

LASER
TWO
DS

ROH

is a hope for a certain ending to the particular sense of uncertainty that came with the peak of the pandemic, towards a certain new normal, or new equilibrium of sorts. Despite the fact that there are certain things that may have been transformed more permanently, that this new equilibrium would allow for at the very least an intangible feeling that visiting an exhibition space physically may be safe and unambiguous to one's wellbeing.

LAST WORDS

Last Words is itself a certain culmination of sorts arrived towards from a confluence of disparate origins. It is on one hand an end chapter towards a series of exhibitions developed within the constraints of, relating towards, or responding contextually with regards to the Covid-19 pandemic between 2020 - 2021. It involves multifarious efforts to investigate the possibilities of reconfiguring physical exhibitions, online presentations, and many things in between in an attempt to build somewhat of a cohesive program in light of, and in spite of, everchanging situations. This series of projects began with Irwan Ahmett and Tita Salina's performance lecture *Apocalyptic Smile* on the 25th of July 2020, which we conducted to a very limited audience, during a time when there more questions than answers regarding how the virus was spreading, and safety protocols were at its earliest points of conception. We worked closely with the Goethe Institute in Jakarta to consider how to conduct a presentation with an abundance of caution: full hazmat suits, face shields, and masks were prepared for each of the invited friends taking a certain risk towards their well-being to attend *Apocalyptic Smile*. The situation progressed in such a way that physical shows would be difficult to conduct safely, and a series of governmental restrictions in the form of lockdowns began to come into play for the rest of the year and beyond. *IRL/In Real Life*, a presentation for Art Basel Hong Kong on the 23rd-26th of September 2020, as well as *Tiger Orchid*, a presentation for Art Basel Miami on the 2nd-6th of December 2020, were reconsidered in terms of their respective methodologies. *IRL/In Real Life* was fully realized and documented within the confines of the domestic environments of Arin Dwihartanto Sunaryo and Syagini Ratna Wulan as it was not possible at the time to conduct activities beyond those constraints at the time. Approaching the end of the year, Bagus Pandega and Kei Imazu developed an exhibition at a shopping mall premises completely that had no tenants renting space for *Tiger Orchid*. This line of thinking, or attitude, was further continued for a

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20 NOVEMBER, 2021

Last Words on one hand refers to a person's final articulated words, stated prior to death. There is a sort of existential depth to the noting, and further consideration of such premises, as it relates to the limited time one has to communicate a certain thought or idea during a certain transition, traversing into an unknowable ontological state. There is at times a sense of finality or closure, or a sense of profundity in relation to the attempt to reconcile the abstract nature of death in relation to a reflection upon one's own life and memories during these final moments. These words sometimes contain certain morsels of truth that resonate to others and become "famous" last words. And at times the last words attributed to a certain person may not have been their final statements after all, instead constructed or adjusted by others for different purposes and functions altogether. In light of the Covid-19 Pandemic, which has played such a life-changing role upon many of us in ways big and small, there is perhaps a certain compulsion for us to consider those things we would say if we had only but a few last words to say.

Although initially ominous in terms of inclination, *Last Words* refers as well to an aspiration to look towards new chapters, new horizons, that previously may have appeared to be distant or improbable. Another way to look at *Last Words* is as a sort of hope to depart conclusively from a certain state to another. We commissioned Bitta, the young daughter of Herbert and Febie, two of three members of Tromarama, to develop our main exhibition graphical image placed in front of our catalogue and wall-text specifically to express these objectives we share, that there

number of exhibitions throughout 2021, including *Kaul/Luang*, simultaneous solo exhibitions by Luqi Lukman and Maruto Ardi at Selasar Sunaryo Art Space in Bandung in the month of June – July 2021, *New Paintings by Arin Dwihartanto Sunaryo*, a presentation utilizing drone technology to capture a body of works in the context of nature on the 17th- 19th of June 2021, as well as a collaborative work *Companion* by Davy Linggar, Gary-Ross Pastrana, and Tromarama developed through digital forms of communication and shown at the 2021 iteration of Art Basel Hong Kong. This work acted as the first iteration, or extrapolation of *Last Words*, that also takes a part in this exhibition.

Last Words began as a series of informal conversations between a number of artists based in Thailand (Atit Sornsongkram and Tanatchai Bandasak), the Philippines (Gary-Ross Pastrana), Indonesia (Tromarama), courtesy of Nova Contemporary and Silverlens Galleries, with the intention to regularly check on and reconnect with each other in light of the respective isolative environments we were all facing at the time. This dialogue would grow in scope through the invitation of all of the artists present in this exhibition. Without a particular end goal in mind, a certain trajectory began to emerge with regards to the possibility of developing a project together as ROH was invited to participate in *RHE: Galleries Curate*, a series of interconnected presentations developed by our gallery colleagues in different parts of the world, surrounding the theme of water and its flow. For a long time, this project existed in our minds as a certain aspiration towards the idea of realizing at a certain point some kind of normalcy in our respective conditions that would allow us to finally work towards a physical exhibition together. A presentation that may perhaps even travel to their respective places of origin at some conceptual point in the future. The idea of actualizing our conversations into reality seemed so foreign, so beyond the realm of the possible, that perhaps these aspirations belonged more in the realm of dreams than reality.

Last Words also has implications to the process of conceptualizing, designing, and building the physical space that now holds this exhibition on Jalan Surabaya 66 in the residential district of Menteng with our architect and collaborator Barry Beagen. There is a sense that this three-year time arc between deriving our original intentions to build a space for contemporary art, which in many ways was very personal and intensely developed through an

ongoing dialogue, that seems to finally be arriving at a sense of reaching materiality and completion. To then have its first activation manifested by a similarly organic, unrestricted presentation of works somehow seems apt.

The works in *Last Words* look at the idea of water from numerous vantage points and perspectives— empirical properties, metaphorical connotations, relationships to spirituality, implications to the quotidian, the essential role it plays in nature, as well as the more sublime and speculative. The ideas brought forth in the exhibition began as large brush strokes in our conversations, and through a more rhizomatic progression of ideas, eventually other artists were invited who each felt cooperatively could add further layers and nuance to the premises presented in the show. Some of these conversations have been included in the accompanying catalogue to the exhibition.

The first work encountered in the exhibition is *Crossing* by Gary-Ross Pastrana, which was made during his 2017 residency with ROH in Bandung, for his accompanying solo exhibition *Clock Knife Map Mirror*. It consists of a broken windshield attached to a mobile steel frame, and the growth of Binahong leaves interspersed upon its surface. In this work, Pastrana traces processes by which two different types of natural circumstances occur, the way in which physics dictates the way by which force enters a surface such as a piece of glass and forms a circular kind of abstract form beyond an initial contact point, interpolated with the ways a plant grows its leaves in relation to its surroundings. The Binahong itself is considered to contain mystical healing properties, and Pastrana suggests perhaps that the leaves of the Binahong may serve to heal the broken glass somehow.

This is followed by *Waiting for the Sun*, a site-specific painting installation by Condro Priyaji that captures a certain moment in time in which light passes through the gallery space sky light. The respective illumination on the wall is captured through a pigment painting process and suggests an attempt to make perpetual a certain hope and aspiration that comes with the basking of sunlight. The title of the work itself perhaps alludes to this collective persistence for a better state of things.

Mobile Flat Cheers is a sculptural installation made by Maruto combining found objects and fabricated forms that was originally intended for *Liste*

Basel 2020. The work repurposes ready made cans and a hydraulic jack to hold up four glasses as a receptacle for beer, perhaps conveying a sense of celebration of some sort. Contrary to one’s initial interpretation of these amalgamated objects and their individual function, by carefully observing the level of beer in each glass relative to the others, the work serves as a way to determine whether the floor is level. The contrasting green and red rock climbing points interspersed on the side of the work act as a way to carry the work, alongside all of the glasses, cans, and jack inside it once the exhibition ends. This self-sustaining aspect of the work is a key element to his practice. Placed above the vantage point of the viewer, there is perhaps an inclination to invite the audience to imagine climbing up the side of the work.

Gallery Apple presents a selection of works by Gary-Ross Pastrana, Davy Linggar in collaboration with Jiahara Bandasak, and Tromarama in dialogue with each other. Pastrana’s work *Homecoming* acts as an introduction into the space and the premise of the exhibition. In this video work Pastrana breaks an hourglass filled with yellow sand to create a temporal sand composition on a beach in the form of a welcome mat. It is as if in releasing the yellow sand from confines of the hourglass that it contains a kind of eternal, timeless property. There is a certain tension between this attempt to conceptually deduce a perpetual state with the rising tide that perhaps in due time will wash over the welcome mat. This tension is, in turn, maintained ad infinitum as the video continues to loop without the waves ever breaching the composition. Davy Linggar’s work *Residual* is the first collaboration of its kind between the artist and his son. It focuses on the residue left behind by coffee cups he observes on paper sheets in various cafes and restaurants that perhaps leave traces behind of the activities and short histories of conducted activities. This photographic image is then interlaced with architectural drawings made by his son, Jiahara Linggar, who has been fascinated with the study of buildings and cities since a very young age. Prae Pupityastaporn perhaps looks at a different kind of residue in her painting *the lightning struck twice*. There seems to be in her work a depiction of both organic and inorganic detritus in a certain river or stream of water. Though composed of components that perhaps are relatable in terms of the things it depicts, twigs, leaves, and other multi-coloured sediments, Pupityastaporn

seems to allude to a certain abstraction in her composition, and leaves clues about a certain interpretation of those things that happen around us: that perhaps the most unlikely black swan events may happen more than on one occasion.

Tanatchai Bandasak’s *Snake (Attempting to Recall)* is a collaborative series of photographs between the artists and a volunteer guide who in times past used to photograph tourists as they visit Chiang Dao Cave in the city of Chiang Mai, Thailand. Before one enters the cave, one would have to hire such a guide to enter the premises utilizing gas lanterns who would in turn illuminate a pathway in showing the natural formations of limestone and crystal, stalactites and stalagmites. In front of each landmark site, the guide would explain certain memorable qualities unique to each location, features such as resemblance to double candles, or elephants, for instance. These photographs would then be placed inside plastic sleeves for the respective tourists to take home as a souvenir thereafter. Bandasak contacted a group of local guides that perhaps have not been able to receive guests in a long time due to the pandemic, photographing the different iconic sites devoid of people, and to recreate memories related to visiting the cave in bygone days. There is a starkness emptiness to the cave photographs that is at the same time haunting, while also aspiring subtly towards the recollection of a different time.

Tromarama utilize photogrammetry technology to develop their lenticular prints *Para-Site 1* and *Para-Site 2*. The work departs from Febie’s interest in visiting the center of the textile industry in Cigondewah River, Bandung as it relates to waterways that have become substantially contaminated with waste products that come from the different layers of industry surrounding the vicinity— from drain pipes, streams, and excess water from bathrooms. This work attempts to capture a specific area of the river utilizing a computational device, and it attempts to expose the potential by which technology may mitigate biases and distances between images and reality.

In an interstitial space to the gallery, Lesley Anne-Cao presents two works centering on books as a medium for interpreting ideas. *Dreams of speaking (Book for weeds)* is a selection of film photographs based on simple criterion of flora printed on tarpaulin. Originally assembled for a prior outdoor exhibition, it combines a form and

material opposite in their susceptibility to the rain, dew, mud, and sunlight, playing with the book as an object with which we associate certain types of spaces and notions of care. In the video, *Dreams of speaking (Book for weeds)* demonstrates this form and materiality as it presents one of the book’s many potential environments. *490 flowers, 67 A. Mabini* presents a book in material form on waterproof transparencies— a material whose surface and print only appear clearer when submerged—and hand-bound loosely to move with a kind of fluidity. The work gathers the different flowers—as a specimen, in form, or as a design motif— in Anne-Cao’s family home since the 1990s. As a kind of portal, these 120 pages contain half of the catalogue while the other half will also be presented in this same way as a terrarium at a further show in Manila, suggesting that the same water, light, and time run through the two disparate spaces.

Gary-Ross Pastrana’s *Hourglass* takes the form of a photograph that depicts a simple lock made out of ice, and was made during a residency the artist took participated in Bangkok, Thailand. In this work Pastrana manipulates our understanding of time as it relates to the image he presents. When the ice lock is made static in the photograph, does it ever really melt? Does the camera therefore have the potentiality of freezing time and perhaps space?

Gallery Orange presents the work of Kei Imazu, alongside a second painting by Prae Pupityastaporn, as well as an installation by Tanatchai Bandasak. Echoing Tromarama’s interest into a more ecological framework of ideas, Kei Imazu’s *Lost Fish 🐟🌧️🌊* is a large-scale series of paintings that looks at a certain social complexity prevailing within the proximity of the Citarum River, another main waterway in the city of Bandung supplying water for approximately 25 million people that some studies consider to be the most polluted in the world. Factory workers in the area struggle to make ends meet in order to feed their families at home, but in working in their respective industries cause their own family members to also experience ailments from the contamination of water they have to in turn use on a daily basis. In building local job fields, a necessary component to social welfare and development, the richness of the water, air, and ecosystems is being sacrificed. Each “thumbnail” in the work presents a taxonomical rendition of a species of fish that has become extinct in the river according to numerous studies in the area. In this work Imazu references *The fishes of the Indo-*

Australian Archipelago by Max Wilhelm Carl Weber in the early 20th century in terms of the aesthetic structure of how each of the fish are to be depicted. On Pagarsih street, which runs parallel to the river, there are many houses that have been built on smaller streams that also disturb the river ecosystem. From this locale, Imazu collected discarded wood panels as a response towards the architectural forms that have been present in times past.

Bandasak’s *untitled (a flower of extraordinary size)* takes form in spoiled red wine painted on a wall over a page from *An Account of a new Genus of Plants, named Rafflesia* by Robert Brown, a botanical publication documenting the discovery of the Rafflesia flower in 1822. This work refers to how the Rafflesia and other flowers like it become introduced to the world through taxonomies and scientific classifications. The Rafflesia is perhaps distinguishable for its large size as well as its particular scent akin to a cadaver, attracting flies to assist in pollination. Spoiled red wine, especially due to poor storage conditions in the tropics, is similarly like a dead wine of sorts. There is a ghostly summation of the Rafflesia name as well as its morphology in Latin, blurring the taxonomy of the plant itself and in doing so suggests a moment of flipping back to a moment before such a scientific name was given to the plant. A reflection towards the way in which linguistics plays such a substantive role in shaping the way we see the world.

Pupityastaporn’s painting *Breaking down the waves* perhaps continues the cavernous explorations present in Bandasak’s cave photographs in elucidating a certain sense of looking beyond a certain constraint or place. On a more formal basis, there is a certain structure to the composition which may allow for it to be understood as a more abstract composition with different textural forms. Pupityastaporn works primarily in constructing images without a specific preconceived meaning or sentiment, and the audience is therefore invited to derive their own meanings. Simultaneously, there is a delineation between what appears to be light waves shimmering on an ocean surface in the midst of a sepulchral space. The cave may perhaps as well be interpreted in a number of ways. It is on one hand a shelter that has the capacity to protect its inhabitants from conditions unknown. It can also be an isolating, claustrophobic space that obstructs one’s surroundings. In a similar form to her painting, one may view into the second floor of the gallery and see *Ghost Hour*, a tangerine-hued painting that refers to a window scene

that correlates perhaps to the works within its corresponding space.

Presenting his work in what will be the gallery kitchen in the future, Jed Gregorio’s performance-film *King of Babylon* reenacts the song “*Va, pensiero*”, which is traditionally sung by a choir, instead performed by the artist in the shower as a solo — a cappella and auto-tuned. Also known as the “*Chorus of the Hebrew Slaves*”, the song originates from Giuseppe Verdi’s opera “*Nabucco*” of 1842, about the exile of the Jews from Jerusalem by the Babylonian King Nebuchadnezzar II. The lyrics are inspired by Psalm 137, recounting the Jewish people’s yearning for their homeland. Quasi-narrative film and music video, the work recontextualizes the quotidian act of singing in the shower as a gesture of lamentation and construes the bathroom as a liminal space that cocoons the paradoxes of intimacy and performativity, as well as the ontology of the body and the politics of objects.

Beginning from a transitory space on the first floor and continuing to the second floor space, Atit Sornsongkram presents a number of works that discretely correspond and converse with each other. Working primarily with the construct of photography and its constituents – light, shadow, reflections—in mind, Sornsongkram subtly orients the viewer into a certain mental framework through objects and images. In *Breeze Blocks*, a small grid-like metal structure that hangs on the wall. The work may at first be overlooked but invites a certain reconsideration once one begins to comprehend the nature of its reflective surface and a certain hindrance to sight and perception. The work connects the surface of the wall, the shadow of the work itself, as well as the subject that stands within its line of sight. A similar material is reformulated for an entirely different purpose in *Lamp 001* on the second floor space of the gallery. In this work space itself seems to be reformulated into a more infinite expanse in how light responds to the geometric formulation of its construction—elusive and almost transparent. Somewhat in a process of conversation and negotiation with *Lamp 001* is *Lamp 002*, a carefully considered two-piece structure made of black laser-cut plexiglass. In this work light seems to be angled and cut into a more certain beam angle and position. In both cases, the lamps function is not as source of light, but rather to distinguish both sculptures from their surroundings. The second floor space then sees *Storm Clouds*, a large-scale 12 meter wide curtain with a photograph

of what appears to be a tumultuous cumulus of clouds. In interpreting the notion of RHE, Sornsongkram artist draws inspiration from the tension and depression following the pandemic. The curtain and lamps in unison perhaps signifies a safe environment in the midst of a certain surrounding chaos.

The last work presented in *Last Words* is a three-channel video, *Companion*, initiated by a set of instructions given by Gary-Ross Pastrana, passed on to Tromarama and Davy Linggar, to develop an anthropomorphic sculpture made out of ice blocks, filled with different objects and paraphernalia, which then melts and eventually breaks according to natural circumstances. This transition between states of matter between solid to gas and liquid is then documented. As its title suggests, the work looks at the precarious nature of life during these times, that perhaps the nature of people we used to know based on our memories of them may have fundamentally shifted into new forms altogether. The work presents a certain impression of despondency at the current situation in terms of its subject matter, though it alludes to a certain buoyancy in terms of its collaborative creative process. This work perhaps best exemplifies the attitudes that undergird *Last Words*, that perhaps there is a sense of collectively attempting to part with these current times into something new altogether.

KERJA KATA TERAKHIR

YACOBUS ARI RESPATI

Lingkar seni jadi sesuatu yang kita bayangkan ulang pada waktu ini. Yang sedianya adalah proses sosial yang “selesai” dalam banyak iterasi dan fungsionalitas hubungan-hubungannya, kehilangan perhentian biasanya. Aktor-aktor dunia seni tetap ada, tetap terhubung, tetap percaya pada nilai-nilai dan tetap saling percaya; tapi ketika kegiatan terhenti sepanjang 2020-2021 kita mulai melihat lagi apa yang menyisa dan apa saja yang mengalir lewat.

Entitas ROH dan kerjanya biasa bersambung menyerabut. Dari satu interaksi ke yang lain, satu situs—satu kota ke yang lain, satu gagasan bersama sebagian orang yang menyeberang jadi rimpang tanggapan dan tubuh dari suatu proyek seni. *Last Words* melewati panjang-pendek dan pasang-surut interaksi yang sama. Ide *Galleries Curate* sebagai seri jejaring pameran oleh galeri-galeri global dan tema *RHE* di dalamnya—dari Bahasa Yunani yang berarti sesuatu yang mengalir atau fluks—tumbuh bukan hanya ikut alur arus dan menafsir tema; tapi juga mendayakan energi dalam fluks itu hingga ke akhir.

Kei Imazu mengunci Galeri Jeruk dengan Lost Fish

Last Words menjadi versi Asia Tenggara dari *RHE*. Mula-mula bersama sejumlah kecil seniman, dan berakhir dengan pemasangan pameran yang saling bertimpal. Tidak ada prakonsepsi awal proyek dan pameran ini akan jadi seperti apa. Beberapa pameran lain dari seri ini menafsir secara pemikiran tentang *RHE*—juga diterjemahkan sebagai “air”—atau membangun lansekap pameran yang tidak biasa. *Last Words* menerapkannya lewat kerja berteman dan berpikir bersama.

Kei Imazu mengunci Galeri Jeruk dengan Lost Fish

Yang mengisi pameran ini berasal dari Bangkok, Manila, dan Bandung. Masing-masing secara apa adanya bertemu secara virtual selama hampir satu tahun dan membayang-bayangkan membentuk hasil pameran dengan saling menimpali, hingga memilih perlakuan akhir untuk karyanya masing-masing, di ruang yang mana dengan menanggapi apa dan yang mana. Semua ini serba terbayang. Alami sebagai satu runtunan dari pameran-pameran yang diadakan ROH sepanjang 2020-2021—selama pandemi—yang secara kejadian menyisakan kerjasama-kerjasama lintas wilayah negara.

Kei Imazu mengunci Galeri Jeruk dengan Lost Fish

Serabut kerja itu membangun karya-karya yang pribadi, perwujudan ide-ide lama, bahkan kehadiran karya-karya lama, yang tertata ulang. Barangkali lingkaran seniman-seniman yang dihimpun dalam RHE jadi menyiklus, juga dalam beberapa hal mendaur gagasan-gagasan dan perwujudan-

perwujudan karya-karyanya. Proses yang timpal-menimpal belum tentu—dan lebih banyak—tidak bertemu secara langsung mata ke mata. Yang ada adalah kumpulan gestur, kumpulan sikap, perlakuan, yang satu kandang. Tema fluks dan terjemahan air pada RHE seperti ditafsir jadi arus aliran jauh. Belum tentu saling bertemu, belum tentu ada di kuadran yang sama, tapi satu asal, dan sebagai suatu ekosistem mempertahankan debit, jumlah unsur, dan kekal energi yang sama.

Kei Imazu mengunci Galeri Jeruk dengan Lost Fish

Last Words didekati dengan tidak tentu untuk menanggapi masa yang kabur. Judul itu dipilih untuk membayangkan apa “kata terakhir” yang dikatakan di suatu perbincangan. Tidak begitu penting siapa yang mengatakan, tapi bagaimana itu mencerminkan relatif tanggapnya—atau cara kita menanggapi—waktu dan ketaktentuan itu. Pendekatan yang dipilih untuk saling bertemu dan bicara saja menjadi semacam terapi lewat berbincang atau “*talking therapy*.” Apa-apa saja yang mengendap, adalah yang kita pandang ada dibuka pada 20 November 2021 di ruang di Jalan Surabaya, Menteng, Jakarta.

Kei Imazu mengunci Galeri Jeruk dengan *Lost Fish* 🐟🌊🐟 yang membeberkan jenis-jenis ikan yang terancam dan punah di sungai Citarum—sempat didapuk sungai paling terpolusi di dunia. Gary-Ross Pastrana bersama Tromarama dan Davy Linggar menyusun karya kolaboratif *Companion* yang bermula dari lontaran Gary untuk membuat siluet sosok dan mempermainkan asosiasi kesan kita secara inderawi kepada sosok itu sendiri, dan penyematan sifat serta pengenalan atribut-atributnya. Semua terjadi dan dibangun dalam kesementaraan bahan “patung-patung sosok” itu yang dari es, direkam mencair, menjatuhkan dan menggaungkan benda-benda yang dibayangkan bersama-sama di antara mereka juga ada did alam balok-balok anggota tubuh sosok itu. Semua hadir dalam video tiga kanal. Atit Sornsongkram yang akrab dengan bahasa ungkap pantulan dan pendataran, pemiuhan perspektif oleh cermin membuat satu seri lampu *Lamp 001* dan *Lamp 002* yang dirancang dengan panel-panel reflektif. Mereka mematung, menerangi, tapi juga mengarahkan pandangan ke ruang lebih luas. Ini berkorespondensi juga dengan karya keduanya *Storm Clouds* yang berwujud tirai besar bergambar langit yang menutupi jendela lantai dua ruang Jalan Surabaya. Gambar dan bayangan gambar sebagai jendela juga ikut menjadi bagian dari sebaran perbincangan bersama ini,

sebagaimana cara Prae Pupityastaporn melukiskan goa dan bingkai tingkap dengan pemandangan berkilas, *Breaking Down the Waves* dan *Ghost Hour*, keduanya menangkap waktu di dalam serta pendalaman yang berlanjut pada masa-masa akhir ini.

Kei Imazu mengunci Galeri Jeruk dengan Lost Fish

Memakna dunia dalam jadi niscaya saja, semua merasakannya, tapi apakah sebab itu biasa maka menjadi biasa-biasa saja? Sepertinya bagaimanapun hal-hal kenyataan dalam tetap mengandung kebenaran yang nyata. Pengalaman umum justru mengemuka dalam memaknai perhatian-perhatian yang tersebar dan rasa kepentingan yang muncul dari banyak macam kegentingan diri. Rekaman fisik pancaran sinar jendela yang semestinya sementara, adalah juga permenungan yang diwujudkan Condro Priyoaji dalam *Waiting for the Sun*. Ruang termenung dan intim, yang malah liminal, juga direkam Jed Gregorio dalam *King of Babylon*, menyanyikan lagu elegi Katolik Roma “*Va Pensiero*” yang biasanya dirayakan, dialami bersama, dibawakan oleh paduan suara. Sebaliknya, Jed menyanyikannya sendiri di ruang kamar mandi seperti senandung pengisi sehari-hari yang biasa. Yang raya dan perayaan itu juga ada pada *Mobile Flat Cheers* oleh Maruto, yang memasang gelas-gelas anggur berisikan bir di atas balok pajangan. Tapi juga sebagaimana itu tampak raya, sesungguhnya juga tanpa arti sebab kecairannya adalah untuk menyeimbangkan keseluruhan susunan konfigurasi benda-benda, yang ditopang dongkrak-dongkrak mekanik siap pakai (*readymades*) yang bisa diatur di dasarnya. Konvergensi masa dan alur dari pertimpalan *Last Words* maka juga menyentuh bagaimana memberi makna kepada apa dan sebagai entitas yang mana. Lesley-Anne Cao memamerkan video *Book for Weeds* yang menjilidkan kumpulan bunga dalam suatu buku untuk dipamerkan di luar ruangan, seperti menyediakannya untuk bisa diakses oleh alam dan memperbandingkan citra bunga kepada alam dan ilalang yang tumbuh berkembang secara nyata di sekitarnya pula. Tanatchai Bandasak, menyadur narasi yang biasa dipresentasikan di goa Chiang Dao, Chiang Mai, di mana babak dari beberapa batu, kristal, stalaktit dan stalakmit diceritakan kepada wisatawan berdasarkan asosiasi bentuknya yang menyerupai mahluk dan benda tertentu. Asosiasi bebas yang diproyeksikan kepada penglihat itu biasanya disediakan atau ditawarkan dalam wujud foto cinderamata di luar goa. Relasi luar-dalam dan asosiasi itu sendiri dikembalikan oleh Tanatchai dengan berkorespondensi bersama fotografer-fotografer di sana, hanya

saja digambarkan di ruang fisik yang lebih jauh lagi. Untuk diasosikan oleh penglihat di ruang pamer sebagai kumpulan gambar dalam satu grid, cinderamata dan kesan bayangan.

Kei Imazu mengunci Galeri Jeruk dengan Lost Fish

Last Words tidak mementingkan siapa yang bicara terakhir atau apa persisnya yang diangkat. Kesemuanya tumbuh bersamaan, dalam beberapa hal menyerabut untuk menjadi wujud ingatan bersama secara konvergen. Kecairan yang sedikit-sedikit menyesuaikan kebutuhan dan keinginan waktu untuk berlalu menjadikan keorganikan fluks yang sementara, tapi juga senantiasa melingkupi. Hanya akibat bergulirnya, maka ritme terformulasi, dan tempo tertetapkan setelah berbagai pengulangan. Kolaborasi ini yang tanpa kontak dan hanya berasas kedekatan—atau hanya akibat terdekatkan kemudian—dengan berbagai rimpang dan ejawantahnya menyublim kepada ruang udara yang sama.

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Kei Imazu mengunci Galeri Jeruk dengan Lost Fish

There's a giant door that opens to what seems to be a cave. Curious, we walk in. By instinct, we recognize this place to be a former dwelling. On the interior walls, we begin to notice familiar markings: scribbles that bear the traces of modern script and arranged in the manner words; carefully applied pigments that locate the seeping sunlight. Could this place have been inhabited by a yet undiscovered, ancient tribe? In the distance, a glowing sign beckons us to meander.

Within a few steps we uncover more clues: there's a record of a great storm and the ensuing flood that gave birth to the river, (the elders may have chosen to settle here to be close to the water) exhaustive catalogues –of local flora and fauna, documented in wooden tablets and a well-preserved book made specifically to survive the flood. Still other artifacts emerge that suggest rituals and customary practices related to worship, leisure, and exercise. Suddenly, we are overwhelmed by a feeling of kinship, a remote yet deep connection to strangers of another place and time.

Perhaps they took to the cave as they were fleeing or seeking refuge. Perhaps the flood may not be from the storm but from the Great Thaw. *(There was overwhelming evidence of the presence of ice.)* Perhaps the markings on the wall counted the days that they were trapped. Could this cave have been a prison? Engulfed in the confusion, we begin to hear a faint and mournful cry. We run and search through the snaking paths and guided by a mysterious light we finally reach the central chamber. The sound intensifies as we get closer to the source. But just by being there, even without searching further, we suddenly understand that this is the voice of the water. And as long as it is still, we can clearly see ourselves.

1/22/21, 8:33 PM - Messages and calls are end-to-end encrypted. No one outside of this chat, not even WhatsApp, can read or listen to them. Tap to learn more.
1/22/21, 8:33 PM - You created group "RHE"
1/22/21, 9:20 PM - SK: Evening everyone, thank you again for your time today.
Please find below a meeting minutes from the conversation, for your reference:
<https://paper.dropbox.com/doc/Meeting-notes-0122-RHE--BDvtwsE6IZGMpc1FromeLVU2AQ-5opHGZxQcYy7g0HbnEXbM>
Please feel free to add more details or further edit as you see fit, in case we've missed some details. Kindly let me know if you've encountered any problem accessing it.
1/22/21, 9:21 PM - SK: Also for your references, we'd like to share some exhibitions mentioned in the meeting.
Please find some information about the following:
Tiger Orchid
Publication video of our satellite exhibition for Art Basel Miami Beach OVR. YAR mentioned it as an example to offsite artists-led and curated show (in this case, at an inactive shopping center in Bandung, Indonesia).
<https://www.youtube.com/watch?v=9x6xZgPGCF8&t=75s>

Recent exhibition in Nova Contemporary, curated by JT. Please find some details from the link below:
<https://www.dropbox.com/sh/x75uyn17ep2fumv/AACzr-N-T7VYQQUXYJ7UCLnma?dl=0>
1/22/21, 9:21 PM - SK: Wishing everyone a lovely night :)
1/22/21, 9:24 PM - SS: Thank you for the note. Have a lovely Friday night everyone.
1/22/21, 9:24 PM - AS: Thank you again crub :) have a good night everyone !
1/22/21, 10:15 PM - JT: 🙏
1/23/21, 6:25 AM - JT: <https://www.sadiecoles.com/exhibitions/841-tempest-galleries-curate-rhe-sadie-coles-hq-tanya/overview/>
1/25/21, 9:22 AM - JT: <http://www.tanatchaibandasak.info/>
1/25/21, 9:22 AM - JT: <https://www.atitsornsongkram.com/>
1/25/21, 9:23 AM - JT: <http://www.tromarama.com/>
1/25/21, 9:23 AM - JT: <https://www.silverlensgalleries.com/artists/GRP-pastrana>
1/25/21, 11:05 AM - TB: Thank you JT!
1/25/21, 11:07 AM - FB: Thank you 😊
1/26/21, 1:00 PM - SK: Hi everyone, a kind reminder for tomorrow's meeting.
Please find the invitation link below:

Topic: RHE
Time: Jan 27, 2021
6 PM (Jakarta/Bangkok)
7 PM (Manila)
Join Zoom Meeting
<https://us02web.zoom.us/j/86755359071?pwd=MDFaZkpUNlF6V1VNTFRUKRnbXRhUT09>
Meeting ID: 867 5535 9071
Passcode: 741472
1/26/21, 1:14 PM - RH: thank you SK
1/26/21, 1:18 PM - AS: 😊
1/26/21, 2:39 PM - TB: Thank you 😊
1/26/21, 3:00 PM - AS: 🙏🙏
1/27/21, 12:34 PM - JT: <https://curatorsintl.org/special-projects/do-it>
1/27/21, 1:43 PM - TB: Thank you JT :)
1/27/21, 1:44 PM - TB: <http://www.thingsmagazine.net/half-remembered-things/>
1/27/21, 2:04 PM - RH: <https://www.pamelacevallos.net/the-whispers>
1/27/21, 2:16 PM - AS: <https://spruethmagers.com/artists/jean-luc-mylayne/>
1/27/21, 4:05 PM - JT: ❤️
1/27/21, 9:26 PM - SK: Evening all, thank you again for your time to speak today.

Please find the meeting minutes
01/27 RHE
<https://paper.dropbox.com/doc/Meeting-notes-0127-RHE--BEDNVL5pmW9e9IL9XuZseHybAQ-Vcfj3NjM8yWY3gDXLwBwi>
We took the liberty to compile some images and links, but of course please feel free to add more details directly, and let me know if you have any problems accessing/editing.
1/27/21, 9:27 PM - SK: Also to confirm that we're settling on the same day and time for the next meeting?
Thank you again
1/27/21, 9:31 PM - TB: Thank you so much SK :)
1/27/21, 9:31 PM - AS: Thank you SK !!
1/27/21, 9:31 PM - SS: Thank you 🙏 have a nice evening
1/27/21, 10:25 PM - HH: Thank you SK
2/2/21, 5:24 PM - SK: Hi everyone, hope you are well. Kind reminder for tomorrow's meeting.
It is possible to use the previous link, the room has been dedicated to recurring meetings of the same day and time until the due date, for now.
Please let me know if any changes needed.

Cheers
--
Topic: RHE
Time: Feb 3, 2021
06:00 PM Jakarta/Bangkok
07:00 PM Manila
Join Zoom Meeting:
<https://us02web.zoom.us/j/86755359071?pwd=MDFaZkpUNlF6V1VNTFRUKRnbXRhUT09>
Meeting ID: 867 5535 9071
Passcode: 741472
2/2/21, 8:12 PM - HH: Hi everyone. We're sorry we can't join tomorrow meeting.
2/2/21, 8:12 PM - HH: Hopefully next week we will meet again.
2/3/21, 9:51 AM - JT: Good morning, shall we reschedule in that case when we can all meet? I think it's important for all of us to be there
2/3/21, 10:13 AM - SS: Yes sure please do let me know when is the next meeting. Have a nice day :)
2/3/21, 10:22 AM - JT: @HH is any time other than today possible for you this week?

2/3/21, 11:03 AM - FB: @JT Hi JT, is it possible to reschedule the meeting tomorrow at 16.00? And only me who will attend the meeting, unfortunately HH and RH can't join for this week meeting
2/3/21, 11:03 AM - SS: Hi you guys please go ahead but tomorrow I'm going for a studio visit outside of the city so won't be able to do 16.00
2/3/21, 11:06 AM - AS: Hi guys, tomorrow i do have another meeting. Could we do ours on friday ?? Thank you :)
2/3/21, 11:16 AM - JT: Ok i will speak with FB just us then tomorrow. And will speak also with AS and TB on friday in that case?
2/3/21, 11:25 AM - FB: See you tomoroo JT
2/3/21, 11:26 AM - JT: See you!
2/3/21, 11:30 AM - AS: Let's wait for TB first if he has time on friday ?? :)
2/3/21, 11:32 AM - JT: Yes certainly tku
2/3/21, 11:32 AM - TB: Yes I'm okay on friday!!
2/3/21, 11:33 AM - AS: Ok then see you on friday :) thank you JT !!
2/3/21, 11:33 AM - JT: When is the best time for you AS?
2/3/21, 11:33 AM - AS: Im free all day.
2/3/21, 11:42 AM - JT: How does 4 pm JKT and BKK sound? Does that work for @GRP @TB and @SS as well?
2/3/21, 11:43 AM - AS: That good too crub :)
2/3/21, 11:43 AM - JT: Thanks AS
2/3/21, 11:48 AM - AS: <Media omitted>
2/3/21, 11:52 AM - TB: 😊
2/3/21, 12:29 PM - SS: Confirm on Friday ka.
2/3/21, 2:09 PM - SK: Noted, thank you all for confirming!

Please find the meeting link for tomorrow's meeting with Kak FB:
Topic: RHE - Kak FB
Time: Feb 4, 2021 04:00 PM Jakarta
Join Zoom Meeting
<https://us02web.zoom.us/j/88522005074?pwd=OUERdU5JNnJnMysvUjRwChd1NjhMdZ09>
Meeting ID: 885 2200 5074
Passcode: 480179
2/3/21, 2:09 PM - SK: And for the weekly meeting on Friday:
Topic: RHE - Weekly
Time: Feb 5, 2021 04:00 PM Jakarta
Join Zoom Meeting
<https://us02web.zoom.us/j/86912776075?pwd=UmlnWDliZnpFYmRQXhmalY5ckFUZz09>
Meeting ID: 869 1277 6075
Passcode: 026262

2/3/21, 2:10 PM - FB: Thanks SK
2/3/21, 2:46 PM - AS: Thank you SK !
2/3/21, 5:49 PM - JT: <https://paper.dropbox.com/doc/Meeting-Notes-RHE-GRP-0302--BEfobZ9siDvkoAv73hjI0EWnAQ-3n7lc8VJw9AVWuFzYnFub>
2/3/21, 5:49 PM - JT: Notes on a call we had with GRP today
2/3/21, 6:10 PM - HH: Thanks JT
2/5/21, 1:30 PM - SK: Please find below the notes for yesterday's meeting with FB
Meeting Minutes
02/04 RHE - TRM (FB)
<https://paper.dropbox.com/doc/Meeting-notes-0204-RHE-TRM-FB--BEGwv6cflVkrFkGubKezw1RPAQ-CG1AZ2ZqehevQWkb4v1dX>
2/5/21, 1:31 PM - SK: Also kind reminder for today's meeting at 4 pm (Jkt/Bkk) or 5 pm (Manila)
Pls let me know if there's any change in the date/time
2/5/21, 1:32 PM - AS: Thank you SK !
2/5/21, 1:35 PM - TB: Thank you 🙏 !
2/5/21, 5:48 PM - JT: Nice progression today guys!

2/5/21, 6:05 PM - JT: FYI
The work i wanted to share:
<https://www.dropbox.com/sh/o7igbsz2ncfgmew/AAAsqMqBq2sCenCWI6E64ika?dl=0>
2/5/21, 6:05 PM - JT: It's a stretcher meant to be travel. And the inside is a painting on top of a photograph
2/5/21, 8:57 PM - SK: Please find meeting minutes from today:
02/05 RHE - Weekly
<https://paper.dropbox.com/doc/Meeting-notes-RHE-Weekly--BEndbiwF9jRNPi8B2pckDAfoAQ-tIqGj7pY2m02rAHuAvVhP>
ROH gallery construction progress fyi (also included in the minutes):
https://www.dropbox.com/sh/55xqi0nhh1gevj8/AAAtN1DvUh3DatHx1Ta9I_20a?dl=0
Cheers!
2/7/21, 2:42 PM - AS: Thank you :)
2/7/21, 2:45 PM - AS: Hi all i would like to inform you that next week i and TB would not able to have meeting from 11-13 Feb. Can we meet again in 2 weeks ?? :)
2/7/21, 3:27 PM - AS: Thanks & see you soon !!
2/7/21, 7:12 PM - JT: No problem AS thanks for letting us know!
2/7/21, 7:28 PM - AS: See you crub !
2/9/21, 2:58 PM - SK: Good afternoon, if you're able to join the weekly meeting, please find the link here.
It has been scheduled back to Wednesday by default, but please let us know if any changes needed. Thank you in advance!

Join Zoom Meeting:
<https://us02web.zoom.us/j/86755359071?pwd=MDFaZkpUNlF6V1VNTFRUKRnbXRhUT09>
Meeting ID: 867 5535 9071
Passcode: 741472
2/10/21, 11:14 AM - JT: Hi everyone I'm sorry an urgent matter came up and I won't be able to join on call today. Please go ahead and continue the meeting if possible and I will try to join in a bit later. Please keep the momentum going! 🙏
2/10/21, 6:02 PM - DA: Hi hi, I'm online with SK and YAR and mas HH 😊 please join us if you can
2/10/21, 6:11 PM - SS: Hi just realize TB and AS are not joining today so I won't be joining. Have a nice evening
2/10/21, 10:05 PM - SK: Evening all, please find the meeting minutes from today:

Meeting Minutes
02/10 RHE - Weekly
Participants:
TRM (mas HH, mas RH), YAR, DA, SK
https://paper.dropbox.com/doc/Meeting-notes-0210-RHE-Weekly--BE56GdQLH_tPzGDZK50DAd_AQ-AST1NCQIEkofF4Gpz51VL
To mas HH and RH, please feel free to add more details in case we've missed some. 🙏
2/11/21, 5:59 AM - HH: Thank you SK
2/12/21, 10:38 AM - AS: Thank you SK :)
2/12/21, 10:41 AM - SK: You're welcome, and Happy Chinese New Year if celebrating!
2/16/21, 9:58 PM - SK: Good evening, kind reminder if you are able to join the weekly meeting tomorrow, please find the link here. Thank you.
2/16/21, 10:26 PM - TB: Thank you SK. Talk to you tomorrow!!
2/17/21, 10:43 AM - SS: Sorry I won't be able to join the talk today.
2/17/21, 4:58 PM - JT: No problem @SS we'll update you after
2/17/21, 5:00 PM - JT: <Media omitted>
2/17/21, 5:00 PM - JT: <Media omitted>
2/17/21, 5:00 PM - JT: <Media omitted>
2/17/21, 5:00 PM - JT: <Media omitted>
2/17/21, 5:00 PM - JT: <Media omitted>
2/17/21, 5:00 PM - JT: FYI we just poured our concrete floor yesterday here is a sneak peek everyone. See you soon

2/17/21, 5:03 PM - AS: Woww !! see you soon crub.
2/17/21, 7:48 PM - TB: <Media omitted>
2/17/21, 7:48 PM - TB: <Media omitted>
2/17/21, 7:49 PM - TB: These are the text and wall painting reference for the wine piece.
2/17/21, 7:51 PM - TB: The text is from this book.
2/17/21, 7:51 PM - TB: <https://www.biodiversitylibrary.org/item/237671#page/5/mode/1up>
2/17/21, 7:52 PM - JT: <Media omitted>
2/17/21, 8:05 PM - AS: Hi JT, should i invite PP after next time ?? May be with other gallerist could be abit confusing for her :)
2/17/21, 8:06 PM - JT: But i think for the panel discussion it will just be me and the other gallerists so feel free for her to join if she wants
2/17/21, 8:06 PM - JT: Up to PP though
2/17/21, 8:07 PM - AS: Aa ok thank you JT :)
2/17/21, 9:39 PM - HH: <Media omitted>
2/17/21, 9:40 PM - JT: Fyi
2/17/21, 9:40 PM - JT: <Media omitted>
2/17/21, 9:41 PM - JT: <https://www.esterschipper.com/artists/41-pierre-huyghe/works/3057/>
2/17/21, 9:50 PM - HH: This is e-catalog of CP's exhibition that i mentioned in today meeting. We would like to invite him into the project.
His particular works in p.7 and p.18 was the trigger that makes me reflect on the notion of continuity.

2/17/21, 9:51 PM - JT: Great thank you for shYARng
2/17/21, 9:59 PM - HH: No worries
2/17/21, 10:29 PM - SK: Evening all, thank you again for your time today! Please find below some notes:
Meeting Minutes
02/17 RHE - Weekly
<https://paper.dropbox.com/doc/Meeting-notes-0217-RHE-Weekly--BFXIOPRb2GSR5xKWHPW1XfurAQ-01V6JZqWGM09xOVISe9LH>
Kind reminders, if possible (outlined in Action Points):
- TB to share some video works
- GRP to share a tour video of Calle Wright, and SketchUp if available
- AS and JT to get PP and DL on board for the next meeting
2/17/21, 10:29 PM - SK: Fyi, since we have the panel talk next Wednesday, the next meeting will be two weeks from now.

Panel talk details
Wednesday, 24 February 2021
8 PM Jakarta and Bangkok / 9 PM Manila
Link coming up
2/17/21, 10:31 PM - AS: Thank you SK !
2/21/21, 11:01 AM - SK: Good morning, please find the invitation for the panel talk this wednesday:
Galleries Curate: Together
Wednesday, 24 February 2021
8 PM Jakarta/Bangkok
9 PM Manila

Please register here to receive the webinar link and reminders:
<https://www.eventbrite.com/e/galleries-curate-together-tickets-142090716157?utm-medium=discovery&utm-campaign=social&utm-content=attendeeshare&aff=escb&utm-source=cp&utm-term=listing>
Kindly let us know if you encounter any issue.
Thanks!
2/21/21, 11:11 AM - SS: Thank you @SK
2/24/21, 8:03 PM - DA: <Media omitted>
2/24/21, 8:37 PM - JT: A Gentil carioca is so amazing
2/24/21, 8:38 PM - AS: I love the works 😊
2/24/21, 8:38 PM - AS: On the beach !
2/24/21, 9:01 PM - GRP: Woohoo congrats JT!
2/24/21, 9:02 PM - AS: Was beautiful conversation JT :)
2/24/21, 9:02 PM - DA: cool JT & SK 🙏
2/24/21, 9:02 PM - TB: Very nice presentation!!!
2/24/21, 9:02 PM - TB: 😊
2/24/21, 9:03 PM - AS: Thank u SK :)
2/24/21, 9:03 PM - JT: Thanks look forward to our project together 🙏
2/24/21, 9:06 PM - SS: Thank you for the presentation 🙏 on behalf of us

2/25/21, 6:44 AM - HH: Well done JT and SK!
3/2/21, 3:29 PM - SK: Hi everyone, a kind reminder tp join the weekly meeting tomorrow. Shall we start inviting the new artists? Heads-up for PP, LAC, JG, CP, KI, and DL 😊
(Pls kindly remind me in case I missed anyone)
Thank you!
3/2/21, 4:46 PM - AS: See you tomorrow crub !! :)
3/3/21, 7:54 PM - JT: Shall we keep this whatsapp group as our core thing and make another group with all artists? Or just invite the other artists over to this group too?
3/3/21, 8:00 PM - HH: I think it would be great to invite the other artists to this group
3/3/21, 8:10 PM - JT: Ok will do so thank you!
3/3/21, 8:10 PM - JT: @SK if you could please assist with that it would be great
3/3/21, 8:10 PM - HH: Super!
3/3/21, 8:15 PM - SK: Sure, working on to invite everyone shortly!
3/3/21, 8:16 PM - You added KI
3/3/21, 8:17 PM - You added DL
3/3/21, 8:41 PM - You added PP
3/3/21, 8:41 PM - PP: Hi everyone !
3/3/21, 8:43 PM - PP: Here is my website
3/3/21, 8:43 PM - PP: www.praepupityastaporn.com
3/3/21, 8:44 PM - PP: I haven't updated anything from last year yet but I posted part of recent works on Instagram
3/3/21, 8:45 PM - PP: https://instagram.com/PP_pptystprn?r=nametag
3/3/21, 8:48 PM - SK: Thank you PP (followed!), and welcome also KI and kak DL! We're just waiting a bit for LAC and JG's contacts but please feel free to share 🙏
We will also be updating you the notes of today's meeting after everyone's here.
3/3/21, 8:49 PM - PP: Thank you so much SK 🙏🙏🙏
3/3/21, 8:50 PM - DL: Hi everyone.. 🙏🙏
3/3/21, 9:25 PM - KI: Hi everyone! ✨
Nice to meet you here again
3/3/21, 9:37 PM - You added JG
3/3/21, 9:37 PM - You added LAC
3/3/21, 9:38 PM - SK: Welcome on board JG and LAC! Very nice meeting you today 🙏
3/3/21, 10:02 PM - JG: thank you! and great to meet everyone as well
3/3/21, 10:43 PM - SK: As promised, please find some notes from our meeting today through the link here:

Meeting Minutes
03/03 RHE - Weekly
<https://paper.dropbox.com/doc/Meeting-notes-0303-RHE-Weekly--BGMJEUca9PhJdLEd7ML72w5gAQ-GyvR03ZNAVb0zvazugo7Z>
As usual, we've taken the liberty to attach some of your images for reference. Please feel free to edit or add more details into the content as you see fit, in case we've missed anything
3/3/21, 10:43 PM - SK: to JG and LAC, we'd love to see more details about your practice too.
We've noted LAC's website (<https://lesleyannecao.com/>) and JG's instagram (@jedgregorio), but please also feel free to share more
3/3/21, 10:43 PM - SK: Thank you again for your time today, and have a lovely evening 😊
3/4/21, 4:55 PM - LAC: thank you! it was great to meet everyone 😊
3/6/21, 10:36 AM - You added CP
3/6/21, 10:36 AM - SK: Welcome CP!
3/6/21, 10:51 AM - CP: Hello Thank you for having me 😊
3/8/21, 5:49 PM - LAC changed their phone number to a new number. Tap to message or add the new number.

3/12/21, 12:08 PM - JT: <Media omitted>
3/12/21, 12:08 PM - JT: <Media omitted>
3/12/21, 12:08 PM - JT: <Media omitted>
3/12/21, 12:08 PM - JT: <Media omitted>
3/12/21, 12:08 PM - JT: <Media omitted>
3/12/21, 12:08 PM - JT: <Media omitted>
3/12/21, 12:08 PM - JT: Experiment #1 - Companion
3/12/21, 1:12 PM - TB: 😊
3/16/21, 6:21 PM - DA: Hello2, kind reminder for tomorrow's biweekly meeting!

Please find the invitation here:
Topic: RHE
Time: Mar 17, 2021 06:00 PM Jakarta
Join Zoom Meeting
<https://us02web.zoom.us/j/86755359071?pwd=MDFaZkpUNlF6V1VNTnFRUkRnbXRhUT09>
Meeting ID: 867 5535 9071
Passcode: 741472
See you tomorrow 😊
3/16/21, 6:21 PM - PP: 🙏
3/16/21, 6:23 PM - You added PT
3/16/21, 6:23 PM - You added MW
3/16/21, 6:28 PM - SK: Thank you DA for reminding. I'm just recopying the link here for PT and MW from Nova :)
Topic: RHE
Time: Mar 17, 2021
06:00 PM Bangkok
Join Zoom Meeting
<https://us02web.zoom.us/j/86755359071?pwd=MDFaZkpUNlF6V1VNTnFRUkRnbXRhUT09>
Meeting ID: 867 5535 9071
Passcode: 741472

See you tomorrow 😊
3/16/21, 6:36 PM - SS: Thank you 🙏 looking forward for tomorrow meeting
3/16/21, 6:36 PM - SS: Have a nice evening everyone
3/17/21, 3:59 PM - DA: Good afternoon everyone, @GRP shared footages of Calle Wright - the exhibition space we are going to use in Manila.

I'll be forwarding shortly!
3/17/21, 3:59 PM - DA: <Media omitted>
3/17/21, 3:59 PM - DA: <Media omitted>
3/17/21, 3:59 PM - DA: <Media omitted>
3/17/21, 3:59 PM - DA: <Media omitted>
3/17/21, 3:59 PM - DA: <Media omitted>
3/17/21, 3:59 PM - DA: <Media omitted>
3/17/21, 3:59 PM - DA: <Media omitted>
3/17/21, 3:59 PM - DA: <Media omitted>
3/17/21, 4:00 PM - DA: <Media omitted>
3/17/21, 5:23 PM - DA: <Media omitted>
3/17/21, 5:23 PM - DA: <Media omitted>
3/17/21, 5:49 PM - DA: <Media omitted>
3/17/21, 5:49 PM - DA: Some more from the second floor
3/17/21, 9:46 PM - DA: Hello, as usual, please find notes from tonight's meeting here:
https://paper.dropbox.com/doc/Meeting-notes-0317-RHE-Weekly-Meeting--BHEGgLvMM9kZALRSeD_iSrwJAQ-XTKMwgfzayrDlIkDNRQbl
Please feel free to add or correct if needed.
For now, thank you for your time and have a nice evening 🙏
3/17/21, 9:46 PM - AS: Thank you DA :)
3/17/21, 10:05 PM - PP: Thank you so much DA 🙏🙏
3/18/21, 10:41 AM - AS: Hi all crub :) i would like to send you my Transparent lamp's sketch and material spec.
3/18/21, 10:43 AM - AS: <Media omitted>
3/18/21, 10:43 AM - AS: <Media omitted>
3/18/21, 10:43 AM - AS: <Media omitted>
3/18/21, 10:43 AM - AS: <Media omitted>
3/18/21, 10:43 AM - AS: <Media omitted>
3/18/21, 10:43 AM - AS: <Media omitted>
3/18/21, 10:44 AM - AS: <Media omitted>
3/18/21, 10:44 AM - AS: <Media omitted>
3/18/21, 10:46 AM - SS: Thank you ka :) beautiful
3/18/21, 10:46 AM - AS: The 8 k stainless steel should be 3 mm thin. inside and outside should be mirror reflect crub :)
3/18/21, 10:47 AM - AS: Thank you :):)
3/18/21, 10:47 AM - JT: Can you pls send us the ikea lamp model you were thinking to use as well?
3/18/21, 10:47 AM - AS: Sure :)
3/18/21, 10:48 AM - JT: 🙏
3/18/21, 10:49 AM - AS: <Media omitted>
3/18/21, 10:49 AM - AS: Thank you JT ;)
3/19/21, 10:23 AM - GRP: <Media omitted>
3/19/21, 10:23 AM - AS: Thanks GRP :)
3/19/21, 10:24 AM - GRP: Welcome! Will send measurements as well
3/19/21, 10:24 AM - AS: <Media omitted>
3/19/21, 10:25 AM - JT: Good morning @AS there is a stainless steel producer who can make your lamp here.
Going to organize a zoom call on Monday with them will let you know what time
3/19/21, 10:25 AM - GRP: <Media omitted>
3/19/21, 10:25 AM - AS: Thank you JT :)
3/19/21, 10:26 AM - JT: If it can be knocked down then we can probably send to manila and bangkok
3/19/21, 10:28 AM - AS: Gonna be cool too !! Thanks JT !
3/19/21, 10:28 AM - GRP: Nice!
3/19/21, 10:29 AM - AS: Yes it can be knocked down to a very thin case :)
3/19/21, 10:29 AM - AS: Please let me know what time JT.
3/19/21, 10:37 AM - GRP: <Media omitted>
3/19/21, 10:38 AM - GRP: <Media omitted>
3/19/21, 10:39 AM - GRP: <Media omitted>
3/19/21, 10:40 AM - GRP: <Media omitted>
3/19/21, 10:40 AM - GRP: <Media omitted>
3/19/21, 10:42 AM - AS: Beautiful !!
3/19/21, 10:48 AM - GRP: Maybe good for some artist who uses natural material or do outdoor installation?
There are vines that drop down from the tree that have taken root into the ground
3/19/21, 10:50 AM - PP: Nice 🙏
3/19/21, 11:50 AM - TB: That's very nice GRP!!
3/19/21, 11:52 AM - TB: Where do you normally host the opening reception?
3/19/21, 11:52 AM - TB: Is it outdoor?
3/19/21, 12:00 PM - GRP: Yes!
3/19/21, 12:00 PM - GRP: At the back
3/19/21, 12:01 PM - TB: That's perfect! Thank you GRP!
3/19/21, 12:07 PM - GRP: Right now there are so many mangoes on the ground that have fallen from the tree :)
3/19/21, 12:09 PM - TB: 🙏
3/29/21, 8:47 AM - JT: <Media omitted>
3/29/21, 8:47 AM - JT: <Media omitted>
3/29/21, 8:47 AM - JT: <Media omitted>
3/29/21, 8:47 AM - JT: <Media omitted>
3/29/21, 8:47 AM - JT: <Media omitted>
3/29/21, 8:47 AM - JT: <Media omitted>
3/29/21, 8:47 AM - JT: Good morning everyone wanted to update that we will be shooting GRP's video this week
3/29/21, 8:48 AM - JT: AS's prototype lamp will be coming out in the next 10 days hopefully
3/29/21, 8:48 AM - JT: Let's all try to catch up this week again if possible?
3/29/21, 11:47 AM - JT: <Media omitted>
3/29/21, 12:04 PM - SS: Sugoku kireii 🙏
3/29/21, 1:42 PM - AS: <Media omitted>

3/29/21, 1:43 PM - AS: See you on wednesday crub !!
3/30/21, 12:45 AM - KI: Thank you
3/30/21, 10:17 AM - JT: <Media omitted>
3/30/21, 10:17 AM - JT: <Media omitted>
3/30/21, 10:20 AM - JT: <Media omitted>
3/30/21, 10:41 AM - JT: <Media omitted>
3/30/21, 10:57 AM - HH: <Media omitted>
3/30/21, 10:57 AM - HH: <Media omitted>
3/30/21, 10:57 AM - HH: <Media omitted>
3/31/21, 10:15 AM - JT: <Media omitted>
3/31/21, 10:24 AM - SS: Wow..love this. Looking forward to see the video documentation.
3/31/21, 10:50 AM - JT: <Media omitted>
3/31/21, 10:50 AM - JT: <Media omitted>
3/31/21, 10:51 AM - AS: Looks great !!
3/31/21, 10:51 AM - JT: <Media omitted>
3/31/21, 10:55 AM - JT: <Media omitted>
3/31/21, 11:12 AM - JT: <Media omitted>
3/31/21, 11:13 AM - SK: Hi all, in case of meeting tonight, please find the link:
RHE - Weekly
6 PM Jakarta/Bangkok
7 PM Manila
Join Zoom Meeting
<https://us02web.zoom.us/j/86755359071?pwd=MDFaZkpUNlF6V1VNTHTFRUkRnbXRhUT09>
Meeting ID: 867 5535 9071
Passcode: 741472
3/31/21, 11:33 AM - JT: <Media omitted>
3/31/21, 11:33 AM - JT: <Media omitted>
3/31/21, 12:04 PM - GRP: Yes I think the eyeglasses could help
3/31/21, 12:42 PM - JT: <Media omitted>
3/31/21, 12:46 PM - RH: <Media omitted>
3/31/21, 1:22 PM - SK: Hi all, would it be possible to move the meeting tonight to tomorrow?
Perhaps same time?
Please find the new link (may be changed):
Topic: RHE - Weekly
Time: Apr 1, 2021
06:00 PM Jakarta/Bangkok
07:00 PM Manila
Join Zoom Meeting
<https://us02web.zoom.us/j/85073795363?pwd=ejhiQXlIUeg1RUo5U2tLbElLa1B1QT09>
Meeting ID: 850 7379 5363
Passcode: 882810
3/31/21, 3:25 PM - SS: Ok thank you
3/31/21, 3:27 PM - PP: Yes no problem at all
3/31/21, 3:27 PM - PP: For AS too 🙏
3/31/21, 3:28 PM - JT: 🙏
3/31/21, 3:29 PM - AS: See you tomorrow crub :)
3/31/21, 3:30 PM - TB: Okay krub. See u tomorrow.
4/1/21, 11:08 AM - JT: <Media omitted>
4/1/21, 11:08 AM - JT: <Media omitted>
4/1/21, 11:56 AM - JT: <Media omitted>
4/1/21, 12:03 PM - DA: <Media omitted>
4/1/21, 7:49 PM - TB: <Media omitted>
4/1/21, 7:50 PM - TB: <Media omitted>
4/1/21, 7:50 PM - TB: <Media omitted>
4/1/21, 7:50 PM - TB: <Media omitted>
4/1/21, 7:51 PM - TB: I sent you guys the instruction and the text for my piece krub.
4/1/21, 7:52 PM - TB: I will try to convert the text page to the vector file. So that would be easy for printing the sticker.
4/1/21, 8:00 PM - JT: Hi TB i have a question actually for you which would help us a lot
4/1/21, 8:00 PM - JT: Which is that right now
4/1/21, 8:00 PM - JT: Our white walls are a bit discolored already because of all the dust, mud, and what not accumulating in the space.
4/1/21, 8:01 PM - JT: So would it be okay actually if we just use the sticker on the existing discolored wall, and then paint everything white instead?
4/1/21, 8:18 PM - TB: That would be perfect for the piece JT!!
4/1/21, 8:19 PM - SS: Thank you ka
4/1/21, 8:21 PM - JT: 🙏
4/1/21, 9:38 PM - DA: Hello everyone, thank you for your time today as per usual, and please find notes from our meeting here:
https://paper.dropbox.com/doc/Meeting-notes-0401-RHE-Weekly--BIBG9o4diMM_Ro9kE9dVYnQqAQ-Amn0ItZEilhmHcUKvXD4j
Feel free to add/edit the notes. Have a nice evening! 🙏
4/2/21, 9:48 AM - JT: <Media omitted>
4/2/21, 9:48 AM - JT: <Media omitted>
4/2/21, 9:48 AM - JT: <Media omitted>
4/2/21, 9:49 AM - JT: <Media omitted>
4/2/21, 9:49 AM - JT: Windows for @AS
4/2/21, 9:49 AM - AS: Wow so big haha
4/2/21, 9:50 AM - AS: <Media omitted>
4/2/21, 9:50 AM - AS: Thank u :)
4/2/21, 11:48 AM - JT: <Media omitted>
4/2/21, 11:52 AM - SK: <Media omitted>

4/2/21, 11:53 AM - AS: Oh i see Thank you SK :)
4/2/21, 11:53 AM - SK: Yw!
4/2/21, 2:01 PM - JT: <Media omitted>
4/3/21, 11:17 AM - HH: <Media omitted>
4/3/21, 11:20 AM - HH: From bitta
4/3/21, 11:24 AM - RH: 😞😞😞
4/3/21, 11:25 AM - TB: 🙄🙄
4/3/21, 11:26 AM - PP: <Media omitted>
4/3/21, 11:27 AM - AS: <Media omitted>
4/8/21, 1:55 PM - JT: <Media omitted>
4/8/21, 2:09 PM - SS: 🍷
4/8/21, 2:28 PM - CP: <Media omitted>
4/8/21, 2:33 PM - RH: 🍷❤
4/8/21, 2:34 PM - RH: is this near the entrance?
4/8/21, 2:35 PM - CP: yeah mas, the light always moving by the time
4/8/21, 2:44 PM - PP: Niceee
4/8/21, 3:10 PM - HH: Sikatt
4/8/21, 3:54 PM - CP: 🙌🙌
4/13/21, 3:45 PM - SK: Good afternoon all, kind reminder for the biweekly meeting tomorrow. Please follow the link below:
RHE - Biweekly
Apr 14, 2021 06:00 PM Jakarta / Bangkok; 07:00 PM Manila
Join Zoom Meeting
<https://us02web.zoom.us/j/86755359071?pwd=MDFaZkpUNlF6V1VNTHFURkRnbXRhUT09>
Meeting ID: 867 5535 9071
Passcode: 741472
4/13/21, 3:45 PM - SK: Also considering the Songkran Holiday in Thailand tomorrow, wondering if it's possible for AS, TB, PP, and Nova team to join us? Thank you
4/13/21, 3:48 PM - AS: I can join crub :)
4/13/21, 3:48 PM - PP: <Media omitted>
4/13/21, 3:49 PM - SS: <Media omitted>
4/13/21, 3:50 PM - SS: Happy New Year. I can join but waiting for my team for reply.
4/13/21, 3:50 PM - MW: Happy Songkran. I will join the meeting ka.
4/13/21, 3:51 PM - DA: Happy Songkran ✨
4/13/21, 3:53 PM - PT: Happy Songkran. I'm sorry, I'm not convenient to join the meeting ka.
4/13/21, 3:59 PM - TB: See u tomorrow krub.
4/13/21, 4:07 PM - SK: Thanks! Happy Songkran and see you tomorrow!
4/13/21, 4:19 PM - SK: Also confirming if the others can join too ya? Please let us know if a specific reschedule is needed 🙏
4/14/21, 6:40 PM - JT: Very good, succinct video regarding the concept of efficiency/efficacy of vaccines for your perusal:
<https://youtu.be/K3odScka55A>
4/14/21, 7:24 PM - CP: <Media omitted>
4/14/21, 7:27 PM - AS: Hi DA could you send the measure of this window ?? Thank you crub :)
4/14/21, 7:27 PM - AS: <Media omitted>
4/14/21, 7:29 PM - AS: DA, sorry crub.
4/14/21, 7:33 PM - HH: asik CP
4/14/21, 7:36 PM - CP: makasii mas HH 🙏😞
4/14/21, 8:42 PM - DA: hi AS, sure let me get back to you tomorrow ☐
4/15/21, 10:35 AM - AS: Thank you :)
4/15/21, 11:34 AM - DA: Hello all, please also find the notes to our meeting last night for your perusal :)
As usual, feel free to add/note directly to the paper.
https://paper.dropbox.com/doc/Meeting-notes-0414-RHE-Weekly--BI3xVo9rzpaBxPZ2e07JsV0_AQ-0EkB5jhSFUebVso6SBD70
4/15/21, 5:24 PM - SS: Thank you DA.
4/16/21, 3:25 PM - AS: <Media omitted>
4/16/21, 3:25 PM - AS: <Media omitted>
4/16/21, 3:26 PM - AS: This is the space in front of Kubar crub :)
4/16/21, 3:42 PM - JT: <Media omitted>
4/16/21, 3:45 PM - SS: <Media omitted>
4/16/21, 3:54 PM - HH: Nice space!
4/20/21, 11:19 AM - JT: Hi everyone, FYI GRP is doing something a bit heroic and is in talks with the CCP about the possibility of still doing a part of our RHE there so far discussing with their program director about shooting TRM's video on the facade of the building as well as the possibility of TB's work with the pots around the space (although perhaps other things may also be possible later on)
4/20/21, 11:20 AM - JT: For the proposal they are presenting @HH @FB @RH can you pls send us a possibly video work we can shoot on the big facade for the purpose of the proposal?
4/20/21, 11:20 AM - JT: *possible
4/20/21, 11:58 AM - JT: <Media omitted>
4/20/21, 12:01 PM - TB: Thank you JT and GRP!
4/20/21, 12:02 PM - JT: Crazy brutalist building from the marcos era
4/20/21, 12:12 PM - HH: Great news! Thanks JT and GRP.
We would like to propose Domain (2019) for the facade. Below is the video documentation from the previous exhibition:
https://www.youtube.com/watch?v=Wg0m_6KsFQ4
4/20/21, 12:14 PM - GRP: Thanks guys! Let's see, I hope the board will approve our project!
4/20/21, 12:24 PM - PP: Thank you GRP! 🙌🙌
4/20/21, 2:40 PM - AS: Thank you GRP !:)
4/24/21, 2:31 PM - JT: <Media omitted>
4/24/21, 2:37 PM - PP: Hopefully it will work out well this time 🙏🙌
4/24/21, 5:17 PM - SS: ♥♥♥
4/26/21, 9:24 PM - JT: <Media omitted>


4/26/21, 9:32 PM - SS: 🙌
4/26/21, 9:32 PM - PP: <Media omitted>
4/26/21, 9:47 PM - KI: <Media omitted>
4/28/21, 9:00 AM - SK: Good morning, a kind reminder for our biweekly meeting tonight. Please find below the link:
Topic: RHE
Time: Apr 28, 2021 6 PM Jakarta/Bangkok; 7 PM Manila
Join Zoom Meeting
<https://us02web.zoom.us/j/86755359071?pwd=MDFaZkpUNlF6V1VNTHFURkRnbXRhUT09>
Meeting ID: 867 5535 9071
Passcode: 741472
4/28/21, 9:01 AM - PP: See you tonight! 🌟
4/28/21, 8:42 PM - DA: Hello, thank you for joining the session today and for participating in the recording. ShYARng a few notes from earlier meeting. See you in the next two weeks and hopefully the situation will get better.
<https://paper.dropbox.com/doc/Meeting-notes-0428-RHE--BJt2KmCpq1JbE5GUT5eV6XLoAQ-jXbwrBjXwchRyDXRA3p2k>
Have a nice evening!
4/28/21, 8:42 PM - AS: Thanks DA :)
4/28/21, 8:52 PM - KI: Thank you DA!!
4/29/21, 10:38 AM - PP: Thank you DA 🌟
4/29/21, 10:38 AM - DA: 🙏
5/12/21, 1:49 PM - SK: Hi everyone, hope you're all well!
Would just like to let you know that JT won't be available for the meeting tonight. In the meantime, please let us know if you would like to individually reach out for any information / assistance that we may provide with for the time being.
With this, we also wish you a safe Eid Mubarak / Ascension Day / Happy Holidays should you're celebrating. 🙏
5/12/21, 1:50 PM - PP: Ok!
5/12/21, 1:50 PM - PP: Thank you SK 💖
5/17/21, 11:44 AM - JT: <Media omitted>
5/17/21, 11:44 AM - JT: <Media omitted>
5/17/21, 11:44 AM - JT: <Media omitted>
5/17/21, 11:44 AM - JT: final video testing, going in to HKCEC after lunch
5/17/21, 12:43 PM - SS: ♥
5/17/21, 12:47 PM - AS: <Media omitted>
5/17/21, 12:48 PM - PP: 🍷🍷🍷🍷
5/17/21, 1:00 PM - CP: 🙌🙌🙌🙌🙌🙌
5/17/21, 1:03 PM - TB: 🙌
5/17/21, 1:43 PM - JT: <Media omitted>
5/17/21, 2:06 PM - AS: 🙌🙌
5/17/21, 2:08 PM - SS : Good luck for HKAB 😊
5/17/21, 2:09 PM - KI: 🙌😞
5/17/21, 2:34 PM - JT: https://www.dropbox.com/sh/2jpaw9vrf7xhzcd/AAB096krBcWm8wL_K4_yYZDqa?dl=0
5/17/21, 2:39 PM - JT: <Media omitted>
5/17/21, 4:46 PM - JT: <Media omitted>
5/17/21, 4:47 PM - JT: Working to adjust the tilt on the left video
5/17/21, 4:47 PM - SS: 🙌 congratulations beautiful presentation and works
5/17/21, 4:48 PM - SS: Love it 😊
5/23/21, 1:11 PM - JT: <Media omitted>
5/23/21, 1:55 PM - SS: Congratulations 🙌
5/23/21, 2:05 PM - PP: 🍷🍷🍷
5/23/21, 2:06 PM - CP: Selamat 😊🙌
5/23/21, 6:35 PM - AS: 🙌🙌
5/23/21, 6:53 PM - TB: Congrats krub!
8/28/21, 1:31 PM - SK: Good afternoon everyone, I hope you're all doing well and having a nice weekend! We'd like to further continue our conversation for Last Words, would it be possible to have a meeting again next Wednesday, 1 Sept? Maybe same time as usual: 6 PM Jakarta/Bangkok; and 7 PM Manila?
Thank you in advance!
8/28/21, 7:35 PM - GRP: Okay!
8/28/21, 7:41 PM - PP: See u !
8/28/21, 8:40 PM - TB: Great! See u!
8/29/21, 6:00 AM - AS: See you !!
8/29/21, 6:29 AM - HH: Oke
8/29/21, 12:57 PM - SK: Thank you, pls find link for Wednesday:
Topic: RHE
Time: Sep 1, 2021 06:00 PM Jakarta/Bangkok; 07:00 PM Manila
Join Zoom Meeting
<https://us02web.zoom.us/j/89818719965?pwd=Zm10OGdtdWQrR2hYQTZTR0NHWHRRQT09>
Meeting ID: 898 1871 9965
Passcode: 654673
8/29/21, 12:58 PM - SK: Pls let me know if any change in the date / time needed. Have a nice day!
9/1/21, 2:20 PM - SK: Hi all, good afternoon, kind reminder for the meeting tonight 🙏
See you soon
9/1/21, 2:22 PM - SS: Ok 🙌
9/1/21, 2:23 PM - TB: Thank you SK. See u tonight :)
9/1/21, 2:29 PM - RH: ok thank you SK
9/1/21, 2:30 PM - MW: Ok. Thank you, SK.
9/1/21, 2:41 PM - PP: Thank you SK 💖
9/1/21, 6:05 PM - SK: Hi hi, we are up ya :)
9/1/21, 7:04 PM - KI: DA, 🙏
will the notes of this meeting be uploaded again?

10/8/21, 11:17 AM - GRP: Thank you!!
10/8/21, 4:39 PM - JT: Guys fyi the show needs to be moved one day...
10/8/21, 4:39 PM - JT: To the 20th instead
10/8/21, 4:39 PM - JT: 😊
10/8/21, 4:51 PM - FB: 🙏
10/8/21, 4:52 PM - SS: 🙏
10/8/21, 7:45 PM - PP: <Media omitted>
10/11/21, 7:40 PM - SK: Good evening everyone, we have just sent you a showkit for the exhibition. Please kindly review it and let us know if you have any questions.
Would it also be possible to have a meeting tomorrow at 6pm to discuss the preparations? Thank you in advance.
10/11/21, 7:43 PM - SK: In case of joining, please find the link below. Can also change if needed:
Topic: RHE - Preparations
Time: Oct 12, 2021 06:00 PM Jakarta / 07:00 PM Manila
Join Zoom Meeting
<https://us02web.zoom.us/j/83364325312?pwd=L1FhZlBZVDRvMDD5TUVwOXhvRFF4UT09>
Meeting ID: 833 6432 5312
Passcode: 636890
10/12/21, 8:58 AM - SK: Good morning, kind reminder to join tonight's meeting if possible. It would be ideal if everyone can join, but please let us know. Thank you 🙏
10/12/21, 8:59 AM - JT: 🙏 SK
10/12/21, 9:18 AM - SS: Good morning. Yes will join. Thank you for the show kit
10/12/21, 9:50 AM - PP: I can join this evening!
10/12/21, 9:50 AM - PP: <Media omitted>
10/12/21, 9:55 AM - AS: Me too !! See you all !
10/12/21, 9:58 AM - TB: I'm sorry but I don't think I can join the meeting today as I'm out of town for a few days. I will follow up from AS and PP later krub. Sorry again.
10/12/21, 10:05 AM - SS: Have fun ja. No worry @TB
10/12/21, 10:07 AM - TB: @SS Thank you krub 🙏
10/12/21, 5:09 PM - FB: I'm sorry, but this afternoon me and HH can't join the meeting 🙏
10/12/21, 5:50 PM - JT: No worries
10/12/21, 6:01 PM - SK: Evening everyone, just letting you know we're up ya :)
10/13/21, 9:30 AM - DA: Hello, good morning everyone. Per usual, please find the minute of our meeting yesterday:
<https://paper.dropbox.com/doc/Meeting-notes-1012-RHE-Preparation--BUKQm~9K0TNSyhbRxc5v23x7AQ-8g680hk7iY1gOB0zEat1w>
Thank you again for joining!
10/13/21, 9:31 AM - JT: 🙏
10/13/21, 9:31 AM - PP: Thank you DA!
10/13/21, 9:31 AM - PP: <Media omitted>
10/13/21, 9:32 AM - DA: You're welcome PP 🙏
10/13/21, 9:33 AM - AS: Thanks crub !!
10/13/21, 11:17 AM - HH: Makasih DA 🙏
10/13/21, 7:31 PM - JT: <Media omitted>
10/13/21, 7:31 PM - JT: <Media omitted>
10/13/21, 7:31 PM - JT: KI this is absolutely incredible 🙏🙏
10/13/21, 7:34 PM - JT: @KI 🙏🙏🙏🙏
10/13/21, 7:35 PM - RH: 🙏🙏🙏
10/13/21, 7:36 PM - KI: Thank you @JT !! 🙏🙏🙏
and @RH 🙏
10/13/21, 7:43 PM - CP: Amazingg 🙏 @KI
10/13/21, 8:02 PM - KI: Thank you @CP 🙏
10/13/21, 8:04 PM - SS: Beautiful 🙏
10/13/21, 8:11 PM - KI: Thank you 🙏🙏
10/16/21, 12:53 PM - SS: Hello. Just want to update on behalf of @PP Artist we decided to choose these 3 works for RHE. In our next meeting PP can share with you all.
10/16/21, 12:54 PM - SS: <Media omitted>
10/16/21, 12:54 PM - SS: <Media omitted>
10/16/21, 12:54 PM - SS: <Media omitted>
10/16/21, 12:54 PM - JT: <Media omitted>
10/16/21, 12:54 PM - SS: <Media omitted>
10/16/21, 1:03 PM - PP: Thank you SS 🙏🙏
10/16/21, 1:54 PM - KI: 🙏🙏🙏🙏 Nice painting @PP @SS
10/16/21, 1:58 PM - PP: Thank you so much @KI 🙏
10/16/21, 1:59 PM - PP: <Media omitted>
10/19/21, 6:02 PM - SK: Good evening all,
As we're getting closer to realising the exhibition, it might be more effective to divide the meeting tomorrow into shorter ones that focus on individual artists or small groups. Depending on your availability, we're currently looking between 3-6pm Jakarta/Bangkok time (+1 hour Manila time).
If it sounds ok, we'll be contacting you directly to arrange the time. Otherwise, please let us know your thoughts. Thank you in advance! 🙏
10/19/21, 6:40 PM - HH: Good evening SK. It sounds good to us 🙏
10/19/21, 6:48 PM - KI: Okey SK. It sounds good to me too, Thank you!! 🙏
10/19/21, 6:52 PM - AS: Thanks SK ! Could you give us time around 3 PM ?? At 5-6 we gonna have have another meeting. Thank you and see you tomorrow :)
10/19/21, 6:55 PM - AS: Aa our group gonna be me, TB and PP crub.
10/19/21, 9:17 PM - SK: Noted with thanks mas HH, KI, and AS
10/19/21, 9:17 PM - SS: Will join then!
10/19/21, 9:18 PM - SS: Please send me link :)
10/19/21, 9:33 PM - SK: Yes, will do!
10/19/21, 9:34 PM - SS: Terimakasih 🙏

B. 1981, Bangkok, Thailand
Lives and works in Bangkok, Thailand

B. 1993, Jember, Indonesia
Lives and works in Bandung, Indonesia

Atit Sornsongkram works mainly with the medium of photography, capturing subjects both manually constructed and digitally edited. His form-reduced, abstract, monochrome, multi-sized photographs usually start by questioning and contemplating upon the medium of photography by playing with the perception of the audience through lighting, duplicating, and rearranging of the images. He defines his works as 'a poem in another form'. Sornsongkram began his studies in Germany at Kunstakademie Dusseldorf in 2008, in the class of Professor Hubert Kiecol, and graduated with the title of Master Student from the class of Professor Andreas Gursky in 2014.

Sornsongkram's solo exhibitions include *Passing a window, I glanced into it* (2019), and *Minded The Monsoon* (2016) at VER Gallery, Bangkok, Thailand. Sornsongkram's works have been included in many exhibitions, both locally and internationally, among them  at Nova Contemporary, Bangkok, Thailand (2020), *Chronicle* at Projektraum Bethanien, Berlin, Germany (2019), *Black & White from Dürer to Eliasson* at Museum Kunstpalast, Düsseldorf, Germany (2018), *MULTIPLE PLANES* at BACC, Bangkok, Thailand (2018), *Strauss ist raus* as part of Dusseldorf Photo Weekend, Dusseldorf, Germany (2017), *Hidden Traces* as part of Dusseldorf Photo Weekend, Dusseldorf, Germany (2016), *SPAGAT* at Gallery A3, Moscow, Russia (2014), *EN EL CASTILLO* at MIAC Castillo de San José, Lanzarote, Spain (2014), *Klasse GURSKY STELLT AUS* at Hiyoshi Raiôsha Galerie, Tokyo, Japan (2013).

Condro Priyoaji is interested in the phenomena and relata of color occurring in everyday life. His interest emerges from working with painting, and seeing colours through a more painterly logic and consideration. What he sees in his line of sight is reimagined within the framework of objects, light, and time. He is intrigued by the relationship between pigment and light, both of which are sources of color formation.

Priyoaji recently had his first solo exhibition titled *Warnantara* (2021), at Gelanggang Olah Rasa, Bandung, Indonesia; He had also participated in several group exhibitions including: *Manifesto VII: PANDEMI*, online exhibition by Galeri Nasional Indonesia (2020), *Lukisan Gapilan*, Selasar Sunaryo Art Space, Bandung, Indonesia (2019), *Empowerment*, Micro Galleries, Kathmandu, Nepal (2018), and *Art for Orang Utan*, Jogja National Museum, Yogyakarta, Indonesia (2015).

DAVY LINGGAR

B. 1974, Jakarta, Indonesia
Lives and works in Jakarta, Indonesia

Davy Linggar is a celebrated Indonesian artist who works primarily through the mediums of photography and painting. There is a substantial breadth to his practice in his investigation of the things that constitute an image and its interrelatedness to perception, memory, form, feeling, and experience. His acute sensibilities are then translated into a diverse array of possibilities—be it through moving images, photographs, paintings, or drawings. In establishing a distinctive aesthetic vernacular, Linggar engages with and through architecture, popular culture, fashion, and nature. He deftly negotiates, and finds balance, between many different forms of energies and forces.

Linggar has exhibited locally and internationally in exhibitions such as *Art Basel Hong Kong: Satellite*, in collaboration with Gary-Ross Pastrana, and Tromarama, ROH Projects, Hong Kong (2021); *iso, AAAAHHH!!!* Paris Internationale, ROH Projects, Paris, France (2020); *ARTJOG 10: Changing Perspective*, Jogja National Museum, Yogyakarta, Indonesia (2017); *After Utopia: Revisiting The Ideal in Asian Contemporary Art*, Singapore Art Museum, Singapore (2015); *CP Biennale, Pink Swing Park*, in collaboration with Agus Suwage, Jakarta, Indonesia (2010); and *11th Asian Art Biennale*, Dhaka, Bangladesh (2010). His solo exhibitions include *FILM*, The Papilion, Jakarta, Indonesia (2015); *Sketch, Photo, Image*, Ark Galerie, Jakarta, Indonesia (2008); *Black&White*, Gallery Cahya, Jakarta, Indonesia (1999).

GARY-ROSS PASTRANA

B. 1978, Manila, Philippines
Lives and works in Manila, Philippines

Gary-Ross Pastrana's practice has been one of the most persistent in terms of investigating the relationship between ideas and objects. His conceptual pieces, although loaded with poetic intensity, remain unobtrusively subtle and even almost quaint in their appearance. Coiled photographs, woven tales from found pictures in the internet, sawed off parts of a boat shipped to another country, his shirt tied into a pole to commensurate a flag, these are the slightest of turns Gary-Ross has his objects make to create a new text within.

Pastrana has participated in various local and international group exhibitions. His selected solo exhibitions include *some recent (& disrupted) projects* (2020), Silverlens Galleries, Manila; *Erstwhile Maps*, CASE Space Revolution, Bangkok, Thailand (2020); *Utopia Hasn't Failed Me Yet* (2018), Silverlens Galleries, Manila, Philippines (2018); *Clock, Map, Knife, Mirror* (2016), ROH Projects, Jakarta; and *Summa* (2014), Jorge B. Vargas Museum, Manila (2014). His selected group exhibitions include *Every Step in the Right Direction*, Singapore Biennale, Singapore (2019); *Art Encounters Biennial, Romania* (2019); *An Opera for Animals*, a traveling exhibition at Para Site, Hong Kong (2019), and Rockbund Art Museum, Shanghai, China (2019); *The Extra, Extra Ordinary*, Museum of Contemporary Art and Design, Manila, Philippines (2018); *The Other Face of the Moon*, Asia Culture Center, Gwangju, South Korea (2017). Gary-Ross had also curated numerous exhibitions, namely *I find it hard to believe* (2020), Modeka Creative Space, Manila, Philippines; *Countercurrents* (2018), Silverlens Galleries, Manila, Philippines; *Translacion* (2017), Silverlens Galleries, Manila, Philippines; *MAPS* (2016), ROH Projects, Jakarta, Indonesia; *Complete and Unabridged* (2011), ICA, Singapore/Osage Gallery Hong Kong; *Untitled, (Four Filipina Artists)* (2008), Kyoto Art Center, Kyoto, Japan

JED GREGORIO

B. 1990, Manila, Philippines
Lives and works in Manila, Philippines

Jed Gregorio is a Filipino artist who lives and works in Manila, Philippines. His broad artistic practice encompasses photography, filmmaking, installation, and performance. Often informed by themes of politics of religiosity, masculinity, and post-Internet art histories, Gregorio's free-ranging poetics manifest as serial and anthological projects that span multiple platforms, exhibitions, and diffusions, each operating in a hermeneutical cosmology developed through hyperfictional and multimedia strategies — from discrete works in assemblage and sculptural installation, to spatially expansive milieu constructed with images, objects, sound, and light.

Gregorio has done several solo exhibitions which include *FRAT Act III: King of Babylon* (2021), Vinyl on Vinyl, Manila, Philippines; *FRAT ACT II: Monochrome One* (2020), Altro Mondo Arte Contemporanea, Manila, Philippines, *New Frontiers in the Evolution of the Blood of the Immortal Poets*, Edificio Luis Perez Samanillo (First United Building), Escolta, Manila, Philippines (2019). His selected group exhibitions include *Dream Sequence*, Modeka Art Space, Manila, Philippines (2021); *Pockets on the Streets* (2020), Kyoto City University of Arts, Kyoto, Japan; *Hello, Trauma (We've Never Met)* (2019), Manila, Philippines; and *Abstract Reasoning* (2018), District Gallery, Manila, Philippines.

KEI IMAZU

B. 1980, Yamaguchi, Japan
Lives and works in Bandung, Indonesia

Kei Imazu utilizes this everyday contemporary internet environment in collecting all sorts of artworks and objects that exist in and beyond the form of an image. After thoroughly going through her great volume of collected data, she distorts, reconstructs, and sketches them on the computer. With the sketch she has created, Imazu traces it onto the canvas using oil paint, a method she currently employs to create her artworks.

Imazu has several solo exhibitions including *Mapping the Land/Body/ Stories of its Past* at ANOMALY, Tokyo, Japan (2021), *Anda disini / You are here*, Museum Haus Kasuya, Kanagawa, Japan (2019), *Measuring Invisible Distance*, YAMAMOTO GENDAI, Tokyo, Japan (2018), *Overgrown*, ROH Projects, Jakarta, Indonesia (2018). Her Group Exhibitions including *We Are Here*, Jessica Silverman Gallery, San Francisco, USA (2021), *Tiger Orchid*, OVR: Miami Beach, ROH Projects (2020), *30th anniversary of the Yokohama Museum of Art*, Yokohama Museum of Art, Kanagawa, Japan (2019), and *AAAAHHH!!!* Paris Internationale, ROH Projects, Paris, France (2018). Kei Imazu is the finalist of Prix Jean Francois Prat in 2020.

B. 1992, Quezon City, Philippines
Lives and works in Quezon City, Philippines

Lesley-Anne Cao is a visual artist based in Quezon City, Philippines. Her practice is a series of divergent processes that explore the interplay of materiality, exhibition making, and fiction. Her work makes use of recognizable materials — books, plants, debris, precious metals, and money — towards the actualization and presentation of fictional objects and environments.

Cao's solo exhibitions include *A song plays from another room* (2021), MO_ Space Gallery, Taguig City, Philippines; *Hard and soft prayers* (2021), The Drawing Room Gallery, Makati City, Philippines; *The hand, the secretary, a landscape* (2018), Cultural Center of the Philippines, Manila, Philippines. Her group exhibitions include *Cast But One Shadow* (2020), Vargas Museum, Quezon City, Philippines; *Flora* (2020), Mind Set Art Center, Taipei City, Taiwan; *Courses of Action* (2019), Goethe-Institut and Para Site, Hong Kong; *Of sampaguita, ilang-ilang* (2019), c3 Contemporary Art Space, Melbourne, Australia. Lesley-Anne was shortlisted for Ateneo Art Awards: Fernando Zóbel Prize for Visual Art in 2019.

B. 1992, Bandung, Indonesia
Lives and works in Bandung, Indonesia

Maruto is a multidisciplinary conceptual artist who utilizes ready-mades and assemblage into building a complex lexicon that looks into the ontological nature of utility and function. There is an interest in the aesthetic of the mass produced, in relation to how one thereafter interacts as well as perceives, as well as how human behavior plays initially a role in defining the design of the objects around them, but also how these objects then permeate in turn our daily consciousness.

Maruto's solo exhibitions include *Luang* (2021), Selasar Sunaryo Art Space, Bandung, Indonesia; *Liste Showtime* (2020), ROH Projects, Basel, Switzerland; site-specific project at Jalan Surabaya 66 (2019), Jakarta, Indonesia; *Gallery Specific #01: Lir Space* (2018), Lir Space, Yogyakarta, Indonesia; and selected group exhibitions include: *To Draw A Line: Reflections on Drawing as Form* (2021), ADM Gallery NTU, Singapore; *Art Jakarta Virtual* (2020), S.E.A. Focus (2020), ROH Projects, Singapore; and *ARTJOG MMXIX* (2019), Jogja National Museum, Yogyakarta, Indonesia.

B. 1981, Bangkok, Thailand
Lives and works in Bangkok, Thailand

The works of Prae Pupityastaporn are mostly the depiction of the overlooked domestic scenery and landscape. Her figurative paintings are produced with overlapping thin layers of acrylic colors and some solid elements. Inspired by various media from random photography, architect structure, landscape, daily life situation and literature. Pupityastaporn's paintings are the rearrangement of the ordinary objects and scene with some undefined elements, some of which are deprived from photography and other sources to create the obscure result which has no continuity of story.

Pupityastaporn's solo exhibitions include *The Perfect Day for Fishing* (2019) at Nova Contemporary, Bangkok, Thailand; and *Dirty Snow Poesy* (2017), at Bangkok University Gallery, Bangkok, Thailand. Her group exhibitions include *They have brought the eraser with them* (2020), A+ Gallery KL, Malaysia; *Appearing Unannounced* (2018), part of Painale, Chiangmai, Thailand; *Coincidence* (2015), Golestani gallery, Dusseldorf, Germany; *Noch neuerer Neue Malerei* (2015), NRW Bank Dusseldorf, Germany, and *SPAGAT* (2014), Gallery A3 Moscow, Russia.

B. 1984, Bangkok, Thailand
Lives and works in Bangkok, Thailand

Tanatchai Bandasak's works open up our experience to something in a transitional state. He usually makes us aware of the blurred perimeter of the event, the shifting between two things. His exposed interests range from a series of coincidences in everyday life, ecological matter, to the archaic. Bandasak collects what he has encountered as his materials, he then often creates specific methods, structures and narratives, to collide with his collected fragments. This process results in the form of objects, photography, moving images, and installation; generating another dimension allowing the drifting of meaning and expanding our perceptions.

Bandasak's solo exhibition includes *Tailpiece*, Daily Delay, Bangkok, Thailand (2020); *Go, Said the Bird*, 338 Oida gallery, Bangkok, Thailand (2020); *Circuit*, Messy Project Space, Bangkok, Thailand (2012); *Black-out*, Gallery Artenact, Paris, France (2010). Bandasak has also exhibited in both local and international group exhibitions such as @ at Nova Contemporary, Bangkok, Thailand (2020); *Open Possibilities: There is not only one neat way to imagine our futures*, NTT InterCommunication Center, Tokyo, Japan (2020); *Open Possibilities: There is not only one neat way to imagine our futures*, Japan Creative Center, Singapore (2019); *15th Berwick Film & Media Arts Festival*, Berwick-upon-Tweed, England (2019); *Appearing Unannounced*, Rirkrit Tiravanija's studio at Tambon Nam-bo-luang, Chiang Ma, Thailand (2018); Bandasak's works were also exhibited in several selected screenings such as in *Rencontres Internationales Paris/Berlin/Madrid*, Centre Georges Pompidou, Paris, France; The 41st edition of the *International Film Festival Rotterdam*, Netherlands; *WNDX Festival of Moving Image*, Winnipeg, Canada

TROMARAMA

Formed in 2006

Tromarama is an art collective consisting of Febie Babyrose, Herbert Hans and Ruddy Hatumena, whose artistic interests include the notion of hyperreality and interrelationships between the virtual and the physical worlds. Their art often combines video, installation and customised computer programming.

Tromarama have participated in major international and regional survey exhibitions at various notable institutions. Their selected solo exhibitions namely *Beta* (2021), DOCUMENT Space, Chicago, USA; *Madakaripura* (2020), Edouard Malingue Gallery, London, United Kingdom; and *Tromarama* (2015), Stedelijk Museum Amsterdam, Netherlands. Tromarama's selected group exhibitions include the *NGV Triennial* (2020), National Gallery of Victoria, Melbourne, Australia; *The Extra Extra Ordinary* (2018), Museum of Contemporary Art and Design (MCAD), Manila, Philippines; *Cinerama* (2017), Singapore Art Museum, Singapore; 16th Jakarta Biennale, *Neither Forward nor Back: Acting in The Present* (2015), Jakarta, Indonesia; and *11th Gwangju Biennale, The Eight Climate (What Does Art Do?)* (2016), South Korea.

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