

Q  
U  
I  
E  
S  
C  
E  
N  
T

Solo Exhibition  
SYAIFUL GARIBALDI

~ ~ ~ ~ ~ ~ ~ ~



Q  
U  
I  
E  
S  
C  
E  
N  
T

ROH

~ ~ ~ ~ ~ ~ ~ ~ ~ ~



**Q u i e s c e n t**

Published on the occasion of  
SyaifulGaribaldi's solo exhibition  
from February X to March X, 2016

**T e x t**

Roy Voragen

**P h o t o g r a p h y**

Vincent Rumahloine  
vincentrumahloine.blogspot.co.id

**D e s i g n**

Gifran Muhammad Asri  
heydayforgood.com

**P r i n t P r o d u c t i o n**

Starlite / Zentech / Angkasa Putra

**E d i t i o n**

10

**P u b l i s h e r**

ROH

rohprojects.net  
Equity Tower, 40<sup>th</sup> floor  
JI Jend Sudirman Kav 52-53  
South Jakarta, Indonesia 12190  
info@rohprojects.net  
T. +621 51402116









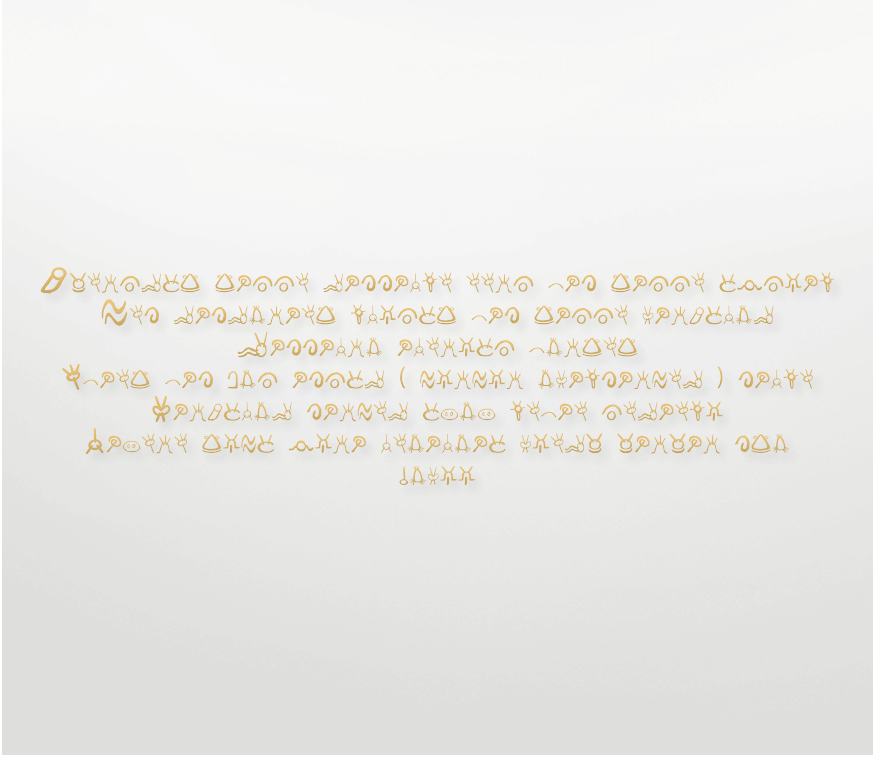








Q  
U  
I  
E  
S  
C  
E  
N  
T



Lartucira #1  
 Brass  
 200 x 250 cm  
 2016

Ն  
Ը  
Ք  
Ա  
Չ  
Թ  
Ա  
Ք  
Ն



Lartucira #2

lichen on fibre glass mounted on aluminium

94 x 188 cm

2016

Q

U

I

E

S

C

E

N

T

5

8

7

4

0

8

4

7

0



Lartucira #3  
acrylic on paper  
120 x 175 cm  
2016

Q  
U  
I  
E  
S  
C  
E  
N  
T

5  
8  
X  
A  
O  
B  
A  
R  
C

Lartucira #4  
acrylic on paper  
120 x 175 cm  
2016



Q  
U  
I  
E  
S  
C  
E  
N  
T

5  
8  
X  
A  
0  
8  
A  
R  
C



Lartucira #5  
acrylic on paper  
120 x 175 cm  
2016

Q  
U  
I  
E  
S  
C  
E  
N  
T

Ω  
ϣ  
ϛ  
Ϙ  
Δ  
Ϛ  
ϛ  
Δ  
ϛ  
ϛ



Lartucira #6  
acrylic on paper  
120 x 175 cm  
2016



Q  
U  
I  
E  
S  
C  
E  
N  
T

Ω  
ϛ  
ϝ  
Ϟ  
Δ  
Ϛ  
ϛ  
Δ  
Ϟ  
Ϟ



Lartucira #7  
 acrylic on paper  
 190 x 120 cm  
 2016

Q

U

I

E

S

C

E

N

T

S

R

X

A

O

B

A

R

C



Lartucira #8  
acrylic on paper  
170 x 120 cm  
2016

Q

U

I

E

S

C

E

N

T

Ω

ϛ

ϛ

Δ

Ω

Ω

Δ

ϛ

∪



Lartucira #9  
acrylic on paper  
120 x 180 cm  
2016

Q

U

I

E

S

C

E

N

T

5

8

7

4

9

0

4

7

1

Lartucira #10  
acrylic on paper  
120 x 200 cm  
2016



Q  
U  
I  
E  
S  
C  
E  
N  
T

5  
R  
X  
A  
O  
D  
A  
R  
C

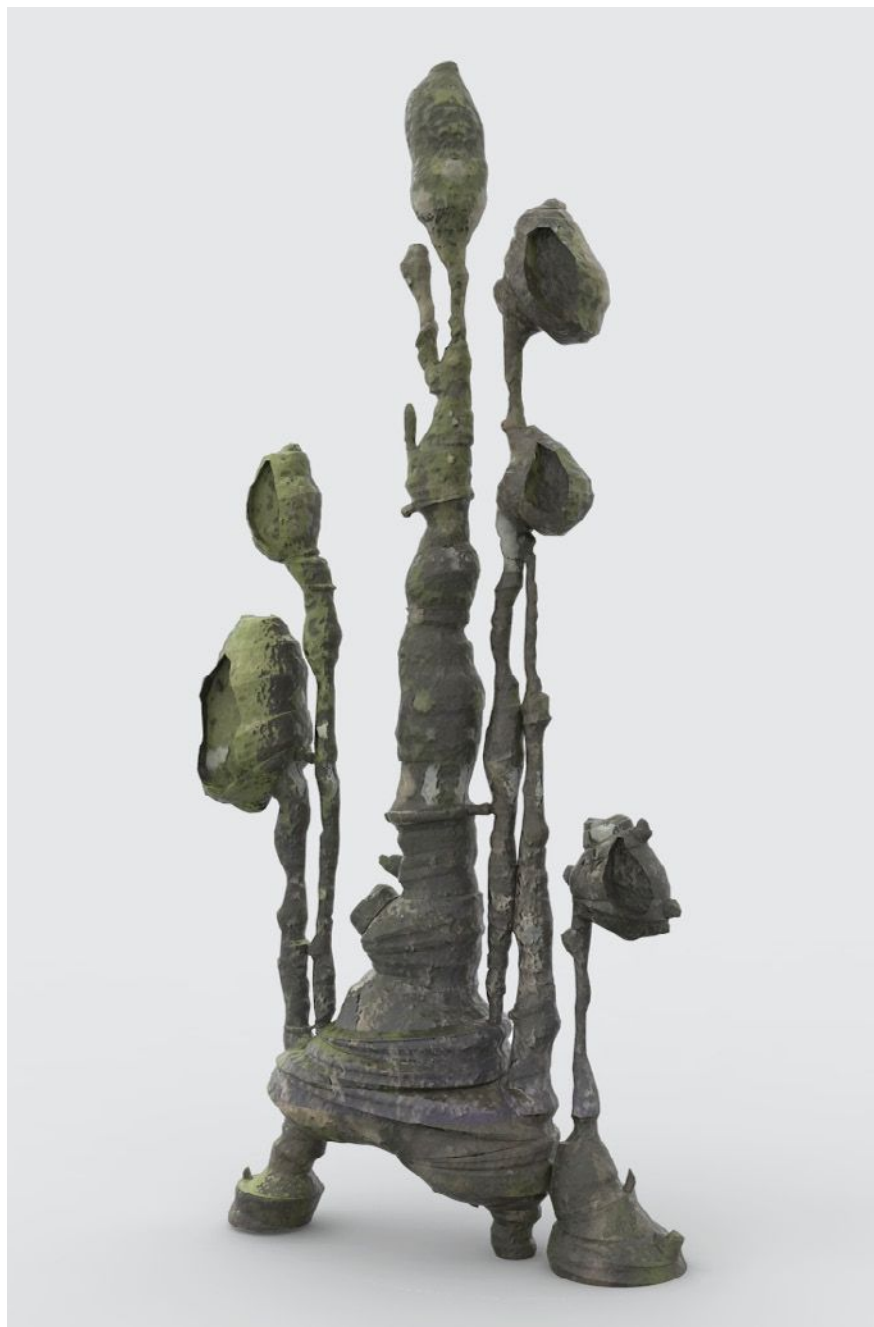


Lartucira #11  
 acrylic on paper  
 520 × 300 cm (four pieces)  
 130 × 300 cm (per piece)  
 2016

Q  
 U  
 I  
 E  
 S  
 C  
 E  
 N  
 T

5  
 2  
 4  
 6  
 8  
 4  
 2

Q  
U  
I  
E  
S  
C  
E  
N  
T



Lartucira #12  
Brass  
80 x 130 x 250 cm  
2016

5  
8  
4  
4  
0  
0  
4  
4  
2  
0

**Lartucira #13**

mushroom substrate, glass  
variable dimensions (3 pieces)  
40 x 40 x 60 cm (per piece)  
2016



Q

U

I

E

S

C

E

N

T

W

R

X

A

O

D

A

R

C





Q  
U  
I  
E  
S  
C  
E  
N  
T

∞  
∞  
∞  
∞  
∞  
∞  
∞  
∞  
∞

**Lartucira #14**  
live video sound installation  
mushroom, eyecam, speaker  
variable dimension  
2016



## Aleph's permutations

unspoken words made concrete

Roy Voragen

xurmuxxixurm  
 murpanuahlahem  
 somkiluhahnijngerhahoh  
 murnuhahlamur  
 perkungwonakkicuymara  
 ngeogremahusgreoklakgr  
 ebuah  
 presturkongngeliungeliui  
 rmowatipleklokcuokpartu  
 aktuakwiswunleonpliuypl  
 iuyngarplipleopurcuahcua  
 hlangsukuyaktartalumach  
 wirmustoyurutunumupar  
 yauntunkleohronmenspn  
 espnescukmosmokimarci  
 ngpuarherkey 2778<sup>2</sup>  
 plenokocurtingkurakaklir  
 kluroxuhuwuhuarngarpu  
 kleoronceywuyruahhua  
 hpercekelekexiurmantixu  
 axuameiplenohanukoalua  
 choylehakuaypurtuluak

sulikuyahlinglismurlewele  
 weurwuhuxweh  
 phuoyciuklengkinsukplus  
 mreoksujuarnanworkuluk  
 weyonmus 2411<sup>2</sup> 2409<sup>2</sup>  
 pnohmohcuktuspanghep  
 ermautukxemosmunpersi  
 ngtusujibanuhpormestoa  
 nguakcuadoplinsorehlur  
 maotukoahnununupnekn  
 omohklurmumukoahmu  
 hjagapurkleoahmarmusro  
 kxiklautoxexesuahprestco  
 heplepohokwhekwhos  
 2272<sup>2</sup>  
 jahmuamuamustaanukcu  
 huntanukperngasorlertua  
 sur 2233<sup>3</sup>  
 sumilayupuruaouuhayuha  
 ytarmukeywomegnuhulih  
 ulihsumarauylanghuyurli  
 nghusukperluatakcurpern  
 gisluxurximklorcusoswoo

rcleolurmusxucuayorkme  
 nplohcuangmurahcucule  
 nghoutuepokbarsonplina  
 heorpwistaroklarhuyoksul  
 iatuhxeuxeurlemkongsula  
 ngsunuk 2117<sup>2</sup>  
 lurumutupuastoayxuxamo  
 n 2108<sup>2</sup>  
 menyorchaxuxoser 2093<sup>2</sup>  
 phormuaylemanhuussusu  
 ahahkluyriiahmarsuxoroa  
 hbuhklimertutukpurcanu  
 kpurnyaahlemuntauhporl  
 unakplinistklurumutupur  
 mahoh 2013<sup>2</sup>  
 lkuklkucpnehpnuhukopli  
 o 1891<sup>2</sup> 1887<sup>2</sup> 1885<sup>2</sup> 1883<sup>2</sup>  
 wormaniturjanoiuhiehleo  
 1873<sup>2</sup> whokleo 1869<sup>2</sup>  
 1865<sup>2</sup>  
 uklomincusmoanxisukliu  
 hwernocolorwuhaksuaum  
 uhlirnusduparmalukrukli

urepoksorbanliklumnuwh  
 oklaksukiliuprehohah  
 1837<sup>2</sup> 1836<sup>2</sup> sumnuah  
 1825<sup>2</sup>  
 sujklemrjnuassukliohnu  
 huahuakarhusuyrumliuhk  
 uarciaasingtuaksuniauhg  
 normatih 1792<sup>2</sup> 1790<sup>2</sup>  
 curplenokknercuoyluarjua  
 rmarmusakperuloy 1774<sup>2</sup>  
 wormukkomcugus 1771<sup>2</sup>  
 termuahmancohojrumjat  
 isukohaheuuaircuhrukili  
 ngarngor 1748<sup>2</sup> 1741<sup>2</sup>  
 sujniahmnehohohpaucac  
 aceplingcuyngisngasmarn  
 guaswehtoyproakeysukila  
 hkortamersumahajplukta  
 kmarkecukpluksaklerpum  
 ahlengkriuwhiahehrumb  
 uahwuayoklomanurmurkl  
 ukmusngurparktuklormat  
 aklunghoywormeklekluh

oiiuuuiipnencur 1663<sup>2</sup>  
 curmuluymarkano 1657<sup>2</sup>  
 kriucun 1462<sup>3</sup>  
 carmaknuypentoehuoahb  
 uhahplincunperilugustu  
 rah 1627<sup>2</sup>  
 cismixiaplangu 1620<sup>2</sup>  
 cuakermonujmioklaxursu  
 ukiuki 1612<sup>2</sup> 1610<sup>3</sup>  
 ngismur 1605<sup>2</sup> gusrubah  
 1602<sup>3</sup> sukiop 1599<sup>2</sup>  
 plincomkerpanuhwercom  
 1592<sup>2</sup>  
 kurpuayujukahngikmusg  
 usnuhah 1581<sup>2</sup>  
 cormatugbismurcerlerhuy  
 rcingkuram 1566<sup>2</sup>  
 curmulukkernamakoues  
 men 1561<sup>2</sup>  
 klyplybismurnahlwertio  
 1851<sup>2</sup> laruluyparnuak  
 1547<sup>2</sup>  
 laknuhahsukikibosmircer

kesukuyrokweslaeoleou  
 1531<sup>2</sup> 1530<sup>2</sup>  
 achomeynuachicmuay  
 1524<sup>3</sup> kertoyu 1520<sup>2</sup> 1514<sup>2</sup>  
 kurtumamentausoahklew  
 1506<sup>2</sup> 1501<sup>3</sup>  
 xexomehkermoimoimort  
 uesolakwuyurleheormes  
 urniahihtarcuiksulikuykm  
 aynuaeocurmuakuyporcul  
 enparkuyakkrookwukrum  
 niuhpreleluolurmahunoaj  
 uriwihuhahah 1954<sup>2</sup>  
 xexames 1951<sup>2</sup>  
 wangsoylengkroaopercua  
 oyujminuk 1931<sup>2</sup>  
 plusdokgrinuhmuhpernu  
 nakkermunuyplerotansu  
 mjaussujikunparlinukwoa  
 rmus  
 oahkilutowwey 1493<sup>2</sup>  
 sikiwahmlecurkomplun  
 kperhus 1479<sup>2</sup> mnehkon

1477<sup>2</sup> 1476<sup>2</sup>  
 uuuaaeliksungkruanunper  
 ulak 1465<sup>2</sup>  
 kmerloyimkuluy 1461<sup>3</sup>  
 1455<sup>2</sup>  
 rukmahrukakhjarheoh  
 1446<sup>2</sup>  
 larnuuhnuhahihklontok  
 1435<sup>4</sup>  
 marpuahmurhoylemung  
 gusmuruklukbukpuhpahp  
 yaoaksihuahwonkapercia  
 hlengkukkleotukwaeoehc  
 ingsmoyulopiplenoscurm  
 alunrohincurmiklulaksu  
 ng 1377<sup>3</sup>  
 pnehonlurpujpkikik 1368<sup>2</sup>  
 1365<sup>2</sup>  
 wohahcurmuhahklemouk  
 morsomsosewuhihuukiki  
 rumuhangkurcahgsbuah  
 asoswarumkijehoyaiuejah  
 yuohmartoykompliesukli  
 hemlahenuhihu 1333<sup>2</sup>

gushahahkermujak 1324<sup>2</sup>  
 1322<sup>2</sup> 1321<sup>2</sup> gusbarah  
 1317<sup>3</sup>  
 muerokeouiouaapercugso  
 liulangcurperconkusnur  
 1301<sup>2</sup> 1299<sup>3</sup> 1297<sup>2</sup>  
 uwewfirmunuplihansosoa  
 kuntuk 1281<sup>2</sup>  
 cuakcauyoahsrikurnukoa  
 hnuh 1272<sup>2</sup>  
 kermoeoiplanoahlewio  
 mngleoskartwuy 1239<sup>2</sup>  
 henlokulakngaskleocir  
 1231<sup>2</sup> jarmuah 1228<sup>2</sup>  
 lemikoy 1224<sup>2</sup>  
 clukcliklakmuy 1217<sup>2</sup>  
 klorusuwah 1212<sup>2</sup> 1210<sup>2</sup>  
 1208<sup>2</sup>  
 kliruwukioantamunpluasl  
 oksem 1199<sup>2</sup>  
 marcukewohwah 1183<sup>2</sup>  
 mnemne 1180<sup>2</sup> 1172<sup>2</sup>  
 1171<sup>2</sup>

ciahmuolcurngiybligugug  
 1148<sup>2</sup> 1144<sup>2</sup>  
 ksenokekmiruhlasnuhruk  
 mlarnuhkartuo 1132<sup>2</sup>  
 siluiiuahkermutiwhojar  
 wuhmahrajehohmoy  
 1115<sup>4</sup>  
 laknopmaceukkartukkerb  
 uwckirtukrulikleohaakliw  
 ih 1097<sup>3</sup> oumak 1092<sup>2</sup>  
 jarnusmangsaiimutuladn  
 urnurahiauhahmleloh  
 1072<sup>3</sup>  
 piangewoliahcinghoykarn  
 ukjahyuhkirmaupahohcur  
 planfermaujarmuhjarnuh  
 gusgusgustuhjarwih 1047<sup>2</sup>  
 1046<sup>2</sup> mnongabunduhi  
 1041<sup>2</sup> gusnuh 1038<sup>2</sup>  
 khuakhcaurtopklombihe  
 mpur 1029<sup>2</sup>  
 muhafhemhoxgernutybus  
 tura 1022<sup>2</sup> cuahkuk 1017<sup>2</sup>

1016<sup>3</sup>                      1013<sup>2</sup>  
 lokokcikulokcurmiaotahh  
 artukcucomesparnuh  
 998<sup>2</sup>  
 jahmuheweaweafesuahe  
 mlouyklenasjarbluhempu  
 hckarmuhblokoro    980<sup>2</sup>  
 harsuh                      977<sup>2</sup>  
 ioamunangmohahckuano  
 srujceayenmaihmboarc  
 iauyuounruhiesasuiiaalen  
 gremukciaueyoabindihug  
 usmuhergomegbartuokng  
 ukekmoitburtuahblofuoh  
 klormlehorkermutekmoir  
 fermuhgritihgerkok    911<sup>2</sup>  
 909<sup>4</sup>  
 cukcuyiueoahcsarnumcuk  
 murgushah                      900<sup>2</sup>  
 jatuhcuarmia                      892<sup>2</sup>  
 eworahekmkohucingkoye  
 eoaiuehehjuhchangkun  
 882<sup>2</sup>    curmiu    880<sup>2</sup>    879<sup>2</sup>

iaaugugronal                      874<sup>2</sup>  
 cenamos                      871<sup>4</sup>    870<sup>2</sup>  
 curmisiburuhempahanor  
 merluay 862<sup>2</sup>    kluah 858<sup>2</sup>  
 857<sup>4</sup>    856<sup>2</sup>    klone 854<sup>3</sup>    851<sup>2</sup>  
 ijlurburmuy                      837<sup>2</sup>  
 cirmoycicaucu                      830<sup>2</sup>  
 ekmolicurborcelamaymbe  
 rhemhahblokorekjuah  
 811<sup>2</sup>  
 graoakcurkarmiaheholokt  
 ugcekwazburmuseiurejah  
 uhjarkliehmuhicockurahu  
 ahokkwehciknur                      772<sup>2</sup>  
 busuyablomuu    763<sup>2</sup>    760<sup>3</sup>  
 ernoycurmaifeyuhekohah  
 cuakokcocaceu 745<sup>2</sup>    knoh  
 740<sup>2</sup>  
 isnahcuknahehuyocukhak  
 cualayaoaikikbirjukmar  
 712<sup>2</sup>  
 cuakikaiaikokgreokklogm  
 akoaaunmuhbuyoahchati



kbirmuh 685<sup>2</sup> 684<sup>2</sup> 680<sup>2</sup>  
 ekmorkumehahihceknoh  
 653<sup>2</sup> irmo 653<sup>2</sup>  
 carpinhahemeknohehahe  
 hekmohtableo 637<sup>2</sup>  
 cuicaibirtakasgluehopiae  
 okurghemekwea 610<sup>3</sup>  
 lakhemaeholiewlu 579<sup>2</sup>  
 aormeh 571<sup>3</sup> kinebuah  
 565<sup>2</sup> burtuebahafiopcauoy  
 545<sup>2</sup>  
 ceieahaohiuoeblerauntu  
 enom  
 ekwaehuhiercuiybuxiabuy  
 ah 469<sup>2</sup> ehom 465<sup>2</sup>  
 hihebus 461<sup>2</sup>  
 eburhembliwakturbujfaf  
 uhehohfopbligucarbubire  
 seacakberolchengcung  
 420<sup>2</sup>  
 fihehastahblawafiebuy  
 obuoratoahfu 360<sup>2</sup>  
 buxiebakaguarewcukebub

yuhckaieoasmoblasburan  
 ohbleebldau

## PS. mutating vowels and consonants

Syaiful Aulia Garibaldi (a.k.a. Tepu) created the (fictional) language Terhah (<http://syaifulgaribaldi.com/en/terhah-lang>) and I turned its dictionary into a concrete poem. I assigned a score to each entry of the dictionary and subsequently re-arranged the content to focus on the tangible materiality of vowels and consonants. The new text, therefore, doesn't represent an experience, a slice of reality, an image but is experience, a slice of reality, image.

When I first heard a rumor about Terhah, I thought 'what? really? no, can't be, right?'

Terhah has no native speakers, and its dictionary only contains, give or take, 971 entries (at least the version I received from ROH). The Terhah thesaurus is silent on syntax, leaving words in a state of dormant limbo.

A language ceases to exist when there are no longer any active users. It's safe to assume that a language doesn't come into existence in a laboratory setting. An artist, however, is of course free to leapfrog to a jenseits, challenging gravity, all the while ignoring the conventions of logics. Adempauze. And then challenge us.

Perhaps Terhah could be the language of a – imaginary – small Polynesian tribe living on an isolated island in the Pacific Ocean. And yet, perhaps not.

Or is Terhah only metaphorically a language? Like Morse Code or HTML. I'm not sure if this is an avenue worth exploring.

What, though, if we read the Terhah dictionary as a poem? Then the only possible interpretation is another poem, as Harold Bloom once wrote. And to get out of the orbit of the first, the second poem needs to be a deliberate misinterpretation.

I have been writing for 25 odd years. And yes, I'm voraciously obsessed with words, and commas too. For the past decade or so, I have been writing in an alien language, bending it back- and forward to give it my own rhythm. No longer versatile in my native tongue, out of touch and practice, I have started to see my in-between position as a blessing-in-disguise: when meaning is no longer experienced as natural – when the holy trinity of the real, signifier and the signified become a distant dream – in what directions, then, can words be pushed to? It's liberating to take meaning out of the equation – or, at the very least, bracket connotations of words for the time being (we are instinctively drawn to sense meaning here, there and everywhere).

For writing the poem based on Terhah repetition was a fundamental component. And tedious repetition begets mistakes: wrongly copied

dictionary entries, miscalculations (I'm not exactly a wizard with numbers), typos, words blown off my desk, and etcetera. Writing by means of a set of self-imposed constraints and rules is insightful, because it offered me a new form of writing, and an altered experience of the writing. By ignoring the romantic notions of originality and creativity (mistakes that come with repetition still assure unoriginal yet idiosyncratic results) and embracing contingency, I wrote a poem I couldn't have imagined 15 or even 5 years ago.

And dear readers, feel free to create further permutations out of these mutated vowels and consonants so that the text can flourish – morphing the thesaurus in yet another configuration, breeding its own bastards.

*Roy Voragen is a Bandung-based writer and curator ([issuu.com/royvoragen](http://issuu.com/royvoragen))*



### Syaiful Aulia Garibaldi

Born in Jakarta, July 16<sup>th</sup> 1985

#### Education

- BFA Majoring Printmaking, Faculty of Fine Art and Design, Bandung Institute of Technology (ITB), Bandung, Indonesia
- Agronomy, Faculty of Agriculture, University of Padjajaran (UNPAD), Bandung, Indonesia

#### Solo Exhibitions

- 2016
  - Quiescent, ROH Projects, Jakarta
- 2014
  - Interstitial Terhah, ROH Projects, Art Basel, Hongkong
  - Abiogenesis: Terhah Landscape, Pearllam Gallery, Singapore
- 2012
  - Regnum Fungi, Padi Artground, Bandung

#### Selected Group Exhibitions

2015

- Alam/Benda, Ark Gallery, Yogyakarta
- Effervescence, ROH Projectss, Gillman Barrack, Singapore
- Family and friends, ROH Projectss, Jakarta
- Getok Tular, Omni Space, Bandung
- Archive Residencies Exhibition, South Korea
- Myco Expo, Aula Barat ITB, Bandung
- Now: Here-There-Everywhere, Semarang Gallery, Semarang
- Prudential Eye Zone, Art Science Museum, Singapore
- Japan New Media Art Festival, Selasar Sunaryo, Bandung
- South East Platform, Art Stage, Singapore

2014

- Triennale Patung 2, Galeri Nasional, Jakarta
- Typotopia, The 2<sup>nd</sup> Korea

- Indonesia Media Installation Art Exhibition, Lotte Venue, Jakarta
- Recognition System, Kuandu Bienalle, Taipei, Taiwan
- Lumieres, 'L espace Contemporain, La Rochelle, France
- Windows Project, Niort, France

2013

- Pressing, VideoInsight, Turin, Italy
- Pameran Finalis BaCAA #3, Lawangwangi, Bandung, Indonesia

2012

- Trick or Truth, Fang Gallery, Jakarta, Indonesia
- Indonesian Contemporay Fiber Art, Art:1 Museum, Jakarta, Indonesia
- Design Art Renegotiating Bundaries Lawang wangi, Bandung, Indonesia
- Wahana Extranoema, Padi Artground, Bandung, Indonesia
- What do Pictures Want, Art:1, Jakarta, Indonesia

2011

- Survey #2.10, Edwin Gallery, Jakarta, Indonesia
- Hybrid Project: The Butterfly Effect, Barli Museum, Bandung, Indonesia
- Pameran Ilustrasi Cerpen KOMPAS, Bentara Budaya, Jakarta, Indonesia

2010

- Soedjojono dan Kawan-Kawan, Galeri Kita, Bandung, Indonesia
- Un-segmented, Galeri Kita, Bandung, Indonesia
- Manifesto, Percakapan Massa, Galeri Nasional, Jakarta, Indonesia
- Bandung New Emergence 3, Selasar Sunaryo Artspace, Bandung, Indonesia
- Post Historia, Building Enterprise 1, Singapore
- Monoprint, Grand Indonesia, Jakarta, Indonesia
- Lets Bounce, Grand Indonesia, Jakarta, Indonesia
- Almost White Cube, CG Fine Art, Jakarta, Indonesia









ROH