



|Tromarama|特羅拉馬|

INTRODUCTION

Engaging with the notion of hyperreality in the digital age, Tromarama explores the interrelationship between the virtual and the physical world. Initiating as a collective in 2006 in Bandung, Indonesia, Febie Babyrose, Ruddy Hatumena and Herbert Hans create works that combine video, installation, computer programming and public participation depicting the influence of digital media on society's perception of its surroundings. Channelling language, text, wit, sequence as well as interaction through their varied practice, Tromarama reflect on the cornerstones of Indonesia's political and cultural environment [1], a form of perceptive engagement that applies globally.

The trio met while studying at the Institute Technology of Bandung, which since the 90s and 2000s has been active in the support of video art and the city's creative currents. Students in respectively graphic design, advertising and printmaking, the triumvirate came together for the creation of 'Serigala Militia' (2006) – a stop motion animation film made of hundreds of woodcut plywood boards, flashing in speeding sequence to the beats of Seringai, an Indonesian hard rock band. This initial foray prompted years of creating playful, enigmatic stop motion animations such as 'ting*' (2008), 'Bdg Art Now' (2009), 'Watt?!' (2010), 'Pilgrimage' (2011) and 'The Lost One' (2013). Through the presentation of rhythmic formations and ballet-esque movements, Tromarama creates collective journeys using everyday domestic objects, which in turn shed light on the rituals of everyday life.

From the beginning, Tromarama's body of work has equally extended to video and installation. 'Borderless' (2010), as an early example, comprises a video made of embroidery on canvas, addressing the commonplace and domestic. 'Private Riots' (2014), reformulated and presented at Art Basel Encounters in 2016, marks a comparatively political leaning and presents playful pop-like extractions of key images from protest banners; time, marching, speeches. Alongside, a post-it board in 2014 invited passers-by to mark and share their own frustrations or commentary. A key turning point, however, was 2015, marked by the solo exhibition 'Panoramix' (2015). Over the course of several video works and lenticular prints, Tromarama zoned in on their investigation of the digital world, its impact on our apprehensions of reality, and laid out some of the key cornerstones of their future practice: wit, interaction and language.

Play, in the sense of 'fresh, intriguing and humorous' [2] has always been identified as an important aspect of Tromarama's practice. The evolution to wit, however, is slightly more subtle and explorative of cause and effect. The double-channel film 'Intercourse' (2015), for example, presents on one screen a stand-up fan facing a projected series of larger-than-life fluttering objects: bonsai tree, tissue, phone book, etc. The relationship is clear despite the live-time probability being incredulous. Yet, you halt in your step, mentally-respectful of the digitally-created visual cause and effect. Further examples include 'Quandary' (2016) depicting an object moving gravitationally between two locations and screens despite these being different; 'Transitivity' (2016) showing plant growths and changes 'overnight' with every switch of a lightbulb; 'Propinquity' (2017) in which various protagonists, as only revealed by their shoes, hop between parallel screens. Throughout there is a push and pull between actual and digital reality, the possibilities of occurrence.

Indeed, at the heart of Tromarama's body of work is interaction: whether between elements in the work itself and/or in relation to the viewer. The running series of lenticular prints, such as 'Posed' (2017), 'Classroom' (2016) and 'I Do' (2015), for example, involve discovery by reading the subtitled 'screens' in three parts: as one views the work face on, then from one side and another. The effect is one of individual meaning yet collective communication, a reflection on whether what one sees from a single angle is truly 'it'. More directly involving human interaction, 'Circuit' (2017) is composed of a pulse sensor that engages with visitors and is connected to a video projection. This emphasis on interaction, however, is also within the works themselves. A major example of this is the recent installation 'Soliloquy' (2018) commissioned by the Museum of Contemporary Art & Design (MCAD) in Manila, Philippines in which a collection of lightbulbs light up a room. In clustered arrangements, they flash in ad hoc yet sequential unison. Powered by a software collaboratively created by Tromarama, the work engages the public not only visually but also through the realm of social media, centring on the hashtag of 'kinship'.

This relationship with language, generally but also specially through the realm of social media, is an important aspect of Tromarama's recent practice. '24 Hours Being Others' (2017) presents three stacked printers connected by a software that collects tweets associated with each term in the work title and then sends them for print through the machines on take-away A5 pieces of paper. The result is akin to a poem, the font being in Times, the connection to someone unknown yet of this world enigmatically intimate. This textual manner of engaging with the digital realm has been reformulated in later works such as 'Self Portrait' (2018), 'Wave Forecast' (2018) and 'Wave Forecast No.2' (2018) each time highlighting different terms that connect to ourselves and others, whether 'portrait', 'listening' or 'privacy'. In an age of digital anonymity and mass interconnectivity, Tromarama create pockets of direct relationship with others using social media and its language as a medium.

At the heart of Tromarama's practice is the creation of narratives, the ones that can and could exist within our physical and digital worlds, but perhaps more crucially, those that exist when we fuse the two. Their works explore the new cornerstones of social constructs as defined by an evolving age; the spectrums of connectivity and shifting notions of reality. A topic, which ultimately, they tackle with play, warmth and a sense of curious empathy.

Tromarama are widely considered one of Indonesia's most exciting rising talents and have been exhibited around the world. They have held solo exhibitions at the Liverpool Biennial Fringe; Stedelijk Museum, Amsterdam; National Gallery of Victoria, Melbourne; and Mori Art Museum, Japan among other locations. Their group exhibitions include the Museum of Contemporary Art and Design (MCAD) Manila; Gwangju Biennale; Frankfurter Kunstverein; Samstag Museum of Art, Adelaide; APT 7 QAGOMA, Brisbane; and the Singapore Art Museum.

[1] Enin Supriyanto, 'How to Turn Trauma into Video Art: A Brief History of Tromarama', for "MAM Project 012: TROMARAMA" catalogue, published by Mori Art Museum, (August 1 2010)

[2] Alia Swastika, 'When Playing Is Not Only a Game', (2011)

介紹

結合數字時代中超現實這一概念，特羅拉馬不斷探索現實和虛擬世界之間的相互聯繫。自2006年印尼萬隆成立至今，三名成員菲比·貝比羅斯 (Febie Babyrose)、赫伯特·漢斯 (Herbert Hans) 和路迪·哈圖瑠拉 (Ruddy Hatumena) 創作出涵蓋視頻、裝置、電腦編程和公眾活動等反映數字媒體影響對當下社會環境認知的各類作品。將語言、文本、機智、序列和交互融入其多樣的實踐中，特羅拉馬以一種全球的認知方式對印尼的政治和文化環境作出深刻思考[1]。

三位藝術家在萬隆科技學院學習時相識，該學院自上個世紀九十年代和本世紀初便積極推動影像藝術和城市創新浪潮。在2006年，當各自還是平面設計、廣告和版畫專業的學生時，三位藝術家合作運用數百塊木刻膠板，依據印尼硬搖滾樂隊Seringai的音樂節奏，拼合燈光效果，創作出一部名為《Serigala Militia》的定格動畫。這一初次嘗試開啟了藝術家日後一系列充滿玩味和神秘的定格動畫創作，例如《Ting*》(2008)、《Watt?!》(2009)、《歷程》(Pilgrimage, 2011)和《遺失之物》(The Lost One, 2013)。將特定的律動和芭蕾動作賦予日常事物，特羅拉馬創作出多個奇妙之旅，詮釋日常生活的種種儀式。

自最初起，特羅拉馬的作品主要涉及視頻和裝置。以早期的創作為例，由畫布刺繡為題材的視頻作品《無邊》(Borderless, 2010)講述了普羅大眾和生活百態。初創於2014年，後再次創作並於2016年巴塞爾藝術展藝聚集間展出的作品《暗湧》(Private Riot) 則標誌著一種政治傾向。其摘取並呈現抗議橫幅上詼諧有趣的主要圖像，如時間、遊行和演講，在2014年的裝置旁放置了一個與人互動的便箋板，供路人標記分享自己的坎坷或是評論。 2015年舉辦的個展「帕諾哈米克斯」是特羅拉馬的一個關鍵轉折點。基於一系列視頻和光柵打印作品，特羅拉馬著重探索數字世界，及其對現實理解的影響。這些不同以往的創作為特羅拉馬日後關於風趣、互動和語言的實踐墊下關鍵的基石。

遊戲，以一種「新鮮，奇妙且幽默的意義」[2]，一直被視為特羅拉馬創作中的重要構成。在他們的作品中，向詼諧風趣的演變有著更為微妙並具探索性的因果關係。以雙頻道影像作品《交流》(Intercourse, 2015)為例，在一個屏幕上呈現著一個立式風扇，面向一系列大於現實尺寸、飄動的事物：盆栽、紙巾、電話簿等。儘管實時概率仍然存疑，但其間的關係清晰可見。觀眾在心理和精神上尊重數字產生的視覺因果關聯，並駐足思考。相似的作品還有：描述物體在兩個位置和屏幕之間由重力產生移動的《迷惑》(Quandary, 2016)；展示植物伴隨光源轉換一夜之間生長和變化的《轉移》(Transitivity, 2016)；以及僅通過腳步的畫面來呈現不同人物在兩個平行屏幕之間跳躍的《鄰近》(Propinquity, 2017)。貫穿作品脈絡中的是現實和數字世界以及事件發生可能性中的徘徊往復。

無論是作品內部元素之間還是作品與觀眾之間，互動一直是特羅拉馬創作的核心。例如延續性光柵打印系列作品《姿勢》(Posed, 2017)、《教室》(Classroom, 2016) 和《我願意》(I Do, 2015) 都需要觀眾從多個方向來觀看表面的字幕，即正面和左右兩面，產生了個人意義和集體交流並存的效果，並使觀眾反思從單一視角獲得信息的真實性。《巡迴》(Circuit, 2017) 與觀眾的互動更為直接，一個連接觀眾的脈搏傳感器與投影相連，強調與觀眾以及作品內部的互動。由菲律賓馬尼拉當代藝術設計博物館委託製作的最新裝置作品《獨白》(2018)是另一件代表作，成組的燈泡受特羅拉馬編碼的軟件控制，以臨時而連續的集體閃爍，點亮展覽空間。這一最新創作不僅在視覺上和公眾互動，並在社交媒體上以#kinship為標籤實時互動。

普遍並特定通過社交媒體領域與語言的關係是特羅拉馬近期創作的重要方面。2017年創作的《24 Hours Being Others》是關於三個疊放在一起的打印機與收集推文的軟件相連，軟件收集含有作品標題的關鍵詞並傳輸到打印機，打印出可供觀眾取走的A5大小的材料，字體為Times的文字如同一首詩歌，創造出與社交媒體中陌生人的神秘聯繫。相似的以文本與數字世界互動的形式在特羅拉馬的近期創作中不斷再現：如2018年創作的《自畫像》(Self Portrait)、《波浪預測》(Wave Forecast) 和《波浪預測2號》(Wave Forecast No.2)，作品分別選取了與自我和他人相關的不同詞彙，如「portrait (肖像)」、「listening (聆聽)」或是「privacy (隱私)」。在一個數字匿名和公眾互動的時代中，特羅拉馬通過其作品創造了一個以社交媒體和其特有語言為媒介的可直接產生關聯的窗口。

特羅拉馬的實踐中心是創造一種可以共存於現實和數字世界中的敘事，但也許更為重要的是，當我們將現實和數字世界合二為一的時候才得以存在的敘事。其作品不斷探索在進化時代下社會構建的新基石，以及處於不斷變化中的聯結的界限和對現實的定義。這些作品最終總是圍繞一個經由特羅拉馬處理後的充滿趣味、溫度和好奇情愫的主題展開並延續。

特羅拉馬被視為印尼最具潛力的藝術家團體之一，他們的作品於世界不同的地方展出。特羅拉馬曾於利物浦雙年展週邊項目、阿姆斯特丹市立博物館、墨爾本維多利亞州國立美術館、日本森美術館等地舉行個展。大型聯展包括馬尼拉當代藝術設計博物館、光州雙年展、法蘭克福藝術協會、阿德萊德Samstag美術館、第七屆亞太當代藝術三年展(布里斯本昆士蘭美術館及新現代美術館)、新加坡美術館等。

[1] Enin Supriyanto, 《如何將創傷融入影像藝術：關於特羅拉馬》，關於「MAM Project 012: 特羅拉馬」的對話訪談，由森美術館於2010年8月1如出版。

[2] Alia Swastika, 'When Playing Is Not Only a Game', (2011)

Lintas Laut 'Traversing the Sea'

Kapallorek Art Space, Perak, Malaysia
馬來西亞霹靂州Kapallorek藝術空間

28.2.22 - 10.04.22

Lintas Laut is a research project driven by the exchange between Malaysian and Indonesian artists. Building upon the literal translation of 'lintas laut' which means 'traversing the sea', the project examines infrastructures that traverse sovereignty to facilitate certain movements between these two countries.

La Rendition consists of sixteen soprano recorders that are attached to several microphones on stands. The installation takes as its plinth wooden pallets that are commonly used in logistics. Each soprano recorder has a designated chord or notes from a song called *La Rosalie*, written by French songwriter Pierre-Jean De Béranger (1780-1857). In 1901, the song was adopted by Sultan Abdullah into the royal anthem of Perak, and was played for the first time during the coronation of King Edward VII in England. In 1957, the anthem was officially named the Malaysian National Anthem.

From 1920s to 1930s, this French tune was quite popular and traversed across the archipelago. It was adopted into a traditional folk song called *Terang Boelan*, which was popularised and played on many celebratory occasions and in cabarets across Hindia Belanda, by the cabaret group Indonesian Bangsawan. Later, in 1965, the song was recorded by Lokananta, Surakarta, the first Indonesian record label and the song was widely considered a national asset.

La Rendition attempt to reenact the French melody in contemporary settings. Through a computer program, the installation is connected to Twitter. Any tweet using hashtag #nation will be collected and converted into binary codes that will generate sound through the soprano recorders. For the exhibition *Lintas Laut*, the sounds from *La Rendition* at ROH Gallery, Jakarta will be broadcast live at Kapallorek Space in Perak.

La Rendition oversees the ever-changing form of information as it revisits geopolitical landscapes in the early 20th century. It examines the way in which a popular, foreign tune continues to find its shape in the digital realm, transcending political territories and modern nation-states.

- Courtesy of the artist and Kapallorek Art Space, Perak, Malaysia.

*Lintas Laut*是由馬來西亞及印度尼西亞藝術家的交流所推動的研究項目。該項目以“lintas laut”一詞的字面意義—“跨海”—為基礎，旨在檢視那些跨越主權領域、催生兩國之間特定運動的諸多基礎設施。

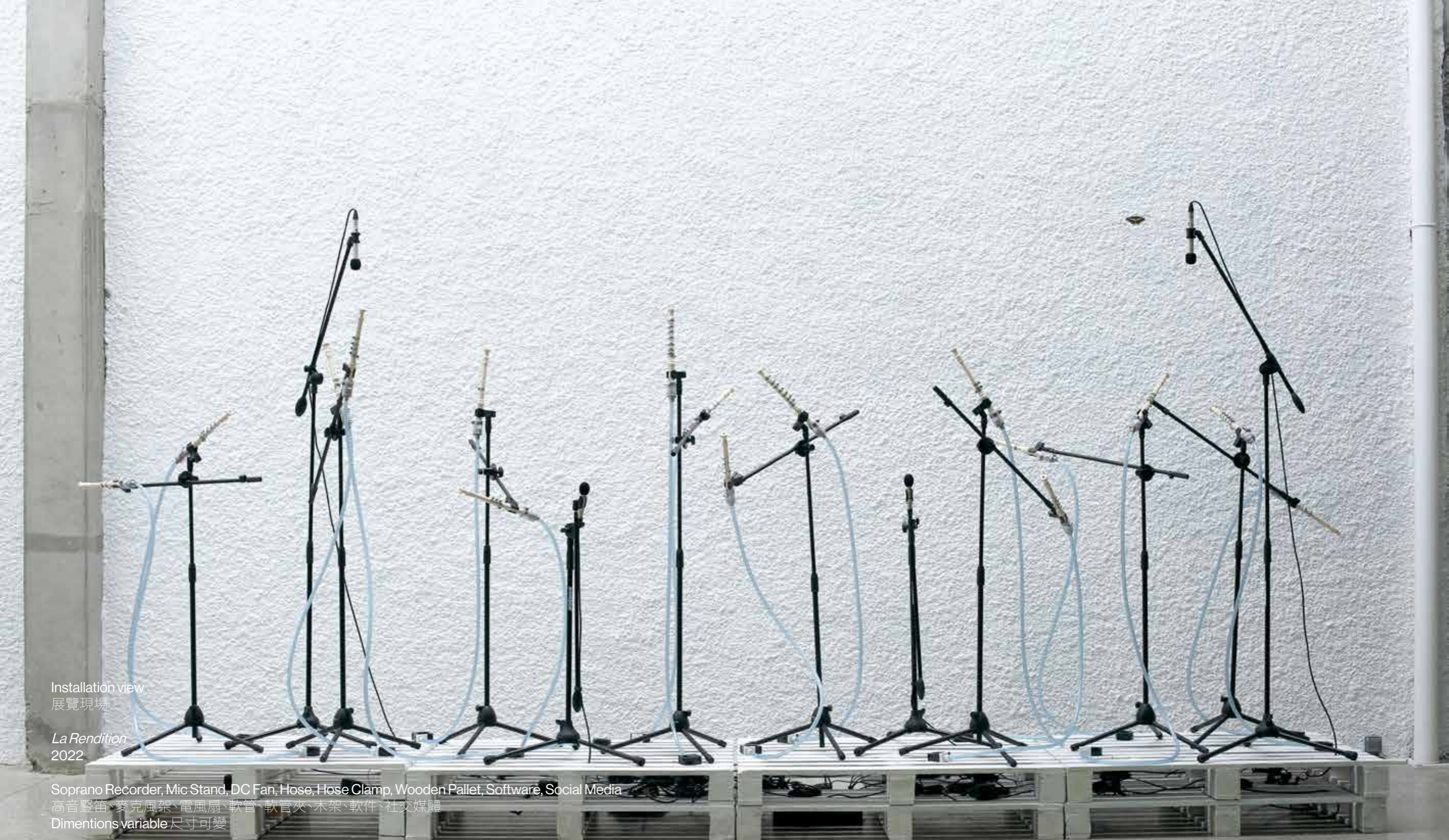
裝置作品 *La Rendition* (法語「演繹」)包含十六支與麥克風相連的高音豎笛，麥克風底座下為物流運輸作業常使用的木架。特羅拉馬為每一隻高音豎笛指定了固定的和聲及音調，而這些聲音均來自法國作曲家 Pierre-Jean De Béranger (1780-1857) 譜寫的名曲 *La Rosalie*。在1901年，蘇丹阿都拉改編此曲目作馬來西亞霹靂州州歌，並在英王愛德華七世加冕大典時首次演奏。在1957年，霹靂州州歌被正式指定為馬來西亞國歌。

在1920至1930年代，這首法國曲目在東南亞群島之間廣為流傳。當地民歌 *Terang Boelan* 便是由此改編而來的；表演團體 Indonesian Bangsawan 曾於荷屬東印度各地的節慶活動及劇場中演唱此曲目。在1965年，座落於梭羅市的首個印度尼西亞唱片廠牌 Lokananta 為歌曲錄製了唱片。該曲目被廣泛視作是國家瑰寶。

La Rendition 旨在於當代語境重新演繹法國曲目：作品通過電腦程序與 Twitter 相連，而每當有用戶在該社交媒體上使用標籤 #nation，該信息便將被收集、轉換為二進制代碼，繼而通過裝置的高音豎笛演奏樂曲。在 *Lintas Laut* 展覽期間，位於雅加達 ROH Gallery 的 *La Rendition* 演繹的樂曲將於霹靂州 Kapallorek 藝術空間實時播放。

La Rendition 檢視了信息形式的變遷，並回顧了二十世紀早期的地緣政治圖景。作品考察了來自異國的流行樂曲在數字領域持續成型、跨越政治領地及現代民族國家範疇的過程。

——譯自藝術家及馬來西亞霹靂州 Kapallorek 藝術空間提供文字



Installation view
展覽現場

La Rendition
2022

Soprano Recorder, Mic Stand, DC Fan, Hose, Hose Clamp, Wooden Pallet, Software, Social Media
高音豎笛、麥克風架、電風扇、軟管、軟管夾、木架、軟件、社交媒體
Dimensions variable 尺寸可變

Image courtesy of the artist and ROH Projects.
圖片由藝術家及ROH Projects提供。



Installation view
展覽現場

La Rendition
2022

Soprano Recorder, Mic Stand, DC Fan, Hose, Hose Clamp, Wooden Pallet, Software, Social Media
高音豎笛、麥克風架、電風扇、軟管、軟管夾、木架、軟件、社交媒體
Dimensions variable 尺寸可變

Image courtesy of the artist and ROH Projects.
圖片由藝術家及ROH Projects提供。



Installation view
展覽現場

La Rendition
2022

Software Recorder, Mic Stand, DC Fan, Hose, Hose Clamp, Wooden Pallet, Software, Social Media
高音豎笛、麥克風架、電風扇、軟管、軟管夾、木架、軟件、社交媒體
Dimensions variable 尺寸可變

Image courtesy of the artist and ROH Projects.
圖片由藝術家及ROH Projects提供。

▶ Watch documentation video 瀏覽錄像紀錄
Password 密碼:EMGTRO123

Tromarama: The Lost Jungle
特羅拉馬: 失落的叢林

Museum MACAN, Jakarta, Indonesia
印度尼西亚雅加达马来世界现当代艺术博物馆

04.12.21 - 15.05.22

'Tromarama: The Lost Jungle' is a UOB Museum MACAN Children's Art Space Commission, a commission by artists dedicated to children and their families. As a leading collective of artists working in technology, Tromarama continue to explore the relationship between humans, nature, and technology. Titled 'Tromarama: The Lost Jungle', Tromarama's installation, 'The Lost Jungle' reflects on the rich and broad range of flora and fauna in Indonesia and the threat that human activities have on the ecological environment, which may lead to the extinction of animal and plant species. Another work on display, '40°C Fable' (2021), is a three-channel video installation which responds to the movement of visitors within the galleries via a motion sensor, demonstrating how human activity impacts the environment. This sensor captures visitors's movements in front of the screen and then demonstrates how human activity impacts the environment.

- *Courtesy of Museum MACAN.*

特羅拉馬的此次展覽為大華銀行馬來世界現當代藝術博物館兒童藝術空間委任項目，專為孩童、親子家庭所創作。作為關注於技術領域的重要藝術家團體，特羅拉馬在人類、自然和技術的關係上進行著持續探索。在以「特羅拉馬：失落的叢林」為名的展覽中，特羅拉馬的裝置作品反映了豐富且種類繁多的印度尼西亞動植物群，以及人類活動對於生態環境的威脅，即導致動植物物種滅絕的可能性。另一件展出作品《40°C的寓言》則是一件三頻錄像裝置，它通過運動傳感器感應觀眾在展廳中的行動並作出回應，以說明人類活動是如何對環境產生影響。

——譯自馬來世界現當代藝術博物館提供文字

Textual content on the left wall, including a list of names and descriptions, partially obscured by a red light effect.

TRIMARMA
The **LOST**
JUNGLe

Hutan Nanggulung

TRIMARMA #UOB



Installation view
展覽現場



Simak cerita Tromarama tentang karya terbaru mereka,
'Tromarama: Hutan yang Hilang'!

Listen to Tromarama as they tell you about their latest work,
'Tromarama: The Lost Jungle'!

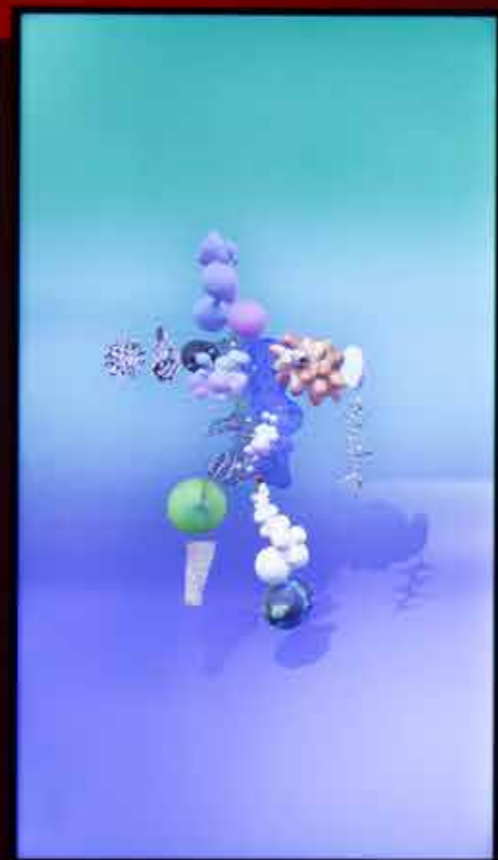
Installation view
展覽現場

THE MUSEUM
The LOST JUNGLE
MUSEUM OF THE FUTURE
#008





Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場

NGV TRIENNALE 2020
維多利亞國立美術館三年展

NGV International Melbourne, Australia
澳大利亞墨爾本維多利亞國立美術館NGV國際館

19.12.20 - 18.04.21

The NGV Triennial is a large-scale exhibition of international contemporary art, design and architecture that explores some of the most globally relevant and pressing issues of our time, including isolation, representation and speculation on the future. Featuring 86 projects by more than 100 artists, designers and collectives from more than 30 countries, the NGV Triennial included more than 30 major new world-premiere works especially commissioned by the NGV for this exhibition.

The exhibition was underpinned by four themes – Illumination, Reflection, Conservation, and Speculation – that invited audiences to embark on a journey of exploration and to discover the intersecting ideas through the works on display. The four thematic pillars have emerged from the collective work presented in the NGV Triennial, illuminating the pressing concerns that preoccupy the artists, designers and architects of our time. Drawing on intimacy and awe, sadness and beauty, ruination and inspiration, these themes presented a microcosm of the current world.

Featured here by Tromarama was 'Solaris' (2020), a neon curtain that pulses with the images of super-sized jellyfish, the work takes inspiration from the unique environment of Kakaban Lake on Kakaban Island – a 'petty fish' of evolution that is home to the stingless jellyfish. The work is 'gamified' and the ebb and flow of the depicted jellyfish is influenced in real time by the weather forecast on the Indonesian island.

- Text courtesy of NGV and the artists.

維多利亞州國立美術館三年展(後文簡稱NGV三年展)是一場涵蓋國際當代藝術、設計和建築的大規模展覽,探討了與我們這個時代最息息相關的一些全球性話題,包括隔離、代表性以及對於未來的想象。展覽匯集了來自全球超過30個國家和地區的100多位藝術家、設計師和藝術小組,並將展示來自他們的86個藝術項目,其中30余件為NGV三年展此次特別委約創作的全新作品。

展覽圍繞「啟發」「反思」「保存」「構想」四個主題,邀請觀眾開啓一場探索之旅,去發現展出作品中的關聯點。這些主題從NGV三年展的集體創作中誕生,闡釋了屬於這個時代藝術家、設計師和建築師所迫切關注的問題。三年展的議題囊括了親密與敬畏、悲傷與美、到廢墟與靈感,呈現出了當今世界的一個縮影。

特羅拉馬在三年展中展出的作品是《Solaris》(2020),霓虹色的幕布上閃爍著巨型的水母圖像。該作品靈感源自於卡卡班島上卡卡班湖泊獨特的生態環境,在這裡的水母進化出了無刺(毒)的品種。作品中水母的潮起潮落經過編程,受到印度尼西亞天氣預報的實時影響。

— 文字由維多利亞州國立美術館和藝術家們提供。



Installation view
展覽現場

Solaris
2020

Live simulation, real-time internet-based data, sound
實時模擬，實時網絡數據，聲音
Infinite duration 無限循環

Courtesy of National Gallery of Victoria.
圖片由維多利亞國立美術館提供。
Photo by 攝影：Tom Ross.



Installation view
展覽現場

Solaris
2020

Live simulation, real-time internet-based data, sound
實時模擬，實時網絡數據，聲音
Infinite duration 無限循環

Courtesy of National Gallery of Victoria.
圖片由維多利亞國立美術館提供。
Photo by 攝影：Tom Ross.



Installation view
展覽現場

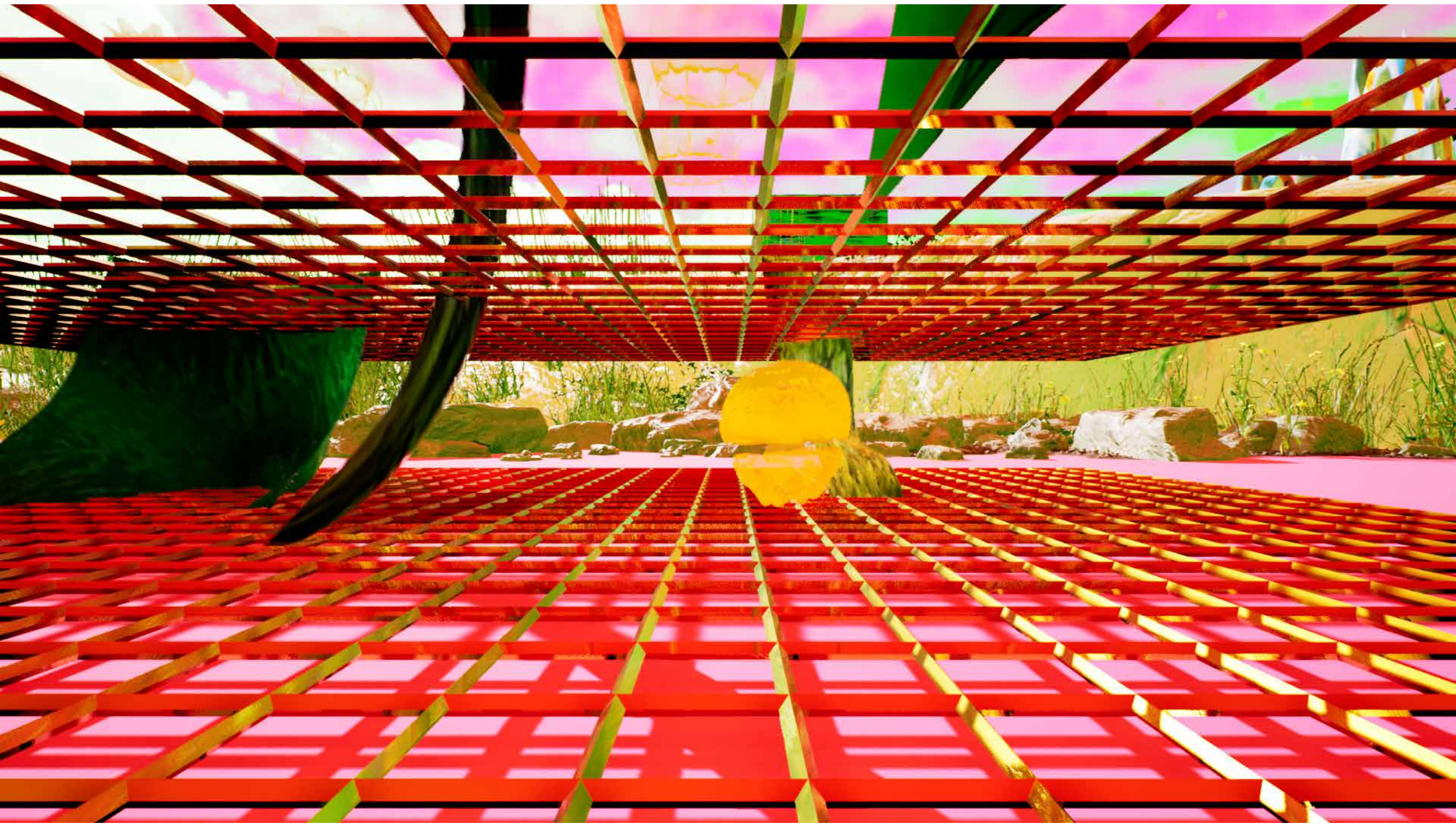
Solaris
2020

Live simulation, real-time internet-based data, sound
實時模擬，實時網絡數據，聲音
Infinite duration 無限循環

Courtesy of National Gallery of Victoria.
圖片由維多利亞國立美術館提供。
Photo by 攝影：Tom Ross.







Madakaripura

St Saviour's, Aberdeen Park, N5 2AR, London, UK
英國倫敦Aberdeen Park, 前聖救主教堂 (St Saviour's), N5 2AR

09.01.20 - 29.02.20

 Exhibition Documentation

Edouard Malingue Gallery (Hong Kong, Shanghai) is thrilled to present 'Madakaripura' the first solo presentation in London of the Indonesian collective Tromarama (est. 2006, Bandung). Marking the last exhibition in the gallery's temporary project space, Tromarama transport us to a historical waterfall, which is believed to be the last place where Gajah Mada (c. 1290 – c. 1364) – a central figure in Indonesian culture who used to be a Mahapatih or Prime Minister in the Majapahit empire – meditated before he reached Moksa, a term for various forms of emancipation and enlightenment.

As the luscious greenery and water cascades, the gigantic projected image distorts in response to software collecting weather data – temperature, wind speed, air pressure – each of which are continuously collected from a localised weather forecast website. Transmitted and shared from one corner of the world to the other, 'Madakaripura' reflects on how, as technology evolves, we shift the way we contemplate. More pointedly, the immersive installation questions how we channel our self with the world, from nature to the realm of data.

'Madakaripura' – in its imagery, sound and setting – is engulfing, prompting thought on ecology, technology and our relationship with each: what it has been, is, and will be. Both are shifting continuously, but what do the developments of each mean for the way we connect and what, as well as how, we experience. Following from the two previous exhibitions in the project space that have investigated voyeurism and tranquility respectively, this final show calls into question the lines we draw between reality and fiction, and our consciousness of each.

Engaging with the notion of hyperreality in the digital age, Tromarama explores the interrelationship between the virtual and the physical world. Initiating as a collective in 2006 in Bandung, Indonesia, Febie Babyrose, Ruddy Hatumena and Herbert Hans create works that combine video, installation, computer programming and public participation depicting the influence of digital media on society's perception of its surroundings. Channelling language, text, wit, sequence as well as interaction through their varied practice, Tromarama reflect on the cornerstones of Indonesia's political and cultural environment [1], a form of perceptive engagement that applies globally.

[1] Enin Supriyanto, 'How to Turn Trauma into Video Art: A Brief History of Tromarama', for "MAM Project 012: TROMARAMA" catalogue, published by Mori Art Museum, (August 1 2010).

馬凌畫廊(香港/上海)很榮幸呈現印尼藝術家團體特羅拉馬(2006年成立於印尼萬隆)在倫敦的首個個人項目「Madakaripura」。本次項目為畫廊位於倫敦臨時空間項目中的最後一個。特羅拉馬將會把觀者帶至一個歷史悠久的瀑布(Madakaripura瀑布)面前。那裡據信是一位印尼文化的核心人物——曾為滿者伯夷王国首領的加查·馬達(約1290年至約1364年)，在達到Moksa(即宗教術語中的「解脫」)前最後的冥思之地。

巨大的投影圖像如蔥鬱的綠植和水般層疊傾瀉而下，回應著軟件收集的氣象數據(溫度、風速、氣壓)而相應產生失真、變形。這些氣象數據都是從當地天氣預報網站持續收集而來的。從世界的一個角落傳輸並共享至另一個角落，「Madakaripura」反思了我們如何隨著技術發展而改變思考的方式。更進一步地說，這件沉浸式裝置向我們是如何從自然到數據領域、將自身與世界相聯通的方式提出了質疑。

「Madakaripura」試圖透過其圖像、聲音和陳設，激勵我們反思生態、技術，以及我們與這二者關係之過去、現在和將來。二者都在持續地改變，但是二者的發展之於我們聯繫事物的途徑、體驗事物的內容及方式，又意味著什麼？在項目空間此前兩個展覽分別探討過窺視和安寧之後，這次最後的展覽則旨在質疑我們在現實與虛構之間劃分的界限以及對這兩者的感知。

特羅拉馬結合了數字時代中超現實這一概念，不斷探索虛擬世界與實體世界間的相互聯繫。自2006年成立於印尼萬隆至今，三名成員菲比·貝比羅斯(Febie Babyrose)，赫伯特·漢斯(Herbert Hans)和路迪·哈圖瓏拉(Ruddy Hatumena)創作出涵蓋視頻、裝置、電腦編程和公眾活動等反映數字媒體影響對當下社會環境認知的各類作品。特羅拉馬通過將語言、文本、機智、序列和交互融入其多樣的實踐中，以一種全球的認知方式對印尼的政治和文化環境作出深刻思考 [1]。

[1] Enin Supriyanto 《如何將創傷融入影像藝術：關於特羅拉馬》，關於“MAM Project 012：特羅拉馬”的對話訪談，由森美術館於2010年8月1日出版。



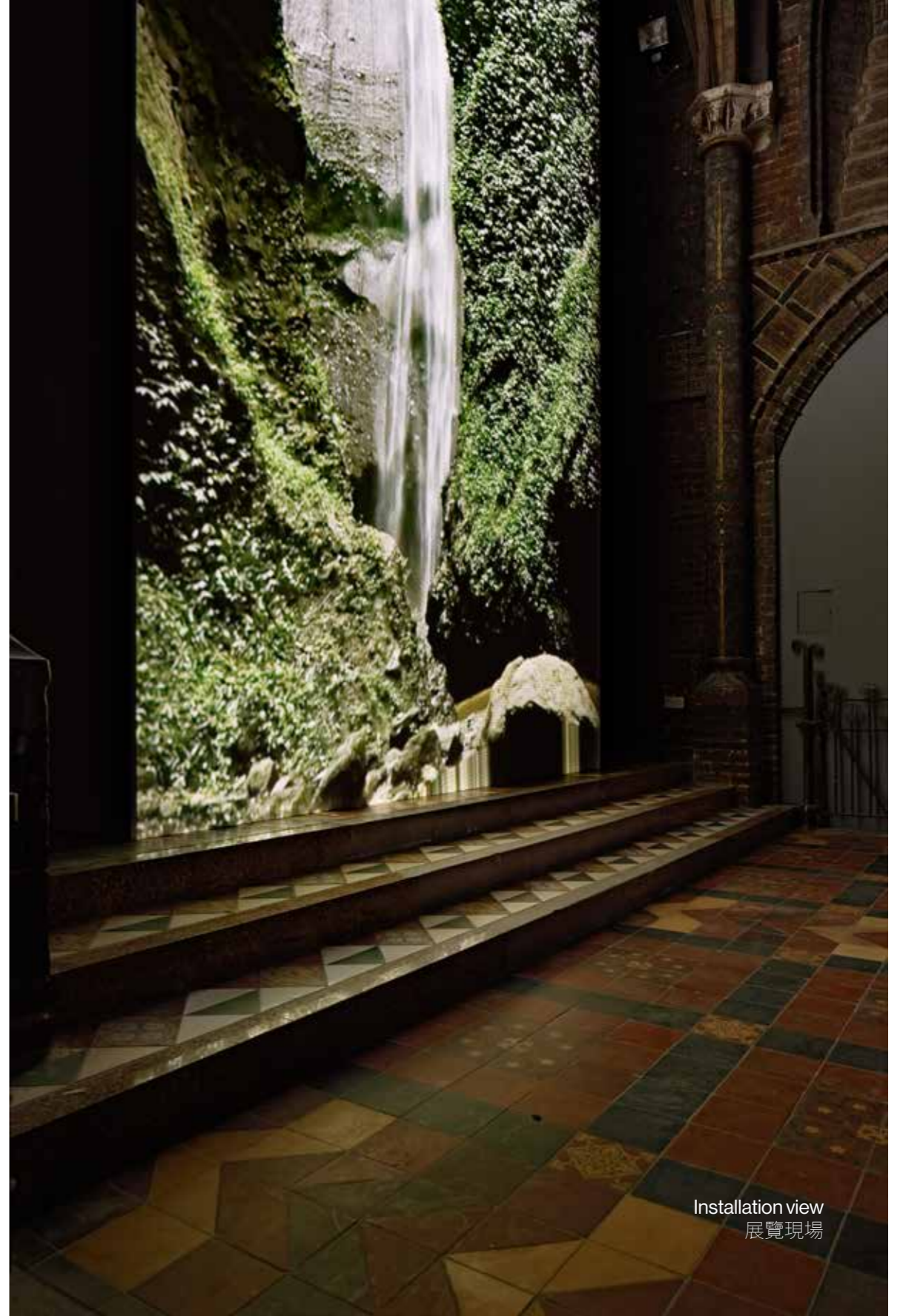
Installation view
展覽現場

Madakaripura
2020

Digital image projection, software, real-time internet-based data, and sound, variable dimensions



Installation view
展覽現場



Installation view
展覽現場

Beta
2019

ROH Projects / Paris Internationale 2019
ROH Projects / 巴黎國際展 2019

16 Rue Alfred de Vigny, Paris, France
16 Rue Alfred de Vigny, 巴黎, 法國

16 - 2010.19

 [Watch video](#)

In classic Malay literature and conversation, the word Beta means “I” or “myself”, although it is no longer used in everyday Indonesian conversational lexicon with the exception of certain communities in Eastern Indonesia. The word has been replaced with “aku” or “saya”. The word acts, then, as a spectre of the past, an embedded manner by which Indonesians have defined themselves in the past that still exists in their memory, but may continue to fade away as time progresses. But Beta is also short form for “Beta Test”, which is an evaluative trial phase for the purpose of machinery or computer software reaching final stages of development.

Tromarama has developed a site-specific installation that focuses on this dual meaning, one that is based on vestiges of an ever-shifting national identity, and one that is based on experimentation within a more expansive framework of a digital reality. Comprised of a particular selection of processed images, mediums, and objects, the installation evaluates notions of how standardized elementary education programs have been shaped since Indonesia's independence from Japanese occupation in 1945.

An installation of melodicas, an instrument that children are mandated to play according to national curriculum, hang from the ceiling, locked into playing chords and notations from the song “Berkibarlaha Benderaku” (Rise, My Flag), a national song that children are required to learn in order to graduate from elementary school. Alongside the melodicas are three pixelated colour compositions that resemble flags, each derived from the covers of national enrichment book, civics textbook, and a book of mandatory national songs.

The installation is discretely connected to computer software that responds to tweets posted online with the hashtag #nationality. These inputs are then decrypted into binary numeral codes that correspond to electrical features of the work, resulting in a seemingly discordant choir of sounds.

The way that knowledge and information is now produced and distributed has changed significantly since the two decades that have elapsed since Tromarama themselves were in elementary school. The presence of the internet itself, as well as social media platforms allows the chance for anyone to play a role in shaping personal narratives regarding their own identities, beyond perhaps the national boundaries or governmentally instituted notions of who one is or can become. Beta, then, acts as a form of simulation with regards to the synthesis between nationally mandated narratives with the much more intimate and personal, which may play a role in defining new ways of looking at the idea of nationalism.

在經典的馬來文學和對話中，「Beta」意指「我」或者「自己」。除了印尼東部的一些地區外，這個詞已經不在人們的日常生活中被使用，被「aku」或「saya」取代。這種印尼人曾用於自我定義的方式就像是來自過去的幽靈般，仍然存在於人們的記憶之中，但可能會隨著時間的推移而逐漸消失。「Beta」也可以是「Beta Test」的簡稱，一個為機器或計算機軟件達到最終開發階段而進行的評估性試驗階段。

特羅拉馬在此創作了一個場域特定的裝置來回應「Beta」的雙重含義。「Beta」一方面指不斷變化的國家身份所留下的痕跡，另一方面則指基於更廣泛的數字現實框架下的實驗。裝置特別挑選了經過處理的圖像、媒介和物件，以評估1945年印尼結束日本佔領宣佈獨立後，標準化的小學教育是如何形成的。天花板上懸掛著數個口風琴（根據印尼國家規定，兒童必須學習演奏口風琴），這些口風琴被設置持續演奏兒童為從小學畢業必須學會的歌”Berkibarlaha Benderaku”的和弦和音符。除了口風琴之外，還展出了三張類似國旗的像素化彩色圖片，這些圖案都選自於國家性教育讀本、公民教材和法定國家歌曲書的封面。

該裝置與計算機軟件相連，對網上發佈的帶有「nationality」（國籍）標籤的推文做出反應。這些輸入內容會被解碼為與裝置電子參數相符的二進制數字代碼，從而產生一種看似不和諧的聲音合唱效果。

藝術團體特羅拉馬成員們就讀小學以來的20年，知識和信息的生產、傳播方式已與過去大相逕庭。互聯網以及社交媒體平台的存在使得任何人都有機會在塑造個體身份的個人敘事中發揮作用。這或許已經超越了國家設定的界限或是政府機構有關個人身份及其可能性的界定。「Beta」於是成為了一種整合國家的強制敘事和更私密的個人敘事的模擬，或將影響人們對於民族主義的新的解讀。



Installation view
展覽現場

Beta
2019

Melodica, C-clamp, Rope, Soprano Recorder, Stand Mic, DC Fan, Hose, Hose Clamp, Chains, Digital Print on Fabric, Software, Social Media
口風琴、C型夾、繩索、高音豎笛、站立式麥克風、電風扇、軟管、軟管夾、鏈條、布料上數碼打印、軟件、社交媒體
Dimensions variable 尺寸可變

Image courtesy of the artist and ROH Projects.
圖片由藝術家及ROH Projects提供。



ROH PROJECTS
Jakarta

Beta
2019

Melodica, C-clamp, Rope, Soprano Recorder, Stand Mic, DC Fan, Hose, Hose Clamp, Chains, Digital Print on Fabric, Software, Social Media
口風琴、C型夾、繩索、高音豎笛、站立式麥克風、電風扇、軟管、軟管夾、鏈條、布料上數碼打印、軟件、社交媒體
Dimensions variable 尺寸可變

Image courtesy of the artist and ROH Projects.
圖片由藝術家及ROH Projects提供。





Beta
2019

Melodica, C-clamp, Rope, Soprano Recorder, Stand Mic, DC Fan, Hose, Hose Clamp, Chains, Digital Print on Fabric, Software, Social Media

口風琴、C型夾、繩索、高音豎笛、站立式麥克風、電風扇、軟管、軟管夾、鏈條、布料上數碼打印、軟件、社交媒體

Dimentions variable 尺寸可變

Image courtesy of the artist and ROH Projects.

圖片由藝術家及ROH Projects提供。



Beta
2019

Melodica, C-clamp, Rope, Soprano Recorder, Stand Mic, DC Fan, Hose, Hose Clamp, Chains, Digital Print on Fabric, Software, Social Media
口風琴、C型夾、繩索、高音豎笛、站立式麥克風、電風扇、軟管、軟管夾、鏈條、布料上數碼打印、軟件、社交媒體
Dimensions variable 尺寸可變

Image courtesy of the artist and ROH Projects.
圖片由藝術家及ROH Projects提供。



Beta
2019

Melodica, C-clamp, Rope, Soprano Recorder, Stand Mic, DC Fan, Hose, Hose Clamp, Chains, Digital Print on Fabric, Software, Social Media
口風琴、C型夾、繩索、高音豎笛、站立式麥克風、電風扇、軟管、軟管夾、鏈條、布料上數碼打印、軟件、社交媒體
Dimensions variable 尺寸可變

Image courtesy of the artist and ROH Projects.
圖片由藝術家及ROH Projects提供。

Condo New York 2019
*2019 Condo*紐約

Group Exhibition 群展

Petzel Gallery, New York, USA
由佩澤爾畫廊, 紐約, 美國

27.06.19 - 26.07.19

Edouard Malingue Gallery is pleased to share its presentation in Condo New York 2019 hosted by Petzel Gallery. Featured were works by Chou Yu-Cheng (b. 1976, Taiwan) and Tromarama (est. 2006, Indonesia).

Chou Yu-Cheng's practice builds, across multiple mediums, a subtle critique of mass media, institutions and the mechanisms that produce them. A graduate from l'Ecole Nationale Supérieure des Beaux-Arts de Paris, and the research programme La Seine, Chou has gained international recognition for his dialectical interplay between the source and results of his creations. Through his selective conversations, Chou shapes a minimal yet deliberate set of intellectual and aesthetic tricks, which ultimately play on the properties of art, object and space. On display were a series of gradient paintings, fastidiously created by hand, resembling in their pastel hues an ephemeral skyline. By playing with varying borders, Chou seems to create windows of observance.

Chou Yu-Cheng is a highly acclaimed artist who lives and works in Taipei. Notable shows include Liverpool Biennial, Liverpool (2018); Museum of Contemporary Art and Design (MCAD) Manila (2018); Künstlerhaus Bethanien, Berlin (2015); Kaohsiung Fine Art Museum, Kaohsiung (2015); New Museum, New York (2015); Taipei Fine Art Museum, Taipei (2014); Queens Museum, New York (2013); Kuandu Museum of Fine Arts, Taipei (2011); Museum of Contemporary Art Denver, Colorado (2008). Chou held a residency at the Chinese Centre For Contemporary Art (CFCCA), Manchester in 2013 and received the Taipei Art Award, Taiwan in 2012 as well as the Taishin Annual Visual Art Award, Taiwan in 2011. Chou's work is held in multiple museum collections including the University of Salford/CFCCA, UK; Taipei Fine Art Museum; Kaohsiung Museum of Fine Art.

Engaging with the notion of hyperreality in the digital age, Tromarama explores the interrelationship between the virtual and the physical world. Initiating as a collective in 2006 in Bandung, Indonesia, Febie Babyrose, Ruddy Hatumena and Herbert Hans create works that combine video, installation, computer programming and public participation depicting the influence of digital media on society's perception of its surroundings. Tromarama's body of work extends to video, installation, computer programming and participation. At the heart of their practice is the creation of narratives, the ones that can and could exist within our physical and digital worlds, but perhaps more crucially, those that exist when the two are fused. The major work in this exhibition, 'Soliloquy' (2018), is an example of Tromarama's inventive response to the Internet and social media, collating user activity on Twitter to reconfigure 96 secondhand lamps: each time "#kinship" is used, the tweet is converted into a binary code, prompting the lamps to flicker.

馬凌畫廊很高興宣布將參加由佩澤爾畫廊 (Petzel Gallery) 主辦的2019 Condo紐約。屆時，馬凌畫廊將攜手周育正 (1976年生於台灣) 和特羅拉馬 (2006年成立於印度尼西亞) 共同參加此次展覽。

周育正的藝術創作總是貫穿着多種媒介，也是其對大眾媒體、體制和生產系統的批判。畢業於法國國立巴黎高等藝術學院與塞納河研究計劃，周育正在國際藝術界以其創作策源和成果之間的相互辯證作用見稱。他通過創作產生了一次次精心策劃的對話，塑造出極簡而斟酌到位的知性和美學藝技，把玩藝術、物件和空間本身的特質。此次將展出的是一系列漸層繪畫作品，由精細地手繪呈現出的淡雅柔和的色調好似瞬息萬變的天際線。通過巧妙運用顏色的變層，周仿若創作出了一扇扇通向勘察的窗戶。

周育正是一位廣受推崇的藝術家，於台北居住和工作。其展覽經歷包括利物浦雙年展 (2018)、馬尼拉當代藝術設計博物館 (MCAD) (2018)、柏林貝塔寧藝術村 (2015)、高雄市立美術館 (2015)、紐約新美術館 (2015)、台北市立美術館 (2014)、紐約皇后區藝術博物館 (2013)、台北關渡美術館 (2011)、科羅拉多州丹佛當代藝術博物館 (2008) 等。周於2013年參與曼徹斯特華人當代藝術中心藝術家駐留計劃，又在2011和2012年分別獲頒台新視覺藝術獎和台北美術獎。周育正的作品已被納入多個館藏之中，包括英國索爾福德大學/曼徹斯特曼徹斯特華人當代藝術中心；台北市立美術館；高雄市立美術館等。

結合數字時代中超現實這一概念，特羅拉馬不斷探索現實和虛擬世界之間的相互聯繫。自2006年印尼萬隆成立至今，三名成員菲比·貝比羅斯 (Febie Babyrose)、赫伯特·漢斯 (Herbert Hans) 和路迪·哈圖瓊拉 (Ruddy Hatumena) 創作出涵蓋視頻、裝置、電腦編程和公眾活動等反映數字媒體對當下社會環境認知的影響的各類作品。特羅拉馬的藝術實踐中心是創造一種可以共存於現實和數字世界中的敘事，但也許更為重要的是，當我們將現實和數字世界合二為一的時候才得以存在的敘事。此次展出的主要作品是創作於2018年的《獨白》，這件作品將活躍於社交媒體Twitter上的網民與96盞二手檯燈相連結，是特羅拉馬對當下互聯網絡和社交媒體作出的別具一格的回應。每一次通過特定的軟件收集到使用主題標籤「#kinship」的推文時，推文將被轉換成二進制以控制檯燈的開關，從而使得這些檯燈不斷地在空間內閃爍。

Soliloquy

獨白

2018

Lamps, software, social media, wood pallet, #kinship

燈, 軟件, 社交媒體, 木托盤, #kinship



Installation view

展覽現場



Installation view
展覽現場







Living Apparatus I
活裝置 I
2019

LCD display, lamp tripod, software, social media, #lit
液晶顯示器, 落地燈架, 軟件, 社交媒體, #lit

LLIMIINALL

Edouard Malingue Gallery, Shanghai, China
馬凌畫廊, 上海, 中國

12.01 - 10.03.2019

 Exhibition Documentation

Edouard Malingue Gallery (Shanghai) is pleased to present “LLIMIINALL”, the first solo exhibition in Mainland China by the Indonesian collective, Tromarama. Stemming from the word “liminal”, which refers to the crossing of a threshold, the exhibition highlights our subconscious blur that straddles reality and the virtual realm – one that flaunts its unconditional reliance on social media. On display are works that combine art and digital technologies to materialise deposits of algorithms, creating a liminal space that simultaneously surrounds – and is surrounded by – the continuum between data and our consciousness of the world.

Initiating as a collective in 2006 in Bandung, Indonesia, Febie Babyrose, Ruddy Hatumena and Herbert Hans have been developing interactive reflections on the contemporary fluxes of urban culture. The trio met while studying at the Institute Technology of Bandung. Students in respectively graphic design, advertising and printmaking, they came together for the “traumatic” creation of ‘Serigala Militia’ (2006) – a stop motion animation film made of hundreds of woodcut plywood boards – hence the moniker of the visual art collective, which combines the anecdote with the Greek word (h)órāma for “view”.

This initial foray prompted years of creating playful, enigmatic stop motion animations but Tromarama’s body of work has equally extended to video, installation, computer programming and public participation. At the heart of their varied practice is the notion of hyperreality in the digital age: how our perceptive engagement with the world is continuously shaped by the interrelationship between the virtual and the physical.

Indonesia ranks as one of the most populous countries in the world uniting various ethnicities, languages, religions and cultural influences spanning its 17,000 islands. The cultural fabric of the country informs the work of Tromarama, who are part of a first generation of artists to be confronted with the impact of the digital revolution in Indonesia during the early 2000’s. As such, their practice literally animates the ordinary and weaves its existence into a tale of tribulations fuelled by consequence.

This exhibition spells out, over a series of installations, videos and two-dimensional works, Tromarama’s inventive response to the Internet and social media. ‘Soliloquy’ (2018), for instance, collates user activity on Twitter to reconfigure 96 lamps sourced from a flea market: each time the hashtag “#kinship” is used the tweet is converted into a binary code, prompting the lamps to flicker.

Similarly involving public participation through social media, Living Apparatus (2019) replaces actual lamps with an LCD screen and uses the hashtags (“#lit” and “#lumen”) to animate the phantasm on display. As a proxy for the consequence of living between two realms, the nature of light is redefined by our arbitrary, digital engagement with the word. Such consequence, from Tromarama’s point of view, is more of a mental experience than a physical one, in the sense that it bends the scenes from our daily lives in relation to how it creates and “animates” artificial desires.

‘Selfghosted’ (2019) is a series of lenticular prints conceived from collated data following the hashtag “#selfportrait”. Each character in the tweet is converted into a binary code, which is then translated into an RGB colour code. A reference to the Internet’s anonymity, ‘Selfghosted’ hints at the way we “translate” reality into various versions of our self-identity and feeds them into an endless chain of reactions.

At the heart of social media is the creation of an inclusive narrative through the use of hashtags, each keyword weaving its iteration into the larger fabric of our collective conscious. Channeling man’s ambivalence towards technology, “LLIMIINALL” puts into context the incorporation of technology into our bodies and minds, and explores how this interaction – increasingly tending towards one side – restructures our existential experience vis-à-vis shifting interpersonal relationships, one that is loaded with associations and representations that are, if anything, liminal.

馬凌畫廊(上海)很榮幸於2019年1月12日舉辦印尼藝術小組特羅拉馬(Tromarama)在中國大陸的首個個展《LLIMIIINALL》。展覽題目來自英文單詞「Liminal」,意思是「閾限」,指一種臨界狀態,一個過渡時期。在這個展覽中,特羅拉馬創造了一個在虛擬世界與物質世界的邊界徘徊的場所,其中,社交媒體上的匿名者們無意識地參與到作品的構成,數據以各種方式流入物理空間,構成了一個從人類意識向無限數據轉換的臨界狀態。

特羅拉馬於2006年成立於萬隆,三名成員分別是菲比·貝比羅斯 (Febie Babyrose)、赫伯特·漢斯 (Herbert Hans)和路迪·哈圖瑠拉 (Ruddy Hatumena)。三人相識於萬隆科技學院的求學期間,分別修讀平面設計、廣告及版畫。2006年,三人首次合作,完成了作品《豺狼民兵》(Serigala Militia),這是一部以木刻版畫為基礎的定格動畫。由於這部作品使用到四百多張木刻版畫,那個痛苦的製作過程被他們戲稱為一種「創傷」(Trauma),加上「rama」以押韻,便成了團體的名字Tromarama。後來,他們發現「rama」其實是一個有關視覺和想像的詞根,Tromarama這個名字就顯得再合適不過了。

定格動畫是特羅拉馬最為人熟悉的創作形式,但他們的創作也涉及錄像、裝置、電腦編程和公眾參與等方式。數字時代的超現實體驗,及虛擬和真實之間的交錯,都是特羅拉馬作品的核心主題。

印尼是全球第四的人口大國,由17,000個島嶼組成,包括非常多元的種族、語言、宗教和文化。特羅拉馬的三位藝術家均出生於1980年代中期,是見證印尼劇烈的城市發展及科技進步的一代人,面對社會及生活現實改變之反應及批判也成為了他們藝術創作之原動力。

本次展覽展出的作品無論裝置、影像或平面作品,均與互聯網和社交媒體相關。《獨白》(Soliloquy,2018年)由來自二手市場的96盞家用燈具和一個特製軟件構成。展廳內燈光閃爍不斷,由軟件來收集推特上出現的「#kinship」即帶有「親屬關係」標籤的話題,轉換成二進制碼,通過電腦程序控制燈光的閃爍。

在《活裝置》(Living Apparatus, 2019年)中,兩個落地燈燈架裝上了液晶顯示屏,屏幕內的圖片在快速變化,每一張圖片對應着在推特上以「#lit」(點亮)和「#lumen」(流明,光的單位)為標籤的圖像,真正的「燈光」被社交媒體上無數匿名者對於「燈光」的感知和定義所取代。特羅拉馬製造了這個小裝置,從虛擬和真實兩個維度去理解「光」的形象。

《自重影》(Selfghosted, 2019年)是一系列光柵印刷作品,特羅拉馬在推特上收集「#selfportrait」,即以「自畫像」為主題標籤的推文,推文的每一個詞被轉換成二進制碼,進而轉譯成RGB色彩參數。互聯網給匿名者提供了摩拳擦掌的機會,人們在虛擬世界玩弄自己的身份,《自重影》講述了我們自己在虛擬世界和現實世界中不同的自我認知。

在展覽「LLIMIIINALL」中,社交媒體中的「#hashtag」(「#主題標籤」)扮演着中心角色,它是虛擬世界和現實世界之間的橋樑,也是人們思想的彙集。通過這個展覽,特羅拉馬向我們說出了人與科技、尤其是和互聯網之間的愛恨情仇。科技發展讓我們的身體得到延伸,同時也使我們日漸受制於科技,甚至使人際關係發生了根本性的變質,使真實和虛構的邊界變得模糊難分。我們與科技的關係將永遠處於閾限的狀態,永遠處於兩個穩定狀態之間的那個過渡階段。



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場

(Detail 細節)



Soliloquy
獨白
2018

Lamps, software, social media, #kinship
燈具、軟件、社交媒體、#kinship
Variable size 尺寸不定

Watch Documentation Video 瀏覽錄像紀錄
Password 密碼: EMGTRO123



(Detail 細節)



(Detail 細節)



Installation view
展覽現場



001.selfghosted
001.自重影
2019

Lenticular print mounted on aluminium dibond
光柵打印置於鋁塑板
80 x 120 cm



003.selfghosted
003.自重影
2019

Lenticular print mounted on aluminium dibond
光柵打印置於鋁塑板
80 x 120 cm



004.selfghosted
004.自重影
2019

Lenticular print mounted on aluminium dibond
光柵打印置於鋁塑板
80 x 120 cm



Installation view
展覽現場



Remind me later
稍後提醒我
2019

Single channel video, sound, sound by Riar Rizaldi
單頻錄像·有聲, 聲音: Riar Rizaldi
4 min 59 sec

 Watch video 瀏覽
Password 密碼: EMGTRO123



Installation view
展覽現場



Living Apparatus I
活裝置 I
2019

LCD display, lamp tripod, software, social media, #lit
液晶顯示器, 落地燈架, 軟件, 社交媒體, #lit



Living Apparatus II
活裝置 II
2019

LCD display, lamp tripod, software, social media, #lumen
液晶顯示器, 落地燈架, 軟件, 社交媒體, #lumen

The Extra Extra Ordinary
超超尋常

Group Exhibition 群展

Museum of Contemporary Art and Design (MCAD), Manila, Philippines
菲律賓馬尼拉當代藝術設計博物館 (MCAD)

20.09.2018 - 18.11.2018

The Extra Extra Ordinary proposes a new sensory processor to attend our contemporary everyday life with add-ons movements and sensitivities. The title suggests an abstraction of affects shared among the human and the non-human; their correlation and disjoints as informed by contemporary objects, technology and culture. The exhibition also presents possibilities towards the generation of various sets of social and material connections, finding ourselves simultaneously in the process of becoming and worlding.

The growing tension to unlearn ethics between human and non-human worlds is one of the burning issues of our time. We question the culture we've inherited in the face of accumulated ecological catastrophes, of wars and the continuously increasing debts that are passed on to the coming generations. Our anxiety goes even further beyond traditional boundaries with technology invention all the time. Many of us have been addressing ideas of the Post-Human and that of New Materialism as a possibility of finding ways to think beyond human principles, reasons and perspectives. The Extra Extra Ordinary shares such concerns specific to our modern material conditions, and seeks to offer an alternative spacetime for us to exercise and explore how we can relate ourselves among things seen and unseen.

By creating a simulation of such a worlding process with works presented by artists, The Extra Extra Ordinary conceives many unparalleled sensibilities to operate the essence of life in detail, interexchanges and connections among matter, energy and life. With the circulation of these ideas, where agents such as audience become intrinsic parts of the media outputting the extraordinary celebration of every ordinary life takes on a poetic and imaginative turn.

The Extra Extra Ordinary is presented by the Museum of Contemporary Art and Design (MCAD), Manila and the Taipei Contemporary Art Center (TCAC). The show is generously supported by Edouard Malingue Gallery and the National Culture and Arts Foundation (NCAF).

Curated by Joselina Cruz and Esther Lu, the exhibition will include work by Tromarama, Chou Yu-Cheng and Gary-Ross Pastrana.

- Taxy by MCAD

展覽「超超尋常」提出了一種新的感知處理方式，來應對我們當下活動和感知能力都被拓展的生活。展覽標題指出人類和非人類之間共有的抽象，以及在當代物件、科技和文化等因素共同作用中，兩者之間的關聯和排斥。展覽也呈現了不同的社會和物質連結產生的可能性，在行程和蔓延的過程中，我們同時在找尋自我。

這個時代中很重要的一個議題就是要卸下人類和非人類世界的倫理關係。在越來越多的自然災害、戰爭和持續積累傳承給下一代的債務面前我們質疑自己所繼承的文化。由於層出不窮的科技發明，我們的焦慮已超出了傳統界線。許多人都把後人類和新物質主義視為找尋思考人類原則、邏輯和角度的可能的方法。「超超尋常」分享的正是現代物質條件帶來的特有的憂慮，並尋找一種替代的時空來使我們實踐和探索如何處理自身與可見和不可見事物之間的關係。

通過藝術家創作來模擬這樣一個世俗化的過程，「超超尋常」展覽中形成了許多相互不平行的感知性，從物質、能量和生命中的細節、交互和練習著手來探尋生命的本質。在該理念的傳播中，例如觀眾這一群體成為了媒介內在的一部分，向外輸出對每一個平凡生命詩歌般的充滿想像力的轉承的頌揚。

「超超尋常」展覽由馬尼拉當代藝術設計博物館 (MCAD) 以及台北當代藝術中心 (TCAC) 聯合呈現，由馬凌畫廊和國家文化藝術基金會 (NCAF) 慷慨贊助。

該展覽由約瑟琳娜·克魯斯和呂岱如策展，展出包括特羅拉馬，週育正和加里-羅斯·帕斯特拉納等人的作品。

-文字來自MCAD



Installation view at 'The Extra Extra Ordinary', MCAD, Manila, Philippines, 2018.
Image courtesy of the artist and MCAD, Manila.
“超超尋常”展覽現場，菲律賓馬尼拉當代藝術設計博物館，2018。
圖片由藝術家與菲律賓馬尼拉當代藝術設計博物館提供。

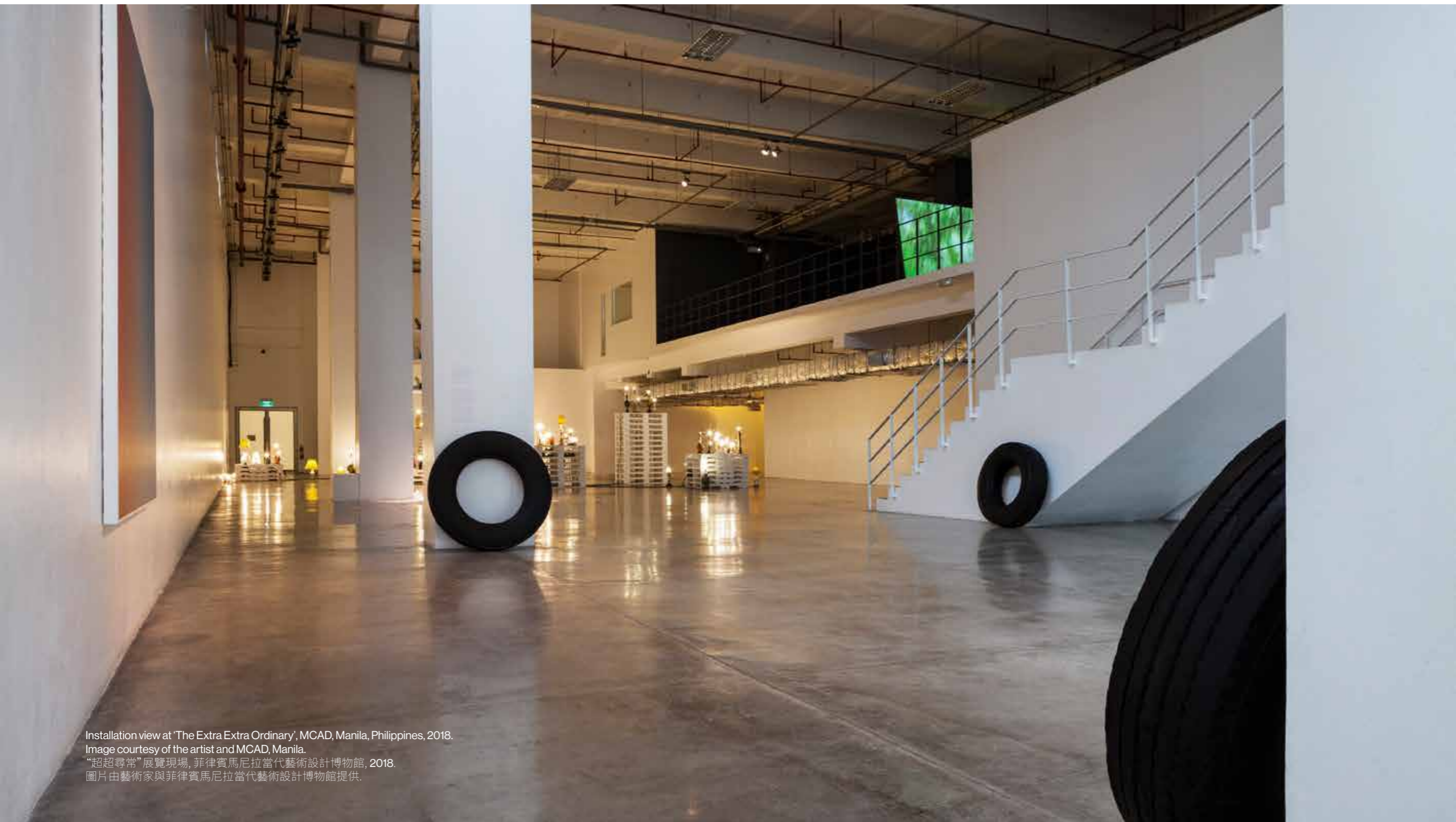


Installation view at 'The Extra Extra Ordinary', MCAD, Manila, Philippines, 2018.

Image courtesy of the artist and MCAD, Manila.

“超超尋常”展覽現場，菲律賓馬尼拉當代藝術設計博物館，2018。

圖片由藝術家與菲律賓馬尼拉當代藝術設計博物館提供。



Installation view at 'The Extra Extra Ordinary', MCAD, Manila, Philippines, 2018.
Image courtesy of the artist and MCAD, Manila.
“超超尋常”展覽現場, 菲律賓馬尼拉當代藝術設計博物館, 2018.
圖片由藝術家與菲律賓馬尼拉當代藝術設計博物館提供。



Installation view
展覽現場

Image courtesy of the artist and MCAD, Manila
圖片由藝術家與菲律賓馬尼拉當代藝術設計博物館提供。



Installation view
展覽現場

Image courtesy of the artist and MCAD, Manila
圖片由藝術家與菲律賓馬尼拉當代藝術設計博物館提供。



Installation view
展覽現場

Image courtesy of the artist and MCAD, Manila
圖片由藝術家與菲律賓馬尼拉當代藝術設計博物館提供。



Installation view
展覽現場

Image courtesy of the artist and MCAD, Manila
圖片由藝術家與菲律賓馬尼拉當代藝術設計博物館提供。



Installation view
展覽現場

Image courtesy of the artist and MCAD, Manila
圖片由藝術家與菲律賓馬尼拉當代藝術設計博物館提供。



Installation view
展覽現場

Image courtesy of the artist and MCAD, Manila
圖片由藝術家與菲律賓馬尼拉當代藝術設計博物館提供。

Amphibia

兩棲

Centre A, Vancouver, BC, Canada

Centre A, 溫哥華, 加拿大

08.09.2017 - 14.10.2017

Recent headlines raised daily alarms as they tease with clickbait tales of thought-controlled prosthetics, sweat-activated radios, and even AI bots inventing their own indecipherable languages. These headlines and details of new technological innovations urge us to contend with as well as confront what seems to be an imminent and potentially threatening future. Much like amphibia, the class of animals that live both in water and on land, today's humans interact daily with technologies that move us between physical and virtual worlds. We almost completely exist in between the two. Are we witnessing the early stages of our own evolutionary transition?

Throughout Tromarama's practice, they have been experimenting with digital imaging technology and exploring how the digital world redefines our existence. Through a careful orchestra of lenticular prints, stop motion animation, and newly commissioned moving image works, the artist weave a narrative thread between real and virtual worlds. Tromarama invites us to consider what it means to exist at a moment when rapidly adapting technologies destabilize the line between human and machine. Audiences will be driven to question how digital experiences remake and recontextualize our understandings of today's dominant narratives.

Amphibia, Tromarama's first solo exhibition in Canada, will transform Centre A into a hybrid physical and digital space using five newly commissioned works, ranging from site-specific pieces to pulse-sensing technologies that interact with our own physical, individual bodies. Meanwhile, a continuous, cumulative, and interactive piece, 24 hours being others, will be generated throughout the show based on social media algorithmic prompts and audience responses. This exhibition marks the Canadian debut of Ying Tan, curator at the Centre for Chinese Contemporary Art in Manchester, UK.

最近的頭條報導因為頻繁玩弄奪人眼球誘取點擊量的敘述手法而觸發了人們的日常警鐘，類似的表述比如意識控制的修復術，誘發體汗的無線電裝置和人工智能自動程序能自我編譯出無法破譯的語言等。這些有關科技創新的報導標題和詳實描述驅策我們面臨和應對看似迫在眉睫險境重重的未來。就像是水陸兩生的兩棲類動物，每日與科技互動的頻率使今天的人類不斷在物質和虛擬的世界中往返。

我們幾乎已完全生存在兩個世界的重疊空間中。我們是否正在親眼目睹自身進化歷程的早期階段呢？縱觀特羅拉馬的創作，他們一直都在實驗數碼影像技術並探尋數碼世界是如何重新定義人類的存在。通過精心編排晶體打印、定格動畫和新型動態影像，藝術家們在真實和虛擬世界中匯編出一條敘事線索。特羅拉馬邀請我們一起思考在一個科技快速更替而不斷動搖人類和機器之間的界線的當下何為存在的意義。觀眾也將被引導思考數字化的體驗是如何再造並再融入我們對當下主流敘事手法的理解。

「兩棲」是特羅拉馬在加拿大舉辦的首次個展。個展通過五件嶄新的作品，包括因地制宜的創作到與我們身體互動的脈衝技術，將加拿大溫哥華的Centre A改造成了一個混合的物質和數字空間。同時，交互作品《24 hours being others》基於社交媒體活動和觀眾的回應在展期持續不斷進行。此次個展也標誌著來自英國曼徹斯特華人當代藝術中心的策展人談穎在加拿大的首次亮相。



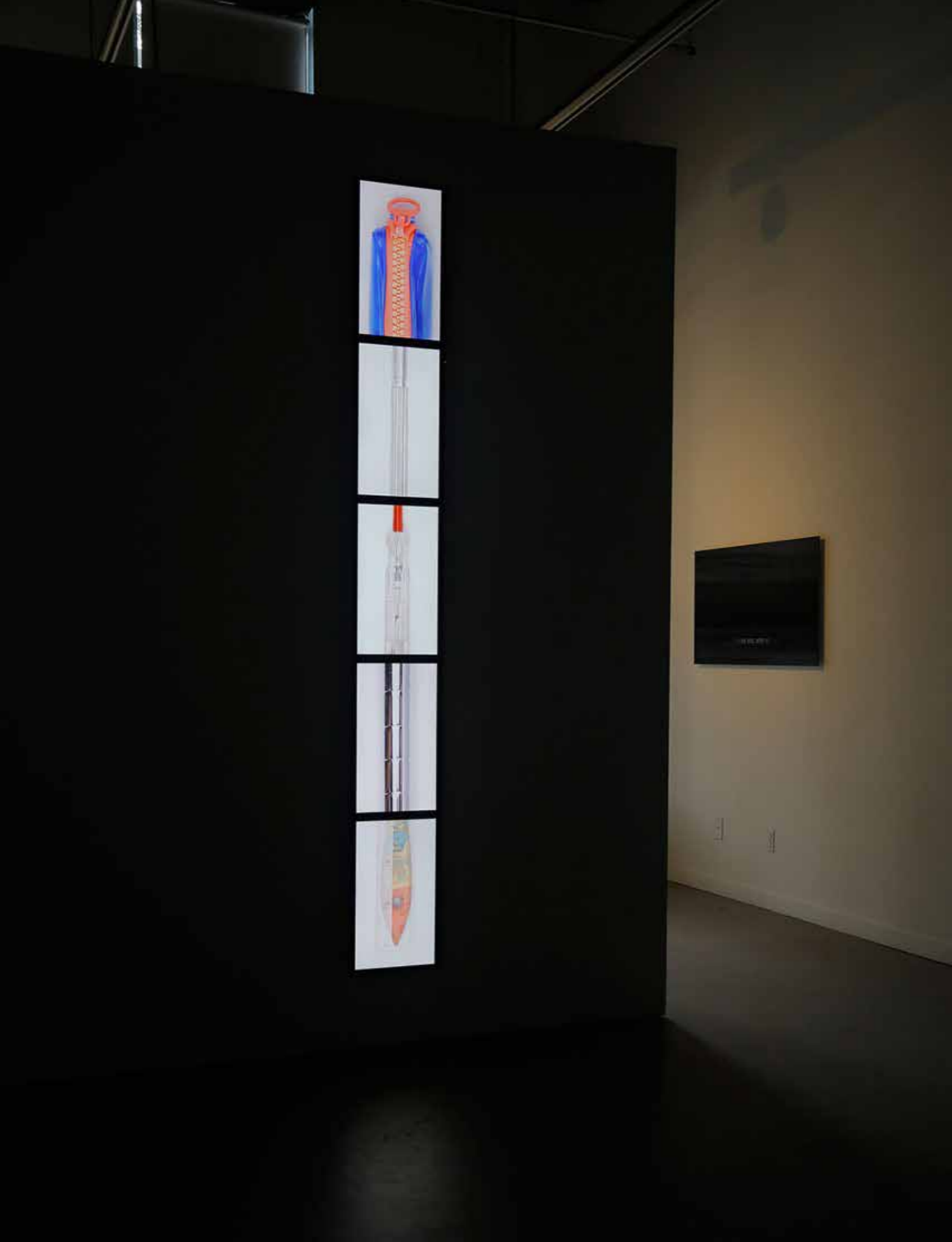


Installation View
展覽現場



Circuit, 2017

Pulse sensor, video projection, speaker
Dimensions variable
脈衝傳感器, 視頻投影, 揚聲器
尺寸可變



Belonging, 2017

Five channel video, computer generated editing
五頻道視頻，電腦編輯



Posed, 2017

Lenticular Print
110 x 62 cm
光柵打印

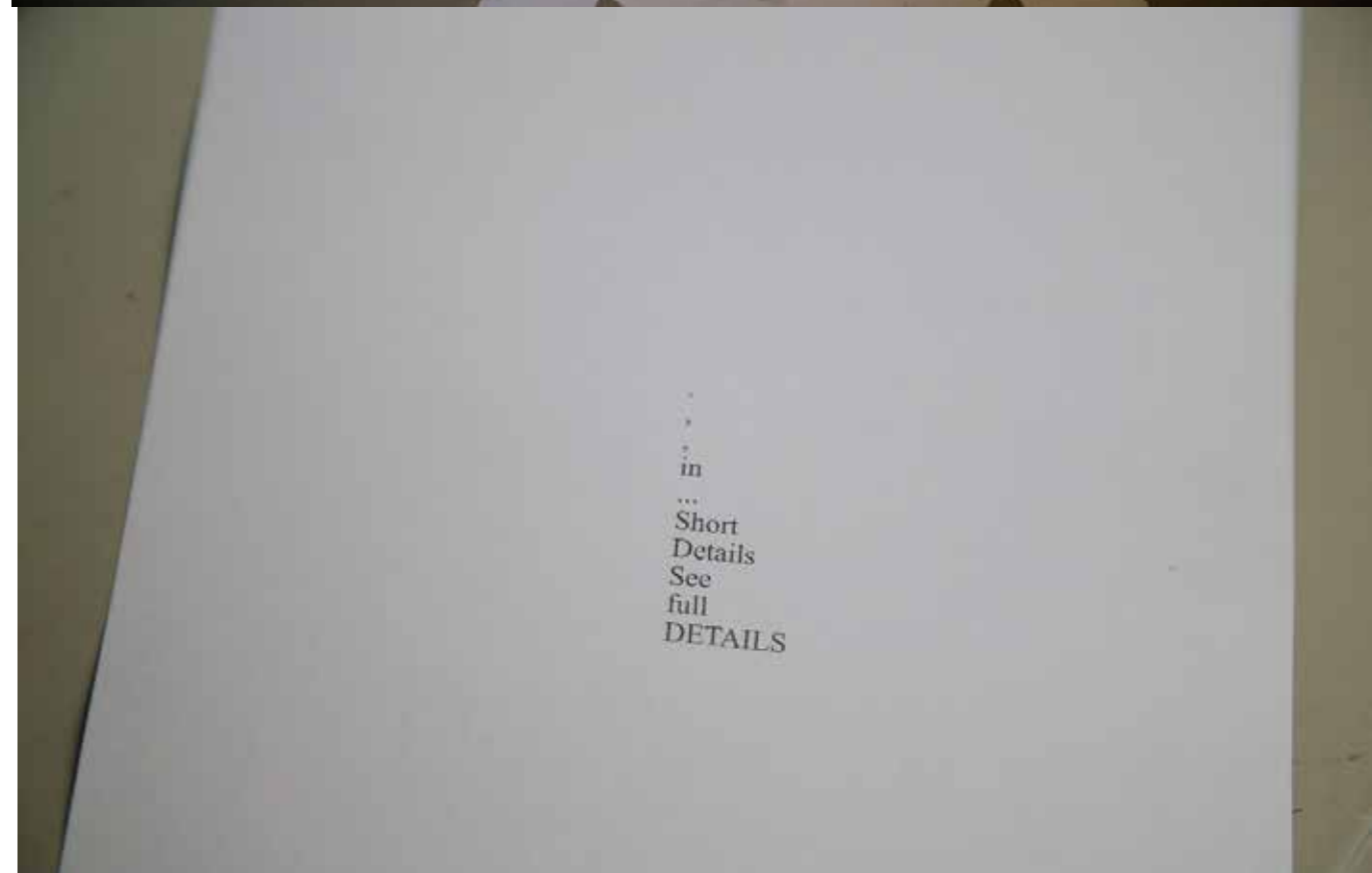
24 Hours Being Others, 2017

Printers, papers, computer software
打印機, 文件, 電腦軟件



(Detail 細節) *24 Hours Being Others*, 2017

Printers, papers, computer software
打印機, 文件, 電腦軟件





Twins, 2017

Two channel video, sync
12 min 26 sec
雙頻道視頻, 同步

Gwangju Biennale
光州雙年展

Gwangju Biennale Exhibition Hall, South Korea
光州雙年展展覽館, 南韓

02.09.2016 - 06.11.2016

Tromarama has been selected for the group exhibition 'The Eighth Climate (What Does Art Do?)' at Gwangju Biennale 2016. Exploring the performative aspect of art in relation to the future, the exhibition evokes the meditation of art as both a medium and a seismograph, detecting as well as manifesting the undercurrents of socio-political realities. On display are Tromarama's 'Surflux' (2015) and 'Panoramix' (2015).

'Panoramix' is a single-channel video projected onto a hanging screen, playing a close-up shot of vegetation. The blades of grass are shown moving gently in the wind, but when a particularly strong gust blows through, the entire physical projection itself appears to flutter, in a sudden move from the 'real' to illusion. This digital manipulation reveals the phenomenon of daily reality and questions the mechanisms of our technological era in the context of the present.

'Surflux' is a five-channel video played through five monitors, each depicting a different firework in a looping motion. An eternal and impossible cycle made possible through digital technology. 'Surflux' comments on the nature of information on the internet being fleeting and constant simultaneously.

特羅拉馬參於2016年光州雙年展的聯展「第八種氣候(藝術做什麼?)」。展覽旨在研究藝術表演方面與未來的關聯,喚起藝術作為一種媒介和測震儀的冥思,探測以及體現社會政治現實的暗流。兩件特羅拉馬的作品被展出:《Surflux》(2015)和《帕諾哈米克斯》(2015)。

《帕諾哈米克斯》是一部投影在掛屏上的單頻道影像作品,呈現關於植物的特寫鏡頭。草葉在風中輕輕擺動,當強風吹過時,整個投影彷彿隨之顫動,恍若瞬間從現實進入幻想。這一數字作品在揭露日常現象的同時對當下科技時代的結構和機制提出質疑。

《Surflux》是一個五頻道錄像作品,由五個顯示器各自循環播放不同的煙花場景,通過數字技術實現了永恆且本不可能的循環。這一作品試圖探討網絡信息同時存在又轉瞬即逝的本質。





Panoramix, 2015

Single channel video

單頻道影像

1 min 25 sec

<https://vimeo.com/167514961>



Installation View
展覽現場

Surflux, 2015
2 min

<https://vimeo.com/167514960>

Liverpool Biennial Fringe
利物浦雙年展藝術展

Open Eye Gallery, Liverpool Waterfront, United Kingdom
Open Eye Gallery, 利物浦, 英國

09.07.2016 - 31.07.2016

Part of the Liverpool Biennial fringe programme, Tromarama have transformed the interior of an ordinary private residence into an enigmatic, reflective space. Together, through moving image, sound and juxtapositions of domesticity, they provide an exploration of how the digital world redefines our existential existence. Tromarama is a collective formed in 2006 by Febie Babyrose, Herbert Hans Maruli and Ruddy Hatumena. Graduating from the Institute of Technology in Bandung, the three are among the first generation of artists who were confronted with the impact of the digital revolution in Indonesia during the early 2000s. This exhibition presents a selection of recent animations and lenticular prints, as well as a new work, which was created especially for the occasion.

The exhibition features animations that combine HD photographs of animated objects, such as shoes, suitcases, desk lights and wires, with images of the urban Indonesian landscape. Although each work exists in a seemingly foreign public sphere elsewhere in the world, it interacts with a private one that we, the audience, all possess ourselves. They activate otherwise impossible narratives within a domestic space, behind a closet, through a bedroom window, inside a kitchen cupboard. A new work highlights the playfulness of tea making, an otherwise mundane and joyful ritual undertaken countless times in everyone's daily lives in the UK.

Play, in the sense of 'fresh, intriguing and humorous' pulsates through the body of Tromarama's practice, which combines video animation with music and installation. Each work, rather than existing in viewership isolation, is woven into the larger social fabric of the things we do both inside and outside our homes.

At the heart of Tromarama's practice is the creation of an inclusive narrative through the use of form and colour, objects and gures, sounds and rhythms. Each work literally animates the ordinary and weaves its existence into a tale of tribulations fuelled by consequence. As such, their work infuses the ordinary with novel means of contemplation in the context of urban life, developments and political reverberations.

Founded in 1977 Open Eye Gallery is an independent not-for-profit photography gallery based in Liverpool. One of the UK's leading photography spaces, Open Eye Gallery is the only gallery dedicated to photography and related media in the North West of England. Open Eye Gallery has consistently championed photography as an art form that is relevant to everyone. It promotes the practice, enjoyment and understanding of photography by creating challenging and entertaining opportunities to experience and appreciate distinctive, innovative photographs.

Ying Tan is a UK-based curator with a concern for negotiating sites of cultural specificity in her practice. She is currently the curator at the Centre for Chinese Contemporary Art (CFCCA). She has curated numerous exhibitions at the CFCCA, in addition to many other off-site projects in London and internationally. This includes the co-commission of Haze & Fog with Cao Fei (2013), as well as UK premieres of What Happened in the Year of the Dragon (2014) with Sun Xun and Xu Bing's Book from the Ground (2003-present). She is a visiting lecturer for Christie's Education (UK) and a contributor to KALEIDOSCOPE Asia Magazine. She is also on the curatorial faculty for Liverpool Biennial.

馬凌畫廊與利物浦**Open Eye Gallery**誠意呈獻由譚穎策展的首個特羅拉馬英國個展。作為利物浦雙年展的周邊項目之一,特羅拉馬把一所私人住宅的内部重塑成奧妙的反思空間。藝術家透過移動影像、聲音和居家生活的種種對立面,探索數碼世界如何重新定義了我們的存在。特羅拉馬為菲比·貝比羅斯、赫伯特·漢斯和路迪·哈圖瓊拉於2006年成立的藝術團體。三位藝術家畢業於萬隆科技學院,是深受二十一世紀早期印度尼西亞數字革命影響的第一代藝術家。此次展覽匯集了特羅拉馬近期的動畫和光柵打印作品,還包括了為展覽特製的新作。

展覽所涵蓋的動畫結合了鞋子、手提箱、檯燈和電線等物件的高清照片與印尼市區風貌。儘管每件作品看似發生在某個異地的公共空間,實則它們是在與屬於觀眾的一個私密空間進行互動。在居家空間 裡-衣櫃背後、臥室窗外、廚櫃裡-它們開拓了天馬行空的故事。新作取英國民眾的日常為命題, 彰顯泡茶這一平庸儀式的趣味性。

透過特羅拉馬的錄像及音樂裝置作品,可以理解「玩」為一種新鮮、奇妙而且幽默的情理。他們的作品撇除了一般現存的獨立視野,更進一步地根據居家生活內外的境況,編織出一種跟大眾的互動和反思。

特羅拉馬的創作核心是通過使用形狀和色彩,物件和人物,聲音和節奏,去創造一個包容性的生活故事敘述。每一個作品將日常物品擬人化並將其編入一個由果及因的苦難故事中。因此,他們的作品將一種對都市生活、城市發展和政治反響的巧思融入尋常小物中。

Open Eye Gallery於1977年在英國利物浦成立,是英國西北部唯一一家專注攝影和相關媒介的非營利性獨立畫廊。**Open Eye Gallery**不斷向大眾提供欣賞與眾不同和頗具新穎的攝影作品的機會和平台,致力將攝影推廣為一種於每一個人都密切聯繫的藝術形式,進而促進大眾對攝影這門藝術的理解和品鑑。

譚穎是居於英國的策展人,對文化特殊性的場所交涉尤其關注。她現時為曼徹斯特華人當代藝術中心**(CFCCA)**的策展人,她曾在**CFCCA**內外策展多個展覽和項目,包括曹斐的《霾》(2013)、孫遜作品《龍年往事》(2014)的英國首映和徐冰的《地書》(2013至現時)。此外,她亦是佳士得美術學院(英國)的客座講師、**KALEIDOSCOPE**亞洲雜誌的撰稿人以及利物浦雙年展的策展人之一。



Everyone is Everybody, 2012

Stop motion animation with various objects

定格動畫, 多樣物品

3 min 35 sec

https://youtu.be/8_gDR_ooTLs





Decoy, 2016

Single channel video, cat doll
單頻道影像, 毛公仔
1 min 3 sec

<https://vimeo.com/175176931>





Intercourse, 2015

Two channel video

雙頻道影像

Dimensions variable

尺寸不定

4 min 10 sec

<https://vimeo.com/167517747>



On And On, 2015

Stop motion animation with various objects, sound
定格動畫, 多樣物品, 聲音

<https://youtu.be/xOkECCTYSg>

Unsettled, 2015

Lenticular print
光栅打印
62 x 110 cm





Mirage, 2016

Single channel video
單頻道影像
5 min 2 sec

<https://vimeo.com/175177105>



Living Room, 2015

3D lenticular print
3D 光栅印刷
80 x 150 cm



Pilgrimage, 2011

Stop motion animation with various objects

定格動畫, 多樣物品

4 min 18 sec

<https://youtu.be/UJxj8bpB79ZQ>

Private Riots

暗湧

Art Basel Hong Kong 2016
2016年巴塞爾藝術展香港展會

22.03.2016 - 26.03.2016

Visual narratives, as communicated by signs, are the cornerstones of contemporary urban communication. Where linguistic terms are often contained to certain geographical boundaries, signs transcend limitations of exchange. Edouard Malingue Gallery, Hong Kong is thrilled to present in the Encounters section of Art Basel Hong Kong, the major installation 'Private Riots' (2014). Composed of a flash sequence video, a platform and towering swirl, from floor to ceiling, of seemingly playful protest banners, the monumental creation presents how the trio observe the rapidly evolving urban Asian cultural environment, whilst extrapolating its social, political and visual undercurrents.

'Private Riots' (2014) presents an interactive and impressive pictorial dialogue surrounding the act of protest and political engagement. The first section resembling a plywood stage rising from the floor, is composed of two propped singular video stands flashing the 'Private Riots' film and a circular series of poster banners, stills from the video itself. The second section, a towering chandelier of poster panels hanging from the ceiling, is an incredible structure that stands above the first, a striking metaphor for the height of collective yet individual power.

Reality thus becomes more complex and mixed since the images that emerge are constructed not only by our consciousness of the world, as recalled through our sensory receptors, but also those produced by digital devices. They design and construct our perception, understanding and concepts of the physical and virtual. Our consciousness in knowing the seemingly tangible one from the truly tangible one becomes more exclusive because each person has a greater number of different experiences. It means a subtler border is drawn between our current reality. The physical and the virtual co-exist. They are interacting and transversing in various forms.

Colourful, engaging and pictorially naïve, the lightly dangling spiral hardly seems associable with weighty political commentary. This contrast, however, between form and content, resounds throughout Tromarama's work. Indeed, play, in the sense of 'fresh, intriguing and humorous'[1] pulsates through their practice, which combines video art with new music and installation. 'Private Riots' in particular though, introduces a political leaning yet does so in a manner that invites rather than threatens. From the pop-like extractions of key images from protest banners – time (a clock), marching (feet), speeches (mouths) – to the rhythmic beats, Tromarama present how political engagement is accessible to all.

Ultimately, 'Private Riots' is a seminal installation by Tromarama and a key example of how, at the heart of their practice, is the creation of an inclusive narrative through the use of form and colour, objects and figures, sounds and rhythms. Their practice literally animates the ordinary and weaves its existence into a tale of tribulations fuelled by consequence. As such, their work, and 'Private Riots' in particular, infuses the ordinary with novel means of contemplation in the context of urban life, developments and political reverberations.

Tromarama are widely considered one of Indonesia's most exciting rising talents and have been widely exhibited around the world. They've held solo exhibitions at the Stedelijk Museum (Amsterdam), National Gallery of Victoria (Melbourne), Mori Art Museum (Japan) and have upcoming shows at the Frankfurter Kunstverein. Group exhibitions include the Samstag Museum of Art (Adelaide), APT 7 QAGOMA (Brisbane), Singapore Art Museum (Singapore).

[1] Alia Swastika, 'When Playing Is Not Only a Game', (2011)

以符號和圖像為表達方式的視覺敘述是當代城市通訊的中流砥柱。語言常常受限於特定的地域界限，然而符號能夠跨越這一交流中的限制。在2016年巴塞爾藝術展香港展會的藝聚空間，香港馬凌畫廊攜手特羅馬拉呈現其大型裝置作品《暗湧》(2014)。由閃爍序列視頻、平台和漩窩形高塔組成的高至屋頂的紀念碑似的作品呈現出三人對亞洲城市的文化生態的勘察以及對其社會、政治和視覺暗湧的臆測。

《暗湧》(2014) 體現了一場圍繞抗議和政治運動的互動式圖像對話。第一部分是一個拔地而起的類似於膠合板製成的舞台，由置於支架上閃爍放映的錄像作品《暗湧》和摘自錄像的環形海報系列組成。第二部分如吊燈般從天花懸垂多個海報橫幅，比喻集個體於一身的力量之偉。

現實變得更加錯綜複雜，因為作品所呈現的圖像不僅是出自我們對世界的認知和感官追憶，也是數碼設備的產物，構成我們對真實和虛擬的感知、理解和懸念。由於每一個人的經歷各不相同，我們對有形事物的幻象有著極為個人的認知。這意味著，在現實之間的界線將變得更加微妙。虛實總是共存並以各種型態相互作用相互轉換。

趣味性的七彩漩渦、稚氣的畫面乍眼看似乎與沉重的政治批判南轅北轍。事實上，「玩」以一種新鮮、迷人且有趣的意義跳躍在特羅馬拉各類視頻、音樂和裝置作品的脈絡中。《暗湧》主要呈現以邀請而非脅迫為手段的政治傾向。結合從抗議橫幅上選用常見的圖像元素，比如時間(時鐘)、行軍(腳步)和演說(嘴巴)，和富有韻律的節拍，特羅馬拉向我們展示了政治參與是如何向公眾開放的。

對於特羅馬拉而言，裝置作品《暗湧》不僅是具有開創意義，更代表了他們慣有的創作核心，即通過形狀和色彩、物件和人物、聲音和節奏來構成一個包容性的敘事。他們的作品將平凡事物生動化並將其編入一個由果及因的苦難故事中。《暗湧》也同樣將一種對都市生活、城市發展和政治反響的巧思融入尋常事物中。

1 Alia Swastika, 'When Playing Is Not Only a Game', (2011)



Installation View
展覽現場



Private riots《暗湧》, 2014-2016

1 video installation, 187 oil on wood panels
1 錄像裝置, 187 板上板上油畫
9x9x9m



Private riots《暗湧》, 2014-2016

1 video installation, 187 oil on wood panels
1 錄像裝置, 187 板上板上油畫
9x9x9 m

Panoramix
帕諾哈米克斯

Edouard Malingue Gallery, Hong Kong
馬凌畫廊, 香港

18.12.2015 - 23.01.2016

Edouard Malingue Gallery presented 'Panoramix', the first solo exhibition in Hong Kong of the Indonesian collective Tromarama. Established in 2006 in Bandung, Indonesia, Febie Babyrose, Ruddy Hatumena and Herbert Hans, have been developing inventive responses to contemporary urban culture spanning multiple media. Each work, rather than existing in viewership isolation, is woven into the larger cultural fabric of the city of Bandung and addresses, in interactive reflection, the cornerstones of Indonesia's political and cultural environment.

"This exhibition highlighted a new work by the Bandung-based collective Tromarama. They have been producing video animation works and installations since 2006. They shape and create their artworks based on their concern with examining today's society. 'Panoramix' is simply defined as the mixture of surveying a subject, or sequence of events, in our contemporary landscape. The notion of an exhibition brings about an exploration of how the virtual world redefines our existential experience; how it structures our paradigm and experience vis a vis space, dimensions, pictures and text within the virtual realm. 'Panoramix' reveals the phenomenon of daily reality. It is about taking on specific situations in such a way that this phenomenon is dealt with.

Tromarama address as well as observe contemporary fluxes surrounding the relationship between reality outside of a screen and the virtual reality inside of it. The exhibition itself describes the space in between these various realities that now overlap. It is a quest focusing on one's experience of reality, a step towards expressing the idea of a foundation of our existence, which always seeks to sort through the realities presented by modernity: being, ground, or substance. 'Panoramix' questions the mechanisms of our technological era in the context of the present. It is an exploration through artistic practices and reflections on reality by enhancing thought and action in practical terms.

From Tromarama's point of view, the consequence of living in between the two realms - in relation to the virtual world that we live in nowadays - is more of a mental experience rather than a physical one. It bends the scenes from our daily lives in relation to how it creates artificial desires and pushes us to always be in a state of climax within 'nowness'. Overall, Tromarama try to find the space where we stand between the reality behind the monitor and the reality out there, whilst substantially questioning the definition of reality itself." – Riksa Afiaty

「帕諾哈米克斯」是特羅拉馬在香港舉辦的首次個展，由馬凌畫廊於2015年12月18日至2016年1月23日呈獻。菲比·貝比羅斯、赫伯特·漢斯和路迪·哈圖瑠拉於2006年成立特羅拉馬，希望通過不同藝術媒介對當代城市文化作出回應。他們的作品撇除了獨立的觀賞視野，更進一步地依據印尼萬隆的社會政治和文化環境編織出極具互動性的反思。

「此次展覽是聚焦特羅拉馬的當年新作。特羅拉馬自2006年起便基於對當今社會的關注和檢驗進行視頻動畫和各類裝置創作。從當代風貌之中萃取一組課題或事件作勘察對象，『帕諾哈米克斯』背後的概念便油然而生。展覽探索虛擬世界如何重新定義我們的存在、在虛擬之內塑造我們面對空間、維度、圖像和文字時的感知範式以及經歷。『帕諾哈米克斯』揭示日常現實的狀態，對個別情況抽絲剝繭從而分析人們對這種狀態的處理。

這次個展旨在關注人們的現實經歷，進一步探尋並表達人類存在的理論基礎，企圖分類梳理現代性中的多重現實，即存在，基礎和物質。『帕諾哈米克斯』通過藝術實踐和加強對現實中的思想和行動的反思，對當代科技時代的機制發出質疑和挑戰。

對特羅拉馬而言，徘徊於虛擬和現實之間的生活是一種精神凌駕肉體的經歷；它所衍生的人造慾望扭曲日常生活的畫面，把我們推向『現在性』之內持續亢奮的高潮狀態。總括來說，特羅拉馬試著在屏幕內外的現實之間尋找人的駐足點，同時挑釁現實本身的意義。」 - Riksa Afiaty



What is actually the thing that constructs our daily reality?

In general, reality is defined as a real and physical thing, a form that consists of existing elements. With our five senses, we can alternately see images, hear sounds, touch solid forms or smell the particular scents of things, which then fulfill a real experience. By experiencing through our senses, we can face reality.

In 'Panoramix', reality is divided into two types of experiences: the ones that we actually experience physically and those that we seemingly experience sensorially. It also highlights the way man turns to the external world as the foundation for forming himself in the name of modernity. A person sees himself from other people's points of view or at least according to his assumption of other people's perspectives of himself. By no longer considering authentic acts, one is exposed to morality, value and external nature. Consequently, one is then confirmed as a citizen of the modern world. In other words, self consciousness is based on the consciousness of society's hope.

Reality thus becomes more complex and mixed since the images that emerge are constructed not only by our consciousness of the world, as recalled through our sensory receptors, but also those produced by digital devices. They design and construct our perception, understanding and concepts of the physical and virtual. Our consciousness in knowing the seemingly tangible one from the truly tangible one becomes more exclusive because each person has a greater number of different experiences. It means a more subtle border is drawn between our current reality. The physical and the virtual co-exist. They are interacting and transversing in various forms.

Layered realities are emerging. Our identities are shifting. People's natures are changing. They are no longer concrete. The initial stage of this exhibition is a consciousness constructed by Tromarama. The consciousness indirectly emerges from their observation of the 'going viral' era in which they live. They observe that timelines in this era are no longer clear and linear; one can simply upload the past and let the audience read it as part of his or her present. The concepts of space and time become inconsequential. Reality in cyber world, which can be considered as a matrix of real time, is also changing. The emergence of two different realities and two different times makes man feel strange, as if he or she is in between the virtual world and the real world.

'Panoramix' presents some short narrations on reality; banal things present in our daily lives. The works speculate upon the visual system, their perception, and the concept that becomes more stable.

This exhibition proposes an experience around simulation, ecstasy, scale and reduced space. A single channel video entitled *Panoramix* depicts the irony of visual fragility. It shows an image of a natural landscape on a flat screen, which is then virtually blown and uncovered by a wind. Laced with their witty remarks, Tromarama try to laugh at things connected to spatial experiences by showing moving objects that seem to have cause and effect relations. In *Intercourse*, a double channel video displayed across from *Panoramix*, they question the force behind our will to move things.

Despite choosing the power of texts when directing certain contexts, Tromarama are accurate in understanding that audiences need space to explore phrases as an initial point of understanding to determine narratives and metaphors in some layers of meaning. Beneath their irony and criticism, texts contribute by urging almost unreachable things: to explain the complexity of man's reality and to search for the clarity of current subtle and unspoken things.

By using a lenticular technique, the works entitled *I Do*, *Promise*, and *Unsettled* show shifting texts that change according to the movement of the audience. These works can be seen as reflective mirrors of how people see themselves, constantly watching monitors. Or, vice versa, how monitors succeed in entangling people. It is a reflection of the domains we live in and observe. It is about how knowledge has information; how we understand and experience it; how differences of perspective and approach influence images or ideas.

Questioning today's reality means questioning the real existence of our presence and lives. Ourselves, today, have been fractured into multiple fragments split between multiple digital screens.

When each person has their own reality, inside and outside of a monitor, inbetween realities emerge. 'Panoramix' explains the landscape between those circulating currents and various realities, those mixed and chaotic realities. Actually, panoramas depend on compressed perspectives and views, as well as more and more superficial spaces.

'Panoramix' reveals those spaces between various currents and circulated realities. It is the search for an experience of reality that expresses the notion of becoming a man who stands for ideas about his or her existence, the basics of our existence – one's being, grounding or substance - that have increasingly overlapped with other realities.

– Riksa Afiaty

尋常的現實究竟是由何物構建而成？

一般而言，現實被定義為真實存在且有形的事物，由現有元素構成。我們透過五官去觀察、聆聽、觸摸和辨別氣味，從而實現某種真實的體驗。通過這些感官體驗，我們可以正式現實。

「帕諾哈米克斯」在肉體和感官層面上呈現一種雙重的經歷。展覽著眼於人如何以現代性之名賴以外在世界作為自我形成的奠基。我們或從別人的眼中看到自己，或以我們在這一方面對他人的假設來評核自我。不再從真實層面考量，人們便被道德、價值和外界包圍。現代社會的公民身分便循著這樣的邏輯得到確認。換句話說，自身的意識形態就是基於社會冀望的意識形態。

現實變得更加錯綜複雜，因為衍生出來的形象不僅是出自我們對世界的認知和感官追憶，也是數碼設備的產物，構成我們對真實和虛擬的感知、理解和懸念。由於每一個人的經歷各不相同，我們對有形事物的幻象有著極為個人的認知。這意味著，在現實之間的界線將變得更加微妙。虛實總是共存並以各種型態相互作用相互轉換。

多層現實由此誕生，我們的身分和性質亦不斷替換及變更，再沒有一物是具體的。展覽的初始階段是特羅拉馬形成的意識形態。這種意識形態源自他們置身於「瘋傳」時代的勘察：時間線不再清晰和線性；每一個人都可以將自己的過往經歷上傳網絡，讓看客將其視為自身的一種現實。關於空間和時間的固有概念也就變得無關重要。作為真實時間的模型，網絡世界裡的現實亦持續演變。兩種現實和兩個時間的出現詭異非常，彷彿人存在於虛擬和真實的維度之間。

「帕諾哈米克斯」取日常生活中的平庸物件展現以現實為題的簡短敘述，意在揣測人的視覺系統、感知和愈趨穩定的概念。是次展覽圍繞模擬、狂喜、比例和壓縮空間營造第一身的經歷。

此次展覽創造了一個有關模擬、狂喜、比例和壓縮空間的體驗。其中，單頻道影像作品《帕諾哈米克斯》通過平面屏幕來虛擬自然景觀被風吹散至消失的情景，是一種對視覺脆弱性的諷刺描述。透過看似互有因果關係的移動物體，特羅拉馬以妙語調侃與空間經歷有關的事物。另一個名為《Intercourse》的雙頻道錄像作品則質疑我們在推動事情之時驅使意志的力量。

儘管特羅拉馬在編導個別語境時選擇了文字的力量，他們仍準確把握觀眾需要空間作為出發點去理解各層含義中的描述和隱喻這麼一個事實。在他們的諷刺和批判背後是文字對那些不可及的事物發揮著推進作用。即闡述人類現實的複雜性和探尋理清微妙且不言而喻的事物。

《I Do》、《Promise》和《Unsettled》運用光柵技術展示依據觀者動態而變化的文字，並如鏡子般映照人們如何不斷通過照鏡來看清自己又或是鏡子是如何與人們緊密纏結。這體現了我們所身處和觀察的領域以及固中的課題：知識如何涵蓋資訊、我們如何理解和體驗這些資訊以及觀點和方法的迥異如何牽動形象和懸念。

對當代現實置疑就是對我們的存在和生活置疑。在多個屏幕之間，我們的自身斷裂成碎片。

當每個人在屏幕內外體驗不同的現實，便會產生一種中間現實。「帕諾哈米克斯」申述這種在循環主流和多個混沌現實之間的景觀。而其實，全景觀就是基於經壓縮的視點以及更多表面空間。

「帕諾哈米克斯」揭示多種主流和循環現實之間的空間。它找尋一種現實體驗來闡述和定義人類的存在，即人類存在的基礎是在多個現實之間相互重疊的存在、基礎和物質。

– Riksa Afiaty



Panoramix, 2015

Single channel video
單頻道錄像作品

<https://vimeo.com/148973860>



Installation View
展覽現場



Intercourse, 2015

2 channel video
雙頻道錄像作品

<https://vimeo.com/148973868>

... always see me when i look at you

... ever...

... that's what you mean no harm

- i can assure you i mean no harm

[giggles]

- that's what fiction are for

Promise, 2015

Lenticular print
光柵打印
62 x 110 cm



Living room, 2015

3D lenticular print
3D 光柵打印
80 x 150 cm

Roots. Indonesian Contemporary Art
根·印尼當代藝術聯展

Frankfurter Kunstverein, Frankfurt, Germany
法蘭克福藝術協會, 法蘭克福, 德國

26.09.2015 - 10.01.2016

The Frankfurter Kunstverein presented “Roots. Indonesian Contemporary Art,” an exhibition of contemporary art from Indonesia. Jompot Kuswidananto, Eko Nugroho and Tromarama, three of the best-known Indonesian artists and artist collectives of the younger generation, where each were given a broad platform to present new works in the Frankfurter Kunstverein's interior space. Joko Avianto was invited to create a site-specific bamboo installation for the facade.

Indonesia ranks as one of the most populous countries in the world and unites many different ethnicities, languages, religions, and cultural influences in the more than 17,000 islands comprising the archipelago. Under Dutch colonial rule, which lasted for nearly 350 years, Indonesian culture experienced severe socio-cultural upheavals. A modern, westernized society had emerged by the middle of the twentieth century. The effects of a prolonged struggle for independence and political instability still reverberate in the tension permeating today's society. The four artists belong to a generation that experienced the most significant period of changes in Indonesia's contemporary social and political situation first-hand. While part of the change brought about during the 1998 post-reformation transition, the artists' work creates the distance necessary to take a critical stance. Their work grounds short-term change within a deeply rooted, complex socio-cultural tradition in which the tension between traditionalism and modernity, nationality and internationality, locality and globalism, universality and plurality becomes apparent.

法蘭克福藝術協會呈獻印尼當代藝術聯展「Roots. Indonesian Contemporary Art」。作為印尼最矚目的年輕一代藝術家和藝術團體，Joko Avianto、Jompot Kuswidananto、Eko Nugroho 和特羅拉馬在法蘭克福藝術協會內場地各自所屬的空間呈現新作。Joko Avianto 獲邀為展覽門面製作一個由竹建成的場地裝置作品。

印尼是全球人口密度最高的國家之一，17,000個群島匯集多個不同種族、語言、宗教和文化影響。在荷蘭近350年的殖民統治之下，印尼文化經歷了嚴重的社會文化劇變。到20世紀中期，印尼社會開始朝向現代化和西方化轉變。長期的獨立鬥爭和政治不穩定的影響依舊迴盪在印尼緊張的社會氛圍中。四位藝術家代表著同一代人，親身見證意義最深遠的印尼當代社會和政治變遷。藝術家的作品主要關於1998年後改革這一特定的社會過度期，因此為批判提供了必要的時間距離。他們的作品將短期變革扎根於複雜且根深蒂固的社會文化傳統之中，意在凸顯傳統性和現代性、民族性和國際性、本土和全球主義、普遍性和多元性之間的張力。



Installation View
展覽現場



Break A Leg, 2015

Video animation, towels, wire
動畫、毛巾、電線

<https://vimeo.com/149183963>

Global Collaborations: Tromarama

全球協作: 特羅拉馬

Stedelijk Museum Amsterdam, Netherlands

阿姆斯特丹市立博物館, 阿姆斯特丹, 荷蘭

12.06.2015 - 15.09.2015

The Stedelijk Museum presented the first European solo exhibition of Indonesian artists' collective Tromarama. On view were a selection of recent animations, as well as a new work the trio created especially for the occasion.

The members of Tromarama are among the generation of artists who first hand experienced the impact of the digital revolution in Indonesia during the early 2000s. The internet has not only shaped the way they think, but also how they work. In addition to presenting their art at exhibitions, the collective shares their work via online channels, such as Youtube. Their new work, 'First Wave', is a multi-layered reflection on how digital technology affects the artists' self-image.

When asked why they specialize in making animated videos, Tromarama reply only half-jokingly: "We love to play god". The exhibition features three animations that combine HD photos of animated objects, shoes, suitcases and a length of green fabric, with images of the urban Indonesian landscape. Tromarama doesn't create flawless illusions: the animations are infused with imperfections, reminding us that we're watching manipulated images of reality. This device serves to accentuate the friction between the materiality of the depicted objects and the digital technology used to animate them.

The presentation included the animation 'First Wave' (2015), as well as the works 'Happy Hour' (2010), 'Unbelievable Beliefs' (2012), 'On Progress' (2013) and 'The Charade' (2014).

The exhibition was accompanied by a catalogue edited by Sophie Tates and Kerstin Winking, the exhibition's curator.

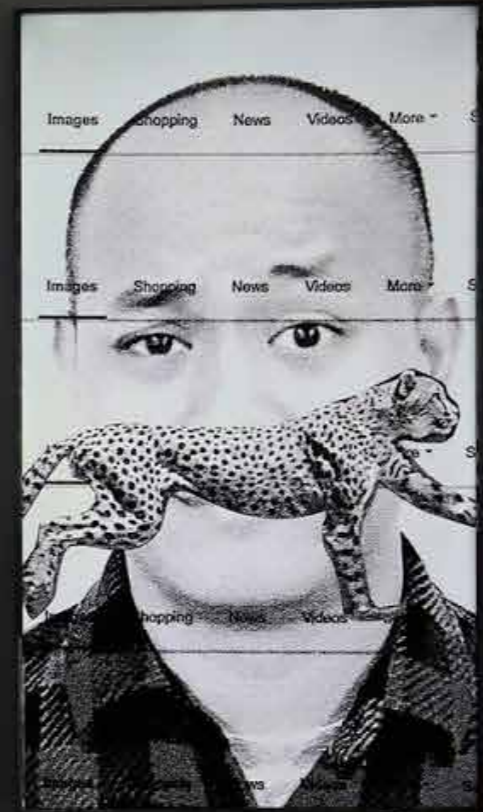
阿姆斯特丹市立博物館於2015年呈現了特羅拉馬在歐洲的首次個展。此次展覽主要展出當期的動畫創作和特為個展創作的同期新作。

特羅拉馬的三位藝術家是深受二十一世紀早期印尼數字革命影響的一代藝術家。互聯網的興起在改變特羅拉馬思考方式的同時還影響著他們創作的形式。除了通過展覽的方式呈現創作，特羅拉馬還將作品上傳到例如Youtube的網絡平台。為此次展覽特別創作的《第一次浪潮》體現了藝術家關於數字科技如何影響自我形象的多層反思。

當被問及專注動畫創作的時候，特羅拉馬半開玩笑地回復道：「我們喜歡扮演上帝的角色」。此次展覽特別呈現將各類動畫對象的高清照片融入印尼城市風貌的三部動畫作品。其創作目的並非創作一個虛實一體完美融合的動畫，而是故意保留二者之間的畫面區分來提醒觀眾所見的是一個由人操控組合而成的某種現實。這一作法是為了強調在被描繪的物體和數字技術之間的物質性的衝突。

除了展出《第一次浪潮》(2015)外，此次展覽還展出《HappyHour》(2010)、《UnbelievableBeliefs》(2012)、《On Progress》(2013)和《The Charade》(2014)。

展覽同時出版由展覽策展人Sophie Tates和Kerstin Winking匯編的畫冊。





The Charade, 2014

Single channel video

單頻錄像

3 min 54 sec

Sound by Chris Hardani, mixed by Bagus Pandega

<https://vimeo.com/137934922>

STOP MOTION ANIMATION - WHY NOW?

by Kerstin Winking (Global Projects curator)

** This essay was published in Tromarama solo exhibition publication. Published by Stedelijk Museum Amsterdam. Date of Publication: June 11, 2015*

The curator and professor of animation aesthetics Suzanne Buchan writes that animation in film “has the unique quality to create spaces that have little in common with our lived experience of the world: in animation, there is a preference for presenting fantastic, invented and often impossible places”.¹ This also applies to the work of TROMARAMA, insofar they present recordings of real spaces inserted with imaginary actions. Presented as (parts of) installations, their video animations relate to the physicality of the exhibition space, its architecture, or to objects displayed alongside the animation screenings.

TROMARAMA's preference for stop motion animation, a classic cinematographic technique, exudes resistance against an apparent seamlessness that marks large parts of contemporary visual culture produced with the most advanced software. Contemporary digital video editing software enables artists to easily create video sequences that connect image frames to each other in ways that appear seamless to us. Transitions from one image frame to the next can be arranged so that the movement of things and characters within the digital image space is smooth.

And yet, TROMARAMA holds on to a stop motion editing technique in which recorded or computer-generated still images are connected to each other without perfect transitions. The stop motion technique creates perceptible seams between the image frames, which make the motion of the objects choppy or uneven. This choppiness is clearly intentional, because the images fit the sound. So what are we to make of the seams? Could we, at this stage in the 21st century, understand stop motion animation as an artistic strategy through which the easy consumption of digital image flows is intentionally interrupted? Are the seams reminders of “old” media? If so, is TROMARAMA nostalgic?

The members of TROMARAMA stress their appreciation of traditional craftsmanship. But at the same time, the artists are avid users of computers and editing software, and they take full advantage of the internet as a medium of bringing their work to the attention of a global audience. Through their work, they connect in different ways to the discourse on the relationship between the digital and the analog, between fiction and reality, and progress and tradition, dichotomies which motivate the practices of other artists represented in the collection of the Stedelijk Museum as well.

For instance, our lives have been undergoing more and more digitization since the invention of the internet, a fact that is evident in Frances Stark's *Nothing is enough* (2012), an animation of text fragments from an online chat about the impact of digital technology on Stark's sex and work life. The art critic Claire Bishop holds that social relations today are mediated through the “interactive screen” and “dovetail seamlessly with the protocols of Web 2.0”.² She takes for granted that artists see this supposed seamlessness

in terms of loss, which makes them nostalgic for obsolete technologies such as VHS tape, film reels, slides, and techniques such as stop motion animation. But is a preference for an old technique automatically nostalgic? If nostalgia is a critical term that describes a sentimental and unrealistic idealization of the past and a painful feeling connected to the memory of that past, then why is TROMARAMA's work, produced with the “old” stop motion technique, so amusing? Nostalgia alone cannot satisfactorily explain TROMARAMA's preference for the stop motion technique.

Temporal, Material, and Spatial Transitions

TROMARAMA is not alone when it comes to combining different cinematographic techniques, scanned photo- graphs, etchings, computer-generated images, or mobile phone recordings. Again with reference to works from the Stedelijk's collection, their practice is reminiscent, for instance, of that of artists such as Hito Steyerl, who combines digitized Super 8 mm film recordings and photographs with contemporary digital recording and editing technologies in installations like *November* (2004) and *Abstract* (2012).

Speaking of the influence of image technologies on her artistic practice, Steyerl notes that “It's just a given fact, that our system of visibility rests in the digital base. [...] But of course it is a very recent development. This development was momentous. [...] In my works, I try to describe these changes, and I'm convinced that the result of these changes must also be the change of the descriptions of the relationship between power and visibility”.³ The driving force behind Steyerl's practice is not nostalgia for older cinematographic techniques. Rather, she uses the spaces she creates through her video installations to negotiate the relationship between visual culture and geopolitics. Recorded by means of different techniques, the images she uses aren't seamlessly connected to each other. Each seam between the differently recorded images simultaneously represents a change in time and the materiality of the technology used to create the final image.

The Dutch artist Peter Struycken has been using computer-animated images since the 1960s in his explorations of the possibilities and boundaries of visual perception. One of his strategies is the transition of images from the digital to the analog, and vice versa. His animations come about through a mixture of processes. For example, computer-generated images are photo-graphed with analog cameras and source material (tape or reel) is digitally reworked as a file on servers or hard disks before being transferred to canvases or slides. Struycken thus explores different material supports for visual. His installations explicitly foreground the seams between the analog and the digital, both in production and in the exhibition space.

These seams are also blatant in Joan Jonas's *Volcano Saga* (1989), another work from the Stedelijk's collection. For this video animation, Jonas used digital effects to create a magical dreamscape in which the saga unfolds. *Volcano Saga* developed in phases; it was presented in solo performances, during which Jonas showed slides and video recordings that she and her film crew had made in Iceland. She then had the saga performed by the actors Tilda Swinton and Ron Vawter. All performances were recorded and were later (partly) used for a 30-minute video edited for television broadcast. The video animation then became part of the *Volcano Saga* installation, first presented during Jonas's 1994 solo exhibition in the Stedelijk, in combination with the props that play a role in the video. In the video, the seams between the animated objects and the recorded landscapes are obvious and spatially exaggerated in the installation. In this way, TROMARAMA's animations are similar to the work of Struycken, Jonas and Steyerl. All these artists idiosyncratically accentuate the seams between the digital and the analog, fiction and reality, tradition and contemporaneity, the everyday and art.

定格動畫-為何是現在？

作者：**Kerstin Winking** (全球項目策展人)

文章刊於由阿姆斯特丹市立博物館發行的特羅拉馬個展出版物。出版時間：**2015年6月11日**。

策展人兼動畫美學教授**Suzanne Buchan**關於電影中的動畫曾這樣寫到：「它有一種神奇的能力，可以創造一個與我們生存的世界毫無關聯的空間。動畫更傾向於展示奇異的虛構空間」。特羅拉馬的作品也具有這一特點，他們總是將天馬行空的想像賦予現實世界中。以裝置形式呈現的動畫錄像與展覽空間的物質性和建築結構或是由屏幕呈現的物品產生連結。

特羅拉馬偏愛定格動畫這一典型的電影技術，這一偏愛充分顯示其對由先進軟件帶來的當代視覺文化的流暢性的抵制。當代的數字視頻編輯軟件足以讓藝術家將每一幀画面无缝衔接。每一幀的轉換都可以被編輯從而使得在數字影像的空間裡事物的移動極為流暢無阻。

然而，特羅拉馬反其道而行之，堅持使用定格的剪輯技術，使由電腦生成的靜止影像由一種遲緩斷續的連接方式依此呈現。定格技術將每一幀的畫面以一種可明顯感知的縫合連結，從而使得物品的移動有著明顯的停頓和不均。這一停頓感在畫音匹配的情況下很顯然是故意為之的。那麼這麼做的目的是什麼呢？是否可以這麼理解，在21世紀使用定格動畫是為了作為一種藝術手段來故意打斷對數字影像流的便捷消費？亦或是用這不順滑的連結來暗指過時的媒體？如果這樣理解的話，特羅拉馬偏愛創作定格動畫是否是出於懷舊情結？

特羅拉馬的三位藝術家總是強調其對傳統技藝的欽佩。然而同時，他們又頻繁地使用電腦和各類編輯軟件，並充分利用網絡作為媒介來向全球大眾傳播他們的創作。通過作品，他們將不同事物之間的關係這一論述主題以不同的方式串連，如數字和模擬，虛擬和現實，先進和傳統，這一二分法的運用還促進了其他參展藝術家的創作實踐。

具體例子如，反映自從互聯網的發明後人們的生活日益數字化的**Frances Stark**的作品《**Nothing is enough**》(2012)，這一動畫由來自關於數字技術對藝術家本人的性和工作生活的網絡對話中的隻言片語構成。藝術評論家**Claire Bishop**認為現如今的社會關係是由「交互式的屏幕」為導體的，並由**Web 2.0**协议無縫契合。她認為，藝術家將這本應無縫衔接的技術視為一種損失是源於其對廢棄技術的懷舊，如**VHS**磁帶、膠片夾、幻燈片和例如定格動畫的電影技術。但是對老舊技術的偏愛便自然而然地視為懷舊嗎？倘若懷舊是一個形容對過往懷有多愁善感的不切實際的理想主義並因逝去而產生痛苦的評判性術語，那為何特羅拉馬的運用過時的定格技術的動畫作品卻如此的有趣呢？僅用懷舊不足以解釋特羅拉馬偏愛定格動畫技術的原因。

臨時、物質和空間的轉換

談及融合不同的電影技術、圖像掃描、蝕刻版畫、電腦合成影像或是手機錄像等，特羅拉馬並非唯一。還是參考阿姆斯特丹市立博物館館藏的作品，這些作品也是充滿懷舊情愫。以藝術家**Hito Steyerl**的創作為例，在裝置作品《十一月》(2004)和作品《抽象》(2012)中，其將數字超8毫米膠片錄像和攝影技術與當代數字錄像和剪輯技術充分結合運用。

關於圖像技術對她的藝術實踐的影像，**Steyerl**是這麼陳述的：「無庸置疑，我們的視覺系統以數字為基礎。當然，這一事實或是發展變化是近來才有，非常重大。在我的作品中，我試圖描述這些巨變，並且我堅信這些巨變帶來的結果也必將改變權力和視覺之間的關係」。然而，背後驅使**Steyerl**創作的並非是對過時的電影技術的懷念。相反，她試圖運用其錄像裝置作品所打造的空間來協商視覺文化和地緣政治之間的關係。由不同的技術紀錄下的影像並未用無縫衔接的技術相連。不同紀錄影像之間的每一次的有縫衔接同時代表了一次技術變革和構成最終影像的技術的物質性。

荷蘭藝術家**Peter Struycken**自20世紀60年代起便開始使用電腦動畫來探索視覺感知的各種可能性和界線。其中一個方法便是將圖像從數字轉變為模擬亦或是由模擬轉變為數字。他的動畫作品總是揉雜了多個處理過程。具體比如電腦合成圖像是由模擬相機拍攝的，例如磁帶和膠片的原始材料則在轉錄到畫布和幻燈片之前是於服務區或是硬盤上由數字再造以文件的形式存儲的。**Struycken**由此來探尋對視覺不同的材質支持。他的裝置作品更是聚焦於模擬和數字技術之間的縫隙上，不僅是在創造過程還包裹在展覽空間中。

這些斷續的衔接在另一個館藏作品由藝術家**Joan Jonas**於1989年創作的動畫《**Volcano Saga**》中也清晰可見。**Jonas**運用電影特效創造了一個魔幻的夢境，在其中各種神話相繼演繹。《**Volcano Saga**》分階段以獨奏的形式展開。**Jonas**以幻燈片和錄像帶的形式向觀眾展示由她和其攝影團隊攝於冰島的場景。並邀請演員**Tilda Swinton**和**Ron Vawter**共同演繹這一長篇敘事。所有的表演被紀錄下來並在之後剪輯為時長三十分鐘的錄像供電視播放。之後這一動畫成為了《**Volcano Saga**》裝置的一部分，在1994年**Jonas**於阿姆斯特丹市立博物館舉辦的個展中伴有一些錄像道具首次播出。在這隻視頻中，不同的動畫物體以及自然風貌之間的衔接都十分明顯甚至在裝置中故意誇大。從這一特點來看，不難發現特羅拉馬的創作和**Struycken**、**Jonas**和**Steyerl**十分相似。這些藝術家不約而同地都強調了衔接數字和模擬之間，虛擬和現實之間，傳統和當代之間，生活和藝術之間的不可忽視的縫隙。



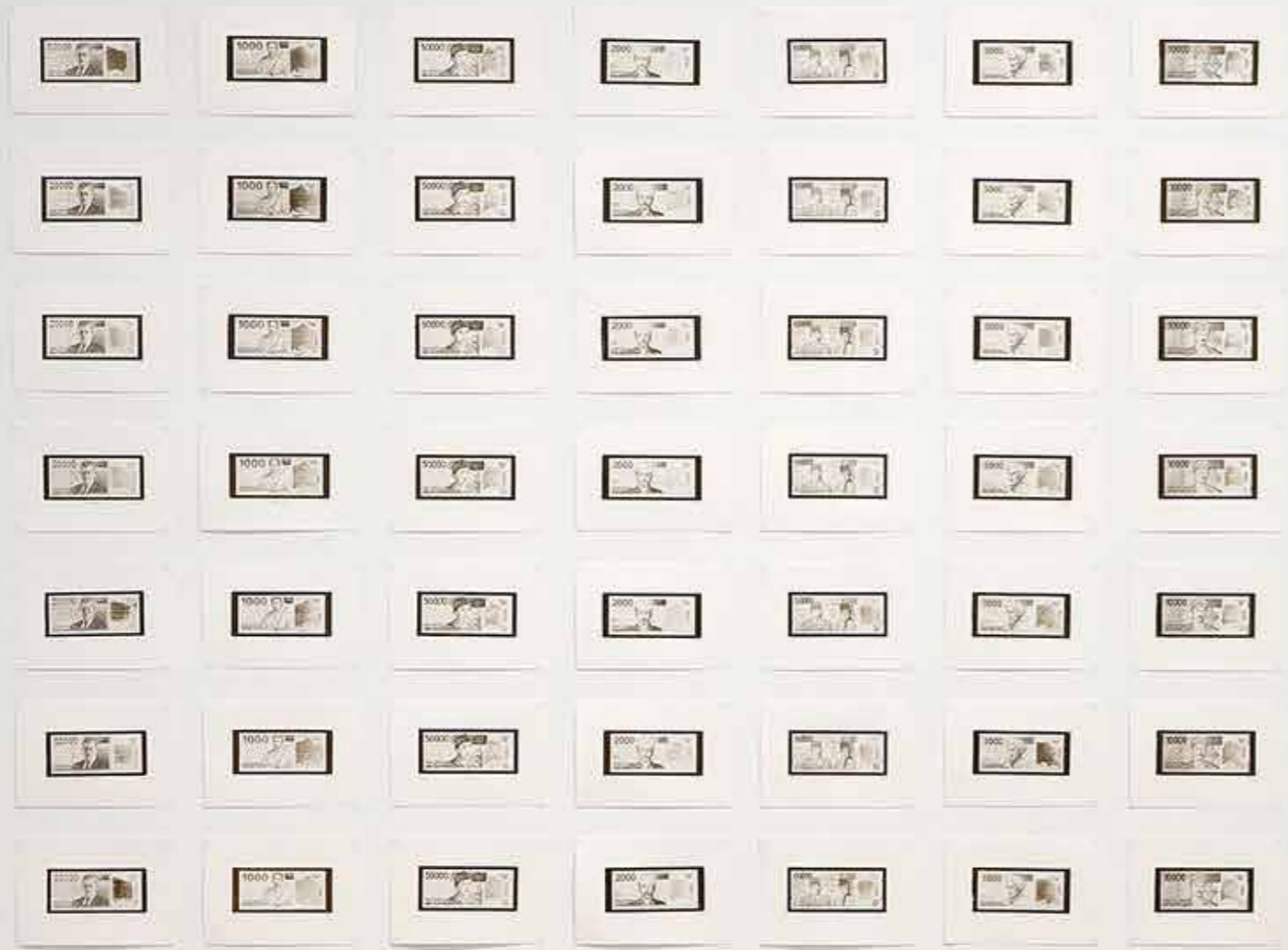
On Progress, 2013

Video animation with shoes
動畫・鞋子
3 min 5 sec

<https://vimeo.com/137934917>



Unbelievable Beliefs, 2012
Stop motion animation with fabric
定格動畫・織布
2 min 57 sec
Sound by Bintang Manira
<https://vimeo.com/151876145>



Happy Hour, 2010

動畫·紙上雕刻

1min 56 sec

Music by Panji Prasetyo

Global Positions: Tromarama in Conversation with Agung Hujatnikajennong

by Agung Hujatnikajennong

** This essay was published in Tromarama solo exhibition publication. Published by Stedelijk Museum Amsterdam. Date of Publication: June 11, 2015*

Agung Hujatnikajennong Can you tell me how Tromarama got started? Why did you choose video as a medium?

Herbert Hans We've been working together since we were students at the Faculty of Art and Design in ITB. It started when Ambon (Ruddy's nickname) asked me and Baby (Febie's nickname) to join in a workshop given by Cerahati (a Bandung-based multimedia group). This workshop was intended to give a technical foundation in making music videos under the tutelage of experienced practitioners. By ballot, we were chosen to make a video for a demo, *Serigala Militia*, by Seringai, which was an indie-hardcore band whose members happened to be alumni of our faculty. During that time, local pop music videos in Indonesia were still about model-illustrated narratives, and we wanted to break away from that tendency. Initially, we wanted to make short animated clips like what we used to watch on MTV during our high school years, but we didn't have the skills or knowledge of motion graphics software. One day, when we happened to be at the printmaking studio on campus where Baby worked, we got the idea of using a stop-motion technique on a woodcut medium. For *Serigala Militia*, we used about 400 plates to create a 4-minute animation. After the "traumatic" experience of woodcutting on so many plates, we decided to form Tromarama (TROMA: trauma).

AH I remember when I asked you to exhibit the music video in 2006 at Selasar Sunaryo Art Space, you were still thinking of working as music video directors.

Febie Babyrose True. At that time, the indie music industry in Bandung was really good. But shortly after, in 2007, we realized that the impact of computer technology and the internet was killing it, especially since albums were already downloadable, and being shared freely or easily pirated. But in 2008, it also motivated us to start making videos with music that we composed and produced ourselves.

AH Other than exhibiting in galleries, museums and art fairs, do you still do commissioned work, like ads?

FB We do. We actually enjoy being full-time artists because that's where our passion lies. We still do commissioned work because we need to financially support our art, to produce Tromarama's artworks. Also, the market for video art in

Indonesia is still unstable, so we don't want to be fully dependent on it.

HH But, we never seriously seek out those commercial projects. They come to us. When we're not making art, we usually take the offers.

Ruddy Hatumena When we do commercial projects, especially ads, we don't work under the name of Tromarama. We don't feel like we can take advantage of being Tromarama for profit outside the art world.

FB We don't want to be led by the art market and be burdened by the desire to continuously sell artistic work. That's what enables us to remain mentally stable and comfortable. If we don't sell, that's fine ... no need to be frustrated. The commissioned work allows us to have money in our piggy bank for the next artwork.

AH Almost every video you've produced uses stop-motion. Why are you so loyal to that animation technique after all these years?

HH Stop-motion animation lets people make moving images without special skills like those you need in free-hand drawing animation, for instance. Stop-motion also has a manual and instantaneous quality to it. With this technique, we can quickly check on the viewfinder of our digital camera to see whether a scene has been successful.

FB The three of us share an interest in the intricate, detailed manual process and craftsmanship. Many of our videos could have been done with other animation techniques. But being able to move things with our hands provides a certain sense of accomplishment. Stop-motion animation consists of still images that are 'moved' by connecting one another. After nine years of working together, we still feel that this technique is visually challenging, and it gives us infinite possibilities.

RH We actually do work with other animation techniques as well. The work *On Progress* (2013), for example, was made from footage that had been meticulously edited frame by frame. There were thousands of them to edit. We enjoy the obsessive process of working with digital images. I personally think that I'm addicted to working with cameras and computers.

AH What kind of approach do you most often use when making video art?

FB Visual and musical. Any particularly interesting object, music, rhythm, or sound can quickly inspire us. The visual and the musical are involved in a constant push-and-pull with each other.

AH Have you ever produced a work based on a concept or theory?

FB In fact, we always spend weeks, even months, discussing a lot of things. Sometimes it's about what we've read in books or what we've gotten from appreciating other works of art. We've always wanted to relate our stories to certain discourses, even though we don't directly make it our philosophical,

conceptual, or theoretical basis. For example, we're currently discussing the notion of 'mass-produced apathy', about how society has become apathetic towards all things nationalist. We've also spoken a lot about global trends set by the internet that have prompted us to question our 'eastern' views.

AH Do you believe that oriental values can be found on the internet? Or, let me rephrase, is there is a western-eastern dichotomy active in globalization?

FB There is indeed a push and pull. Although I haven't truly grasped what 'eastern culture' is, I feel that we live in a different reality to what I usually see in the online news and to my own view of the 'west's' idea of lifestyle or sex. I often wonder why I should consume that information? Will the 'western' view be the only one we see in the next few years?

HH There's a paradox, you see, when, for example, the majority of Indonesian people rejected LGBT movements, a lot of stay-at-home moms around the country love some celebrity, host, or presenter that is transgendered or gay. How can the mass media, including popular social media, create a different perception of the reality? I'm personally interested in those paradoxes in the western-eastern dichotomy.

Agung Hujatnikajennong obtained his doctoral degree from the Bandung Institute of Technology in Bandung, Indonesia. Currently, Agung works as independent curator and writer. He has taught at Bandung Institute of Technology since 2008. His book on the art curatorship in Indonesia, *Kurasi dan Kuasa (Curation and Power)*, was published in March 2015 by the Jakarta Arts Council. In 2014 he was nominated for the Independent Vision Curatorial Award by the Independent Curators International, New York, USA.

全球定位：特羅拉馬於Agung Hujatnikajennong的對話

作者：Agung Hujatnikajennong

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Agung Hujatnikajennong 可以談一談特羅拉馬是如何成立的，以及為何選擇錄像作為創作媒介的嗎？

Herbert Hans 我們在還是萬隆科技學院藝術和設計學院的學生時便在一起創作。具體開始則是由**Ambon (Ruddy的綽號)** 邀請我和**Baby (Febie的綽號)** 加入**Cerahati** (位於萬隆的多媒體群體) 成立的工作室。這一工作室成立的初衷是在由經驗的實踐者的幫助下為音樂錄像的製作提供技術基礎。通過投票的形式，我們被選為**Seringai**的錄音樣帶《豺狼民兵》製作了一個錄像，很巧的是這是一隻由我們系的校友組成的獨立硬核樂隊。在那個時候，印尼當地的流行音樂錄像仍是由真人模特演繹的，我們試圖打破這一固定的趨勢。最初，我們是像製作類似在我們高中時期常在**MTV**上播出的動畫短片，然而那時的我們對動態影像軟件可以說是一無所知。直到有一天，我們正好都在**Baby**工作的學校裡的一間版畫工作室裡，一個用定格技術並以木刻為媒介進行創作的念頭由此誕生。在《豺狼民兵》的創作中，我們使用了**400**個木板最終製成了**4**分鐘的動畫。大量的木刻工作是一個非常艱難的創作經歷，因此我們決定組成特羅拉馬，這一名字就是「trauma」的諧音，即痛苦的經歷中痛苦的英文單詞(**TROMA: trauma**)。

AH 在2006年，我邀請你們在**Selasar Sunaryo**藝術空間展出你們的音樂錄像的時候，你們當時還是想成為音樂錄像導演。

Febie Babyrose 確實。在那一年，萬隆的獨立音樂產業發展得非常好。然而很快之後的2007年，我們發現電腦技術和互聯網的出現蔓延開始扼殺了其發展勢頭。尤其是專輯可以被免費下載和分享，甚至是盜版。在2008年，這一現象更是激發我們開始以自己作曲和創作的音樂來創作錄像。

AH 除了為畫廊、博物館和藝術博覽會上展出而創作，你們還會接受委託的任務，例如廣告嗎？

FB 我們還會。我們很享受成為全職的藝術家，這也是我們的激情所在。不過我們仍然會接一些其他的活來獲得收入支持我們的藝術創作，創作特羅拉馬的藝術作品。此外，錄像藝術市場在印尼仍不穩定，所以我們不想完全只依賴於錄像藝術而存在。

HH 但是，我們從不主動尋找那些商業項目。是他們來找我們。當我們不進行藝術創作的時候，我們通常會接受這些任務。

Ruddy Hatumena 當我們在做尤其是廣告類的商業項目，我們並不會以特羅拉馬的身份創作。我們覺得不可以利用特羅拉馬的稱號在藝術世界之外牟利。

FB 我們也不希望受藝術市場的限制，也不想受不斷賣出藝術作品的慾望驅使。這一點使得我們在精神上保持穩定和舒適。如果我們不賣作品，這也沒什麼，無需因此而沮喪。那些委託的項目可是使得我們為下一間藝術作品儲備資金。

AH 你們創作的錄像幾乎每一個都使用了定格技術，是什麼使得你們在這麼多年來如此忠於這一動畫技術的？

HH 定格動畫可以讓人們無須具備特殊的技能便可製作動態圖像，比如那些徒手繪畫動畫所需的技能。定格還有手工和瞬時的特質。通過這一技術，我們可以通過數碼相機的取景器很快的查詢成像是否成功。

FB 我們三人都十分喜歡複雜且充滿細節的手工製作和工藝。其實我們的很多錄像都可以用其他的動畫技術來製作，不過通過我們的手來親自使物體移動可以給我們帶來更大的成就感。定格動畫由不同的靜止圖像通過移動相連而構成。在9年多的共同創作下，我們仍然覺得這一技術充滿視覺挑戰並給我們無限可能。

RH 我們也是會用其他動畫技術進行創作。作品《On Progress》(2013)為例，我們使用了逐幀精心剪輯的連續鏡頭來創作，足足有數千幀需要編輯。我們很享受於數字圖像繁複的處理過程。就我個人而言，我十分沈迷於用相機電腦來創作。

AH 你們經常使用哪一種方法來創作錄像藝術？

FB 視覺和音樂。任何一個尤為有趣的物體、音樂、旋律或是聲音都有可能成為我們的創作靈感。視覺和音樂總是不斷的在我們的作品中相互推拉。

AH 你們是否有過基於某一概念或是理論進行創作？

FB 事實上，我們總是花上數週甚至是數月來討論很多事物。有時是關於我們在書中所讀的或是我們從欣賞其他藝術作品獲得的感受。我們總是希望將我們的故事於某一特定的課題相聯繫，雖然我們並不直接將這些課題成為我們的哲學、概念或是理論基礎。比如，最近我們一直在討論「大規模生產的冷漠」這一概念和社會是如何對所有國家主義的事物變得無動於衷的。我們還對互聯網帶來的全球趨勢談論了很多，這也促使我們質疑自身的「東方」價值觀。

AH 你們是否相信在互聯網中可以找到東方價值觀？換一句話說，你們是否認為在全球化的進程中存在東西方的對立和分歧？

FB 確實存在推拉的狀態。儘管我還沒有充分理解何為「東方文化」，但就我在網絡新聞中所看的和我自己對西方的生活方式的看法來談，我可以感覺到一種現實生活中的差異。我時常會想我為什麼要去看那些信息？西方價值觀會是我們在今後的數年內唯一能看到的價值觀嗎？

HH 其實使存在一個悖論。比如說，絕大多數的印尼群眾都是反對LGBT活動的，然而很多的家庭主婦卻十分喜愛那些變性的或是同性戀的名流。大眾傳媒包括社交媒體是如何給大眾帶來對現實的不同認知？我個人對東西方之間的分歧中的種種悖論十分感興趣。

Agung Hujatnikajennong於印尼萬隆理工學院獲得博士學位。現為一獨立策展人和作家。自2008年起任教於萬隆理工學院。其有關印尼藝術策展管理的著作《Kurasi dan Kuasa》(Curation and Power)於2015年3月由雅加達藝術委員會出版。在2014年，其被美國紐約国际独立策展人协会提名独立视野策展獎。

Open House: Tromarama for Kids

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維多利亞國立美術館, 墨爾本, 澳洲

22.05.2015 - 18.10.2015

Contemporary art collective Tromarama capture the excitement of interacting with new technologies to transform everyday experiences into artworks. In Open House, familiar domestic scenes from the kitchen to the courtyard are embellished with spectacular displays of furnishings and interactive experiences to delight and surprise children as they venture from one room to the next. Inspired by the interior of a typical Indonesian home, Open House features panoramic screenings of the artists' stop-motion films and enables visitors to experiment with stop-motion animation through a multimedia app developed by the National Gallery of Victoria in collaboration with Tromarama, creating short films that can be shared with friends and family.

當代藝術團體特羅拉馬捕捉與新科技互動的樂趣，將日常生活演化為藝術品。在展覽「Open House」中，經特色裝修和互動式體驗點綴的從廚房到庭院的為人熟知的居家場景，給穿行其中的孩子們帶來了新奇和歡樂。受傳統萬隆居家內景啟發，「Open House」主要展現藝術家的全景定格電影，同時邀請參觀者通過由維多利亞國立美術館和特羅拉馬共同研發的多媒體應用程序動手製作可與親友分享的定格短片。



Installation View
展覽現場



Open House, 2015
Video animation and site-specific installation
動畫·因地制宜的裝置

MAM Project 012

Mori Art Museum, Japan
森美術館, 日本

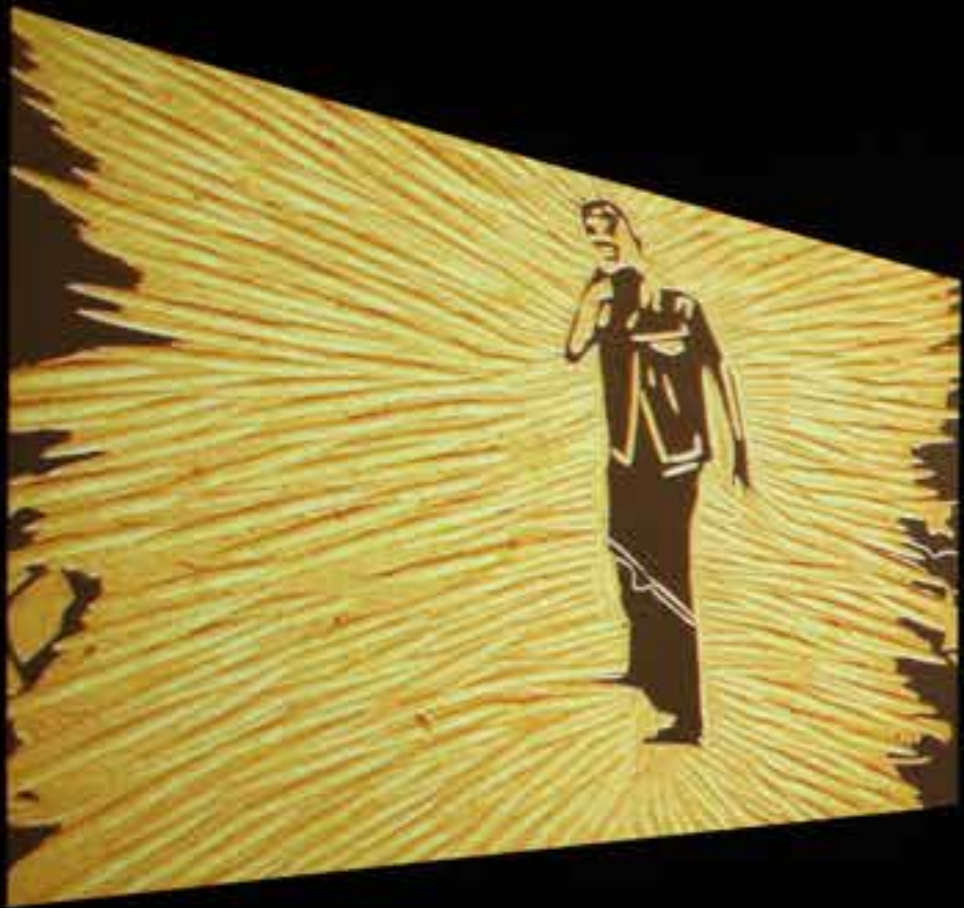
24.07.2010 - 07.11.2010

With backgrounds in design and printmaking, the members make unique animation works using woodblock printmaking and stop-motion techniques as well as an array of commonly-found objects. Their best known artwork is “Serigala Militia” (2006), which is a music video for the Jakarta-based rock band Seringai. In that work, each frame was made from a single woodblock print; approximately 450 woodblocks were necessary to complete the piece. Serigala Militia combines time-consuming manual labor, dynamic images and an Indonesian rock soundtrack. Meanwhile, in the music video they made for the Indies band RNRM, they used 12kg of buttons and 1kg of beads to make a colorful and cheerful presentation.

Tromarama’s works, which combine an exceptional sense of design, rough finish and low-tech sensibility, inspire in us feelings of nostalgia and freshness, and thereby convey new possibilities for art and pop culture. Raised on music videos from the West and also Japanese pop culture such as anime and manga, Tromarama’s works suggest the influence of many cultures, and yet they also have their own genuinely unique perspective. Using traditional techniques and everyday materials, Tromarama’s artistic vision is old and new, local and global, and it is worthy of attention as it offers a new form of expression for Asian artists. At the Mori Art Museum, Tromarama shows past works as well as a new video installation made, using the traditional Indonesian dying method of batik.

有學習設計和印刷的背景，特羅拉馬成員善於用木板印刷、定格技術和一系列常見物品來創作獨特的動畫作品。其中最為著名的作品是於2006年創作的「豺狼民兵」，一個有關雅加達搖滾樂隊Seringai的音樂錄像。在這件作品中，每一幀都是單個的木板印刷，需用約450塊木板才可完成。除了耗時的手工，動態影像和印尼搖滾樂的聲帶，在為印度樂隊RNRM創作的音樂錄像片段中，特羅拉馬共使用了12公斤的鈕扣和1公斤的彩珠來創造絢彩歡快的畫面。

特羅拉馬的作品透露著別具一格的設計，看似淺陋的創作是為了向觀眾傳遞一種懷舊又新鮮的感受，由此為藝術和流行文化創造新的可能。基於來自西方的音樂錄像和類似動漫和漫畫的日本流行文化，特羅拉馬的作品反映出多種文化的融合，但同時又保留了自己特有的文化背景。大量使用傳統技藝和日常物品，特羅拉馬的藝術視覺總是復古又新穎，本土又流行，因而為亞洲藝術家提供了一種新的藝術表達形式。在森美術館舉辦的這次展覽中，展現經典作品的同時還展現了使用印尼傳統蠟染工藝製成的同期新的錄像裝置作品。





Serigala Militia 豺狼民兵, 2006

Stop motion animation with woodcut plywood boards

定格動畫·木刻膠合板

4 min 22 sec

Music by Seringai

<https://vimeo.com/151874340>

Tromarama : Hand-Made Video Art

by Natsumi Araki (Curator, Mori Art Museum)

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Serigala Militia – Transcending the Conventions of Music Videos

I was astounded when I saw *Serigala Militia* (2006, pp.16-19) at the second Singapore Biennale in 2008. Lured into a room by the distinctive sound of heavy metal, I watched the unique animation projected onto the wall and realized that the images in the video were a series of carved woodblocks. Each of enormous number of carved woodblocks displayed had been individually filmed to create a stop motion animation work. The raw traces of the woodcutting tools, that confront the viewer and hint at the time and work involved in the process of producing the images and the furious beat gap that lies between the slow process of producing the images and the furious beat of the music. In fact, the pairing of woodblock prints and heavy metal music is, in itself, quite outlandish. The work is extremely pop, but at the same time is undeniably craft like and radical, and also has a retro sensibility. I'd never seen anything like it. The heavy metal music and the vocals, which were shouted out in Indonesian, also left an indelible impression.

I was immediately interested when I discovered that this was a music video created for an Indonesian metal band called Seringai by a group of three artists in their 20s, with the unusual name of Tromarama. The artist group was established while the members were students at the Bandung Institute of Technology – Febie Babyrose was studying printmaking, while Herbert Hans and Ruddy Hatumena were studying graphic design in the Visual Communication Design Department. It is clear, after viewing *Serigala Militia*, that this work is an embodiment of the skills and sensibilities acquired as a result of studying printmaking and design.

Serigala Militia only features two colors-the black surface of the painted plywood and the color of the wood revealed by the cuts into the surface-and arguably depicts a world that has been created with light and shade. The human figures are first depicted only as outlines. Shading is then added, and it is at this point that the figures suddenly acquire three-dimensionality, become 'animated' and start moving-given life as in the original meaning of 'animation'. As the areas between the legs or on either side of the figure are gradually carved away, the space becomes filled with light as a result of carving conveys movement. The way that moving images are created by adopting the basic technique of printmaking-shading and nuance created through carving with a simple format of highlighting certain sections-is deeply impressive. *Serigala Militia* represents the dynamic primal forces of creation.

Serigala Militia also represents a new interpretation of the medium we know as woodblock printmaking. Because works on paper involve the replication of printed images, they are usually not valued as highly as paintings. However, in *Serigala Militia* the woodblocks themselves are displayed as one off-works. They are no longer simply a means for printing images onto paper. Instead, the woodblock is both a unique two-dimensional work and the object and mode of expression. The adoption of this new perspective has the effect of transforming preexisting value judgement to effectively erase the boundary that lies between the 'lead role' and the 'support act'.

Tromarama has also addressed the specific purpose of this work-as a music video for a band -with integrity. The word "wolf" is shouted at the audience by the charismatic band Seringai, who enjoy a fanatical following in the Indonesian rock scene, encouraging their fans to stand up to authority, to free themselves from control, and to achieve autonomy. And, as if in agreement with this rebellious spirit, images of animal skulls, barbed wire, speedometers, handcuffs, and soldiers are scattered throughout the work. Meanwhile, the tracks of a military tank are transformed into the drummer's drumsticks, a chainsaw transformed into a guitar neck, and these images are organically integrated with the images of the performing band members. This sense of fun, unique to Tromarama, adds a playful sensibility to the driving sounds of hard rock. The creativity behind the ever-changing images is arguably only possible because the use of animation. In this way, Tromarama explore different ways of visually conveying a message through diverse perspectives, and select the most appropriate means of doing so for each work.

Focusing on All Things Small

In the music video *Zsa Zsa Zsu* (2007, pp.20-23), created by Tromarama for more pop oriented band R.N.R.M (Rock N Roll Mafia), large quantities of buttons and beads have been used to once again create another out-of-the-box single frame music video. In contrast to Tromarama's previous work, which featured a world created with light and shade, *Zsa Zsa Zsu* is a flood of color. The steadily changing colors on the screen, red, pink, purple, green, and blue, have the effect of imbuing time and space with movement. The buzzing vibration generated by the subtle differences in the colors of the buttons and beads is a perfect match to R.N.R.M.'s danceable electronic sounds. Tromarama effectively applies color to sound and air as a means of visualizing rhythm. The result is an absence of the master subordinate relationship between the people in the video and the background-after the figures are swallowed up by the buttons and beads, diverse shapes appear and are superimposed over each other, and curved lines appear and shift.

In Tromarama's animated work, life is breathed into both living beings and patterns alike. Similarly, items that would normally be overlooked in a live-action video, such as keyboard keys, microphone stands, cables, and power points, acquire presence as they make their appearance in the work. That the video begins with the microphone cord being plugged in is symbolic. At the end of the video, multi-colored cords are connected to a power board. The images of the power points and cords hint at the electricity that is flowing through the equipment. Tromarama's magic, which has the effect of visualizing the electronics underpinning R.N.R.M.'s music, is nothing short of amazing.

Tromarama's perspicacity and creativity, in which the focus is on everyday items and events that tend to be overlooked despite the fact that they are essential components of our daily lives, also features in *Ting** (2008, pp. 24-27). In this work, Tromarama has moved away from the music video format and has instead created a work that is even more unique. The leading role in the video is played by white porcelain mugs. Once again, Tromarama uses time and labor-intensive stop motion animation to depict a grand crockery adventure. This work is arguably underpinned by two themes – forms and patterns, and narrative. Tired of being used everyday, the mugs and plates escape from the crockery cupboard, walk outside and proceed

down the street, hiding under dead leaves, eventually forming a circle in a field and dancing.

This game that involves hundreds of pieces of tableware lining up, forming circles, and endlessly changing formation is amazing. One of the mugs then becomes a component of the whole, much like buttons in *Zsa Zsa Zsu*, while in another scene the same mug is imbued with its own personality. It falls over, it panics, and it gets excited, and this is vividly conveyed on screen. Both the mug and humans are depicted in the same way – from both a micro and macro perspective. We are all individuals who are members of an organization, or a dot in the cosmos, but each of us is precious and irreplaceable and individual presence emerges through Tromarama's close-up imagery. The personal emotions of the Tromarama members have been incorporated into the drama that unfolds in *Ting**. Tromarama temporarily suspended its activities after Ruddy Hatumena graduated and joined the workforce. *Ting** is a commemorative work in the sense that it was created by the Tromarama members after they had reunited. The three types of mugs, which are making the most of their liberation from life's routines, represent the three artist. The dreams that we all have and the struggles that we all experience are conveyed with humor and lightness through the gentle perspective that Tromarama applies in its depiction of small objects.

The Art Market and Indonesian Contemporary Art

I would like to touch on the Indonesian art scene that Tromarama is a part of. The Asian art boom that began during the last decade, triggered by an interest in Chinese contemporary art, has had a significant effect on the Indonesian art world. Works by Indonesian artist have fetched huge prices, as though reflecting what was happening in Chinese art, resulting in a rapid growth in numbers of both Indonesian and overseas collectors of Indonesian contemporary art. This was a new phenomenon that had not been seen in the 1990s. Meanwhile, art fairs held in China, Singapore, and Hong Kong had the effect of promoting both Indonesian galleries and artist.^[1] Numerous artist achieved great success as a result of the boom and many, who until recently had been so poor that they could barely afford to eat, were apparently able to build luxury homes and could be seen driving expensive imported cars. Many curators and artists, however, feel uncomfortable with this situation. Curator Rifky Effendy is critical of the fact that painting is the predominant medium that continues to sell in the art market, and that an increasing number of Indonesian artists are capitalizing on the popularity of Chinese contemporary art by producing commercial art, or "art for sale" that is imitative of Chinese photo – realism and cynical pop.^[2] In the catalogue for the exhibition "Refresh", featuring young emerging artists in their 20s including Tromarama, curator Enin Supriyanto, a contributor to this catalogue, asserts that artists shouldn't attempt to reflect the biased preferences of the art market, and that they should instead adopt an uninhibited and more creative spirit – a "DIY" spirit.^[3]

The extent of market influence is arguably also related to the special circumstances of the Indonesian art world. I visited Indonesia as part of my research for this exhibition, and discovered that few of the conventional art museums actively exhibit contemporary work. In contrast, the main venues for contemporary art are private galleries or alternative spaces, and the majority of contemporary art curators are freelance curators who are not necessarily attached to a specific institution. A curator is generally invited by a strong connection between the artist and curator, gallery and collector. The artist is arguably more susceptible to the influence of these immediate commercial connections, or the market economy, when the value of a work of art isn't assessed or exhibited purely in the context of public institution such as an art museum.

Given these circumstances, international exhibition play an important role in revealing the value of art beyond the valued determined by the market. Well – known Indonesian artists such as Heri Dono and Agus

Suwage are keenly sought after by biennales and many other international exhibitions, while it was the Singapore Biennale that introduced Tromarama to the world. Tromarama doesn't produce 'painting for sale' targeted at collectors, so it was recognition by an international audience – that has a greater exposure to and therefore understanding of video art than an Indonesian audience – that encouraged the artists to continue producing art. Tromarama's sudden upwards trajectory in their international career resulted from curators from around the world seeing the group's work at the Biennale, just as I did.

The Regionality of Bandung

One of the topics of conversation amongst people in the art world in Indonesia is the difference between artist from Yogyakarta and those from Bandung. "Stories from Two Cities" (2010)^[4] curated by Alia Swastika for the Semarang Contemporary Art Gallery, is an exhibition that introduces 20 group of young artists based in these two cities. Tromarama was included as a group of artists hailing from Bandung. Although a simple comparison is impossible, I identified certain characteristics after viewing the works by artists from both cities. The works of artists from Yogyakarta tend to be inspired by comics and pop music, feature graffiti, or are colorful representational paintings. In contrast, the work of artists from Bandung are rich in symbolism and design underpinned with meaning, while many work in new forms of media rather than producing conventional paintings. The majority of the participating artists are graduates of either the Indonesia Institute of the Arts (ISI) or the Bandung Institute of Technology (ITB). These two universities are enormously influential, and it is no exaggeration to say that the contemporary art scene in Indonesia owes its existence to these two institutions.

Traditional culture has been carefully preserved in Yogyakarta, the ancient capital of Indonesia, which is designated as a Special Region and is still the seat of the Sultan. ISI, the precursor of which established in 1950 when Indonesia was forging its national identity after winning independence, has a history of valuing tradition and realism. Meanwhile, Bandung was originally a highland town developed by the Dutch during the colonial period because of its cool climate and which eventually grew into a modern, Westernized city. Modernist thought and universal design language were taught from an early stage by Dutch teachers at ITB, which was originally established as the Technical High School of Bandung in 1920, and the cosmopolitan atmosphere that embraced all things new continues to define ITB today.

ITB's liberated environment is conveyed in the interview with Tromarama in this catalogue. The lectures at ITB include many of artists and curators, arguably making ITB an ideal place for learning about new developments and theories in art, as well as for networking and building connections in the art world. Video art is thriving in Bandung and in his essay in this catalogue Enin Supriyanto provides a detailed explanation this phenomenon, which is of particular interest as it describes what was taking place in Bandung immediately prior to the emergence of artists such as Tromarama.

Art as a Playground

While Tromarama adopts the new technology of video, there is always a focus on the hand-made. Tromarama's main focus has always been use to low-tech methods in which the traces of handwork are retained in the final work and to carefully video one scene at a time in process which can be compared to craft-making. Continuing to explore new materials, Tromarama has adopted the technique of Batik, a traditional Indonesian craft using wax resist dyeing, for the new work *Extraneous* (2010, pp.14-15) included in this exhibition. Creating *Extraneous* involved the members first dyeing 210 pieces of fabric, and then creating an installation featuring both the fabric and the animation created by filming the fabric.

The theme is the sense of disconnection between the real world and internet – based virtual communication.

Batik has traditionally represented daily circumstances and historical events among its motifs and patterns, and this function inspired the members of Tromarama to attempt to record on fabric the contemporary issues that they themselves have experienced. Looking back at the history of batik provides a convincing demonstration that it is capable of adapting to this sort of new interpretation. The colors and patterns of batik have always reflected regional and class differences and they have undergone changes every time a different culture – Hindu, Buddhist, and Islam, for example – was introduced. Indeed, batik has, at various time, featured Dutch patterns during Dutch colonialist period, Chinese patterns influenced by Indonesia's ethnic Chinese, and even Japanese patterns during the Japanese Military presence in Indonesia during the Second World War. This indicates a cultural flexibility and diversity that is unique to Indonesia, a nation in which hundreds of ethnic groups and cultures coexist.

Tromarama is equally uninhibited and flexible. While the members retain a respect for and love of the traditions of handwork, they do not overly focus on artifice, nor is there any fear of adopting unconventional interpretation or techniques. Along with traditional Indonesian culture, Tromarama casually embraces aspects of American or Japanese pop culture and then rearranges it in its own unique way. The West's struggle between high art and low art and constructions of elaborate concepts are absent from Tromarama's art. I also doubt that they are terribly attached to the concept of creating 'contemporary art' or of being 'artists'. Tromarama simply uses art as an uninhibited avenue for experimentation, as a playground for the mind.

Although their future remains unknown, I hope Tromarama will continue to play in this way, with the members feeling the way forward with their own hands, unbound by the rules or styles of the global art industry. Because I believe that this is what Tromarama is really about.

^[1] Agung Hujatnikajennong, "The Indonesian Art World in the Global Era," *The Mist: A Reflection upon the Development of Indonesian Contemporary Art* (ex.cat.), Artsociates, 2010, pp. 8-11.

^[2] Rifky Effendy, "The Mist: A Reflection upon the Development of Indonesian Contemporary Art" (ex.cat.), Artsociates, 2010, pp. 2-7.

^[3] Enin Supriyanto, "D.I.Y and Be Happy," *Refresh: New Strategies in Indonesian Contemporary Art* (ex. cat.), Valentine Willie Fine Art Singapore, 2009, pp.2-4

^[4] *Stories from Two Cities* (ex.cat.), Semarang Contemporary Art Gallery, 2010.

特羅拉馬：手工製錄像藝術

作者：Natsumi Araki (策展人，森美術館)

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《豺狼民兵》---打破音樂錄像的傳統

在2008年第二屆新加坡雙年展中，首次看到《豺狼民兵》這件作品讓我感到十分震撼。被獨特的重金屬音樂吸引進入展廳，我看到了牆上投影著一個很不一樣的動畫作品，定睛一看才意識到錄像裡的畫面竟是一系列木刻版畫。數量眾多的木刻版畫按序呈現從而以定格動畫作品被錄製下來。木刻工具留下的粗獷痕跡給觀眾帶來視覺衝擊，同時暗示在製作過程中的時間和勞力的付出。在緩慢的製作過程和激烈的音樂節拍之間是猛烈的節奏間隙。事實上，木刻版畫海和重金屬音樂的組合就尤其的不尋常。這件作品有非常流行的一面，但同時又不可否認充滿技藝性和激進並透露著復古的情愫。這是一件我從未看到過的作品，讓我耳目一新。回響在印尼上空的重金屬樂和特有的人聲讓我印象深刻難以忘懷。

我被這由印尼金屬樂隊Seringai和當時僅有20多歲的三位年輕藝術家團體特羅拉馬共同完成的音樂錄像深深吸引。這一藝術團體在成員還是萬隆理工學院的學生時便成立了。Febie Babyrose學習版畫複製，Herbert Hans和Ruddy Hatumena則在視覺交流設計系學習平面設計。很顯然，作品《豺狼民兵》正是三位藝術家大學所學專業技能的充分體現和結晶。

《豺狼民兵》僅有兩種顏色，一是膠合板的黑色表面，二是有雕刻而露出的木頭的本色，一個由光影描繪的世界由此誕生。人物的形狀首先由外部輪廓線條描繪，接著加入陰影，瞬間人物變得立體具有三個維度，並開始移動如獲生命，並賦予了「動畫」的本意。當腿部和人物另一邊之間的區域被逐漸雕刻出，由於雕刻產生的移動使得光聚焦於這片區域。這種採用基本的版畫的明暗法創造移動的圖像和通過單一的雕刻形式來聚焦特定的區域造成細微差別的創作手法極為引人矚目別具一格。《豺狼民兵》象徵著創造的原始生命力。

《豺狼民兵》還代表著對為人熟知的創作媒介木刻版畫新的解讀和運用。由於紙上的創作多是打印圖像的複製，往往不如繪畫更有價值。然而，在《豺狼民兵》這件作品中，木刻版畫不再只是為了在紙上印圖像的方法，僅用木刻版畫便完成了整件作品，木刻版畫既是獨特的兩維創作又是創作表達的主題和形式。這一全新的運用不僅是轉變早已存在的價值取向，還有效的消除了「主角」和「配角」之間的界線。

特羅拉馬同時還以此件作品完滿地實現了一個特殊的目標，即樂隊的一個音樂錄像。機具感召力的樂隊Seringai對著觀眾大聲喊出「狼」，樂隊享受著印尼搖滾現場幾近狂熱的追隨，鼓勵他們的粉絲勇於挑戰權威，不受控制，獲得獨立自主權。就好似呼應這一叛逆的精神，動物頭骨、帶刺鐵絲、速度計、手銬和士兵的畫面散布於整件作品中，與此同時，鼓手的鼓棒成了軍方坦克的軌道，電鋸也變成了吉他的琴頸，這些畫面被有機地與演出的樂隊成員融為一體。特羅拉馬用這獨特的創作為硬搖滾鼓動人心的音樂增添了趣味性。千變萬化的畫面背後的創意可以說只有用動畫才可實現。通過這一方式，特羅拉馬開拓了視覺傳遞信息的不同的多角度的方法，並選擇最合適的方法去創作每一件作品。

聚焦所有小事物

在特羅拉馬為另一個更偏流行的樂隊**R.N.R.M (Rock N Roll Mafia)**創作的音樂錄像作品中，其使用了大量的鈕扣和珠子創作了一個開箱即用般的單幀音樂錄像《**Zsa Zsa Zsu**》(2007, pp.20-23)。和特羅拉馬以往僅用光影創作的作品不同，《**Zsa Zsa Zsu**》充滿了多種絢爛的顏色。以紅、粉、紫、綠和藍這五種顏色的穩定變換將移動注入時間和空間中。由鈕扣和珠子顏色的細微差異帶來的嗡嗡震動與**R.N.R.M.**的電子舞曲完美匹配。特羅拉馬有效地將顏色運用為一種將韻律可視化的方法。當圖像被鈕扣和珠子淹沒，產生不同的形狀並層層疊加，構成的曲線不斷變化，錄像和背景裡的人們之間的主次關係便不再存在。

在特羅拉馬的動畫作品中，生命不僅存在於生物中還存在於各種圖案中。同樣的，那些通常在真人錄像中被忽視的物品，例如鍵盤按鍵、麥克風支架、電線和電源插座都獲得了重視。錄像由將話筒線接入電源展開，在結尾初，多色的線都被接入了一個電源插座上。電源插座和電線的圖像暗指流入設備中的電流。特羅拉馬使得**R.N.R.M.**音樂背後的電子元素可視化的創作如同令人驚奇的魔術。

在作品《**Ting***》(2008, pp. 24-27)中，特羅拉馬對易被忽視但又必要的日常小物和事件的敏銳洞察力和創造力再次得以體現。特羅拉馬沒有使用音樂錄像的形式而是用更為獨特的方式創作。錄像中的主角是一陶瓷馬克杯。特羅拉馬再次使用耗時費力的定格動畫來描繪一個昂貴的陶器歷險記。這一作品包含兩個主題，一是型態模式，二是敘事。疲於被每天使用，馬克杯和盤子逃離了陶器碗櫃，來到外面的世界並一路沿街而下，期間在枯葉下躲藏過，最終在一處曠地沿著一個圈翩翩起舞。

在這個神奇的冒險遊戲中，數百個餐具拍成對，形成圈，並不斷的改變著形狀。期間，眾多的馬克杯中的一隻馬克杯成為了全部，很像在《**Zsa Zsa Zsu**》中的鈕扣，又在另一個畫面中被賦予了它自己的人格特徵，它跌倒、受傷或是激動的種種都生動地展現在屏幕中。在微觀和宏觀的層面，馬克杯和人類以相同的方式被演繹。我們每個人都是一個組織的一員或是茫茫宇宙中的一點，但我們每一個人都是寶貴的無法替代的，這一意象經由特羅拉馬的特寫呈現並放大。同時，三位藝術家的個人情感也被以一種戲劇化的方式在《**Ting***》得以展現。在成員**Ruddy Hatumena**畢業和加入工作後，特闊拉馬曾暫時地停止了藝術創作。在特羅拉馬成員再次聚集後創作的《**Ting***》便顯得極為有紀念性。三種馬克杯代表著三位藝術家從其日常生活中的短暫逃離。特羅拉馬通過小物品以溫柔的視角配以幽默和輕鬆來傳達我們每一個人都有的願望和掙扎，即逃離日常生活，偷得浮生半日閒。

藝術市場與印尼當代藝術

我想當談及印尼藝術時，特羅拉馬一定在列其中。亞洲藝術蓬勃發展始於十年前，由中國當代藝術的興起引發，繼而對印尼的藝術世界產生深遠的影響。印尼藝術家的作品具有極高的價值，就如中國藝術一樣，吸引了大批印尼和海外的藏家。這一現象始於上個世紀**90**年代，與此同時，在中國、新加坡和中國香港舉辦的藝術博覽會進一步促進了印尼畫廊和藝術家的發展。大量的藝術家因印尼藝術市場的急速發展而獲得成功，從過去的貧困潦倒到如今擁有奢華的住宅和昂貴的進口汽車。這一改變引起了很多策展人和藏家的不滿。策展人**Rifky Effendy**不滿繪畫仍是藝術市場中的主要商品，並指責越來越多的印尼藝術家利用中國當代藝術的受歡迎而大量製作商業藝術作品，或是模仿中國攝影以「藝術出售、為核心，大肆進行現實主義和憤世嫉俗的創作。在關於新星**20**歲左右的年輕藝術家(包括特羅拉馬)的「**Re-fresh**」展覽畫冊中，策展人和畫冊貢獻人**Enin Supriyanto**指出藝術家不應該為了藝術市場的偏愛而投其所好，而應該具備不受拘束勇於創新的精神，一種「自己動手做」(DIY)的精神。

市場影響力的程度還與印尼藝術世界特殊的環境有關。在為此次展覽實地調研的時候我拜訪了印尼當地的各藝術機構，我發現幾乎沒有傳統藝術博物館展出當代藝術作品。而當代藝術的主要場地是一些私人畫廊和類似的空間，並且主要的當代藝術策展人多為自由策展人，並不屬於特定的機構。一位策展

人通常是出於藝術家、策展人、畫廊和藏家之間的關係考量受邀策展。因而，藝術家更易受到商業關係或是市場經濟的影響。藝術作品的價值不被評估，也不像在例如藝術博物館之類的公共機構單純地展出。

介於這些情況，國際展覽便扮演著重要的角色，使藝術作品價值不受市場的影響而如實地反映。知名的印尼藝術家，比如**Heri Dono**和**Agus Suwage**正是藉由雙年展和其他國際展覽被人所知，特羅拉馬也是因為新加坡雙年展而進入人們的視線。特羅拉馬不為了藏家而創作只為出售的作品因而獲得了國際觀眾的認可，比起印尼當地的觀眾，其作品更被國際觀眾所知並使其對錄像藝術收穫更好的了解，特羅拉馬也從其獲得鼓勵繼續堅持藝術創作。特羅拉馬的國際事業的蒸蒸日上源於來自世界各地看過其在雙年展中展出的作品的策展人們，我也算是其中的一位。

萬隆的地區性

印尼藝術世界中的人們常談論的一個話題是來自日惹和萬隆兩地的藝術家的差異。在由**Alia Swastika**策展於**Semarang Contemporary Art Gallery**舉辦的展覽「**Stories from Two Cities**」中，有**20**組來自這兩座城市的藝術家參展，其中，特羅拉馬便是來自萬隆的其中一組藝術家。儘管想簡單地對比是不可能的，但我還是在觀看來自兩城的藝術家的作品後發現了一些特定的差異。來自自惹的藝術家多受漫畫、流行音樂、塗鴉和富有色彩的具像派繪畫的影響。相反地，來自萬隆的藝術家則更多使用象徵主義和有意義的設計，作品更多以新媒體的形式呈現而非傳統繪畫。絕大多數的藝術家分別畢業於印尼日惹藝術學院(**ISI**)和萬隆理工學院(**ITB**)。這兩所大學在印尼機具影響力，可以毫不誇張地說正是這兩大學奠定了印尼當代藝術的基石，推動了印尼當代藝術的發展。

傳統文化在印尼古都日惹一直受著很好的保護，日惹是印尼特區並仍然由蘇丹統治。印尼日惹藝術學院(**ISI**)一直有重視傳統和務實的歷史傳承，其前身與**1950**年印尼剛獲得獨立主權時成立。而萬隆最初則是因其良好的自然氣候被荷蘭殖民的高地小鎮，最終慢慢發展成為現代的西方化的城市。現代主義思潮和多元的設計語言自成立初期便由萬隆理工學院(**ITB**)的荷蘭老師教授。萬隆理工學院(**ITB**)前身是**1920**年創辦的萬隆理工中學，其海納百川的國際性氛圍延續至今。

特羅拉馬在畫冊的採訪中多次談及了萬隆理工學院(**ITB**)自由的學術氛圍。學院開設的講座包含了許多知名藝術家和策展人，將萬隆理工學院打造為一個學習藝術新發展新理論的理想之地，並提供了連結整個藝術世界的交流網。**Enin Supriyanto**在畫冊的一篇論文中詳細闡述了錄像藝術在萬隆的興起，這篇論文因為描述了在類似特羅拉馬的藝術家出現之前萬隆的藝術世界所發生的轉變而格外的引人注意。

藝術遊樂場

儘管特羅拉馬採用了錄像新技術，他們仍注重手工創作。特羅拉馬的著重使用低技術的方法，保留手工的痕跡，並小心仔細地一次錄下一個畫面，以手工藝製作的方式製作錄像。不斷探索新的創作材料，特羅拉馬為此次展覽中的新作《**Extraneous**》(2010, pp.14-15)採用了蠟染這一利用蠟來固色的印尼傳統工藝。為了創作《**Extraneous**》，三位成員首先蠟染了**210**塊織布，接著用染色的織布和錄下的動畫製成了一個裝置作品。這件作品的主題是現實世界和基於虛擬交流的互聯網世界之間的斷聯。

蠟染工藝用其圖案和模式傳統地代表了日常生活的環境和歷史事件，正是這一作用啟發了特羅拉馬的成員試圖在織布上紀錄下他們所經歷的當代問題。回顧蠟染的歷史足以證明其能夠用於特羅拉馬賦予

的當代的全新解讀。蠟染的色彩和圖案總是反映著區域和階級的差異，並隨著不同的文化引入而變化，比如印度教、佛教和伊斯蘭教。在不同的時期，印尼的蠟染有著不一樣的圖案，在荷蘭殖民時期有著荷蘭圖案，受印尼華裔的影響則有中式圖案，在二戰時期日軍入侵印尼時甚至出現了日式圖案。這也在一定程度上反映了印尼文化獨特的適應性和多樣性，反映了印尼是一個有著數百個民族和文化共存的國度。

特羅拉馬和他們的國家印尼一樣，不受拘束靈活多變。同時，他們又尊重熱愛傳統的手工工藝，不過分的依賴高新技術，但也不畏懼使用非傳統的演繹和技術。除了傳統的印尼文化，特羅拉馬有時還會借鑑美國或是日本流行文化，以一種獨特的方式重新編排。然而，西方在高尚藝術和通俗藝術之間的掙扎和詳細的種種概念則被特羅拉馬剔除在外。我甚至懷疑特羅拉馬是附屬於創造「當代藝術」或是成為「藝術家」的概念之上而存在的。特羅拉馬將藝術視為實驗的自由場所，視為他們腦內的遊樂場。

雖然他們的未來無法知曉，但我真誠的希望他們可以繼續以這樣的方式創作，感受親力親為的手工樂趣，不受全球藝術產業的規則和風格的拘束，而這也正是何為特羅拉馬。





Zsa Zsa Zsu, 2007

Stop motion animation with buttons and beads
定格動畫·鈕扣·珠子
4 min 42 sec
Sound by RNRM

<https://vimeo.com/151874444>



*Ting**, 2008

Stop motion animation with porcelain tableware
定格動畫·陶瓷餐具
2 min 47 sec
Sound by Bagus Pandega

<https://vimeo.com/151873594>

How to Turn Trauma into Video Art: A Brief Story of Tromarama

by Enin Supriyanto (Independent curator and writer, focusing on Indonesian contemporary art)

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How many people are willing and able to transform a traumatic experience into creative energy? Not many, presumably. Among the few are three art students from Bandung Institute of Technology, Indonesia—Febie Babyrose (a.k.a. Baby), Herbert Hans (a.k.a. Ebet), and Ruddy Hatumena—who have successfully come through a traumatic experience and made it into the start of a career in video art.

The story of this trauma began in 2006 during their last few semesters of university. Their days had become boring, perhaps because everything they did, all the assignments, had become routine. One day, a group of alumni and artists in Bandung (who formed the video production collective Cerahati Artwork) hold a series of workshops. They invited the participants—mostly university students—to appreciate and learn about the technical aspects of (music) video making.

Baby, Ebet, and Ruddy took part in these workshops as something new to do that moved them away from their university routines—at the time they knew one another but had not formed a group. Both Ebet and Ruddy were enrolled in the Visual Communication Department. Ebet specialized in advertising, Ruddy in graphic design. Therefore, both were comfortable working in the fields of animation, video, and film. However, Baby was far removed from these fields as her major was in printmaking: “They (Ebet and Ruddy) were the ones who introduced me to the works by the artist/film director Michel Gondry,” she later said.

The workshop gave the three of them new skills in the processes of video as a medium and an opportunity to make new work together, but also became an experience that the Tromarama members dubbed “a traumatic experience,” and which spawned the artistic name of the group. The ‘trauma’ was experienced while completing their first video project together, which involved producing over 400 woodcut panels to be used as the basic visual material for a highly-unique music video clip for the trash-metal group Seringai, titled *Serigala Militia* (2006). The woodcut images were transformed into moving images using stop motion animation.

They felt that the visual style of video clips by other participants in the workshop were largely homogenous: using a video camera, with similar visualization and presentation/staging. They wanted to produce a clip that maximized all the possibilities presented by the medium, while using ‘simple’ materials.

Therefore, the trauma of creating hundreds of woodcut panels was actually their own doing, a result of their own choices.

For one full month, in the midst of completing a range of other university assignments, they worked towards finishing the video clip. Their collective name was based on this experience—the word ‘trauma’ was turned into the rhythmical sounding name: Tromarama.

Their hard work was not in vain however as *Serigala Militia* is indeed a unique and intriguing video clip. The combination of handmade images with rough lines, contrasting colors of the brownish yellow plywood panels and the black background form scenes of broken movement. All of this works in harmony with the pounding beats of Seringai’s music. This clip launched Tromarama’s careers as important members of the latest generation of video artists in Indonesia; whose work feels fresh, different, and captivating.

Video art, among a range of new media art, has long been recognized in the Indonesian contemporary art landscape. Bandung—the city where Tromarama live, work and studied—has a special role in relation to the development of video art in Indonesia, especially at the end of the 90s and in the early 2000s. Krisna Murti is one Indonesian artist who has been a forerunner of video art and has untiringly worked to introduce video and new media art to Indonesia. He also lives and works in Bandung. In 2002, Krisna Murti initiated and organized the first international new media art event in Indonesia; the “Bandung Film, Video, and New Media Arts Festival” (BAVF-NAF). This event captured the spirit of a new generation of artists in Bandung who held a great interest in video, film, and other technology-based new media, whether analogue or digital.

In the early 2000s, there was a proliferation of groups of young artists with similar interests in video/film/new media art, collaborating with one another within a network. Some of them only existed for a while before merging into other groups; some remain active today.

Some of these groups deserve to be given greater attention. The Bandung Center for New Media Art was established by a number of young artists in 2001. They hold discussions and video screening events and link artists with other communities from a variety of backgrounds, enabling them to collaborate in interdisciplinary projects involving three main disciplines: art, science, and technology. There is also the VideoLab group, who hold monthly video screenings in public spaces on the streets of Bandung. These events go by the name of CinematicLab. Another noteworthy group is VideoBabes, who share a more-or-less similar pattern of activities and the same focus, video art.

In short, in the early-to-mid 2000s, there were exhibitions, video screenings, and events in this area (“Bandung Music Video Festival,” for example) almost every year. In 2006, this development of video art and new media in Bandung was documented in a video compilation titled *Bandung Timeline 2001 – 2006*. Another important event during this time was “Beyond Panopticon: Art and Global Media Project,” which took place in 2004, consisting of a number of video screening events with an international scope. This was organized by the young artists from the VideoLab group (Herra Pahlasari, Andri Mochamad, Prilla Tania, and Jordan Raspatie). What was rather special about this event was the venue.

The event was not held in an art gallery, or any other venues that usually host arts and cultural events, as at the time there were almost no art galleries that were bold enough to present video works exclusively and routinely. It was therefore natural for the young artists working with new media to seek out or create their own spaces to start interacting with a wider audience. Therefore “Beyond Panopticon” was held in a mall selling electronics and computers, the Bandung Electronic City mall.

This choice of venue correlates with the social, economic, and cultural issues that were characteristic of activities of the youth and artists in Bandung at the time; similar situations could also be seen in other big Indonesian cities.

After the economic crisis hit Indonesia in 1997-98, bringing down the authoritarian New Order regime of Suharto, Indonesia entered a period of prolonged social, economic, and political crises. The economic crisis put pressure on middle-class urban Indonesians. The middle class youth dealt with the economic crisis by seeking out and taking part in a range of creative activities which then formed the basis for a 'creative industry' relying on social networks to distribute its various products. In Bandung, the range of activities was truly extensive. Some of these youngsters created and produced different functional objects based on simple product designs and computer software, as well as films, music, and videos. In Bandung, Yogyakarta, and Jakarta, many of these small enterprises are still going strong.

Technically, all the creative-productive activities were made possible thanks to the easy and cheap availability of computers and all kinds of pirated software and films in Indonesia—notwithstanding controversies regarding copyright. This provided the hardware and software to make graphic and multimedia work as well as access to thousands of films, from the past and present.

Meanwhile, the demise of the authoritarian New Order regime brought Indonesia into a process of democratization. The Indonesian middle-class gladly welcomed political freedom. Today, everyone can express their social, cultural, and political interests and needs. The production, distribution, and consumption of information has become accessible and open to anyone.

All of those factors led to the emergence of a highly independent new generation of artists working across disciplines and depending on their own vast social networks—globally and locally—with a good grasp of IT and new technologies. At the same time as this was happening in Bandung, similar communities were also emerging in Yogyakarta and Jakarta. This new creative network has been widely exposed to the Indonesian art public through 'OK Video', a biennial international festival which began in 2003, held by ruangrupa—a community of young artists based in Jakarta. Since Krisna Murti held "BAVF-NAF" in Bandung in 2002, video art in Indonesia has grown to be quite extensive in terms of its players and audience. The members of Tromarama have grown out of this political and cultural environment in Indonesia.



The video clip for *Serigala Militia* first caught the public's eye when it was presented in a group exhibition, "Bandung New Emergence #1," in 2006 (Selasar Sunaryo Art Space, Bandung). From then on, Tromarama were given opportunities to create other video works, such as *Zsa Zsa Zsu* (2007) and *Balonku* (My Balloon, 2007).

All three music videos—*Serigala Militia*, *Zsa Zsa Zsu*, and *Balonku*—were created using 'unusual' materials. *Serigala Militia* was made of a series of hundreds woodcut panels; *Zsa Zsa Zsu*, of arrangements of thousands of types of buttons with a myriad of colors; and *Balonku*, of a series of collage images using colorful bits of paper. These three music videos were the group's visual interpretations of existing songs by others. And it is only in their work *Ting** (2008) that they started to think of the narrative, visualization, and audio/music aspects as a whole.

*Ting** was also made using stop-motion, affirming Tromarama's confidence in creating video works using this technique, and at the same time showing their courage to keep on trying new things. The cheerful

video depicts a range of white chinaware taking a walk in the city, before eventually returning to their 'dormitory', the kitchen cupboard. The work's strong presence was enhanced by being screened within an installation of hundreds of real chinaware pieces.

These first four video works made Tromarama's name and gave them access to a variety of video screening events and subsequently to art exhibitions in many galleries in Indonesia. However, they were not immediately convinced that the production of video art could have a bright future in Indonesian art.

After graduation, Ebet and Ruddy left Bandung for a while to work in Jakarta, while Baby stayed in Bandung. The future of the group became unclear, so much so that the 402 woodcut panels used to make *Serigala Militia* were almost destroyed. The hundreds of woodcut panels were a burden for Baby, who had to take care and store them while she was living in a small, cramped rented house in Bandung. Thankfully, the panels survived and the work was exhibited at the 2nd Singapore Biennale in 2008. After this, invitations to present their works in a variety of exhibitions came one after another, from inside the country and abroad. Prior to its exhibition here at the Mori Art Museum, *Serigala Militia* grabbed attention in the "Philagrafika" exhibition in Philadelphia, U.S., leading to a number of local and regional collectors expressing their interest in collecting Tromarama's video works. All of these factors have convinced Tromarama to keep on working.

Currently Tromarama is still creating increasingly intriguing video works, as well as a number of installations. During an interview with me, the three of them agreed that the choice of media and form, whether video or installation, is made—often after long and fiery discussions and debates—because the media are considered to be the ones that can most aptly convey certain messages. It is clear, however, that in the context of recent developments in contemporary art in Indonesia—which is still dominated by paintings and sculptures—Tromarama, with their video works, seem to represent a new generation increasingly open to, and familiar with, a myriad of new media to express their ideas and experience.

如何把痛苦變成錄像藝術：關於特羅拉馬的簡述

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有多少人願意並能夠將痛苦的經歷轉化為創作的動力？估計並沒有很多。在這少部分人中，三位來自萬隆理工學院的學生菲比·貝比羅斯 (Febie Babyrose)、赫伯特·漢斯 (Herbert Hans) 和路迪·哈圖瑠拉 (Ruddy Hatumena) 成功地將痛苦的經歷作為錄像藝術事業的開端。

有關痛苦的故事始於2006年，三位成員在大學的最後幾個學期。大學最後的日子因為各種例行的作業而變得乏味。直到有一天，一群校友和萬隆的藝術家（後組成錄像製作組Cerahati Artwork）開辦了一系列工作坊。他們主要邀請大學生來貧賤不移和學習音樂錄像製作的技術層面。

菲比、赫伯特和路迪三人參加了這些工作坊，從而可以暫且從學校例行的學習任務中逃離，在這個時期，三人只是彼此相識還沒有組成今後的特羅拉馬小組。赫伯特和路迪兩人被視覺交流學院錄取，赫伯特專攻廣告，路迪則是平面設計，因此兩人對於在動畫、錄像和電影領域工作沒有不適。然而所學專業為版畫複製的菲比和這些領域毫無關聯，在採訪中，她曾談到：「是他們兩人讓我了解了藝術家和電影導演Michel Gondry的作品。」。

在工作坊的工作給三人帶來了新的錄像製作媒介和共同創作的機會，但同時用三人的話說這也是一個「痛苦的經歷」，並因為「痛苦」（trauma）而誕生了三人小組的名字。這一痛苦來自三人共同完成的首隻錄像項目，三人製作了超過400塊的木刻版畫來用於基本的視覺材料，最終為金屬樂隊Seringai製作了一個與眾不同的音樂錄像短片，名為《豺狼民兵》（2006）。這些木刻圖像通過定格動畫技術轉為動態影像。

他們發現工作坊的其他參與者在錄像短片的視覺風格上都極為相似，即用相似的可視化攝影機拍攝。而他們則希望用簡單的材料為媒介製作一個涵蓋盡可能多可能性的短片。

因此，數百塊的木刻版畫這一巨大工作量帶來的痛苦也是特羅拉馬三人自己的選擇。在整一個月的期間，不僅完成了一系列學業上的任務，他們還完成了這一艱巨的錄像製作。小組的名字也是基於這次的創作經歷而產生的，即「Tromarama」由英文單詞「trauma」（痛苦）的變形和相似的讀音而來。

特羅拉馬的努力並沒有白費，《豺狼民兵》是一個令人耳目一新備受矚目的錄像作品。手工木刻的圖像配合著粗獷的輪廓線條，和棕黃色的膠合板形成鮮明的對比，黑色的背景凸顯木刻的過程場景。所有的組成與Seringai的音樂節拍完美的融合。這一音樂錄像標誌著特羅拉馬藝術事業的開始，使其躋身於印尼錄像藝術家的年輕一代，他們的作品充滿新鮮的活力，與眾不同且機具吸引力。

在各種新媒體藝術中，錄像藝術早已存在於印尼當代藝術中。特羅拉馬生活、工作和學習的城市萬隆對印尼錄像藝術的發展有著深遠特殊的影響，尤其是在90年代末和21世紀初。同樣在萬隆生活和工作的藝術家Krisna Murti是印尼錄像藝術的先驅者，並一直不懈地推廣錄像和新媒體藝術。在2002年，Krisna Murti發起並舉辦了印尼首次國際新媒體藝術活動「萬隆電影、錄像和新媒體藝術節」（BAVF-NAF）。這一藝術節呈現了熱愛錄像、電影和其他技術支持的數字或是虛擬新媒體的年輕一代萬隆藝術家的藝術精

神。

在二十一世紀早期，曾興起了大批對錄像電影和新媒體藝術感興趣的年輕藝術家，大家相互合作形成了一個網絡。隨著時間推移，其中的一些藝術家很快併到其他團隊中，另一些仍活躍至今。

萬隆新媒體藝術中心是仍活躍至今值得人們更多關注的團隊之一，其由一批年輕的藝術家於2001年成立。創辦人組織一系列研討會和影像放映活動，將不同背景的藝術家緊密聯繫，使他們在跨領域項目中得以合作，主要包括藝術、科學和科技領域。此外，VideoLab團隊每月在萬隆公共區域舉辦錄像放映活動，這些活動以CinematicLab為名。另一個值得關注的團隊是VideoBabes，該團隊也定期組織類似的聚焦錄像藝術的活動。

在二十一世紀早期的萬隆，幾乎每一年都有相關的展覽、錄像放映和各類藝術活動相繼舉辦（例如萬隆音樂錄像節）。在2006年，萬隆的錄像藝術和新媒體的發展歷程以紀錄片《萬隆時間線 2001-2006》的形式被紀錄。另一個同時期重要的活動是2004年舉辦的「Beyond Panopticon: Art and Global Media Project」，這一活動由眾多國際錄像放映活動組成。此活動的發起人是來自VideoLab團隊的年輕藝術家（Herra Pahlasari, Andri Mochamad, Prilla Tania, and Jordan Raspatie）。這次的活動最不同的一點是舉辦的場地。

由於在當時幾乎沒有一家畫廊敢於舉辦單一的錄像展覽，所以這一活動並不是在畫廊，也不是在其他相似的藝術文化場所舉行。為此，這些年輕的新媒體藝術家便尋找打造自己的空間與更多的觀眾互動。最終，「Beyond Panopticon」是在一家專售電子產品的萬隆電子商城舉辦的。

活動場地的選擇將社會、經濟和文化議題關聯在一起，這也是當時萬隆年輕藝術家舉辦活動的特點。除了萬隆，其他的印尼大城市也面臨著相似的情況。

97至98年的經濟危機擊垮了獨裁主義的蘇哈托新秩序政府，印尼陷入了長期的社會、經濟和政治危機。經濟危機對印尼城市中的中產階級造成了很大的壓力。中產階級的年輕一代通過尋找和參加一系列的創新活動來應對經濟危機帶來的壓力，從而形成了依靠社交網絡分配多樣產品的「創新型產業」的基礎。在萬隆，活動的種類極為繁多廣泛。其中一些年輕的藝術家基於簡單的產品設計和電腦軟件以及電影、音樂和錄像創作出不同的功能性物品。萬隆的Yogyakarta和Jakarta等其他的小型企業仍舊發展勢頭強勁。

在印尼，由於電腦和各類盜版軟件和電影都可以不顧忌版權輕易獲得，這一特點給人們提供了足夠的硬件和軟件以及使用數以千計的新舊電影來進行平面設計和多媒體創作。因此，創造性又多產性的活動層出不窮。

與此同時，獨裁主義的蘇哈托新秩序政府的瓦解將印尼領向了民主化的進程。印尼中產階級因政治自

由而感到欣喜不已。現如今，人人都可以自由地表達自己的社會、文化和政治的利益和需求。製造、分配和信息消費對每一個人都同等地開放。

種種的變化使得一群高度獨立的新一代年輕藝術家嶄露頭角，他們對IT和新科技有著良好的掌握，並依靠自身廣泛的本土和海外的社交網絡積極地進行著跨學科創作。在同一時期，相似的交流也發生在自惹和雅加達。這一創新的網絡通過「OK Video」蔓延至更廣闊的印尼藝術公共群體。「OK Video」是一個自2003年其每兩年舉行一次的國際性藝術節，由一群位於雅加達的年輕藝術家ruangrupa創辦。自2002年由Krisna Murti於萬隆舉辦的「BAVFNAF」起，印尼的錄像藝術便開始用於越來越多的創作者和觀眾。特羅拉馬的成員也在這一特殊的政治和文化環境中慢慢發展壯大。

錄像作品《豺狼民兵》第一次進入公眾的視野是在2006年於萬隆Selasar Sunaryo Art Space舉辦的群展「Bandung New Emergence #1」。自此，特羅拉馬獲得了製作其他錄像作品的機會，例如2007年的《Zsa Zsa Zsu》和同年的《Balonku》(My Balloon)。

這三個音樂錄像作品《豺狼民兵》、《Zsa Zsa Zsu》和《Balonku》都適用了不尋常的材料。《豺狼民兵》使用了數以百計的木刻版畫；《Zsa Zsa Zsu》使用了數千種有著奇特顏色的鈕扣；《Balonku》則用了一系列由多彩的小紙條組成的拼貼畫。這三隻音樂錄像是成員對他人的音樂作品的視覺詮釋。而在2008年的作品《Ting*》中，成員才開始全面地將敘事、視覺和音效納入考量。

《Ting*》還使用了定格技術，也證實了特羅拉馬用這一技術進行錄像創作的實力和不斷嘗試新鮮事物的勇氣。這一歡樂的錄像描繪了一群白色陶瓷器行走在城市中，最終回到它們的廚房碗櫃中。通過數以百計的真實的陶瓷餐具打造的裝置加強了視覺呈現的衝擊力。

正是這四支以特羅拉馬名義創作的錄像作品帶給三人更多的參與錄像放映活動和各類印尼畫廊的藝術展覽的機會。然而，這些成績並沒有立即證實錄像藝術的創作在印尼藝術世界會有一個光明的前景。

在三人畢業後，赫伯特和路迪曾離開萬隆在雅加達工作了一段時間。期間，菲比則仍在萬隆。團隊的未來因此變得模糊不定，同時作品《豺狼民兵》所需的402塊木刻版畫的艱巨任務幾乎使得成員分隔兩地的團隊解散。數百款木刻版對於生活在一個狹小擁擠的出租屋的菲比而言無異是一巨大的負擔。萬幸的是，這一任務被成功解決，最終作品也於2008年第二屆新加坡雙年展展出。次後，各種海內外的展出邀請接踵而至。在此次森美術館展出前，《豺狼民兵》已在美國賓夕法尼亞的展覽「Philagrafika」大獲關注，吸引了眾多當地的藝術品藏家。這是這寫因素不斷的堅定特羅拉馬繼續進行錄像創作。

目前，特羅拉馬仍在進行更加奪人眼球的錄像創作和許多的裝置創作。在接受我的採訪中，三位均表示在無論是錄像還是裝置的媒介和形式的選擇上總是會經歷漫長而激烈的討論，因為作品媒介是最有效傳遞藝術家創作理念的手段。在仍被繪畫和雕塑主導的印尼當代藝術的背景下，特羅拉馬和其錄像作品很顯然代表著新一代對無數新媒體懷開放態度並熟知地用於表達思想和經歷的年輕藝術家群體。

Other Works
其他作品



On and On, 2015

Stop motion animation with various object, sound, loop
定格動畫·多件物品·有聲·循環播放

<https://vimeo.com/149183964>



Private Riots, 2014
At Bazaar Art Jakarta 2014, Pacific Place, Jakarta, Indonesia

Video animation, board, spidol
動畫·木板·奇異筆
2 min 40 sec

<https://vimeo.com/137940581>



In The Pursuit Of Possibilities, 2014

Iron and mirror
鐵·鏡子
130 x 60 cm



Jalang, 2014

Single channel video
單頻錄像
7 min 5 sec
Song by Pandai Besi

<https://vimeo.com/151874537>



Bandung Waterleiding, 2014

Single channel video
單頻錄像

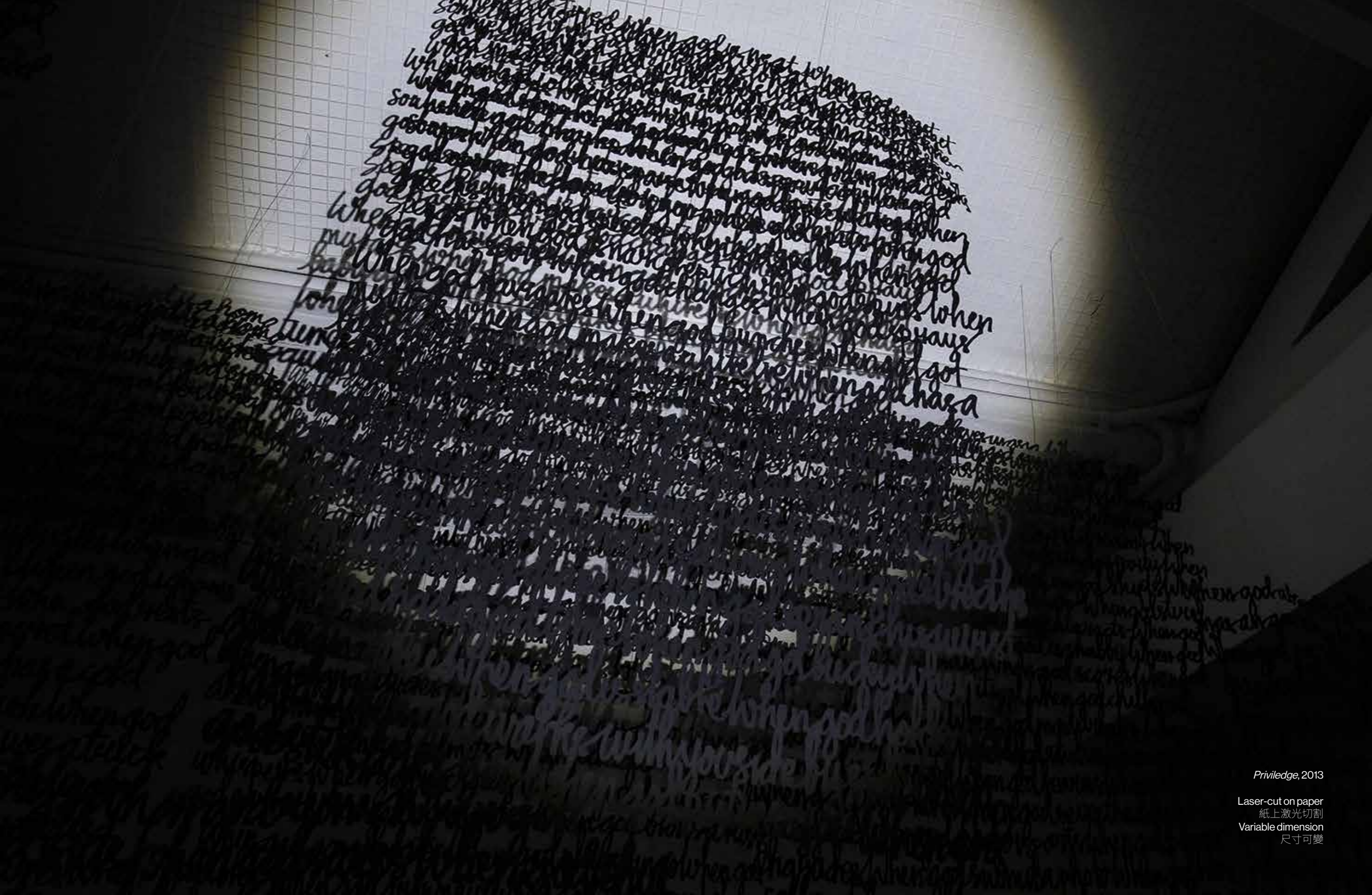
<https://vimeo.com/151874630>



Amsterdamse Poort Batavia, 2014

Single channel video
單頻錄像

<https://vimeo.com/137934913>



Privilege, 2013

Laser-cut on paper
紙上激光切割
Variable dimension
尺寸可變



Tugu Lentera Listrik, 2013

Single channel video
單頻錄像

<https://vimeo.com/151874674>



The Lost One, 2013

Stop motion animation with maneki-neko
定格動畫·招财貓
4 min 36 sec

Sound by Bagus Pandega, Hendra Budiman
<https://vimeo.com/151874918>



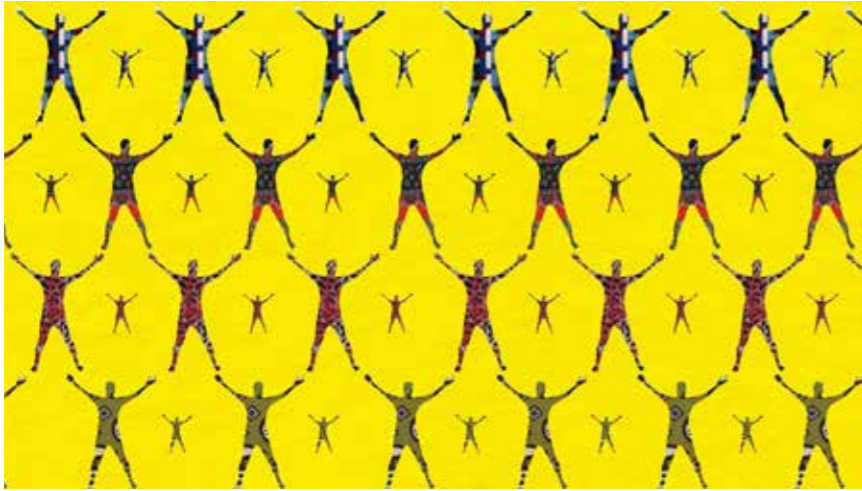
The Planner, 2013

Paper, pen, manual Instruction
紙、鋼筆、介紹手冊
Variable dimension
尺寸可變



God Has Many Names, 2013

Vacuum white plexiglass, stainless steel, LED
真空白色樹脂玻璃, 不鏽鋼, LED
95 x 83 x 18 cm



Burn Out, 2013

Video animation with paper cut and scanned fabric

動畫·剪紙·印染織布

3 min 7 sec

Sound by Bagus Pandega

<https://vimeo.com/137934915>



ARONo.1,2013

Toys, gold frame
玩具,金邊框

62 x 62 x 14 cm



Ons Aller Belang, 2012

30 decal on plate, video projection, animation loop
30個盤上貼紙，視頻投影，循環播放

<https://vimeo.com/137934918>



Nothing Is What It Seems, 2012

Stop motion animation with flower and paper

定格動畫·花·紙

3 min 50 sec

Sound by Bagus Pandega

<https://vimeo.com/151875021>



Everyone is Everybody, 2012

Stop motion animation with various objects
定格動畫·多個物品
3 min 35 sec

Vocals by Yori Papilaya, Lidyawati, Yasmina Yustiviani; Music by Hendra Budiman,
Bagus Pandega; Mixing by Herman Wong; Lyrics by Tromarama

<https://vimeo.com/151875299>



Silent Dialectica, 2011

1000 pieces of maneki-neko parts, bell, gold thread, paper, plexiglass
1000塊招財貓部件，鈴鐘，金線，紙，樹脂玻璃



Pilgrimage, 2011

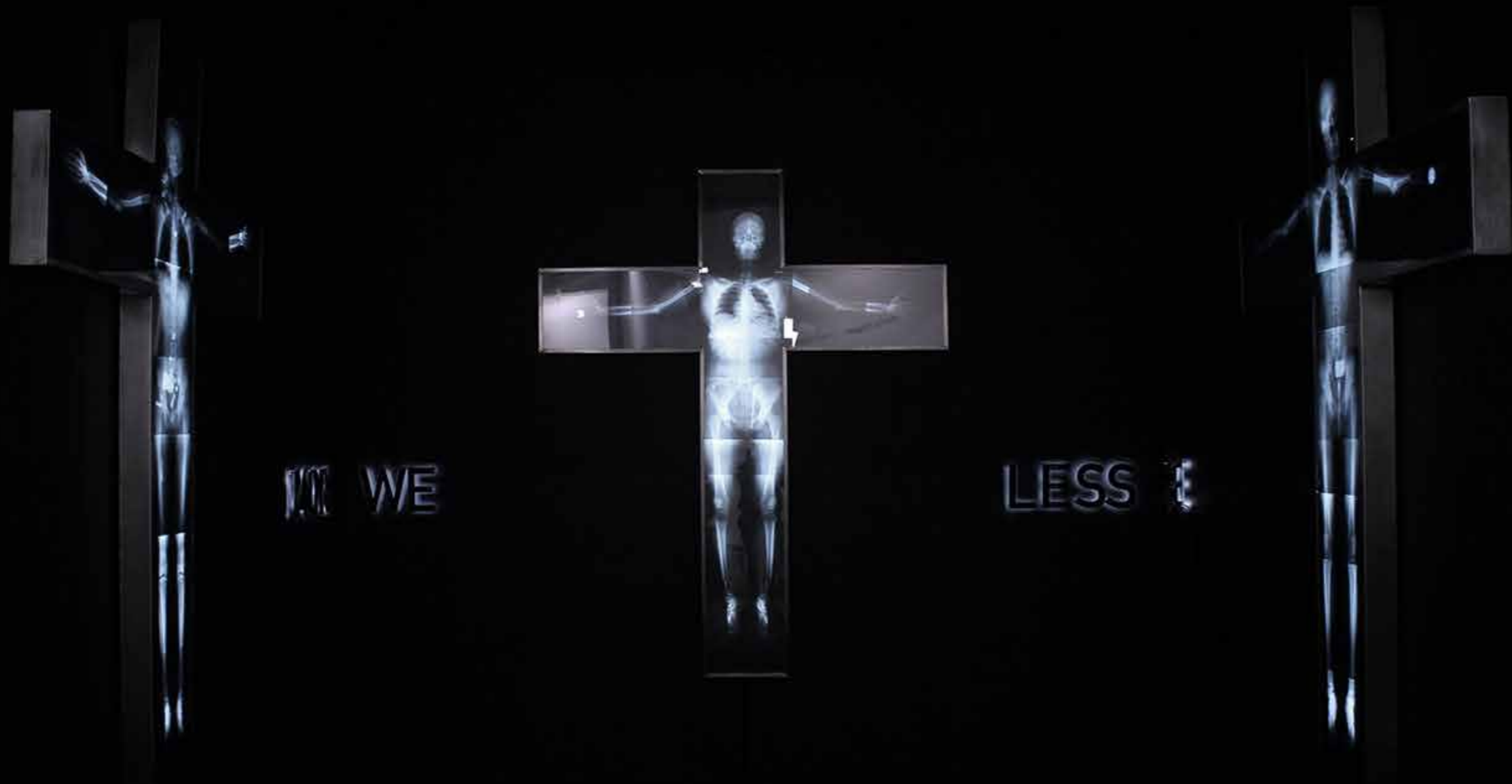
Stop motion animation with various object

定格動畫, 多個物品

4 min 18 sec

Sound by Sandy Adriadi

<https://vimeo.com/151875361>

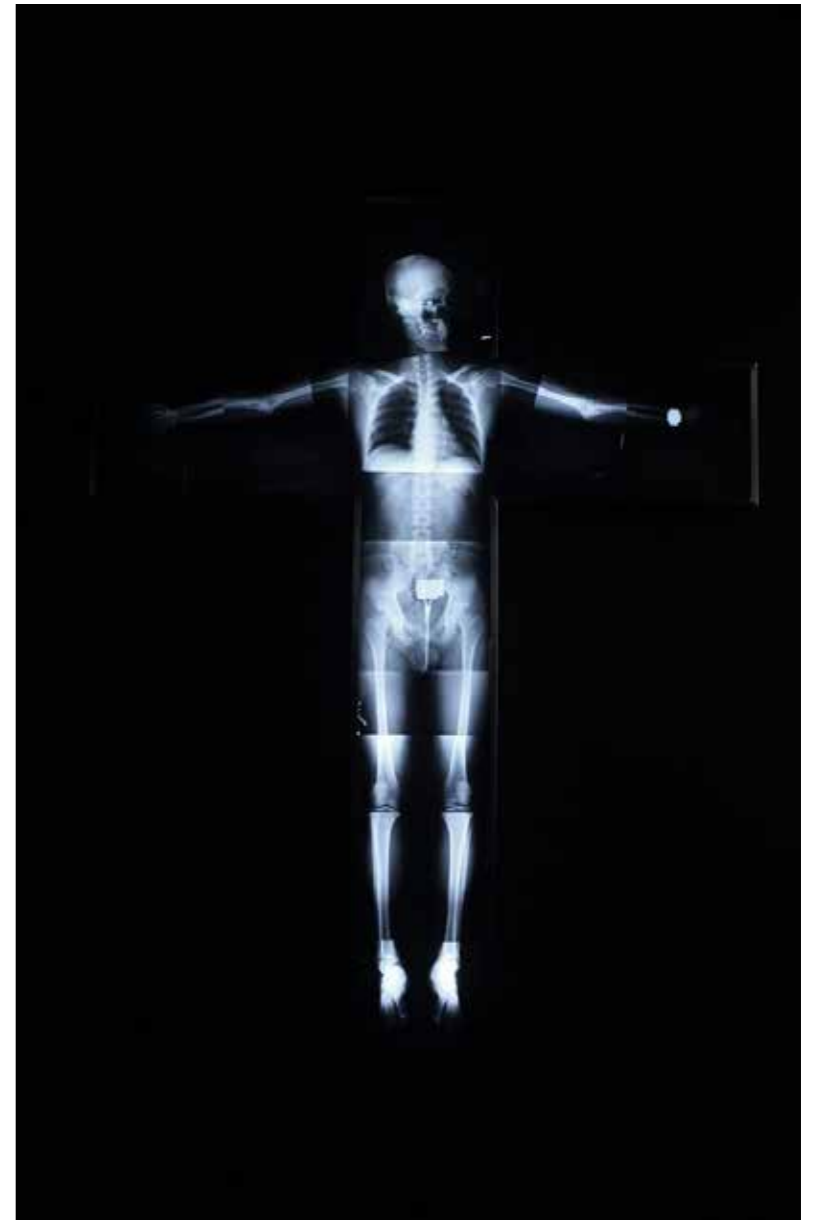
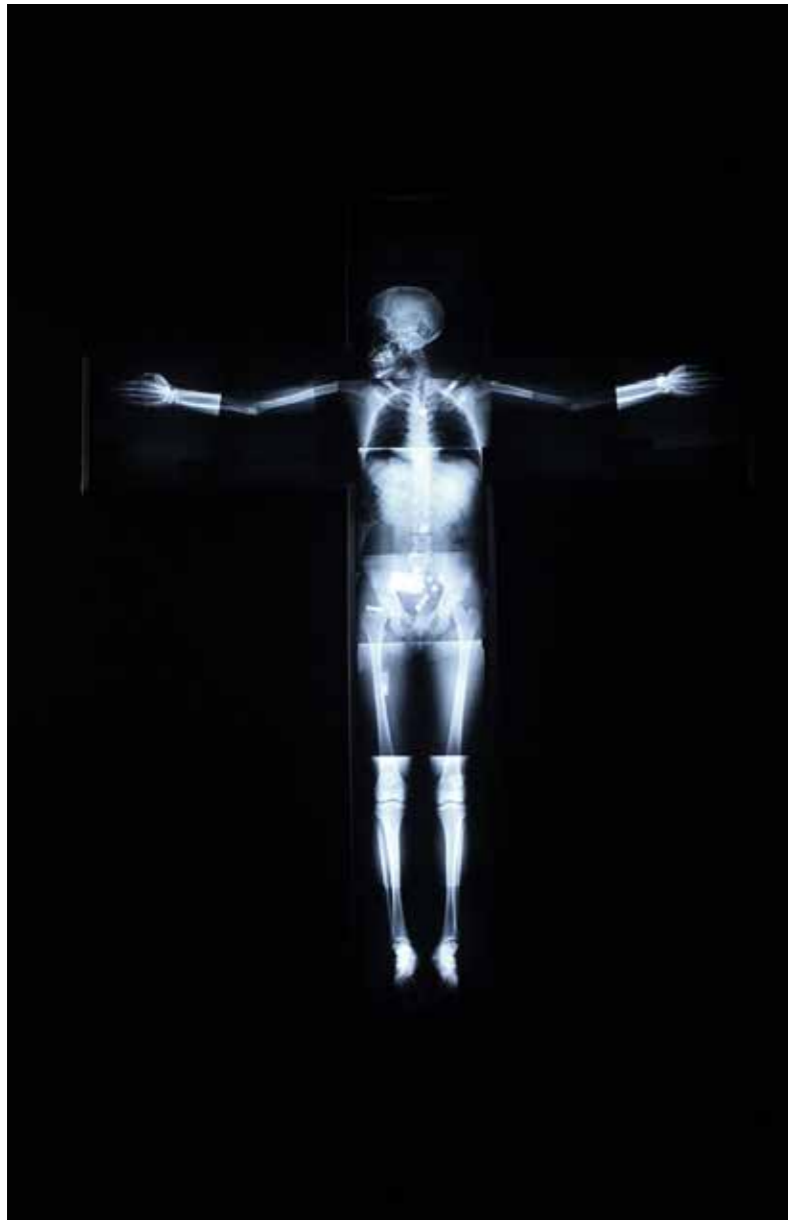


MORE WE

LESS ME

Installation View
展覽現場

More We Less Me, 2011



More We Less Me, 2011

X-ray, stainless steel, plexiglass, LED strip
X射線·不鏽鋼·樹脂玻璃·LED光帶
Variable dimension

More We Less Me

by Rifky Effendy (curator)

**This essay was published in "More We Less Me" catalogue as a part of Tromarama Solo Project.*

Date of Publication: 2011

The group Tromarama, consisting of artists Febie Babyrose (Baby), Herbert Hans (Ebet), and Ruddy Hatumena (Ruddy), is probably one of the Indonesian art groups receiving considerable attention from the art public, nationally in Indonesia as well as regionally. Their works have been well received because they show novel approaches, revealing the spirit of explorations in terms of their media, and of moving across disciplines. Their subjects are closely related with the cultural lives of the youth, presented through the play of signs or symbols that are invariably enchanting and entertaining. Almost all the works by this Bandung-based group use the technique of stop-motion animation, combined with a series of installations using elements from their stop-motion works, which make a considerable use of manual skills.

Consider, for example, the work titled *Ting** (2008), consisting of stop-motion animations using tableware: porcelain mugs, cups, and plates that come alive, moving humorously. In the exhibition, the group presented such tableware overflowing from a cupboard. Previously, the work *Serigala Militia* (2006), a video-clip from the eponymous Trash-metal band, uses stop-motion animations with hundreds of woodcut images. The group then presented the series of woodcut panels as a work of installation. Tromarama is quite a young group, but their works have been presented in a range of international events and institutions, such as the 2nd Singapore Biennale in 2008. In 2010, they were invited to hold a solo exhibition at Mori Art Museum, Tokyo.

As a group, Tromarama naturally does not give emphasis to the solitary work of individuals, as would be expected for a single artist. The three artists work collectively in collaborations, involving knowledge-sharing, learning from one another, and creating consensus. Collectively, they form one entity motivated by a general concern or sharing a specific interest, or collaborating in certain projects. Baby explains that each individual artist in the group can actually propose ideas and with the consent of other members, the ideas would then be discussed and eventually put into action, giving rise to a work of art, with the individual artists having a distinct share of the collective effort. Armed with their experience of working together, they agree to present one special work for Asia One, Hong Kong International Art Fair 2011.

The work that they are going to present at Asia One is in the form of an installation of three crosses, with layers of radiographic or X-ray images of human bodies. The X-ray images are arranged over a plexiglass

surface lit from below using a fluorescent lamp, making the X-ray images of the seemingly crucified body appear clearly. Between the three crosses there are texts saying "More – We – Less – Me", which they also use as the title for the work. The white light on an all-black wall makes the work appear dramatic. This time, however, they do not present animated works.

The cross is a symbol taken from Christianity, referring to sacrifice. In the context of the crucifixion of Jesus Christ, the sacrifice is intended for the salvation of the human race. With the three crosses, however, the Tromarama members have no intention to talk about religious values. Rather, the crosses are viewed as sacrifice in the context of the individuality of the modern human. It is especially true for art practices, in which an individual value is venerated and becomes the center of the universe (in the classic Cartesian concept).

Crucifixion, in this case, is present as an allegory for us to talk about the issue of the "sacrifice" of the artists in regard to their individuality and identity, as well as to their experience of working collaboratively or collectively in a group. The text under the crosses seems to confirm that "We" would be better than "Me". The text seems to serve as a statement from each individual artist in the group, saying that becoming "Me" would not be stronger than becoming "us". It is a strong statement about collective and collaborative work.

There is a link between the statement of "We" and the X-ray images. X-ray images reveal the different densities and compositions of the photographed materials. The projection of X-ray images on the transparent film layer over the crosses give rise to a distinct sense of alienation upon seeing the shape of the human body. The densest parts of the body such as the skull and the bones seem whiter, while the softer parts such as the flesh would appear more translucent. These are actually X-ray images of the Tromarama members, or you can say that they are a kind of "self-portraits" of Baby, Ebet, and Ruddy. To them, these X-ray images are a means to reveal their respective self-identity. By capturing their body using the X-ray technology, they create a certain ambiguity about their self-identity, even alienating them.

Today identity is a constantly-changing construction, unrelated to the conventional concept. The self is no longer related with a certain truth about identity. In the contemporary society, identity has become a complex and layered issue. The poet Goenawan Mohamad once wrote in his column: "The self or I was always born slightly out of match, or even splintered. The self is defined by names, and language is a construction of symbols created by the society. Identity appears as differences, and differences appear due to comparison. The comparison is always like an unbroken chain, between X and others in the world." The self and identity, therefore, become fragile; they are areas that one can re-engineered or re-arranged, reconstructed, as depicted in the action movie Bourne Identity, or like the result of a face-changing operation, or even the more radical sex-reassignment surgery.

The X-ray images of the bodies of Tromarama members become the others, or the alienated self-portraits, because they are no longer recognized as representing known people. X-ray images are unlike mirror images that present reflections of the real. Rather, they provide scanned images of the body, projecting arrangements and visual compositions with different intensities. Foreign objects that might exist within the body, such as metallic objects, would be captured by the X-ray. Can we actually recognize ourselves through the X-ray images? How far would we recognize the reality of our body? Perhaps we would still vaguely recognize our internal structure to a certain extent: the shape of the bones or other physical marks that we carry.

The X-ray images reflect an irony of the era, as they are the antithesis for human representation. Goenawan Mohamad once wrote about it, too: of humans who are "in group, or in solitary, waiting for informa-

tion. Not in Eleusis, but through the rays from the television, films, computer screen anywhere. I see, therefore I am" (Catatan Pinggir by Goenawan Mohamad, April 11, 2011). Today images of the self, identity and the apparent external look, are always celebrated, commoditized, circulated, unceasingly and without limits, uncontrollable. Over the crosses, the body is crucified, marked with images of bones, with white light, and in several parts we see compositions of translucent images of objects. The bodies are present seemingly as the representation of the dark, empty selves, all bitterness and emptiness. The body returns to the nadir, and skin and flesh would come to nothing. Human is not special.

Is this the reality: the negative of the body, or the formless self?

What Tromarama presents through the work is different from what they have made so far, since they began their artistic career in 2006. This is the first time for them to create a highly personal work, presenting a statement of who and what they are, with their "identity" over the crosses. It presents the image of the self, full of sarcastic and ironic signs and symbols. The statement of "More We Less Me" might serve as an antithesis or negation of the existence of modern humanity that we have celebrated so far, or it can also present a play of signs or talking of the meaning of the portrait today, when the body has become a commodity.

More We Less Me

作者：Rifky Effendy (策展人)

文章刊於「*More We Less Me*」特羅拉馬個人項目畫冊。出版時間：2011年。

由菲比·貝比羅斯 (Febie Babyrose)、赫伯特·漢斯 (Herbert Hans) 和路迪·哈圖瑠拉 (Ruddy Hatume-na) 三人組成的藝術家小組特羅拉馬是當前備受矚目的印尼藝術小組之一。其作品因創新的方法、勇於開拓新媒介和跨學科的創作精神而深受好評。他們的創作主題與年輕人的文化生活緊密相關，總是用象徵玩的元素使作品充滿歡樂趣味。幾乎每件作品都使用了定格動畫的技術，並結合了一系列耗費大量手工的裝置。

例如，在作品《Ting*》(2008)中，特羅拉馬使用了各類陶瓷馬克杯、水杯和盤子，用定格動畫技術使這些餐具擬人化，以幽默的方式活躍在螢幕上。在展覽中，特羅拉馬向觀眾展示了這些餐具從櫥櫃中順流而下的畫面。更早期的作品《Serigala Militia》(2006)是為同名印尼硬核搖滾樂隊創作的音樂錄像，這一作品將數百塊木刻版畫結合定格動畫技術而成，這一系列木刻膠板最終以裝置的形式呈現。特羅拉馬是一個非常年輕的小組，然而他們的作品已於多個國際藝術活動和機構中展出，例如2008年第二屆新加坡雙年展。在2010年，其曾被邀與東京森美術館舉辦個展。

作為一個小組，特羅拉馬自然不會像一個人身份存在的藝術家那樣強調個人的工作。三位藝術家聚集一起，分享知識，互相學習並達成統一。因共同的關心、興趣，三人成為一體合作進行各類藝術創作。根據成員菲比的陳述，特羅拉馬的每一個人都可以提出創作想法，經由討論獲得另兩人的同意後便可付之行動，在完成最終的作品前，每一個人都付出了自己的貢獻。以其充分的合作經歷，他們同意為2011年香港國際藝術博覽會「Asia One」特別創作一件作品。

將在「Asia One」展出的作品是一件由三個十字架組成的裝置。在每一個十字架上，多層的人體X射線圖被置於樹脂玻璃表面，並由一個從下而上的螢光燈照亮，將訂在十字架上的人體X射線圖更清晰地展現。在十字架之間標有「More – We – Less – Me」的文字，這也是作品的標題。照在黑色牆體的白色燈光使得作品充滿戲劇性。在這一一次的展覽中，特羅拉馬少有地沒有呈現動畫作品。

十字架是基督徒的象徵，意味著犧牲。在基督耶穌被釘於十字架的事件中，犧牲是為了拯救人類。然而僅管使用了3個十字架，特羅拉馬並非是為了談論宗教意義，而是將十字架視為在現代人類在個體性環境中的犧牲。對於藝術實踐而言更為真實，因為在實踐中個人價值被尊崇並成為宇宙的中心（經典的笛卡兒理論）。

在這件作品中，苦難以寓言的方式令我們探討在藝術實踐中，藝術家就其個體和身份或是以小組為單位的共同體的犧牲的議題。十字架下面的文字似乎更加證實「We」比「Me」更好。這些文字也似乎被組內每一個藝術家用來表達成為「We」比單個的「Me」更加強大。這是對集體和集體創作的強有力的發聲。

在「We」和X射線圖中存在一個關聯。X射線圖揭示攝影材料的不同密度和組成。在多層透明膠片上的X射線圖的投影使觀眾在乍看到人體形狀是產生一種獨特的疏離感。身體組成最為密集的部分例如頭骨和骨架更顯蒼白，而柔軟的組織例如肌肉則顯得更為通透。這三張X射線圖其實正是來自三位藝術家自

身的，你也可以視其為是菲比、赫伯特和路迪的自畫像。對於三人而言，這些X射線圖是一種傳達他們所重視的自我認證的方法。通過用X射線技術採集他們的身體影像，特羅拉馬藉此創造出一種對自我認知的模糊甚至是疏離。

現如今，身份已與傳統概念無關，是一種不斷在變化的結構。自我不再是某種關於身份的事實。在當代社會中，身份已然成為一個複雜又多層的議題。詩人Goenawan Mohamad曾在其專欄中寫道：「自我或是我過去總是存在於比較或是碎片中。用名字來定義自我，語言是社會象徵的構成。因為比較而有了差異，差異的存在而有了身份。比較像是一個不斷的鏈條，連結世上的X和其他。」。自我和身份因此變得脆弱不堪，就像是動作電影《伯恩的身份》中所描繪的可以被人為的再編排再組成，又像是變臉手術的結果，甚至是更激進的變性手術。

特羅拉馬成員的身體X圖像成為了其他人或是疏離的自畫像，因為人們無法僅通過X圖像而認出他們，X射線圖像也不像是鏡子反射現實。特羅拉馬通過投影和不同密度的視覺組合向觀眾呈現這些身體掃描圖。通過X射線可以發現藏於體內的外來物品，比如金屬製品。我們是否能夠通過X射線圖像辨識出自己？我們離認清真實的身體還有多遠？我們或許仍以某種程度模糊地了解自身的內部結構：骨骼的形狀或是其他身體的外部特徵。

X射線圖像作為人類肖像的對立面反映了對這個時代的諷刺。Goenawan Mohamad還曾寫道：「對於群體中的或是獨立的接收信息的人來說，不是在埃萊夫西斯，而是透過來自電視、膠片和電腦屏幕的射線，我肉眼看到的即為我。」《Catatan Pinggir》，2011年4月11日）。當下自我、身份和外觀的圖像總是更被關注，變得商品化，不斷流通並不可控。身體被釘在十字架上，透過白光，骨骼的圖像和一些透明柔軟的組織清晰可見。這樣的身體圖像似乎象徵著黑暗空洞的自我，透露著苦澀和虛無。當身體到達最糟的情況是，肌膚和肉體便化為烏有，人類並沒有任何特殊之處。

身體的負面和無形的自我就是事實嗎？

這件作品所呈現的與特羅拉馬以往的作品不同。自2006年成立至今，這是他們首次創作個人化的作品，用十字架上的「身份」來傳達何為特羅拉馬。這件作品展現了自我的形象，充滿犧牲和諷刺的象徵。「More We Less Me」這一陳述被用作現代人類存在的負面或是對立面，還可代表一種玩味的象徵和用來討論當身體成為商品後自畫像的意義。



Watt?!, 2010

Stop motion animation with various lamp
定格動畫，多種燈具
5 min 48 sec
Sound by Kulan

<https://vimeo.com/151875470>



Tobacco (adoption series), 2010

Video animation with oil on canvas
Video loop, 102 oil on canvas
動畫·布上油畫·循環播放

<https://vimeo.com/151875587>



Psilocybin (adoption series), 2010

Video animation with acrylic on wood
Video loop, 102 acrylic on wood
動畫，木上丙烯油畫，循環播放
Music by Abi Raditya

<https://vimeo.com/151875680>



Never Ending Resolution, 2010

Candles
蠟燭
315 x 64 x 10 cm



Extraneous, 2010

Video animation with batik on fabric
動畫·織布蠟染
1 min 14 sec

<https://vimeo.com/151875758>



Daydreaming, 2010

72 drawing pen on paper, stainless steel, wood table, music box
72張紙上繪圖筆繪畫·不鏽鋼·木桌·音箱



Borderless, 2010

Video animation with embroidery on canvas
動畫·畫布刺繡
2 min 25 sec
Sound by monoprint

<https://vimeo.com/151875878>



Kiang

馬凌畫廊

kiangmalingue.com

Malingue

10 Sik On Street, Wanchai, Hong Kong
適安街 10 號 | 灣仔 香港
Open: Tuesday-Saturday 12-6PM
and by appointment.

Tromarama

Office N° | 電話 +852 2810 0317

Artist collective formed in 2006, Bandung, Indonesia.

Febie Babyrose (1985, Jakarta), Herbert Hans Maruli A. (1984, Jakarta), Ruddy Hatumena (1984, Bahrain).

Residencies

2019 "Acts of Life", NTU CCA, Singapore/ MCAD, Manila

2012 "HotWave#4", Cemeti Art House, Jogjakarta, Indonesia

Solo Exhibitions

2021

"The Lost Jungle", Museum MACAN, Jakarta, Indonesia

"Beta", DOCUMENT, Chicago, USA

2020

"Madakaripura", Edouard Malingue Gallery Project Space, St. Saviour Church, London, UK

2019

ROH Projects at Paris Internationale 2019, Paris, France

"LLIMIINALL", Edouard Malingue Gallery, Shanghai, China

2017

"Amphibia", Centre A, Vancouver, Canada

2016

"Tromarama", Open Eye Gallery, Liverpool Biennale, Liverpool, UK

"Private Riots", Encounters, Art Basel Hong Kong, Hong Kong

2015

"Panoramix", Edouard Malingue Gallery, Hong Kong

"Tromarama", Stedelijk Museum, Amsterdam, the Netherlands

"OPEN HOUSE", National Gallery of Victoria, Melbourne, Australia

2013

"OTW", Ark Galerie, Jakarta, Indonesia

2011

"More We Less Me", ASIA ONE, ART HK 2011, Hong Kong

"KIDULT", Tembi Contemporary, Jogjakarta, Indonesia

2010

"MAM PROJECT 012: TROMARAMA", Mori Art Museum, Tokyo, Japan

Group Exhibitions

2022

Kurzfilm Festival Hamburg, Germany

"Lintas Laut 'Traversing the Sea'", Kapallorek Art Space, Perak, Malaysia

2021

"Tropical Lab 15: Interdependencies", LASALLE College of the Arts' McNally Campus, Singapore

"The Turn of the Fifth Age", Selasar Sunaryo Art Space, Bandung, Indonesia

2020

National Gallery of Victoria Triennale, National Gallery of Victoria, Melbourne, Australia

"Trajectory, A Decade of Lawangwangi Creative Space", Lawangwangi Creative Space, Bandung, Indonesia

2019

"Empty Vase", Gallery Vacancy, Shanghai, China

"Contemporary Worlds: Indonesia", National Gallery of Australia, Canberra, Australia

"Lost and Found: Imagining New Worlds", Institute of Contemporary Arts, Singapore

2018

"The Extra Extra Ordinary", Museum of Contemporary Art and Design (MCAD), Manila, Philippines

"Internet of (No)Things: Ubiquitous Networking and Artistic Intervention, Indonesia Netaudio Festival 3:

Sharing Over Netizen Explosion", Jogja National Museum, Yogyakarta, Indonesia

"MANIFESTO6.0: MULTIPOLAR", National Gallery of Indonesia, Jakarta, Indonesia

"Soemardja Sound Art Project", Galeri Soemardja, Bandung, Indonesia

"The Sun Teaches Us that History Is Not Everything", Osage, Hong Kong

"Perceiving the Omnipresent Sound", Spasial, Bandung

"Shared Coordinates", The Art House, Singapore

Film Cologne, Art Cologne 2018, Germany

2017

"Cinerama", Singapore Art Museum (SAM), Singapore

"Polyrhythmia", Castlefield Gallery New Art Spaces, Manchester, UK

“re-emergence”, Selasar Sunaryo Art Space, Bandung, Indonesia
“Multiple Spectacle: Art from Asia”, Ningbo Museum of Art, Ningbo, China
4th Ural Industrial Biennial, the National Centre for Contemporary Art (NCCA), Russia
“Beyond Boundaries: Globalisation and Identity”, Lietchenstein National Museum, Vaduz, Lietchenstien
“Indo Pop: Indonesian Art from APT17”, Queensland Art Gallery, Gallery of Modern Art (QAGOMA), Queensland, Australia
“Shared Coordinates”, The Art House, Singapore
ARTJOG 2017, Yogyakarta, Indonesia
Art Stage, Jakarta, Indonesia

2016

“Slaying Monsters”, Kuandu Biennale, Kuandu Museum of Fine Arts, Taipei, Taiwan
“The Eight Climate (What Does Art Do?)”, 11th Gwangju Biennale, South Korea
Art Basel Miami Beach 2016, Film Sector, Miami, USA
“Still Water Goes Stagnant”, Sarjeant Gallery, New Zealand
“A Touch for the Now in Southeast Asia”, MONA inner space, Poland
HOME - Minimal Art Gallery, Redbase Foundation, Jogjakarta, Indonesia
Art Bazaar Jakarta / Art Stage, Jakarta with Roh Projects, Jakarta, Indonesia
“Seven Scenes”, ICAD (Indonesian Contemporary Art and Design), Jakarta, Indonesia

2015

“Neither Forward not Back: Acting in the Present”, 16TH Jakarta Biennale, Jakarta, Indonesia
“Bipolarity To Multipolarity”, Langgeng Art Foundation, Yogyakarta, Indonesia
“ROOT”, Frankfurter Kunstverein, Kunstmuseum, Frankfurt, Germany
“BitterSweet”, Cemeti Art House, Yogyakarta, Indonesia
“No Worries All Legitimate”, VQ Gallery, Paris, France

2014

“Animation Now!”, Delaware College of Art and Design, USA
“AYATANA: On Mobility”, ICAD 2014, Jakarta, Indonesia
“Mooi Indie - Beautiful Indies”, Samstag Museum of Art, Adelaide, Australia
BAZAAR ART JAKARTA, Pacific Place, Jakarta, Indonesia
“Melihat Indonesia”, Ciputra Artpreneur, Jakarta, Indonesia
“HOTWAVE”, An Overview Exhibition of Artist in Residency Project of Cemeti Art House, Erasmus Huis, Jakarta, Indonesia
“The Legacy of Power”, ART JOG 2014, Taman Budaya Yogyakarta, Indonesia
“Taiwan Ceramic Biennale”, Yingge Ceramics Museum, Taiwan
“Fiesta Kota Tua”, Jakarta Contemporary Art Space, Jakarta, Indonesia

2013

“Gambar Idoep”, Semarang Contemporary Art Gallery, Semarang, Indonesia
“SEA+ Triennale 2013: Ways Around Asia”, National Gallery, Jakarta, Indonesia
“Kuota #4: The Art of the Fragment”, Langgeng Art Foundation, Jogjakarta, Indonesia
G-SEOUL 13, South Korea
“Sip! Indonesian Art Today”, ARNDT Gallery, Berlin, Germany
Indonesia Pavilion, Art Stage Singapore, Singapore
“For Love Not Money”, 15th Tallinn Print Triennial, Kumu Art Museum, Tallin, Estonia

2012

“2nd Jakarta Contemporary Ceramic Biennale”, North Art Space, Jakarta, Indonesia
“7th Asia Pacific Triennial of Contemporary Art”, Queensland Art Gallery / GOMA, Brisbane, Australia
“ART/DESIGN: Renegotiating The Boundaries”, Lawangwangi Creative Space, Bandung, Indonesia
“Kashiwa City Jack”, Asia Pacific Contemporary media arts from Daisuke Miyatsu Collection, Japan
“HotWave #4”, Cemeti Art House, Jogjakarta, Indonesia
“Similarities and differences”, Asian Contemporary media arts from Daisuke Miyatsu Collection, Busan, South Korea
ART HK 12, Hong Kong, Hong Kong
“Re.claim”, National Gallery, Jakarta, Indonesia
“CHIMERA: The Collectors Show”, Singapore Art Museum, Singapore, Singapore
“Fantasy Islands”, Espace Louis Vuitton, Singapore, Singapore

2011

“Biennale Jogja XI – Equator #1”, Jogja National Museum, Jogjakarta, Indonesia
“Fantasy Islands”, Espace Louis Vuitton, Hong Kong, Hong Kong
“Video Out: New Generation in Indonesian Video Art”, OK. Video – 5th Jakarta International Video Festival, Indonesia
“Medi(t)ation”, 3rd Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung, Taiwan
Membajak TV, Galeri Salihara, Jakarta, Indonesia
“Invisibleness is Visibleness”, MOCA Taipei, Taiwan
“SELAMATAN Digital, All-Night Long Video and New-Media Arts event”, Langgeng Art Foundation, Yogyakarta, Indonesia
“Astatic”, Bakalar + Paine Galleries, MassArt, Boston, USA
“Closing The Gap: Indonesian Art Today”, MiFA, Australia
“For Love Not Money”, 15th Tallinn Print Triennial, Kumu Art Museum, Tallin, Estonia

2010

“DIGIT(ALL): Indonesian Contemporary New Media Practices”, Umahseni, Jakarta, Indonesia
“Made in Indonesia”, Gallery Christian Hosp, Berlin, Germany
“VideoZone V”, The 5th International Video Art Biennial, Tel Aviv, Israel
Art Gwangju 2010, KimDaeJung Convention Center, Gwangju, South Korea
“Experimentelle Deutsche-Indonesien Musikvideos”, Goethe-Institute, Jakarta, Indonesia
“I will cut thrU: Pochoirs, Carvings, and Other Cuttings”, The Center for Book Arts, New York, USA
The Heimbold Visual Arts Center, Sarah Lawrence College, Bronxville, New York, USA
“Contemporaneity / Contemporary Art in Indonesia”, Museum of Contemporary Art Shanghai, China
“A Changing Surface: Prints in the Age of Digital Media”, Center for Contemporary Art, Sacramento, USA
“Lihat! Video Art from Indonesia”, Gallery Jesus Gallardo, Leon, Mexico
“Crash Project: Image Factory”, SigiArts Gallery, Jakarta, Indonesia
“Dua Kota Dua Cerita”, Semarang Contemporary Art Gallery, Semarang, Indonesia
“Philagrafka 2010: The Graphic Unconscious”, Philadelphia, USA
“Halimun The Mist”, Lawangwangi Art and Science Estate, Bandung, Indonesia

2009

“Jakarta Contemporary Ceramics Biennale #1”, North Art Space, Jakarta, Indonesia
“Tropical Lab”, Praxis Space, Lasalle College of Arts, Singapore, Singapore
“OK. VIDEO COMEDY”, 4th Jakarta International Video Festival, National Gallery, Jakarta, Indonesia
“Hybridization”, North Art Space, Jakarta, Indonesia
“Cross Animate”, space*c Coreana art & culture complex, Seoul, South Korea

“Bandung Art Now”, National Gallery, Jakarta, Indonesia

2008

“Refresh: New Strategies in Indonesian Contemporary Art”, VWFA Singapore, Singapore

“Singapore Biennale 2008: Wonder”, Singapore, Singapore

A Decade of Dedication: Ten Years Revisited, Selasar Sunaryo Art Space, Bandung, Indonesia

“Grafis Indonesia Sekarang”, Tembi Contemporary, Yogyakarta, Indonesia

2006

“Bandung New Emergence”, Selasar Sunaryo Art Space, Bandung, Indonesia

Selected Screenings

2018 “ASIA NOW 2018”, Paris, France

2017 “misty clouds”, scattered colours, Liverpool, UK

“Art in the Bar”, CoBo Social, Various venues, Hong Kong

2015 “Gaddoo-Gaddoo”, Nassauischer Kunstverein Wiesbaden, Germany

2013 “Animasivo Animation Festival”, Mexico City, Mexico

2012 “Roppongi Art Night”, Tokyo, Japan

2010 “Long Night of the Austrian Museums”, Kunsthalles Wien, Austria

“Children’s Season”, Moving Image Gallery, SAM 8Q, Singapore, Singapore

2009 “A Window to the World”, Hiroshima City Museum of Contemporary Art, Hiroshima, Japan

2008 “Europe on Screen”, Europe Film Festival, Jakarta, Indonesia

Workshops

2012 “SEESOUND (HotWave #4)”, Cemeti Art House, Jogjakarta, Indonesia

2010 “Mari Sini Buat Animasi” (MAM PROJECT 012: Tromarama), Mori Art Museum, Roppongi, Tokyo, Japan

2009 “Tropical Lab”, Lasalle College of Arts, Singapore, Singapore

Collections

M+ Museum, Hong Kong

KADIST, Paris, France / San Francisco, USA

Sifang Art Museum, Nanjing, China

Mori Art Museum, Tokyo, Japan

Singapore Art Museum, Singapore

Asia Society, New York, USA

Akili Museum of Art, Jakarta, Indonesia

Queensland Art Gallery & Gallery of Modern Art, Brisbane, Australia

National Gallery of Victoria, Melbourne, Australia

Stedelijk Museum Amsterdam, Amsterdam, the Netherlands

National Gallery of Australia, Canberra, Australia

K

M

特羅拉馬

2006 年於印尼萬隆成立的藝術家團體

菲比·貝比羅斯(1985, 雅加達), 赫伯特·漢斯·馬陸里(1984, 雅加達), 路迪·哈圖瑠拉(1984, 巴林)

駐留項目

2019 「生命行動」, 新加坡南洋理工大學當代藝術中心, 新加坡 / 當代藝術設計博物館, 馬尼拉

2012 「HotWave#4」, 切曼提藝術村, 日惹, 印尼

個人展覽

2021

「失落的叢林」, 馬來世界現當代藝術博物館, 雅加達, 印度尼西亞

「Beta」, DOCUMENT畫廊, 芝加哥, 美國

2020

「Madakaripura」, 馬凌畫廊項目空間, 前聖救主教堂, 倫敦, 英國

2019

「LLIMIIINALL」, 馬凌畫廊, 上海, 中國

ROH Projects, Paris Internationale 2019博覽會, 巴黎, 法國

2017

「Amphibia」, 溫哥華亞洲當代藝術國際中心, 溫哥華, 加拿大

2016

「特羅拉馬」, 開放之眼畫廊, 利物浦雙年展, 利物浦, 英國

「Private Riots」, 藝聚空間, 巴塞爾藝術展香港展會, 香港

2015

「帕諾哈米克斯」, 馬凌畫廊, 香港

「特羅拉馬」, 阿姆斯特丹市立博物館, 阿姆斯特丹, 荷蘭

「特羅拉馬: OPEN HOUSE」, 澳大利亞國家美術館, 維多利亞, 墨爾本, 澳洲

2013

「OTW」, 方舟畫廊, 雅加達, 印度尼西亞

2011

「More We Less Me」, ASIA ONE, ART HK 11, 香港

「KIDULT」, Tembi Contemporary, 日惹, 印度尼西亞

2010

「MAM 計劃012: 特羅拉馬」, 森美術館, 東京, 日本

群展

2022

漢堡國際短片電影節, 漢堡, 德國

「Lintas Laut 'Traversing the Sea」, Kapallorek藝術空間, 霹靂, 馬來西亞

2021

「Tropical Lab 15: Interdependencies」, 拉薩爾藝術學院McNally校區, 新加坡

「The Turn of the Fifth Age」, Selasar Sunaryo藝術空間, 萬隆, 印度尼西亞

2020

維多利亞州國立美術館三年展, 維多利亞州國立美術館, 墨爾本, 澳大利亞

「Trajectory, A Decade of Lawangwangi Creative Space」, Lawangwangi Creative Space, 萬隆, 印度尼西亞

2019

「罐裝倒影」, Gallery Vacancy, 上海, 中國

「Contemporary Worlds: Indonesia」, 澳大利亞國家美術館, 坎培拉, 澳洲

「Lost and Found: Imagining New Worlds」, 當代藝術學院, 新加坡

2018

「超超尋常」, 馬尼拉當代藝術及設計博物館 (MCAD), 菲律賓

「Indonesia Netaudio Festival 3 — 互聯網(無)事物: 無處不在的網絡和藝術干預」, 日惹國家博物館, 日惹, 印度尼西亞

「MANIFESTO6.0: MULTIPOLAR」, 印尼國家美術館, 印度尼西亞

「Soemardja聲音藝術項目」, Galeri Soemardja, 萬隆, 印度尼西亞

「陽光教導我們歷史不是一切」, 奧沙畫廊, 香港

「Perceiving The Omnipresent Sound」, Spasial萬隆, 印度尼西亞

「共享坐標」,藝術之家,新加坡
科隆電影節,科隆國際藝術博覽會 2018,科隆,德國

2017

「Cinerama」,新加坡藝術博物館,新加坡
「幾重奏」,凱瑟菲爾德畫廊新藝術空間,曼徹斯特,英國
「死灰復燃」,Selasar Sunaryo藝術空間,萬隆,印度尼西亞
「萬象復觀·亞洲藝術邀請展」,寧波美術館,寧波,中國
第四屆烏拉爾工業雙年展,國家當代藝術中心 (NCCA),俄羅斯
「超越界限 - 全球化與身份」,列支敦士登國家博物館,列支敦士登
「印度尼西亞風靡 - 第七屆亞太區當代藝術三年展」,昆士蘭藝術博物館與現代藝術博物館,昆士蘭,澳洲
ART JOG 2017,日惹,印度尼西亞
藝術登陸雅加達藝博會,雅加達,印度尼西亞
「共享坐標」,新加坡舊國會大廈藝術之家,新加坡

2016

「2016 關渡雙年展一打怪」, 關渡美術館,臺北,台灣
「第八氣候帶(藝術何為?)」, 第十一屆光州雙年展,韓國
「光映現場」,巴塞爾藝術展邁亞密海灘展會,邁亞密,美國
「靜水停滯」,Sarjeant畫廊,新西蘭
「觸摸現在的東南亞」,MONA內部空間,波蘭
HOME - Minimal Art Gallery, Redbase 基金會,雅加達,印度尼西亞
芭莎雅加達藝博會／藝術登陸雅加達,雅加達,印度尼西亞
「Seven Scenes」,印尼當代藝術及設計 ICAD 2016,雅加達,印度尼西亞

2015

「不是往前也不是退後:就是現在」,第16屆雅加達雙年展,雅加達,印度尼西亞
「雙極性到多極性」,朗格藝術基金會,日惹,印度尼西亞
「苦中帶甜」,切曼提藝術村,日惹,印度尼西亞
「ROOT」,法蘭克福藝術協會美術館,法蘭克福,德國
「無需擔憂,一切合法」,VQ畫廊,巴黎,法國

2014

「Animation Now!」,特拉華藝術設計大學,美國
「AYATANA: On Mobility」, 印尼當代藝術及設計 2014,雅加達,印度尼西亞
「Mooi Indie - 美麗的印度人」,Samstag 博物館,阿德萊德,澳洲
雅加達藝術義賣 / 太古廣場,雅加達,印度尼西亞
「Melihat Indonesia」, 西普拉艺术中心,雅加達,印度尼西亞
「HOTWAVE」,南港切曼提藝術之家居住計劃群展,Eramus Huis,雅加達,印度尼西亞
「電源的遺產」,ART JOG 2014,塔曼Budaya,日惹,印度尼西亞
「台灣陶瓷雙年展」,鶯歌陶瓷博物館,台灣
「Kota Tua嘉年華」,雅加達當代藝術空間,雅加達,印度尼西亞

2013

「Gambar Idoep」,三寶壟當代藝術畫廊,三寶壟,印度尼西亞
「SEA+ 三年展 2013: Ways Around Asia」,國家美術館,雅加達,印度尼西亞
「Kuota #4: 片段的藝術」,Langgeng 藝術基金會,日惹,印度尼西亞
G-SEOUL 13 國際藝術博覽會,韓國

「品嚐! 如今的印尼藝術」,阿恩特畫廊,柏林,德國
印尼館,藝術登陸新加坡,新加坡
「為了愛不是錢」,15屆塔林打印三年展,Kumu藝術館,愛沙尼亞塔林

2012

「第二雅加達當代陶瓷雙年展」,北藝術空間,雅加達,印度尼西亞
「第七屆亞太當代藝術三年展」,昆士蘭美術館 / GOMA,布里斯班,澳洲
「ART/DESIGN: Renegotiating The Boundaries」, Lawangwangi Creative Space,萬隆,印度尼西亞
「Kashiwa City Jack」,宮津大輔收藏中的亞太當代媒體藝術,日本
「HotWave #4」,切曼提藝術村,日惹,印度尼西亞
「Similarities and differences」,宮津大輔收藏中的亞太當代媒體藝術,釜山,韓國
香港國際藝術展 2012,香港
「回收」,雅加達國家博物館,雅加達,印度尼西亞
「CHIMERA: The Collectors Show」,新加坡美術館,新加坡
「夢幻島」,路易威登藝術空間,新加坡

2011

「日惹雙年展 XI – Equator #1」,日惹國立博物館,日惹,印度尼西亞
「夢幻島」,路易威登藝術空間,新加坡
「Video Out: 新一代印尼電影」,OK. Video – 第五屆雅加達國際電影節,印度尼西亞
「M 型思惟」,第3屆亞洲藝術雙年展,國立台灣美術館,台中,台灣
Membajak TV : Galeri Salihara,雅加達,印度尼西亞
「癮行者」,台北當代藝術館,台北,台灣
「SELAMATAN Digital, All-Night Long Video and New-Media Arts event」,Langgeng Art Foundation,日惹,印度尼西亞
「Astatic」, Bakalar + Paine Galleries,麻省藝術及設計學院,波士頓,美國
「Closing The Gap: Indonesian Art Today」, MiFA,澳洲
「為了愛不是錢」,15屆塔林版畫三年展,Kumu藝術館,愛沙尼亞塔林

2010

「DIGIT(ALL): Indonesian Contemporary New Media Practices」,Umahseni,雅加達,印度尼西亞
「Made in Indonesia」,Gallery Christian Hosp,柏林,德國
「VideoZone V」,The 5th International Video Art Biennial,特拉維夫,以色列
光州藝博會 2010 金大中展覽館站,光州廣域市,韓國
「Experimentelle Deutche-Indonesien Musikvideos」,歌德學院,雅加達,印度尼西亞
「I will cut thrU: Pochoirs, Carvings, and Other Cuttings」,The Center for Book Arts,紐約
The Heimbold Visual Arts Center, 莎拉勞倫斯學院,布隆克維,紐約,美國
「當代性: 印度尼西亞的當代藝術」,上海當代藝術館,中國
「A Changing Surface: Prints in the Age of Digital Media」, Center for Contemporary Art,沙加緬度,美國
「Lihat! Video Art from Indonesia」, Gallery Jesus Gallardo,萊昂,墨西哥
「Crash Project: Image Factory」,SigiArts Gallery,雅加達,印度尼西亞
「Dua Kota Dua Cerita」,Semarang Contemporary Art Gallery,三寶瓏,印度尼西亞
「Philagrafka 2010: The Graphic Unconscious」,費城,美國
「Halimun The Mist」, Lawangwangi Art and Science Estate,萬隆,印度尼西亞

2009

「雅加達當代陶瓷雙年展 #1」,North Art Space,雅加達,印度尼西亞
「Tropical Lab」,Praxis Space拉薩爾藝術學院,新加坡
「OK. VIDEO COMEDY」, 第四屆雅加達國際電影節,雅加達,印度尼西亞

「Hybridization」, North Art Space, 雅加達, 印度尼西亞
「Cross Animate」, space*c Coreana art & culture complex, 首爾, 韓國
「Bandung Art Now」, National Gallery, 雅加達, 印度尼西亞

2008

「Refresh: New Strategies in Indonesian Contemporary Art」, VWFA新加坡, 新加坡
「新加坡雙年展2008: Wonder」, 新加坡
「A Decade of Dedication: Ten Years Revisited」, Selasar Sunaryo藝術空間, 萬隆, 印度尼西亞
「Grafs Indonesia Sekarang」, Tembi Contemporary, 日惹, 印度尼西亞

放映

2018 「ASIA NOW 2018」, 巴黎, 法國
2017 「飄渺流雲, 霧彩四散」, 利物浦, 英國
「酒館裡的藝術」, 多個場所, 香港
2015 「Gaddoo-Gaddoo」, 威斯巴登Nassauischer藝術中心, 德國
2013 「Animasivo動漫節」, 墨西哥城, 墨西哥
2012 「六本木藝術之夜」, 東京, 日本
2010 「Long Night of the Austrian Museums」, 維也納美術館, 奧地利
「孩子們的季節」, 動態影像廊, SAM 8Q, 新加坡市, 新加坡
2009 「世界之窗」, 廣島市當代藝術博物館, 廣島, 日本
2008 「屏幕上的歐洲」, 歐洲電影節, 雅加達, 印度尼西亞

工作坊

2012 「SEESOUND (HotWave #4)」, 切曼提藝術村, 日惹, 印度尼西亞
2010 「Mari Sini Buat Animasi」, (MAM 計劃012: 特羅拉馬), 森美術館, 東京, 日本
2009 「熱帶實驗室」, 拉薩爾藝術學院, 新加坡

收藏

M+美術館, 香港
卡蒂斯藝術基金, 巴黎, 法國; 舊金山, 美國
四方當代美術館, 南京, 中國
森美術館, 東京, 日本
新加坡美術館, 新加坡
亞洲協會, 紐約, 美國
阿克利藝術博物館, 雅加達, 印度尼西亞
昆士蘭博物館及美術館, 布里斯本, 澳洲
維多利亞州國立美術館, 墨爾本, 澳洲

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Tromarama | 特羅拉馬

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