implementation of the Bandung agenda International Photo Showcase.

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Wassalaamualikum wr. wb.

FOREWORD

IN HOUSE CURATOR OF SELASAR SUNARYO ART SPACE

Heru Hikayat

Bandung Photo Showcase, An Event, An Initiative, An Important Idea

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Bandung Photo Showcase (BPS) is arguably a rare initiative. There are at least two unique things from it: first, its focus on photography, and second, its networking patterns. BPS was initiated by KOMVNI, a photography collective. In practice, KOMVNI has partnered with “Bungkus! Bandung Photography Now”, and Distorted Darkroom. In the first two events (2015 and 2017), they have also partnered with IFI (Institut Français Indonesia). Through the partnership with IFI, in Bandung, the works of Françoise Huguier (BPS2015) and Klavdij Sluban (BPS2017) could be presented. Meanwhile, the venues for events were also obtained through partnerships; with Selasar Sunaryo Art Space in 2015 and Nu-Art Sculpture Park in 2017. At the first edition in 2015, Zhuang Wubin, a Singapore-based curator, has facilitated discussions and workshops at Selasar Sunaryo Art Space.

Wubin's trip to Bandung was supported by Faculty of Fine Arts, Chiang Mai University, showing an increase in advocacy for the event. Now, for their third event, BPS has launched its “Road to Triennale Photography BANDUNG PHOTO SHOWCASE - INVASION OF THE LENS: CULTURE RESISTANCE AND AESTHETICS”, and Selasar Sunaryo Art Space is happy to once again open the door for its implementation.

It could be that both are indeed related, between its focus on photography and its networks' pattern. Invasion of The Lens, at this time showcases the works of "photography artists" from 7 countries, including the host Indonesia. The line-up of artworks which has underlined Henrycus Napitsunargo's essay as a curator, explores various aspects of present time photography. An Indonesian legendary critic, the late Sanento Yuliman used the term "image explosion" in a scientific oration in front of the Senate of Bandung Institute of Technology, 1986. At the time, Indonesia was under an oppressive regime which strictly controlled the flow of information, while the technology of the internet was unlike today. In the midst of all these limitations, Yuliman has seen that "images" are highly impactful on perception and mentality. And Napitsunargo this time claims, that photography is at its heart.

It is through this understanding that Selasar Sunaryo Art Space sees the importance of BPS's initiative to initiate a Triennale of Photography. If Bandung succeeds in realizing a Photography Triennale, then a critical platform for the heart of the "image culture" can become a common space for all of us to reflect on who we are these days.

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Translation notes: regarding the terms by Sanento Yuliman. Note that the word "gambar" in Bahasa Indonesia can be translated into the words: picture, drawing, image, even visions in the English. To maintain the 'originality' of Yuliman's ideas, in this writing, "gambar" is translated to "image": image explosion (*ledakan gambar*) and image culture (*kebudayaan gambar*).

FOREWORD

HEAD OF ACADEMIC PROGRAM - RT BPS2020

Michael Binuko Sri Herawan

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For all the participants of Bandung Photo Showcase, I express my gratitude for your involvement in this pivotal event in Indonesian art history. All of the artists, photographers, exhibition curator, and exhibition organizers, who have been working hard to make this online event possible, will be the agent of change by bringing new perspectives of photography.

This event is the real trigger of revolution in photography, which can no longer be taken as a pure record of the visual world, but can be edited and transformed in infinite ways. Photography has always been popular and it has been through many changes of meaning. We are here today to uphold the everlasting creativity in photography through its constant transformation from the eyes of our local artists. It can be the start of giving more meaning to photography in the international realm, which we hope can be realized fully in the Bandung International Photo Showcase. The event we attend right now serves as the bridge between creative minds in Indonesia and the global artist network.

Another crucial thing that we need to remember is that photography relishes human life. It contains human insight. Therefore, Bandung Photo Showcase will not only be an art exhibition, but it's also an exhibition of ideas and feelings that may provoke us

in our own humanities. Let this exhibition become the critic and the new invention to the photography world globally.

This situation of COVID-19 will not be the barrier for us to advance Indonesian photography through this event. It may even be the light for us to keep cherishing photography art. I hope the journey will not end here and the cooperation between many parties in the photography world will go on. May we enjoy this exhibition together.

Thank you very much for being a part of this opening, to the Dean of Faculty of Art and Design: Dr. Rikrik Kusmara, to the Director of Bandung Photo Showcase Deden H. Durahman, to the Director of Soemardja Gallery: Mr. Rizky A. Jaelani, to the curator of Bandung Photo Showcase: Henrycus Napitsunargo, also to a Head of Visual Art Research Group of ITB: Dr. Tisna Sanjaya. Last but not least, thanks to all the participants for your invaluable contribution to make the exhibition possible.



Ryoa Katsukura, Nameless Story (detail)

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YÜZ BIN
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JAPANESE YEN
TİEN GÜLDE

Portrait of a man in a red shirt

Walden & Green
Kuniyoshi

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AN INTRODUCTION: POST PHOTO, PHOTOGRAPHY IN A DIGITAL ERA

Deden Hendan Durahman

Everyone should agree that photography is a powerful medium that has influenced the way human perceives reality for the last 200 years. This medium provides an offer on how to understand, interpret, and store this reality. The development and shifting of this medium go along with the development of culture, technology in society.

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Nowadays, almost everyone in the world has a camera that is integrated with their gadget, allowing image production to be conducted instantly, without distance and without need for complicated photographic technical knowledge. When Kodak first introduced the Brownie camera, then, the society had given an agreement that this medium was a part of modern human life. At that time, Kodak also marked the forerunner of the birth of vernacular photography.

In photography practice, three main elements are necessary, namely a photographer, camera or recording tool, and the object being recorded. This practice is believed to be an absolute system in the practice of producing works. Object as one of the elements in this practice gives the character of 'Truth' that the representation of reality in photography is considered valid because the object in photography exists. The representation of reality in photography is

able to present reality in detail and precision so that it cannot be complemented by human expertise with their perfect skills though. Nevertheless, the photographic medium is continually seen as a medium that only relies on technical or mechanical abilities and involuntarily viewed as a medium deprived of auratic weight, in contrast to painting in the tradition of fine art.

The relationship between the photographic medium and the art is not always in line, even though the efforts to put this medium into the art world have been done since the first time this medium was created. We can see these efforts with the use of genres in photography following traditional genres in art, such as landscape, portrait, nude, still life, and so on. The problem of mechanical elements in the photographic medium always appears as an issue that is always associated with the auratic context in its works. Pictorial photography is one of the efforts to eliminate problems about the aura in the photography medium. The visual construction built into this genre reminds us of the same construction in the painting tradition. Monoprint or limited print method has also become part of strategy in photography, reducing the inherent conception of mechanical reproduction.

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Europe in the 1920s, when radical practices in photography were introduced by surrealist artists who focused on this medium, such as Man Ray who nullified and negated the convention principles of photography by destroying its negatives, cutting prints, and so on, this movement was a very important in the journey of photographic medium in the art world.

In contrast to the surrealists in photography, Alexander Rodchenko or László Moholy-Nagy saw that the photographic medium was more related to the uniqueness of modernity and objectivity in its medium *in sich*, rather than attracted this medium into a visual construction formed by art. These basic principles of objectivity became the basis for the development of the *Deadpan* movement in Germany by Bernd and Hilla Becher. Modernist artists precisely

saw that the potential of photography, which was not directly related to the existing medium in the art world, gave them the opportunity for freedom of expression, the particularly habitus in this medium considered cold and boring was left as it was, supporting the anti-aesthetic movement in the art.

Objectivism in photography provides a paradigm shift in seeing artists as producers of images. The artist does not have the necessity to play the role of the author, rather as a narrator who walks us through the medium to understand its contents. Becher's students continue to work on the same principles. The visual construction in their works shows the loss of the artist's political tendency, but still presents a formal aesthetic notion. Shore and Hofer offer new art practices in the mechanics era, which depict modern life: life and everyday objects that we all recognize. Their works are supported by excellent technical capabilities and print in an immense presentation.

With hindsight at the reality represented by this medium, the displayed objects still adhere to physical reality, and show as they are without any intervention. This thought can still be held with the continued development of the digital technology. The presence of Photoshop software, allows photographers to change the visual construction, not only the basics of enhancement in lighting, cropping, color, etc. but also, further than that, it gives the possibility to construct images from various image sources. Andreas Gursky is a prominent artist who saw this potential. In his '99 Cents', he had added digital patches, in an effort to give off an immersive and colossal impression. In line with this, Gregory Crewdson produced the work by utilizing the cinema work system and optimizing digital editing by involving many people in the production process of his photography works. Crewdson presented a pseudo-reality about suburban life in the form of a hyperreality visual construction. Crewdson's reality simulation was mixed perfectly. To get the desired visuals in most of his works, he often rented a small village, used dozens of lamps and other equipment, and involved a large crew member.

The practice of digital photography in the era of contemporary art deliberately collides between the notion of truth and the reality itself, creating an ambiguous reality. In his work of *les-pillards*, Luc de Lahaye deliberately criticized journalistic practices by presenting an artificial/fake journalistic project, a practice which he derives exactly the same from the visual construction in journalist photography works.

In the world of photography, most big events such as Salon Summit, Biennale Photography, or even Festival still feel uncomfortable with the digital editing process in the work of photography. Some still uphold the conventional manner, conceivably related to the notion of photography as representations of reality or the habitus of 'truth' in photography.

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The latest one, which is also in the spotlight in the development of technological adaptation in the production of photographic images, with the integration of *AI-Imagery*, when a human profile portrait can be constructed, displays a very convincing photographic image from a portrait of a person who does not exist anywhere in this hemisphere.

Regardless of the relationship's complexity between this medium and the context of its discourse, artists always try to look from different angles in addressing the phenomenon of this medium in relation to the development of technology itself. An artist's critical thinking is in the disposition as a criticism

towards society, technology and medium. Artwork ultimately acts as a balance between them. The artist and his artwork consciously construct the frameworks for how we see our position in the rapid turbulence of technological progress that may seek to define us into something other than human.

CURATORIAL TEXT:

INVASION OF THE LENS: CULTURE RESISTANCE AND AESTHETICS

Henrycus Napitsunargo

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As a medium that creates visual products, born during the Industrial Revolution, photography has directly influenced the evolution/development of visual aesthetics of the era and beyond all over the world. On the other hand, as its technology progressed, photography has become an industrial commodity that shaped the visual culture nowadays along with the technology development of the medium . In every industry, including photography, each product & phenomenon influenced by it, will always be the main basis of changes in civilization, and photography is no exception. The use of cameras to create photographic images today has mesh completely with the individual, from the camera on a *smartphone* to the complex high-end cameras, even to indirectly used cameras, like CCTV surveillance cameras, etc. That's why it's unwise if the discussion on practices of photography is limited in scope to just its technology. More than that, the area of the discourse, its influence on society, habit and also visual aesthetics approaches must be a more serious discussion.

“Camera is a tool for New Man and New Artist” Alexander Rodchenko

A little questioning about photographic habit that contains representations and as evidences, are both a blessing and a curse for photography, resulting

in public perception that technology enables and facilitates manipulation. The advancement in web technology also accelerates the spread of information, be it text or visual making it harder to control the medium of photography. This underlines the fact that this medium should be the target of important discussion in the domain of visual media today. Digital technology has opened a big opportunity in visual manipulations, causing the context of photography as evidence to be questioned, while the internet technology that makes the reproduction of photographic images infinitely seems to keep the photographic image away from its authenticity. The phenomenon of *post truth* (impact of manipulation practice) and *post internet* (related to reproduction and acceleration of circulation) in the world of photography can be likened to the story of the Opening Pandora's Box in Greek mythology. Photography images are akin to viruses that spreads and dominates the collective memory of individuals today. We see the world through photography, and perceive the images as new reality, even though it has undergone manipulation.

One of the efficient way to control the photography medium in public space, be it in the real or virtual world, is by building a public awareness to respond to the practice of the production-consumption of photographic images. Reviewing basic aspects of the medium of photography and its practices become urgent, so that the public awareness can gradually be built through public education, based on accountable current research. Building bridges between disciplines and parties involved in the medium of photography becomes urgent, especially the disciplines that focus on the values of visual aesthetics, Art and its interrelations.

Art, as the discipline that has always been the initiator and indicator of change on every point of history, is a reliable subject matter in building the discussion as a mean to build public awareness through any medium. Photography as one of the visual media, by its nature can't avoid the intervention of art in it, especially the visual art. Instead of becoming a controversy in Modern art, photography

has become a medium with significant contribution in the practices of art in the Postmodern & Contemporary era. Postmodern that prioritize existence and Contemporary that prioritize representation, both are clearly related directly to the ontological habit of photography as well as the problematic impact of nowadays technology. Questions and criticism towards contemporary visual art seems to be easily associated with the photographic medium, both in its criticism & practices. Going from that, it's reasonable to observe the practices of photography in various cultural background and how they respond to the media through practitioners that delved into the medium of photography through various genres in the corridor of contemporary art.

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As a visual media that has been adopted in the domain of university education, it's clear that this medium has been consciously accepted as a discussion that must be watched through a reliable discourse on the practice of its production and consumption. However, if we look closer, public education through academic thinking seems distanced and not well accommodated. This has a significant impact on the practices of photography in the domain of visual culture and art caused by the inept grasp on the discourse of photography. This can result in the public blindness towards photography medium, that can accumulates on the failure of the aesthetic value of photography in general, regression also happen in the understanding of the discourse, all the while progression happens in the development of its technology.

This exhibition; Invasion of The Lens : Culture Resistance and Aesthetics involves contemporary photography practitioners as well as academics from various countries and cultural backgrounds. It is hoped that the diversity will result in a variety of approaches and interesting ways to respond through the medium of photography. The collection of domestic experience, collective memory of an artist always bring forth restlessness, accusation, criticism towards the individual condition and identity which are then transformed into the photographic visual. Being in between the collective and personal identity,

places the artists and their artworks as a intersection between the cultural system and personal aesthetics.

The problem of personal identity intervened by collective identity in a system, often time creates touch points, frictions, even collisions. This can be seen in the response to the work of Kang Jaegu : *Soldier*, that eliminated uniform as a metaphor of collective identity to be brought back/return to personal identity. The problem of personal identity linked with collective memory (where the visual of photography plays a part in it) was also criticized by Ryota Katsukura, Kamila Kobierzynska, and Phan Quang. Katsukura's *Nameless Story* emphasizes the power of photography to capture moments in time, but it is there that Katsukura captured moments from the past (images and artifacts) and use it as his version of a statement of a generation. Kamila Kobierzynska's *When Cherries Blossom* also looked into the relation between post-memory and human identity that shaped today's identity. Where as Phan Quang tried to get out of the sadness caused by the collision between collective memory influenced by sad experiences of the journey of meeting people that touched their personality archetype, then Quang *Re/cover* it. On the other hand, critics on the changes of domestic environment condition causing a change in social problem, was put forth by Yong Hwan Lee through *Sense of Deprivation, Observing Renovation* series cause by city development that went out of control. Also, Anna Kedziora talked about the disappearance of the bonds between tradition and nature in South East Asia in *A Beast of No Burden*, with water buffalo as a symbol of unification between animal and landscape. Some clay tiles artifact with the hoof print of a water buffalo was presented by Kedziora as the representation of the bond between tradition and landscape as nature. Then Nguyen The Son's *Journey to The Windmill Land* responded the distance between two different urban culture and clash the juxtaposition by bringing image ("carriers" as representation Vietnam's streets) artifacts in the form of a print cut to going around in Groningen, recorded through frame of photograph. The play between imagination and perception about "place" reconstructed

through digital image was responded by Wan-Ling Chen and Chien-Hua Huang. Wan-Ling Chen's version of a city's surveillance cameras, transformed become flatten digital image, otherwise Chien-Hua Huang doing reconstruction of architectural imagination from everyday images as representation how world's game playing today. Peter Fitzpatrick's *Lost In Transit* lean more on dark joke with tableau form triggered by the phenomenon of today's investigation of lost package in trading, Jim Rammer played with imagined landscape, formed by the common landscape which shaped the contemporary *Alien* landscape through colors shifting. And Ali Mecca, chose to criticize the visual behavior through a technical approach (obscura camera) that played within the flexibility of space and time in a domestic context.

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The exhibited works of this photography artists, clearly depict how the medium of photography are pushed to the limit from a technical stand point, and also from the discourse that result in an awareness how cultural system, collective memory, identity and visual aesthetics values are elaborated. At least, it's an offer and solution that can be used as a reference on how the visual media are consciously constructed, and might one day become the parameter for the students in visual art and design, and in turn, the public.

It's undisputed that photography is born as a negation, not affirmation, but in the hands of an artist, photography has a flexible language, intertwining with cultural movements and building its own aesthetics.



Yong Hwan Lee, Seoul (detail)

Ali Mecca was born in Bandung, 1989. He graduated with a bachelor's degree in photography at Universitas Pasundan and a masters degree in Cultural Studies at Universitas Padjadjaran. Currently, he is a young lecturer in photography at Universitas Pendidikan Indonesia and also several Universities in Bandung. In academic research and in his art works he is interesting on cultural issues, especially on gender issues and domestic space. He beliefs that photography is an egalitarian medium that has the power to deconstruct the binary opposition paradigm which leads to certain hierarchical social relations.

Selected Recent Exhibitions :

2017 – Group, Sewindu, Thee Huis Gallery, Bandung

2015 – Group, Identity, Gedung Indonesia menggugat, Bandung

2014 – Group, Fake, Galeri Ropih, Bandung

2013 – Group, International Exhibition of Photography: Seeing a song, Gedung Gas Negara, Bandung

2013 – Group, Pameran Tugas Akhir, Gedung Indonesia Menggugat, Bandung

2011 – Group, Indonesia Channel, Gedung KAA, Bandung

2011 – Group, When Livelihoods Blends in Lens, Universitas Padjadjaran, Bandung



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Self-Portrait Sequence: Salat with the Light
Obscura Camera, 40 cm x 60 cm, 2018

RYOTA KATSUKURA

Born 1978 in Tokyo, Japan, He work at Tokyo Polytechnic University, Faculty of Arts, Department of Photography as associate Professor. In 2002, he got his MFA in Media art, Media art Department, Tokyo Polytechnic University, and in 2000, BFA in Photography, Photography Department, Tokyo Polytechnic University. His photographic works are collected by the Kiyosato Museum of Photographic Arts. Lives and works in Tokyo, Japan.

Solo Exhibitions:

- 2017 – Nameless Story, nap gallery, Tokyo, Japan
- 2013 – Nippon Ditties, Photo Gallery International, Tokyo, Japan
- 2009 – Good Morning, Japan, Photo Gallery International, Tokyo, Japan
- 2002 – Tokyo Ballad, Osaka Nikon Salon, Osaka, Japan
- 2001 – Tokyo Ballad, Shinjuku Nikon Salon, Tokyo, Japan

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Selected Recent Group Exhibitions :

- 2020 – Photo and Book/Book and Photo, AXIS Gallery, Tokyo, Japan
- 2019 – The 10th Gelatin Silver Session, AXIS Gallery, Tokyo, Japan
- 2019 – Fujifilm Acros × 39 Photographers, Fujifilm Square, Tokyo, Japan
- 2018 – Wie im Märchen, Kunsthaus Horn, Horn, Austria
- 2017 – The 9th Gelatin Silver Session, AXIS Gallery, Tokyo, Japan
- 2017 – Unitus For Gentlemen At Play, AXIS Gallery symposia, Japan
- 2016 – (Personal) Document, Si:jac Gallery, Seoul, South Korea
- 2016 – SASAGU, alt_medium, Tokyo, Japan
- 2016 – 90 years, ShadaiGallery, Tokyo, Japan
- 2016 – Gelatin Silver Session, Irie Taikichi Memorial Museum Of Photography Nara City, Nara, Japan



Nameless Story
67x80 cm, 2016

ANNA KEDZIORA

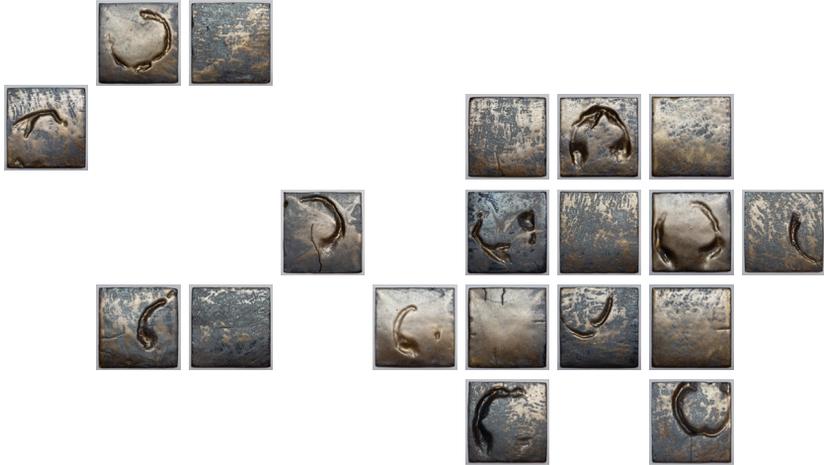
Born in 1982. Lives and works in Poznan, Poland. Visual artist and curator. Assistant professor and a former head of Photography Part-time Program (2016-2019) at the Photography Faculty (University of Arts in Poznan, Poland). Co-founder and manager of an international photography competition Poznan Photo Diploma Award. Her field of artistic research embraces a wide scope of what might be called „Conflicted Landscapes”. She has worked i.a. on the notions of Landscape & Power, Landscape & Trauma, and most currently Landscape of Loss. Her main medium is photography and video, she also experiments with ceramics and installations. Her work often involves field research eg. during research journeys to Iceland, Spain, Thailand and Cambodia. Presented her works in several individual and group exhibitions and conferences in Poland, Germany, Belarus, Slovakia, Lithuania, Spain, Sweden, Greece, Wales.

Solo Exhibitions:

- 2015 – Sacrum Intolerandus – Culture Centre „Castle”, Poznań, PL
- 2015 – Observatory – „Water Tower” gallery Konin, PL
- 2010 – Paradise garden – Świdnica, PL
- 2007 – (Not just) family stories – „Water Tower” gallery Konin, PL

Selected Recent Group Exhibitions:

- 2020 – A Beast of No Burden - Bandung Photo Showcase, Soemardja Gallery, Bandung, ID
- 2020 – Beast of No Burden - TIFF Festival, Wrocław, PL
- 2018 – Earthworks (III) - Galeria Duża Scena UAP, Poznan, PL
- 2018 – Absent Images - SURVIVAL festival, Wrocław, PL
- 2017 – Earthworks (III) – „IAbiRynt” festival, Frankfurt (Oder), DE
- 2016 – White Phantom Isles – CONTROL-EXPERIMENT CONTROL, SE
- 2016 – Black Phantom Isles – EMBARRAT – Festival of Contemporary Creation, Tarrega, ES



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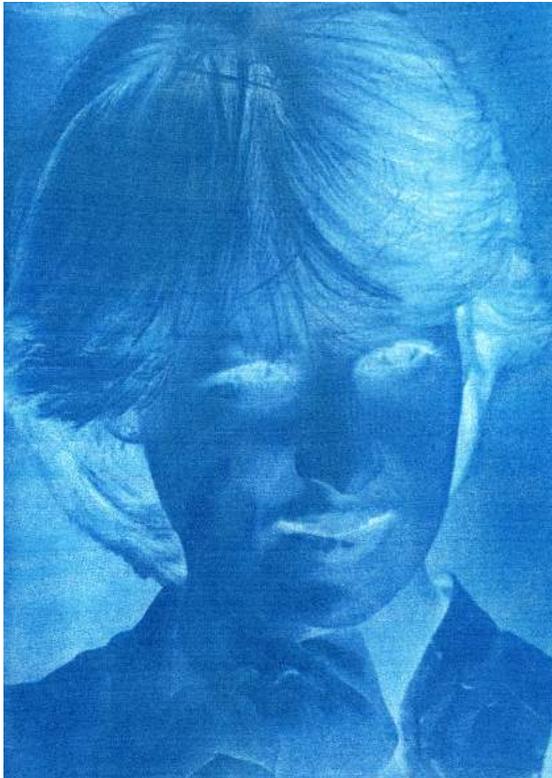
A Beast of no Burden,
Video & Photography, @26x26cm, 2020

KAMILA KOBIERZYŃSKA

I live and work in Poznań (Poland). Since 2014, I have been co-creating the 2nd Photography Studio at the Faculty of Photography at the University of Arts in Poznań and I also run the Photography Studio at the Zamek Culture Center in Poznań. I studied Film and Television Recording at the Institute of Creative Photography at the University of Silesia in Opava and Photography at the University of Arts in Poznań.

Selected Recent Exhibitions:

- 2020 – Exhibition „Piątkowo”, Laboratorium Gallery, Poznań (PL)
- 2019 – Curatorial realisation „Someone has deceived You” OFF Festival, Bratislava (SK)
- 2019 – Exhibition „Der Vorlage” Rotunda Gallery, Poznań (PL)
- 2019 – Collective exhibition „Przypadek sprawił, że...” Curators Lab Gallery, Poznań (PL)
- 2019 – Curatorial realisation „Przenikanie” Zamek Culture Centre in Poznań, Poznań (PL)
- 2019 – Collective exhibition „Wizyta”, Zamek Culture Centre in Poznań, Poznań (PL)
- 2019 – Curatorial realisation „Wizyta”, Zamek Culture Centre in Poznań, Poznań (PL)
- 2019 – Collective exhibition „Przypadek sprawił, że...”, Galeria Curators Lab, Poznań (PL)
- 2018 – Collective exhibition „#ulotne”, Duża Scena Gallery, Poznań (PL)
- 2018 – Curatorial realisation „Kierunek Fotografia”, Poznań
- 2018 – Photobook showcase in PF Gallery, Poznań (PL)
- 2017 – Exhibition „855/1” w Sali Wielkiej Zamek Culture
- 2016 – Collective exhibition „Przenikanie”, Ośrodek Kultury i Sztuki we Wrocławiu oraz Muzeum Współczesne Wrocław (PL)



When Cherries Blossoms
160x120 cm, 2020

CHIEN-HUA HUANG

Huang Chien-Hua received his BFA in 2003 from National Taiwan University of Arts, Department of Sculpture, and MFA in 2006 from Graduate Institute of Plastic Arts at Tainan National University of the Arts. During the time in Tainan, his work shifted towards image making. Huang conveys his view on time and space with contemporary digital photography. In 2017, he received his Ph.D. from the Tainan National University of the Arts, Department of Art Creation and Theory, continuing his investigation on the identity of human existence in an image driven age. In regard to contemporaneity, Huang Chien-Hua commented: "We are drifting in a paradoxical world. We find pleasure in it, but we lost our ability to discern." He has extensively observed the liminoid phenomena through signage, word play, and representation in the media era; with experiences existing in a digital age and shifting perspectives, Huang relates to the world's wisdom in the most intimate and direct way, and tells a disorderly yet delightful parable of human nature.

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Selected Solo Exhibitions:

2018 – Fotofever – Photography Art Fair, Carrousel du Louvre, Paris, France.

2016 – Transcoder, INART Space, Tainan, Taiwan.

2015 – The Manipulator, Okinawa Contemporary Art Center, Okinawa, Japan.

2012 – Trivial Fables, INART Space, Tainan, Taiwan.

2010 – Blankscape, UNITEC university, Auckland, New Zealand.

2008 – I don't follow the rules, Gifu City Culture Center, Japan.

Selected Recent Group Exhibitions:

2020 – Summer Hot, INART Space, Tainan, Taiwan.

2020 – JAPAN – TAIWAN Exchange Show 2020, Art Lab TOKYO/AKIBA & Sakuragi Fine Arts, Tokyo, Japan.

2020 – The Parallel Worlds – Chiang Mai Photo Festival, Chiang Mai University Art Center, Chiang Mai, Thailand.



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Smile Town, 76x260cm, 2013
The Ark Project, 108x100cm, 2013

WAN-LING CHEN

Born in Tainan, Taiwan, 1980. Currently lives and works in Tainan, Taiwan. Chen Wan-Ling received her PhD in 2020 from the School of Tainan National University of the Arts. Her works were inspired from attention on daily life experiences in the modern city. Chen was a resident artist at BankART1929 in Yokohama, Japan and Cité Internationale des Arts in Paris, France. She has exhibited internationally in Hong Kong, China, Korea, Japan, France and Russia.

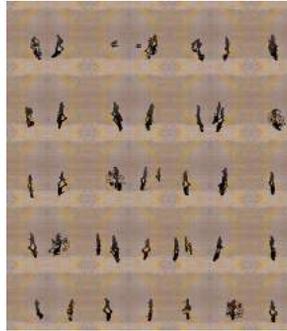
Solo Exhibitions:

- 2014 – Micro Nature, Fotoaura Institute of Photography, Tainan, Taiwan
- 2012 – Chen, Wan-Ling Solo Exhibition, Cité International des Arts Paris, Paris, France
- 2010 – A Little Factory of Life, Der-Horng Art Gallery, Tainan, Taiwan
- 2009 – Little Macrocism, BankART 1929, Yokohama, Japan
- 2007 – ∞, Taiwan New Art Room, Tainan, Taiwan

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Selected Recent Group Exhibitions:

- 2019 – Behind the Mask: Rose of Modernity, Krasnoyarsk Museum Center (Ploshchad Mira) , Russia
- 2016 – Another Record of Travel, National Taiwan Museum of Fine Arts, Taichung, Taiwan
- 2015 – Art and City in Yokohama and Taipei, BankART 1929, Yokohama, Japan
- 2014 – East longitude tilt, Tainan National University of Art, Tainan, Taiwan
- 2013 – The Circle Game, Tunghai University Gallery, Taichung, Taiwan
- 2013 – Fantasy Classroom-The Butter Cat Laboratory-Contemporary Women Artists Joint exhibition ,WAA House, Taipei, Taiwan
- 2013 – Innovation & Re-creation : NTMOFA Young Artist Collection, National Taiwan Museum of Fine Arts, Taichung, Taiwan



Floating Motorbike, 101X89,73cm, 2007

Shimada's Summer Dancing, 76,33X89,73cm, 2009

Sakura Gichō Station, 120X89,73cm, 2009

Jim Ramer is an artist, curator and educator. Born in the American South, he has lived and worked in New York City since 1997. His work considers the nature of vision and perception. The work questions photography's role in shaping our view of the world and the world's perception of each of us. His artwork spans photography, video, sculpture, and installation. His work has been exhibited internationally most recently at Platform L, Seoul, South Korea; Main Window, NYC; MCA, Memphis, TN; Incheon International Photography Festival, Incheon, South Korea; The Pelham Art Center, NY; Filter Space, Chicago; Pingyao International Photography Festival; Denver Month of Photography, CO among others. As a curator he has recently curated exhibitions in New York City, China, South Korea, New Zealand, Australia, India as well as New York City. In 2017 he was named curator of the Lishui Biennial International Photography Festival, Lishui, CN. He was the Co-Founder of Art Workers Plan B Gallery and director and curator of Delta Axis Contemporary Art Center in Memphis, TN. He has lectured internationally on photography most recently at the Tsinghua University, Beijing; Nanjing University, Nanjing, China; Net Photography Festival Daegu, South Korea; The Auckland Photo Festival, NZ; and the Singapore International Photo Festival. He is an Associate Professor of Photography currently serving as the Founding Director of the MFA in Photography program at Parsons School of Design in New York City.

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Selected Recent Solo Exhibitions:

2019 – Alien Revisited, Pingyao International Photography Festival, China

2018 – Horizon Event, Main Window, New York, NY

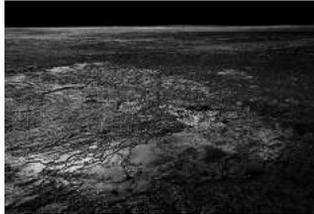
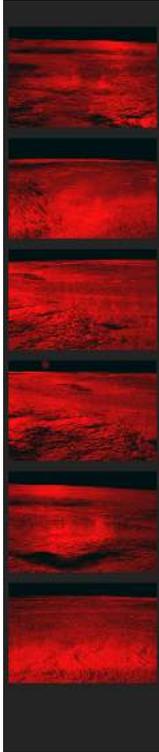
Selected Recent Group Exhibitions:

2019 – Coming Image, Tianjin Museum of Art, Tianjin, China

2019 – Coming Image, Tsinghua Museum of Art, Tsinghua University, China

2018 – We Rise, MCA Biennial, Memphis, TN

2018 – Playlist, Akademie Galerie, U-Bahn Station Universität, Munich, Germany



Alien/Film Strip, 76,2X355,6cm, 2016

Alien/Surface, 154.4 X 101.6 CM, 2016

Alien/Reflecting Pool 02 A, 114.6 x 76.2cm, 2016

Alien/Reflecting Pool 02 B, 76.2 x114.6 cm, 2016

PETER FITZPATRICK

Peter Fitzpatrick is an Australian artist/educator and former Chair of Photography at Columbia College Chicago. He currently holds the position of Special Advisor Community Engagement in the Office of the Provost and teaches the Photo Social Practice course in the Photography Department. Peter works with still and moving image, reaching across analogue and digital technologies. He has been involved in developing the teaching and research programs at the Photography and Media Arts Department at the School of Art, Australian National University and the Australian Centre for Photography. Peter has taken part in artist residency programs, festivals, education forums, and exhibitions in Australia, China, Czech Republic, Singapore, New Zealand, and the USA. He holds a Masters of Fine Arts Research at the College of Fine Arts, University of New South Wales in Sydney. Peter has received project funding from The Australia Council and Arts ACT. He has been involved with photography education and practice since 1989. Peter volunteers as the Education Director for the 501c3 Eyes on Main Street Inc. in Wilson North Carolina.

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Selected Recent Solo Exhibitions:

2014 – I Maybe Sometime: 10th October – 29th November, Project Room Gallery, Chicago USA

2014 – Mental Notes: 19th September – Library, Columbia College Chicago, USA

2014 – Mental Notes: 10th June – 30th August, Faculty Lounge, Columbia College Chicago, USA

Selected Recent Group Exhibitions:

2016 – Eyes on Main Street: 9th April – 10th July, Wilson N Carolina

2016 – Dada Lives! University of Cincinnati Blue Ash College, Ohio USA

2016 – History of the National Photography Prize, Murray Art Museum, Albury, Australia

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Lost In Transit
111.76 x165,1cm, 2019

KANG JAEGU

Kang Jaegu Graduated from Kaywoon School of Art and Design Photograph Art and Chuan Ang University School of Photography. He has been actively exhibiting his works from 2009 until now, either at group exhibition or solo exhibition. His works has been exhibited at France, Spain, USA, Japan, Slovakia, Netherland, China And Korea. Several of his works are collected by some museum at Korea and Japan as permanent collection. Beside exhibition, he is also producing his works on the photobook form and achieve some important awards at Korea.

Selected Recent Solo Exhibitions:

- 2019 – 12mm, Gallery Bresson, Seoul
- 2018 – Soldier, Totem Pole Photo Gallery, Tokyo
- 2016 – Secret Space, H:Space, Seoul
- 2016 – 12mm, Bando Gallery, Seoul
- 2012 – 12mm, KT&G Sangsangmadang, Seoul
- 2010 – Portrait Shot, Ilium Gallery, Seoul
- 2010 – Democratic Portrait, NUDA Gallery, Daejeon, Korea

Selected Recent Group Exhibitions:

- 2019 – Subject and Attitude, Space22, Seoul
- 2019 – My Body Your Body Their Body, The Reference Asia, Seoul
- 2018 – fotofever 2018 & photo independent, Carrousel du Lavre, Paris
- 2017 – Social Place, H.Hartbridge Gallery, Seoul
- 2017 – Fotofever, Carrousel du Lavre, Paris
- 2016 – SP x KOROGRAM – The Exhibition, KOROGRAM, Seoul
- 2016 – Photoville2016#48 Sensation Photography, DUMBO, NY
- 2016 – KT&G SKOPF Collections, KT&G Sangsangmadang, Chuncheon, Korea
- 2016 – Sensation Photography, SP Gallery, Seoul



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Soldier Jurae, Sangrae, 100 X78,7cm, 2017

Soldier, Jinhyeong, 100X78,7cm, 2019

Soldier, Minsu, 100X78,7cm, 2015

Soldier, Sangrae, 100X78,7cm, 2017

YONG HWAN LEE

He is a professor in the Department of Photography at Chung-Ang University. In 2010, he served as the general director of the Daegu Photo Biennale, participated in a number of exhibitions of leading galleries and art galleries in Germany and China, and served as a reviewer and judge at a European photo festival. In 2016, it was selected as one of the world's top 100 photos by 'European Photography'. He received a Bachelor's and Master's degree in Photography from Chung-Ang University and a Master's degree in Visual Media at the Graduate School of Journalism. He graduated from Ohio University with a master's degree in Multimedia, and received a doctorate in philosophy from Daegu Catholic University. In 2010, he served as the general director of the Daegu Photo Biennale, participated in a number of exhibitions of leading galleries and art galleries in Germany and China, and served as a reviewer and judge at a European photo festival. In 2016, it was selected as one of the world's top 100 photos by 'European Photography'. Currently, he is a professor in the Department of Photography at Chung-Ang University.

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Selected Recent Solo Exhibitions:

- 2013 – Political Landscape, Controlled Nature, onomato künstlerverein, Düsseldorf
- 2012 – Rectangle. Red .Control, C space, Beijing, 2012.12.7.-2012.12.14
- 2011 – Political Landscape, Jaha Museum
- 2002 – A Journal on How I am Doing-The Fate, Gallery Hwan, Taegu and Obs Gallery, Kwangju

Selected Recent Group Exhibitions:

- 2017 – Social Place, H.Hartbridge Gallery, Seoul
- 2013 – Ulsan International Photo Festival
- 2002 – In & Out ', International Group Show, Park Yong Duck Gallery



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Sense of Deprivation, Observing Renovation

01. 2018. Seoul, 50x89cm, 2018, 02. 2018. Seoul, 50x62cm, 2018,
03. 2016. Seoul, 50x50cm, 2016, 04. 2019. Seoul, 50x50cm, 2019,
05. 2019. Seoul, 50x50cm, 2019

PHAN QUANG

Born in Binh Dinh, Vietnam in 1976. His practice is based on the contemporary photography concept and the political and cultural experiments of himself to turn it into his artworks. Before beginning to exhibit his artwork, Phan worked for over a decade as a photojournalist for some of Asia's best-known media, including Forbes, New York Time and Viet Nam Economic Times. Currently he is a photographing lecturer at University of Social Sciences and Humanities, Ho Chi Minh City.

Selected Recent Solo Exhibitions:

- 2016 – RE/COVER, curated by Nguyen Nhu Huy, BLANC Art Space, Ho Chi Minh City, Vietnam
- 2013 – Space/Limit, Sàn Art, Ho Chi Minh City, Vietnam
- 2013 – Adaptations, Koganecho Bazaar, Yokohama, Japan
- 2010 – A Farmer's Diary, Galerie Quynh, Ho Chi Minh City, Vietnam
- 2009 – Colors, Himiko Visual Cafe, Ho Chi Minh City, Vietnam

Selected Recent Group Exhibitions:

- 2020 – Undefined Boudaries – Sa Sa Art Cambodia
- 2019 – Re/cover – Mistake Room, Los Angeles
- 2016 – Festival photographer in Beijing
- 2016 – Biennale Dakar, Dakar City, Senegal
- 2016 – Louis Meisel gallery, 141 Prince Street, New York, NY 10012
- 2016 – Contruccion of Disquiet, GWC Community Art Galery, Huntingbeach CA
- 2015 – And That Which Was Always Known, curated by Roger Nelson, Yavuz Gallery, Singapore
- 2015 – Sovereign Asian Art Prize Finalists Exhibition, Hong Kong
- 2015 – Triennale Photo Bangkok BACC Pink Factory in Korea



Re/Cover
@100x170cm, 2016

NGUYỄN THẾ SƠN

Living and working in Hanoi. Nguyen The Son is a visual artist, a photographer, curator and a lecturer of Vietnam Fine Arts University. Nguyen The Son graduated from (BA) Fine Arts in Hanoi University of Fine Arts, graduated from University of Languages and International Studies and graduated Master of Fine Arts Photography and Experimental Arts at the China Central Academy of Fine Arts. , Beijing (CAFA). His works are often influenced by sociological research, questioning and reflecting on the broken and disappearance of humanity's memories and values in the process of changing and conflict of Vietnamese values during the changing period. Son has 20 solo exhibitions and group exhibitions in Vietnam and many countries around the world such as USA, England, France, Sweden, Netherlands, Germany, Korea ... Son's artworks has been collected at several museums such as the Worcester Art Museum, RMIT University, CAFA Art museum.

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Selected Recent Solo Exhibitions:

- 2019 – City and memory at Seoul Biennale, Seoul. South Korea
- 2019 – Journey to the willmild land at Academy Minerva, The Neitherland.
- 2019 – Mountain connecting mountain, river connecting river” at Lumenvisum art space, Hongkong
- 2019 – Journey at the seven hill land at AGOhub art space, Hanoi.
- 2018 – Light as pink feather at Sprinkler Factory, Worcester, USA

Selected Recent Group Exhibitions:

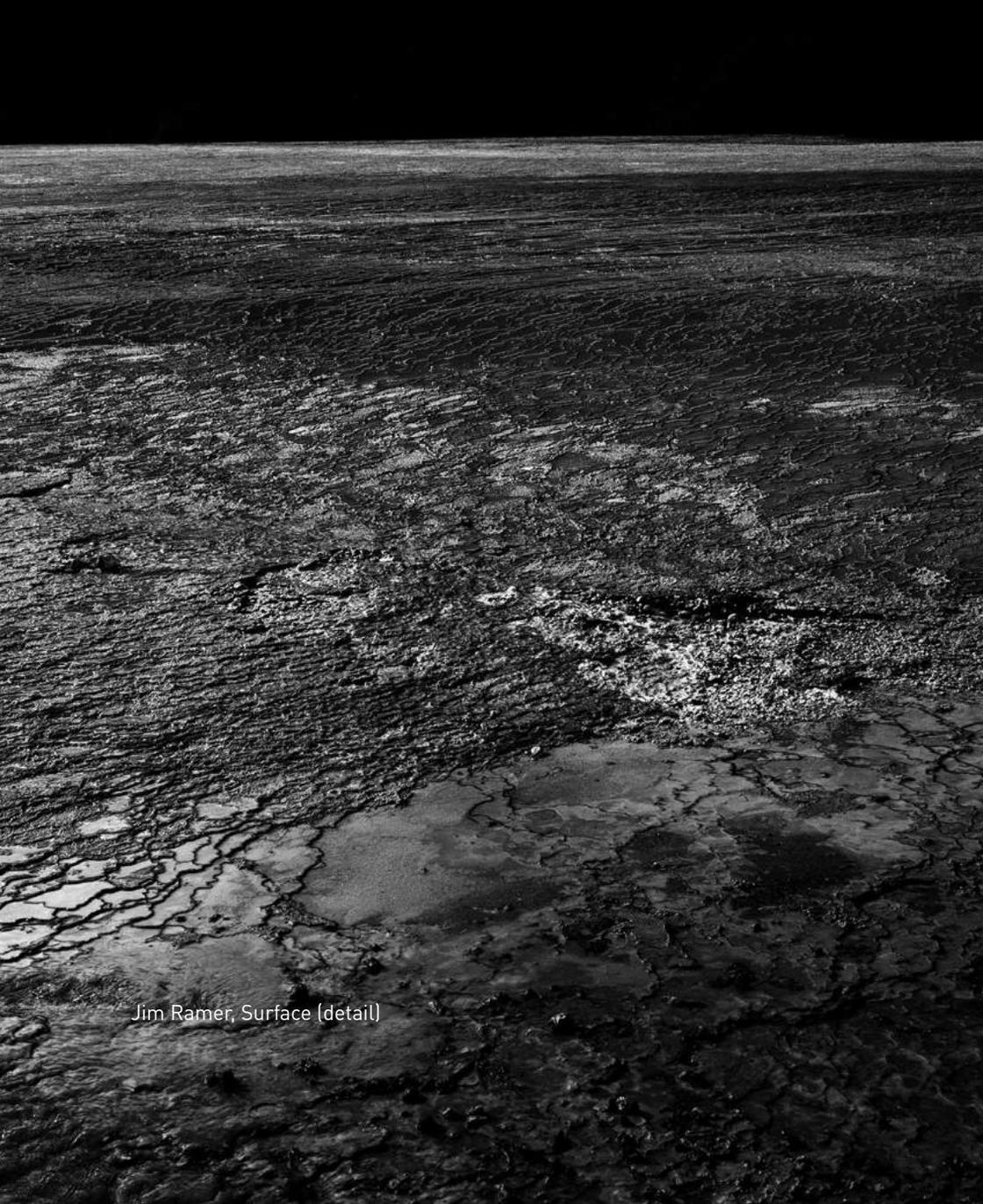
- 2020 – No rain without clouds” RMIT contemporary art collection exhibition at Women Museum, Hanoi
- 2020 – Breathing TUBE” exhibition at VUUV building, Hanoi
- 2020 – Public Art project in Phuc Tan, Hanoi
- 2019 – The Twilight between Light and Darkness at AGOhub, Hanoi
- 2018 – Contemporary art project at basement of National Assembly of Vietnam



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Journey To The Windmill Land
Video & Photography, @50x75cm,105x45cm, & 60x60cm, 2019



Jim Ramer, Surface (detail)

ACKNOWLEDGEMENT

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- KOMVNI, BMR, Bungkus, Disorted Drakroom,
- Institutional partners: Selasar Art Space, NuArt Art Space, Orbital Gallery

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2020

BANDUNG
PHOTO
SHOWCASE



SELASAR SUNARYO
art space

Road To Triennale Photography
BANDUNG PHOTO SHOWCASE 2020-2021

Soemardja Gallery
Jalan Ganesha NO. 10, 40132
Bandung - Indonesia

<https://galerisoemardja.itb.ac.id/bps/>



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