

Beradu

Solo exhibition of
Cinanti Astria Johansjah

16.11 — 10.12.2023

Curated by
Grace Samboh

*Nina bobo, oh, nina bobo
Kalau tidak bobo, digigit
nyamuk*

[...]

*Kalau tidak bobo, mimpi tak
datang
Tidurlah agar pagi menjelang*

Buat apa mimpi? Buat apa pagi? Kenapa kita harus tidur? Kenapa untuk tidur anak harus dirayu dengan nada yang mendayu-dayu? Berapa lama kita (harus) tidur? Dimana kita tidur? Bersama siapa kita tidur? Apakah rayuan tidur ini sebuah metafora? Atas apa? Untuk siapa?

Pun dalam bahasa Indonesia, judul pameran ini mudah mengecoh orang. Apakah ini sebuah judul pameran ini perihal—atau seputar—percekcokan? Siapa yang bertentangan dengan siapa? Demikian penggunaan “beradu” yang kami maksud dalam sepenggal kalimat: Beradu di peraduan. Ber • radu, bukan ber • adu. Memang hampir tidak ada yang menggunakan kata “radu”.

Yang senang membaca sastra mungkin masih kenal kata “peraduan”. Radu, menurut Kamus Besar Bahasa Indonesia, artinya: sudah tidak dikerjakan lagi; selesai. Sementara “meradukan” adalah menyudahi atau menyelesaikan; dan “peraduan” adalah tempat beristirahat atau tempat tidur.

About the artist

Cinanti Astria Johansjah uses art as a medium to study, rethink and order fragments of life. Keni, as they are known, graduated from the Graphic Design School of the Bandung Institute of Technology, often includes portraits of herself as a human accompanied by various animals. They uses their work to question and mix various human attitudes and values with those of animal.

Their works have been exhibited in, amongst others, Valentine Willie Fine Arts, Kuala Lumpur; Lawangwangi Creative Space, Bandung; Mizuma Gallery, Singapore; ROH Projects, Jakarta; Selasar Sunaryo Art Space, Bandung; Galeri Nasional Indonesia; Biennale Jogja - Equator Series; Ace House Collective, Yogyakarta.

About the curator

Grace Samboh (b. Jakarta) believes that everyone needs at least three copies of themselves. Through research, writing, and curatorial work, she jigs within the existing elements of the arts scene around her for she considers the claim that Indonesia is lacking art infrastructure especially the state-owned or state run as something outdated. She believes that curating is about understanding and making at the same time. She is attached to Hyphen — and affiliated to RUBANAH Underground Hub. She's logs her writings at sambohgrace.wordpress.com

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