R O H

What if?

WIYOGA MUHARDANTO

Text by Roy Voragen

Art | Basel
Hong Kong

Discoveries Section

Art Basel Hongkong 2016

What if? Yes, what if?

Cities play an important part in our desires: the city of freedom, the city of development, the city of excess, the city of luminous spectacles, and etcetera...

Cities and their complexity, cacophony and chaos – cities' meandering streets never seem to lead to logical destinations.

Cities are sites of uncertainty, indeterminacy, contingency and ambivalence, which can cause anxiety and confusion, fear and loathing, envy and frustration, trauma and joy. We move our coded bodies through the city, an always-changing city.

'If p then q...' doesn't apply to desires. Desires are elusive & evasive. Unlike needs that can be fulfilled by eating, drinking, defecating and copulating, desires are always on the move. We are continuously driven anxiously around and round by what we perceive as our very own desires.

'Who I am?' you, a relative stranger, and your gazing eyes puncturing my intimacy, seem to ask me pressingly on every occasion and turn possible. Perhaps baffling, but the desiring subject and the desired object can continuously switch places – 'who am I?' is subsequently turned into the question 'what do you desire from me?'

Desires are our essence, an essence without a core – we are driven by the apparent void within us. And yet, attempting to fulfill desires, fill the void, is akin to scratching where it doesn't itch.

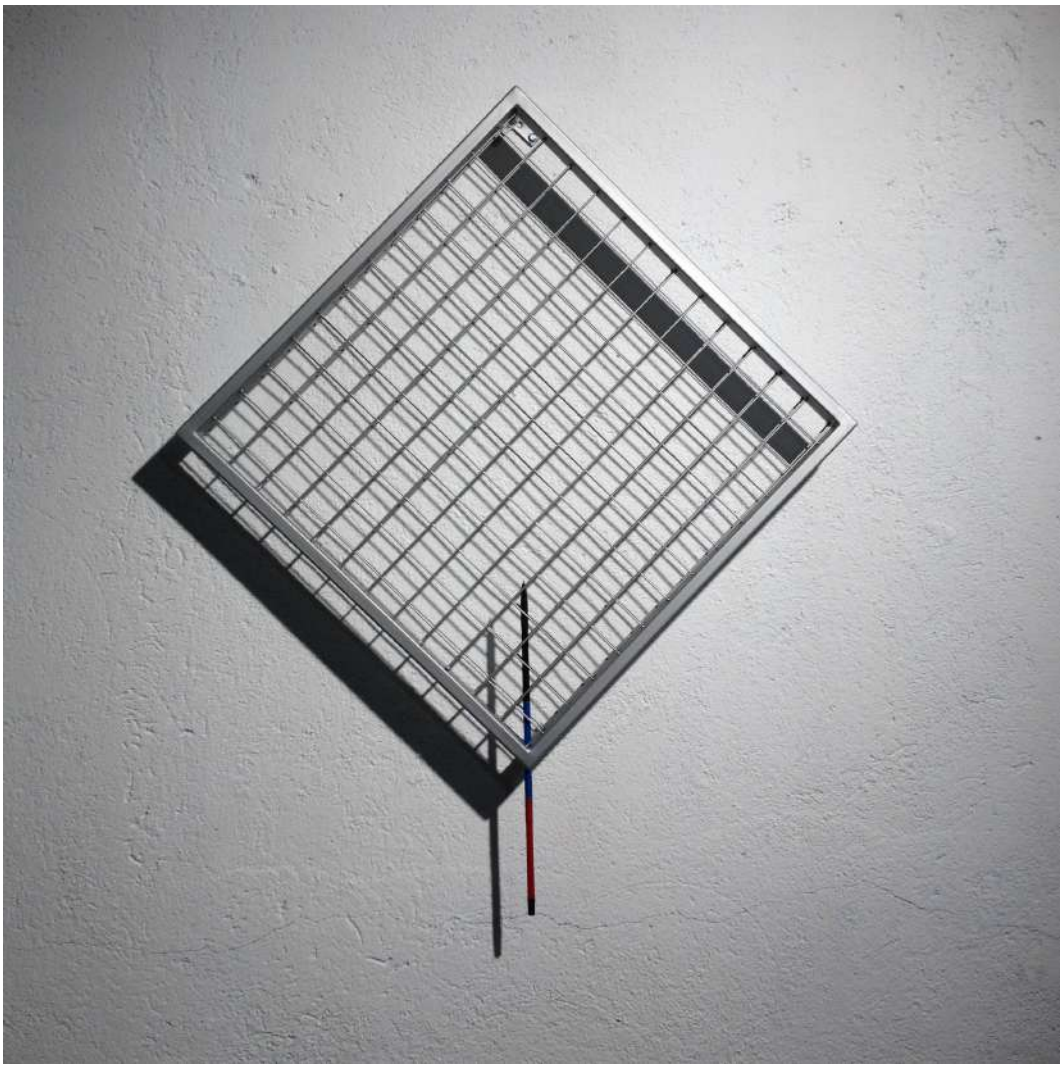
Our anxieties are dislocated, which results in turning desires into fetishes, i.e. gratification becomes fixed onto particular objects gaining phantom-like qualities – or, in other words, fetishes are deceptive substitutes to the unattainable objects of desire.

Wiyoga Muhardanto's presentation in the Discovery Section of ABHK'16 deal with these multifaceted issues played out within the urban mundane as a contemporary tragic comedy – desires infused with hieroglyph-like social codes, of class and prestige.

Wiyoga Muhardanto's work raises questions concerning everyday urban living – in which the Other and the random are always proximate yet distant – by replicating (and thereby re-contextualizing) everyday objects, i.e. the artist conceptualizes (and problematizes) the vernacular in which our desires find an unruly home.

If only, if only...

Roy Voragen (Bandung-based writer and curator; issuu.com/royvoragen)



What If? (figure no. 1, Dangling Durians)
Painted Iron & Plastic Ballpoint
57 x 50 x 7cm
2015



What If? (Figure No. 2, Wheel)
Pigmented resin, automotive paint & led light
58 x 50 x 16 cm
2016



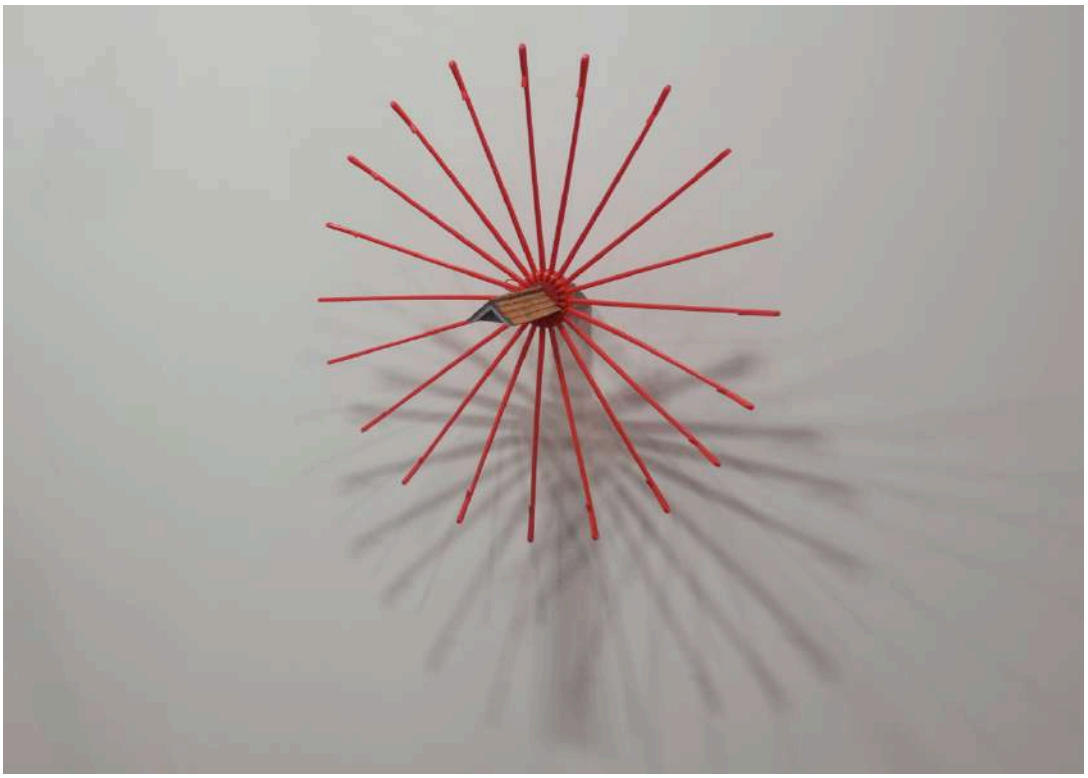
What If ? (Figure No. 3, football fans)
Plastic Scale model, epoxy putty, acrylic & automotive paint
32 x 18 x 11.5 cm
2016



What If? (Figure No. 4, Frozen)
Pigmented resin, automotive paint,
plastic figurine, fabric, painted helmet
128,5 x 59 x 56,5 cm
2016



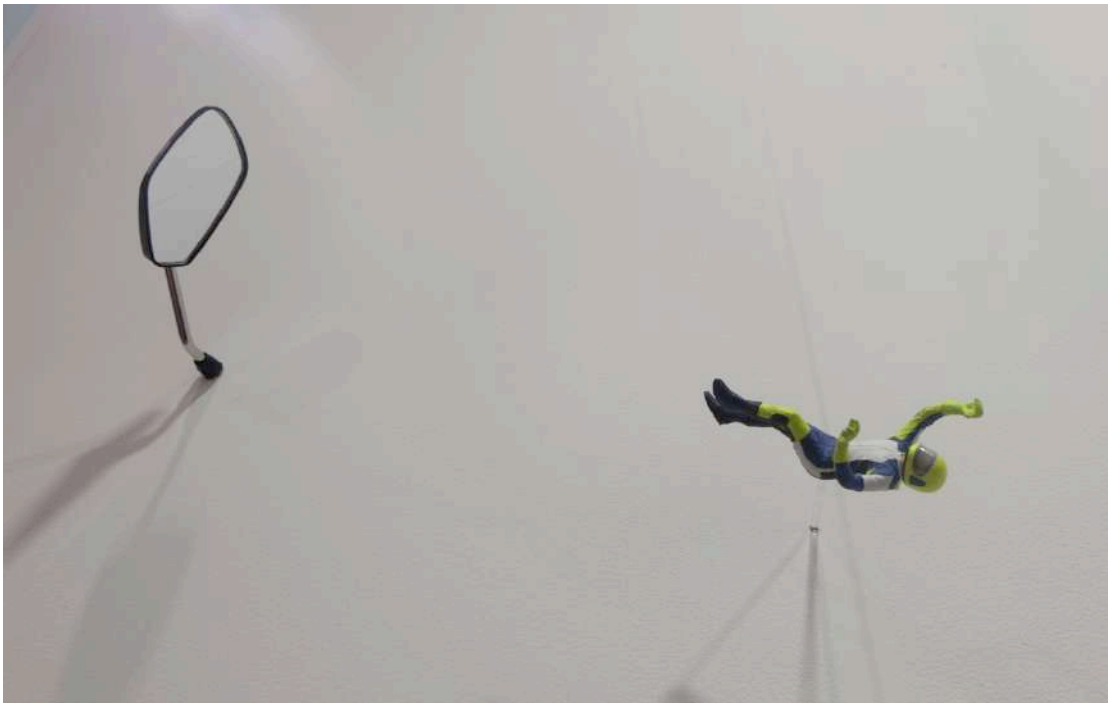
What if? (Figure No. 5, Shopping Bag & Slippers)
Fiberglass, pigmented resin, acrylic & automotive paint
50 x 41.5 x 21 cm
2016



What if? (Figure No. 6, Clothes hanger & roof tile)
Plastic Scale model, epoxy putty, acrylic paint
and Plastic Clothes Hanger
86 x 78 x 35 cm
2016



What if? (Figure No. 7, Hand & Banana)
2016
Pigmented resin & acrylic paint
48 x 17 x 25 cm



What if? (Figure No. 8, moto gp figure & rearview mirror)
Plastic scale model, acrylic paint, plexiglass joint & rearview mirror
38 x 64 x 15.5 cm
2016



BELIBELIBELIBELIBELIBELI
Pigmented resin & Fiberglass
16.5 x 110 x 73.5 cm
2015



"What if?" Installation View

Biography

Jakarta-born and Bandung-based artist Wiyoga Muhardanto (Indonesia, 1984) studied at the sculpture studio of the Institute of Technology Bandung's art school, 2002-2007 (BFA), and since his graduation he has been very prolific. In 2009 as well as in 2015, he participated in the Jakarta Biennale (respectively curated by Agung Hujatnikajennong and by Charles Esche); he also participated in the Yogyakarta Biennale in 2011, which was curated by Alia Swastika, and the Shanghai Biennale (2012, Bandung Pavilion, curated by Agung Hujatnikajennong and Charles Esche). Moreover, he participated in the art fairs of ArtJog (Yogyakarta, 2010), Art Stage (Singapore, 2011), Art Hong Kong (2012) and ABHK's Discovery Section (2016). He also participated in many group shows in museums and galleries; and he already had several solo projects: in Selasar Sunaryo Art Space (Bandung, 2008, curated by Agung Hujatnikajennong), Equator (Gillman Barracks, Singapore, 2013), PLATFORM3 (Bandung, 2014), and at Equator (Yogyakarta, 2015, curated by Roy Voragen; see here for the publication: http://bit.ly/1otv7EJ). Later in 2016 he will have a solo show at ROH Projects in Jakarta (curated by Roy Voragen). He also participated in several residency programs: Cemeti Art House (Yogyakarta, 2009), 3331 Arts Chiyoda (Tokyo, 2011) and SLADE School of Fine Art and Camden Art Center (London, 2015). He is the co-founder of both the artist collective Parallab and the artist-run space PLATFORM3, of which he's the current director. His work has been collected by Singapore Art Museum.

R O H