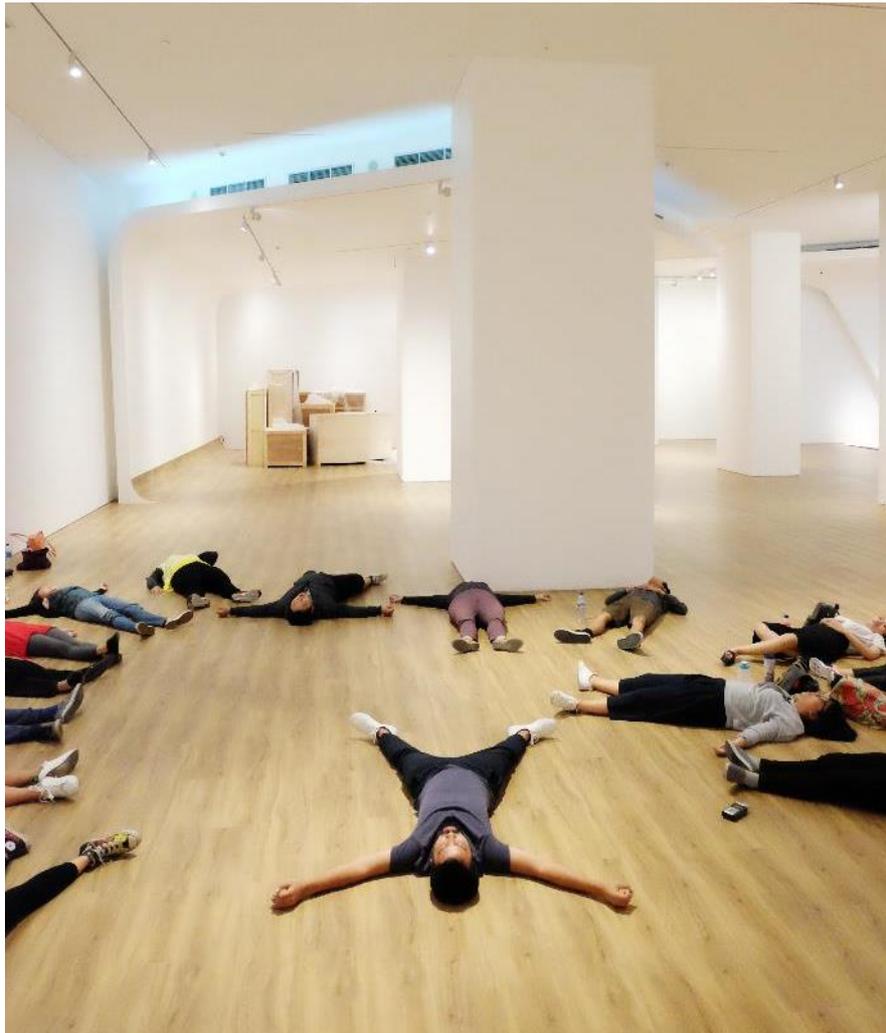


## **MACAN PRESENTS NEXT PREVIEW OF MUSEUM'S PROGRAM WITH ANOTHER 'FIRST SIGHT' OF DYNAMIC PERFORMANCE ART**

*9 September provides second chance for community to engage and experience live presentations by Arahmaiani, Mella Jaarsma, Xu Zhen, Duto Hardono, Heman Chong and Justin Shoulder*

*On 12 August, the first instalment presented works by contemporary Indonesian and international artists to the Jakarta public*



Variation & Improvisation for 'In Harmonia Progressio' (2017). © Duto Hardono. Image courtesy of Museum MACAN

**Jakarta, August 28, 2017** – Following the success of the first part of the program on 12 August, Museum MACAN presents the next instalment of a special performance art program that will grant an exclusive preview to the Museum's facilities. Held on **Saturday 9 September**, a day of performance art will be presented by 6 artists from Indonesia, Singapore, China and Australia.

Open from 9 am - 5 pm, visitors are encouraged to visit the Museum, experience the lineup of performances and explore the new building before installation commences leading to the grand opening in November. A limited number of free tickets will be available again to the public and bookings via the Museum's website are essential to secure entry to this special preview.

## The program for 9 September includes:

- Indonesian artist **Arahmaiani** will re-perform 'Handle Without Care', a work first presented in 1996 which is considered to be one of her key groundbreaking works;
- Internationally acclaimed **Mella Jaarsma** presents 'Dogwalk', a humorous and absurd work that looks at the relationship between humans and animals, in a satirical 'catwalk' of models wearing cow and sheep skin costumes walking each other using leashes;
- Two works by Chinese artist **Xu Zhen** from 'In the Blink of an Eye' will be presented and collapse the boundaries between performance and sculpture. Recently acquired by the Museum, they represent an important addition of performance into the MACAN's collection;
- **Duto Hardono** directs a group of singers who respond to the Museum's architecture using only sound and voice;
- **Heman Chong** presents a performance that occurs away from the public view, taking the form of a teacher, who shares a short story with a volunteer. The performance will end when the volunteer is able to recite the story from memory;
- Sydney-based artist **Justin Shoulder** presents a fantastic encounter with 'Carrion', a creature drawn from Filipino mythology and drawn from his imagination.

For more details, stay tuned to Museum MACAN's social media platforms.

"For many, our initial presentation of the 'First Sight' program in August was the first encounter that many people have had with performance art. As an art form, performance encourages the communication of ideas between artist and audiences in a very direct way. A lot of people have commented that the program has opened up a broader view of the possibility of enjoying art in this city and has already expanded the cultural experiences available in Jakarta," says **Museum MACAN Director, Aaron Seeto**.

"This month we also launch our Membership program: MACAN Society. Through this program, we aim to further expand on how our audiences enjoy and engage with art, through opportunities for behind-the-scenes experiences of the museum, direct encounters with artists and curators, and advanced ticket allocation for previews, workshops, performances and events. With Society Membership, individuals can access daily tickets to the Museum and further enhance their experience with MACAN."

## About Museum MACAN First Sight September

Museum MACAN's 'First Sight' program in September will bring together six significant performance artists from Indonesia, Singapore, China and Australia, including Arahmaiani, Mella Jaarsma, Xu Zhen, Duto Hardono, Heman Chong and Justin Shoulder.

This will be followed by a discussion program on 10 September in the Museum, with many of these artists and the Museum team. This will be presented in Bahasa Indonesia and English. The program includes a number of seminal works by Indonesian artists, while others have been made specifically as a response to the Museum's architecture.

The program will look at different approaches to performance art and community engaged approaches that go beyond the walls of the museum. These 'live' practices are crucially related to time and seek to engage more directly with an audience, encouraging them to participate, resulting in the importance to them being an integral part of the Museum.

Additional details about the inaugural exhibition, programming, and grand opening events

will be announced in the coming months.

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## Note to Editors:

### Arahmaiani

B. 1961, Bandung, Indonesia; lives and works in Bandung, Indonesia

*Handle without Care* (1996 – 2017) is considered to be an important work from the 1990s which reflects many of the social and cultural changes that resulted from political, economic and religious shifts in perspectives that were occurring in Indonesian society at the time. This performance, which incorporates a number of elements – traditional music, religious chants and prayers, traditional dance and gaudy consumer items points to a confluence of cultures Animist, Hindu, Buddhist, Islamic and Western. The effects of globalization, experiences of assimilation, responses to pluralism and a search for the universal – which are all inherent in this performance - are as relevant now, as they were when this work was first performed 20 years ago

Arahmaiani is renowned for her experimental approach and strong political underpinnings. Her works includes a vast array of media including painting, drawing, installation, and video. She studied at Institut Teknologi Bandung in 1983, and continued at the College of Fine Art, Sydney then Academie voor Beeldende Kunst, the Netherlands. Her works have been included in major international exhibitions including the 50<sup>th</sup> Venice Biennale (2003); 25<sup>th</sup> Sao Paulo Biennale (2002); and 2<sup>nd</sup> Asia Pacific Triennial (1996).

### Mella Jaarsma

B. 1960, Emmeloord, Netherlands; lives and works in Yogyakarta, Indonesia since 1984

*Dogwalk* (2016) looks at the relationship between humans and animals in a satirical interpretation of a fashion catwalk. In this performance, twelve models that wear cow, goat and sheep skin costumes walk each other using leashes. The work is both humorous and absurd, raising questions of how a fast-paced urban lifestyle has diminished our ability to have a deeper relationship with the environment and the natural world.

Jaarsma lives and works in Yogyakarta. She moved to Indonesia from the Netherlands in 1984 to study at Jakarta Arts Institute and Indonesia Institute of Art Yogyakarta. She works with a wide array of media including painting, drawing, photography, video, installation, and performance. Her works have been exhibited extensively in international exhibitions including: SUNSHOWER: Contemporary Art from Southeast Asia from 1980 to Now at Mori Art Museum, Tokyo (2017), the 20<sup>th</sup> Biennale of Sydney (2016); Jakarta Biennale (2013); and Biennale Jogja X (2009). Together with Nindityo Adipurnomo she founded Cemeti Art House in 1988, which recently has changed into Cemeti Institute for Art & Society.

### Xu Zhen

B. 1977, Shanghai, China; lives and works in Shanghai, China

*In the Blink of an Eye* (2005) is both performance and sculpture, taking the form of a person that appears suspended in motion seemingly defying time and gravity. The clothes worn by the performers are typical Chinese workers' garments. This work was developed by the artist to reflect on the reality of labor and migrant workers in China whose social and economic agency are similarly unsettled. *Will these people fall? Will they find their stance?* The momentary anxiety and confusion is central to the piece. Whilst produced in China, this work has resonances in many parts of the world, including Indonesia, with respect to global supply chains, labor, and economic development in globalized networks.

Xu is a conceptual artist whose work responds to the urban situation of China through theatrical humor and social critique. His work has been exhibited in major exhibition including the 7<sup>th</sup> Asia Pacific Triennial (2012); and the 1<sup>st</sup> Guangzhou Triennial (2012); and the 49<sup>th</sup> Venice Biennale (2001). In 2009, he established an art company named Madeln that incorporate his personal artistic practice, and in 2013 the company launched its brand called Xu Zhen, where he made himself into a product of his own enterprise.

### Duto Hardono

B. 1985, Jakarta, Indonesia; lives and works in Bandung, Indonesia

*Variation & Improvisation for 'In Harmonia Progressio'* (2017) is part of the series of sound works and music composition titled *Variation & Improvisation* that Duto Hardono developed during a residency at Nanyang Technological University Center of Contemporary Art, Singapore in 2016. This body of work focuses on sound loops as fundamental element of his performance. Unlike other works, where he generates sound using analog magnetic tape, in this performance he uses human voice. By using his scoring methods, actors are asked to vocalize 'In',

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'Harmonia', and 'Progressio' – a Latin phrase which means 'progress inside harmony'. Each voice is modified for intonation, pitch, and amplitude in a minimal musical composition. This performance transforms voice and language into action and reaction that resembles basic and primordial form of human communication.

Hardono studied at Bandung Institute of Technology where he now teaches at the Faculty of Art and Design. As a conceptual artist who works primarily with sound and often takes reference from popular culture in a humorous way, his work has been shown in major exhibitions including Saitama Triennale (2016); Biennale Jogja XII (2013); and the 9<sup>th</sup> Shanghai Biennale (2012).

## **Heman Chong**

B. 1977, Muar, Malaysia; lives and works in Singapore

*A Short Story, Somewhere, Out There* (2017) is a work that can be described as a transaction of time and words. In this work, a 500-word short story written by the artist (and translated into Bahasa Indonesia by Grace Samboh) is exchanged between two people. The work consists of an instructor who holds the copy and a participant who has to learn the story. The exchange will happen in an enclosed room, isolated from the outside world. The participant is only allowed to leave after he or she is able to repeat the story back to the instructor, word for word. In return for their time, the participant will keep the short story inside their mind (for as long as he or she can remember it) and an intimate bond with the instructor. The only audience for the work are the instructors, the translator of the story, the individuals who memorize the story and of course, the writer himself. Chong challenges the notion of conventional transaction by trading something invaluable and immaterial while humanizing the process of transmitting one of his short stories.

Chong is an artist whose work is located at the intersection between image, performance, situations and writing. He has recently produced a series of interconnected exhibitions located in Art Sonje Center in Seoul (*Never, A Dull Moment*, 2015), South London Gallery in London (*An Arm, A Leg and Other Stories*, 2015) and at the Rockbund Art Museum in Shanghai (*Ifs, Ands, Or Buts*, 2016). He is the Co-Director and Founder (with Renée Staal) of 'The Library of Unread Books' which is currently installed in MCAD (Museum of Contemporary Art and Design), Manila. He is currently working on a novel 'The Book of Drafts' which will be published by Polyparenthesis in 2019.

## **Justin Shoulder**

b. 1985, Sydney Australia; lives and works in Sydney, Australia

Justin Shoulder presents *Carrion: Episode 1* (2016), which is part of his ongoing project the 'Fantastic Creatures'. *Carrion* is an imaginary figure made of handcrafted costumes and prosthesis which are animated through the artist's own gestures. The figure is an embodiment of the artist's queered interpretation of his ancestral Filipino culture as well as its imagined future presented in theatrical setup.

Shoulder works predominantly with performance, video, and sculpture to raise the issues of queer, migrant, and intercultural experience. Shoulder, who is not a stranger to Australia's underground scene, also actively produces various nightlife events to engage with his LGBTQIA+ diasporic community. His works has been shown in international show including the Artists' Film Biennial (2016); 8<sup>th</sup> Asia Pacific Triennial (2015); and has held solo exhibition at Museum of Contemporary Art, Sydney (2016).

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