

Otty Widasari's Solo Exhibition

**Ones Who Looked at the Presence**

ARK Galerie, Yogyakarta, September 10th – October 15th, 2015

## Ones Who Looked at the Presence

### **Pernyataan Kuratorial / Curatorial Statement**

by Manshur Zikri (Exhibition Curator)

Di era termutakhir saat ini, teknologi reproduksi otomatis milik aparatus-aparatus cyborgian tampaknya menghilangkan batas antara yang nyata dan khayali, mengaburkan batas-batas kebenaran. Bagi bangsa kita, kondisi itu beriringan dengan tidak siapnya sarana dan prasarana, merintangi kita mengakses materi-materi historis original, terutama arsip. Kita pun semakin berjarak dengan masa lalu, berjarak dengan sejarah kita sendiri.

Tapi ini justru tantangan bagi kita untuk mencari lokus-lokus bahasa baru. Aneka eksperimen melalui kerangka berpikir media, adalah hal yang paling mungkin dilakukan. Bahkan, terhadap/dengan lukisan. Pasca hingar-bingar gambar bergerak, tindakan melukis layak menjadi adat jeda dalam memahami bagaimana aparatus cyborgian itu mengkonstruksi sejarah dan kenyataan kita. *Ones Who Looked at the Presence*, oleh Otty Widasari, lebih dari studi tentang mesin reproduksi: tak hanya menganalisa *gesture* subjek-subjek yang terepresentasi dalam arsip-arsip filem—yang kini hanya versi digitalnya yang bisa kita akses—tapi juga merangsang spekulasi baru dalam mengungkap selubung misteri dari interseksi antara lokasi, kehadiran, dan fungsi medium/materi/tubuh dan *gesture* sosial di kehidupan kontemporer kita.

In this sophisticated era nowadays, automatic reproduction technologies of the cyborgian apparatuses seems to eliminate the boundaries between real and imaginary, blurring the boundaries of truth. For our community, this condition is coexisting with the unprepared infrastructures and facilities, hindering us to access all original historicist materials, especially archives. We are increasingly distant from the past, far from our own histories.

However, this circumstance precisely be a challenge for us to find the loci of newest language. Various experiments through media framework, is the most feasible. Even, on/by painting. After moving images, (act of) painting is a worth practice as interlude in understanding how the cyborgian apparatus constructs our histories and realities. *Ones Who Looked at the Presence* by Otty Widasari is more of a study on reproduction machineries: not only anatomize the subjects' gesture represented within the film archives—which only its digital version that we can easily access now—but it also provoke new speculations in revealing the mystery veil of the intersection between location, presence, and function of medium/material/body, and social gesture in our contemporary life.