

RUN THE GAMUT

ARDI GUNAWAN
BIBIANA LEE
JULIAN ABRAHAM "TOGAR"
M. IRFAN
MELIANTHA MULIAWAN
PAUL KADARISMAN
SUPARYANTO BOFAG
TAMARRA
YUSRA MARTUNUS

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Does a mirror call you?
Could this transparent liquid —slowly pouring and evaporating— change anything?
What does the glistening perspiration do to the reflection of you? Distort? Contort? Obscure?
Is a potential other image of you an interesting one to converse with?

Why would mundane objects be associated with an ethnicity?
Should a person's identity be represented by these small objects that they carry or wear?
How could a disease be associated with the color of one's skin?
How could anger be directed to a certain color?

If one could find a waterfall in the mall next door, why drive hundreds of miles and hike?
If an image of an empty olympic-sized pool is sent to you with a short text, Wish you were here, would you have smiled?
Can Boring Happy Days be our urban survival strategy?

Can two people sitting on a table, signing what seems to be a piece of paper, really change the world's climate problems?
Why would someone sit next to a flesh-eating animal with a happy smile?
How can this gesture be considered a part of a vacation package?
Can paintings make you laugh at these cutesie-ironies?

Could one reduce yet amplify things at once?
If a rock and its environment can be music to one's ear, what is not?
What does it mean to create images out of the act of removing colors?
Can an image be free from colors or its immediate associations to it?
Are you seeing what you are seeing or what you want to be seeing?
Are you hearing what you are hearing or what you want to be hearing?

Human eyes can afford to see about 1,000,000 colors, yet in various languages on earth, there only lies about seven colors that are considered basic —therefore articulable. Red, yellow, blue, green, orange, purple, and brown. The million diversity is categorized (only) into these seven categories and objects it's most related to; sky blue, ocean blue, cobalt blue, grass green, willow green, moss green, rose red, and so on.

While human ears can hear anything within the range of 20-20,000 hertz, a piano, for example, plays 'only' around 88 notes 28 to 4186 hertz. With this limitation of notes, it is the composition of notes and how it is being delivered to us that allows us to remain in awe with what we may (or may not) hear from it.

This exhibition teases our senses, beginning with the sight, extending to hearing, with a hint at tactility. The works in this exhibition prod us to rethink simple realities that most of us think we'd know by now. The familiar imagery, references, or symbols in this exhibition asks a little bit more of our time, attention, and care. Do you really know what you think you know? Do you have the luxury of time and space to be teased out of your existing sensual knowledge? Can you trust other people's senses? Can you trust other people for igniting your senses?

Look, hear, feel, touch and enjoy the exhibition!

Cheers,
Grace, Chita, Diana

Please access the exhibition guide through the QR code below:

