

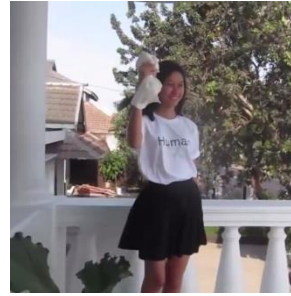
PORTFOLIO

YUDHA 'FEHUNG' KUSUMA PUTERA

2014 - 2020

HUMAN Project

Dressing is the way to show social status, identity, and how to distinguish human beings from one another. In this project, I am interested in passing the boundaries in a way that unifies their clothes. They have different social and cultural backgrounds. I am negotiating with the chosen subject, to make the process of barter with the clothes they were using at the time. I choose the barter as a form of active and support the participants with the things I try to come up with, namely equality. The participants and the audience is expected to have experience and understanding of the human being, irrespective of high or low, from the way other people dress.



Negotiation process and photo shoot with participants, 2014

Series Of Photograph, Digital Print on Paper, 2014

Exhibition History:
Border v2.0, CHAN Contemporary Art Space, Darwin



Seniman Senen Hidup Lagi! (Senen Artist Back to Live)

'Senen Market' Jakarta has a long history, including aspects of the arts. In the 40s, Senen Market and its neighborhood become a gathering place for artists who dubbed as 'Artists Senen'. The Market now known as the central of the second-hand clothing that are imported from other countries. In 2014, Block 3 Senen Market building was on fire, so it required traders moves to block 5 at 4th floor. Instead of moving to designed places, many traders rather choose street and sell their clothes in front of the building. So there many spaces and walls in block 5 remain empty. I decided to use the space as a photo studio and the wall as an exhibition space. After I involved in the community of traders during the project, I invited them to have a photo session using second-hand clothing and put some image from the Internet that are matched to the outfit as a backdrop images. Used clothing that imported from abroad are designed to meet a certain condition of the specific place and weather where its imported from and I think it's not in suitable with the conditions in Indonesia; such as climate, culture and needs. This photo series is a parody of the existence of second-hand clothes market, as well as my attempt to have an interaction with traders and visitors at Senen market. The whole project is dedicated to bring art and artistic experience to public of this specific place.

Site Spesific Photography - Variable Dimention - 2015

Open studio and exhibition at Pasar Senen Jakarta



Exhibition History:

- The Shift "Imported Secondhand Clothing Project", Gallery Awanama Art Habitat, Jakarta, 2015
- The Shift "Imported Secondhand Clothing Project", Pasar Senen, Jakarta, 2015
- BitterSweet, Exhibition about importance of Humour, Cemeti Art House, Yogyakarta, 2015



Kumpulan Cerita Anak (A Collection of Children's Stories)

Kumpulan Cerita Anak is a project that I did during my residency program at Cemeti Art House (Yogyakarta) 2015. I was working with children in 'Pertwi 36 Kindergarten' Tamanan, Banguntapan, Bantul, Yogyakarta, and invited the children to participate in a painting workshop with watercolor (the theme was ocean). This watercolor painting workshop was a new thing for them and it's easy to do and more expressive. In the end of the workshop, I meet and conduct a discussion session with teachers and parents, about children activities and interest in school and home. Usually, children artwork end up in the bookshelf without further appreciation, so I framed and ask them to hang it in the family room. I think this action is an attempt to penetrate their personal life, as my attempt to bring the awareness of their children potential to their everyday life.

As for my own personal artwork, I come to children's homes, talked to their parents and ask a permission to photograph some of their domestic stuffs. Then I collage my photographs of their personal stuffs, with their painting. I showed our collaborative works in art gallery (Cemeti Art House).

I believe that Art is for everyone, to learn about our own life and others.

Site Spesific Photography - Variable Dimention - 2015

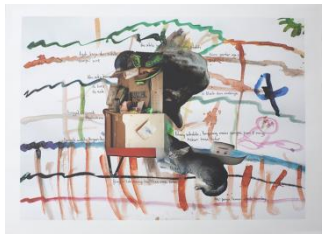
Exhibition View at Cemeti Art House



Children drawing in there house

Exhibition History:

- Residency Pasang Air #1 exhibition, Cemeti Art House, Yogyakarta, 2015
- Indonesia in SongEun, MES 56 - Keren dan Beken, Seoul Korea, 2016
- FOAM x Ruang MES 56, FOAM Photography Museum, Amsterdam, 2017



NEED HELP

I am very interested in activities, space and time in Metro Station - Taipei. Everything looks well-organized, clean, neon box displayed around the corner of the wall, invite people to shopping and consuming the products or service. But when we look outside in several stations such as Taipei Main Station, Longshan Temple, we can see a very contrast view. Many homeless sit or sleeping around the park, carrying suitcases or stroller contains of their luggage. Many of them are men who are elderly. There is an irony here, how time advances, improved quality of life, overall can not really be humanizing. The rich are more loved, the poor ones abandoned on the streets. Maybe it is how capitalism works, as we are often put our personal needs or interest above everything.

Based from that, then I responds to ads image by replacing the human object and products with the speciality items belonging of the homeless. Creating an image that is contradictory, we know that the ads made for people who have money and doesn't think about how we eat today or tomorrow. This work then applied resembling like a postcard, with full photo images in the front side, and texts in the back side. In the message form, there are some texts in Taiwanese language: "This postcards is worth 20 dollars Taiwan. You can pay it by giving or buying things which sold by homeless." The postcards are printed and distributed to art galleries and book stores around the city of Taipei.

Postcard, Variable dimension, 2016

Front side postcard



此明信片單價二十元，如您索取後，希望您下回過到街友時，能給予他們等值的物資或現金，幫助他們。

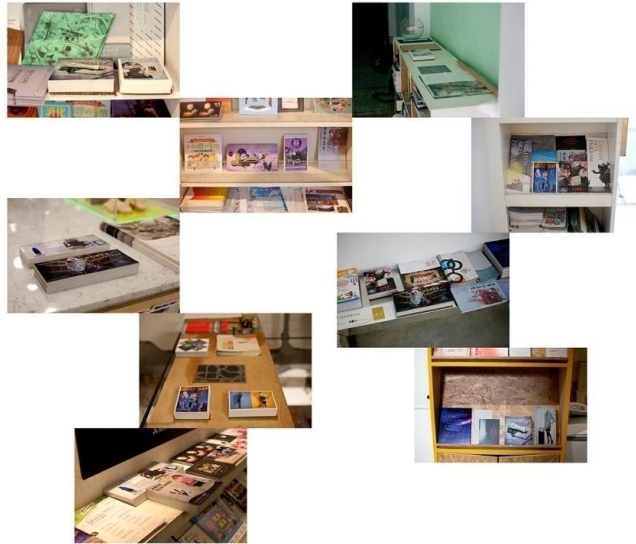
欲知此藝術計劃的細節，請至
yudhafehung.weebly.com

Back side postcard

Exhibition History:

- Time-Space Loop, 435 art zone, New Taipei City, Taipei, 2016
- Co-Temporary: Artist Exchange, Jogja Contemporary, Yogyakarta, 2016

Documentation of Distribution



Taipei

- Open Contemporary Art Center
- TCAC
- VT Gallery
- Taipei Artist Village
- SLY Art Space
- IT Park Art Gallery
- Association Visual Art Taiwan
- ESLITE Book Store (front Taiwan University Gongguan)
- Pong Ding (Art_Book_Coffe_Bar)

Tainan

- Fotoaura
- The Howl Space
- Absolute Space of the Art

On The Street

- Ximen
- Taipei Main Station
- Zhongshan Elementary School



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Past, Present, Future Come Together

This work addresses the issue of family as the starting point in discussing about diversity and unity at the same time. The Family Service America (1984) defined family as two or more people who are bound by togetherness and intimacy bonds, and then define themselves as a part of the family. Such a definition of family is broad, which could be implied to various kinds of formal relationships beside the traditional definitions. It reminded me of one verse from the Bible: Matthew 19:6 “So they are no longer two, but one flesh. Therefore what God has joined together, let no one separate.” From that definition, an individual is spiritually being united with another individual. And in this work, I am attempting to read the concepts of uniting, not only spiritually, but also physically, socially, and culturally, which are part of the individual’s background. Each individual in a family takes their own roles in collaborating and negotiating by compiling their bodies into one solid body.

Site Specific, Variable dimension, 2017-2019

Drawing together with children from Tumbuh School Yogyakarta



Exhibition History:

- Biennale Jogja XIV, Age of Hope, Jogja National Museum, Yogyakarta, 2017
- Contemporary Worlds: Indonesia, National Gallery of Australia, Canberra, 2019





Monumen Sanitasi

Everyone is affected, everyone can feel the impact, everyone is stuttering in the face of the pandemic. In March 2020 the Indonesian government announced the first positive case of Covid 19 in the country. Following the recommendations of the World Health Organization to stay at home, maintain physical distancing, wearing face masks when going out, and wash our hands with soap frequently are the active efforts to prevent the spread of the Covid 19 virus. We are forced to adapt and survive this new situation.

The local government then obliges business actors to follow health protocols such as providing a place to wash their hands in front of their business premises, while also requiring sellers and buyers to wear masks and maintain a safe distance of at least 1 meter. Provision of a place to wash hands in front of the house is not new, there is a local wisdom called Padasan in ancient Javanese society, which is to provide water containers such as clay barrels in front of their houses, with the aim that the home owner or visiting people can wash their hands and feet before entering the indoor area. After time, this habit is slowly disappearing and abandoned by modern society, before it then finally reappeared in response to this pandemic.

How then can an artist react to this situation? At the end of April 2020, I then started documenting the makeshift hand washing places that were held independently by the community around the place where I live. I collect the documentation based on one location or one road, then I combine it and compile it into a monument which I call a "sanitation monument". The act of creating or rearranging these tracks is my attempt as an artist to mark and document the major event of today, an event that demands the need to change all of our habits for the day to come.



Exhibition History:

- Online exhibition, Finalist Julius Baer Next Generation Art Prize, 2020

Series Of Photograph, Digital Print on Paper, 2020



Visual Diary (Catatan Yudha Fehung)

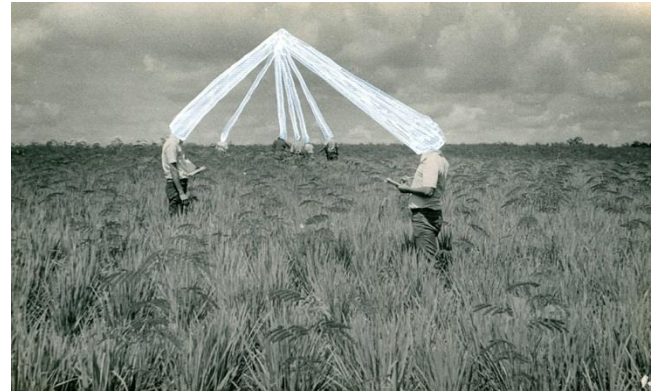
The year 2020 and during this covid 19 pandemic, requires me to experiment again and make changes in my working methods. My interest in participatory methods in creating works was immediately hampered by the suggestion to maintain physical distance, which then resulted in the loss of the essence of direct experience and the performativeness between the artist and the participants. Studio-based work methods then become the most reasonable choice these days. In this series of works, I collect old photos from thrift or antique places around the city of Yogyakarta. The photos of these findings are mostly personal archives, whose origin is then unknown. The photos that have been collected then I respond using text or add other visual forms so that it is hoped that it can bring up new interpretations that include broader narratives such as issues of race, power, ecology. The finished works are then recorded using the scannography method, aiming to allow the desired image enlargement, to bring out the texture of paper and ink along with the statement of the work to be more visible and strong.



Mix Media - Variable Dimention – 2020-2021

Exhibition History:

- Vantage Point Sharjah 9, Al Hamriyah Studio , 2021



SUMBER AIR

Letters scattered irregularly in blue and red appeared on the surface and blended with the scrap metal around it. I found these objects at a secondhand shop in Bantul – Yogyakarta. The letters are then collected and rearranged to form the phrase 'Sumber Air' (Water Sources). A brief conversation with the seller revealed there was no information about the origins of these finds, only that this artifact could have come from a shop or business that had closed or changed its name. The naming of a shop or place of business is always followed by best wishes for its future success; this is what drew my attention to resurrecting this sign in my work.

'Sumber Air' is a language term that means spring, well, or pond. The meaning of the words that appear is very closely related to nature, it's no wonder that the source of water or springs is commonly associated with the source of life or hope. Then I deformed the letters and the word 'Sumber Air' to form a cross shape that represented each other. The final letter configuration is then fortified by the addition of eye-catching paper colors that resemble the shape and texture of minerals or rocks. This work is an invitation to question and reinterpret the term 'Sumber Air', in the context of climate change caused by global warming, water sources can also mean a disaster. Changes in human lifestyle and behavior will be followed by changes in the shape of the universe, as indicated by flash floods, rising sea levels, and melting ice at the North Pole.

Mix Media - Variable Dimension – 2021



Exhibition History:

“On Heavy Rotation: Material on Memories”, Mes 56 on Artjog MMXXI, Jogja National Museum, 2021

SUMBER AiR



Reflection of Imaginary Beings

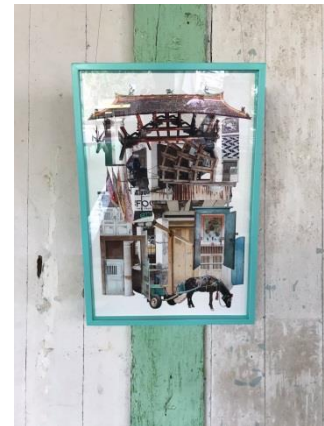
In the middle of 2021, I had the opportunity to create new works and exhibit them at Lasem City in Rembang, Central Java. The massive ancient buildings in the style of traditional Chinese architecture have earned Lasem the nickname "Little China". For hundreds of years, cultural acculturation has produced various types of priceless cultural heritage, such as Batik Tiga Negeri, which reflects a fusion of Chinese, European, and Javanese cultures. During my first visit to Lasem, I attempted to create the big narratives that had already emerged, such as diversity, tolerance, and so on. With just a basic knowledge of Lasem, I convinced myself to use intuition and personal impressions as a starting point for developing concepts and ideas.

A friend of us called Mas Pop, who is also a local resident, as our tour guide in Lasem, took us from the usual places for tours to entering the homes of anti-mainstream residents. Chinese architectural houses, lined up and surrounded by high walls, are expanding rapidly along with carts and street vendors' tents glued to the walls surrounding Chinatown. We also had the opportunity to visit one of the residents' housing in the Chinatown area, which is occupied by a grandfather known as Opa and Bu Minuk. A barking dog with a chain around his neck greeted us just next to the house's entrance. After entering the house and able to speak shortly with Ms. Minuk, I had the feeling that the house with the Chinese architectural style seemed to isolate its occupants, as if they were separated from the outside world. We were a little awkward at first because we didn't really want interfere on their privacy, but Mas Pop assured us that they would be happy to be visited or cared for. Maybe if Mas Pop and his guests did not make regular visits, the residents of the old houses, mostly the elderly, would be forgotten or no longer connected to the outside world.

Another thing that grabbed my attention was our visit to the Cu An Khiong temple, Lasem's oldest temple. I found several caged birds perched on the ceiling in the temple's side area. I was surprised at the time because, as far as I know, some events, such as temple weddings, have a procession to release birds into the wild. As a gesture of goodwill, all beings are granted freedom. I chose animals and architecture as the main themes and materials for my work, instead of trying to figure out what is right and wrong.

Numerous animals are found in Chinese culture as symbols that interpret hope and prayer, one of which can be found in every corner of the front and back of a building. Then I combined elements of traditional Chinese architecture with the semi-permanent structures of street vendors found throughout Chinatown. This work also juxtaposes mythological animals found in the ancient structures with animals found in the Lasem Chinatown area. We can investigate how humans treat pets or animals that live around us, that also indirectly reflects our feelings about the environment. To fulfill the need for protection, we would position our pet as a family member or as a 'housekeeper,' as an example of how someone raises a dog.

Digital print on fine art paper on wood frame, 2021



Exhibition History:

- Cerita Nyah Lasem, Museum Nyah Lasem, Rembang, 2021

