

Melati Suryodarmo

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ShanghART
香 格 纳 画 廊

Melati Suryodarmo

b. 1969

Works and lives in Surakarta, Indonesia

Melati Suryodarmo (b. 1969, Solo, Indonesia) graduated from the Hochschule für Bildende Künste Braunschweig, Germany under the tutelage of Marina Abramović and Anzu Furukawa with a Meisterschüler qualification in Performance Art. Her practice is informed by Butoh, dance and history, among others. Her work is the result of ongoing research in the movements of the body and its relationship to the self and the world. These are enshrined in photography, translated into choreographed dances, enacted in video or executed in live performances.

Suryodarmo is interested in the psychological and physical agitations that may be from the self or the world but somehow result in lasting change the individual. This belief in change or growth through bodily action belies her early induction in meditation, which she continues to practice. The body is the home for memories and the self, rather than the individual itself, and the body's system. The way the body translates internal and external ideas enriches the attitude and thoughts of the self. Meeting Furukawa, an accomplished Butoh practitioner, had opened her eyes on the expressive qualities of the body, a form of communication that transcends verbal language. This experience has motivated her lifelong studies into Butoh and other artistic forms concerned with the human body.

As a trained performance artist, presence is integral to the accomplishment of Suryodarmo's work in all mediums. The senses picks up non-verbal inputs and receive them as communication of intent, emotion, energy or identity. These non-verbal inputs open the door to sensitive and individual perception and the creation of presence. However, everyone processes these inputs differently and interpret them differently based on their unique consciousness. By compiling, extracting, conceptualising and translating some of these factors of presence that she recognises into her work, she intends to tease open the fluid border between the body and its environment. These movements are understood through the metaphor of poets, who similarly assembles words and spaces to create their poetry.

Suryodarmo draws inspiration from her real experiences in the world. The path of history informs her perception of the everyday and the now. Her works often reflect the process that lead to current events, be it political, global or highly personal. In her abstracted gestures and poetical acts, the presence of each work is brought to a concentrated level of intensity. In abstracting these acts from their common context, they are made to correspond with new associations and sometimes identify radically with different meanings. The works' abstract narrative throws the spotlight on the audience's bodily response. This often results in a level of factual absurdity in the work, which is acknowledged and welcome.

Suryodarmo has presented her work in various international festivals and exhibitions, including Reenacting History: Collective Actions and Everyday Gestures (2017), National Museum of Contemporary Art Korea, Gwacheon, South Korea; SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now (2017), National Art Centre Tokyo & Mori Art Museum, travelled to Fukuoka Art Museum, Japan; AFTERWORK (2016), Para Site, Hong Kong, travelled to (2017) Ilham Gallery, Kuala Lumpur, Malaysia; East Asia Feminism: FANTasia (2015), Seoul Museum of Art, Seoul, South Korea; 8th Asia Pacific Triennale (2015), Queensland Art Gallery & Gallery of Modern Art, Queensland, Australia; 5th Guangzhou Triennale (2015), Guangzhou, China; The Roving Eye: Contemporary Art from Southeast Asia (2014), Arter, Istanbul, Turkey; Medium at Large (2014), Singapore Art Museum, Singapore; Luminato Festival (2012), Toronto, Canada; Beyond the Self: Contemporary Portraiture from Asia (2011), National Portrait Gallery, Canberra, Australia; Marina Abramović Presents... (2009), Manchester International Festival, Manchester, U.K.; Incheon Women Artists Biennale (2009), Incheon, South Korea; Manifesta 7 (2008), Bolzano, Italy; Wind from the East: Perspectives on Asian Contemporary Art (2007), Kiasma, Helsinki, Finland.

Since 2007, Suryodarmo has been organizing an annual Performance Art Laboratory and Undisclosed Territory, a performance art festival, in Solo, Indonesia. In 2012, she founded "Studio Plesungan", an art space for performance artists to use as a laboratory. In 2017, she served as Artistic Director for JIWA, the 17th Jakarta Biennale. She currently lives and works between Gross Gleidingen, Germany and Solo, Indonesia.

麦拉蒂 · 苏若道默

b. 1969

工作和生活在 苏腊卡尔塔，印度尼西亚

麦拉蒂 · 苏若道默(1969年出生于梭罗，印尼)毕业于德国布伦瑞克造型艺术学院，由玛莉娜·阿布拉莫维奇、古川杏亲授，获得行为艺术大师研究学位（Meisterschüler，等同博士学位）。她的艺术实践受舞蹈、舞蹈、历史等元素影响。她的作品是她从肢体的动作和自身与世界之间的关系这两个课题上所得的研究成果。这些概念或被她铭刻于摄影，或翻译成舞蹈，制成影片，又或者亲自呈现于现场表演中。

苏若道默对个人、世界所产生的心理与物理刺激非常感兴趣，而这些刺激对一个人或许有长远的影响。这种‘肢体动作能够使其改变或成长’的想法与她初识冥想时的逻辑有些许冲突。她意识到，身体是记忆与个人意识的归宿，而非仅仅是自身与器官的承载体。身体对内在和外在理念的转化与理解能够丰富个人的态度和思想。与知名舞蹈家古川相遇让她见识到了肢体语言丰富的表达能力，其效果甚至超越了口头语言。这个经验促使她终身投入舞蹈与其他运用肢体的艺术形态当中。

作为一名行为艺术家，苏若道默的存在感对各种作品的成败都起着关键性的作用。观众的感官从非口头的语言中提取讯息，将他们分析为动机、情绪、能量或身份认同感。这些非口头讯息开启了一种比语言沟通更为敏感、个性化的认知与存在。然而，由于每位观众的性格、意识与想法不同，所得的结论也会因人而异。苏若道默通过压缩、提取、概念化与翻译她作品中的存在感，来诠释人与环境之间不断流动地分界线。这种流动性深为诗人们所知；字句与空间在他们的诗词中交错，产生各种隐喻与意象。

苏若道默选择从她的现实体验中寻找灵感；历史的路线提示着她对日常与当下的见解。她的作品经常反映出一个与现实紧密相连的思考过程，不管是关于政治，全球，或非常私密的事件。她作品中的存在感在她既抽象又富有诗意的举动间充斥着整个空间。苏若道默将这些日常的动作抽象化并赋予了新的联想，甚至全然不同的含义。作品抽象的记叙体将重点转移到了观众的生理反应上，使作品带上了一种真切的荒谬性。

苏若道默她的作品曾在各大国际展览，双年展中展出，其中包括重演历史：集体行动与日常举动 (2017)，国立现代美术馆，果川，韩国；太阳雨：东南亚当代艺术1980至今，东京国家艺术中心与森美术馆，东京，日本，随后在福冈美术馆再次展出；工余(2016)，Para Site艺术空间，香港，随后在马来西亚吉隆坡伊力哈木美术馆展出；东亚女权：FANTasia (2015)，首尔艺术博物馆，首尔，韩国；第八届亚太三年展 (2015)，昆士兰美术馆与现代美术馆，昆士兰，澳洲；第五届广州三年展(2015)，广州，中国；The Roving Eye: Contemporary Art from Southeast Asia (2014)，Arter，伊斯坦布尔，土耳其；媒介无界(2014)，新加坡美术馆，新加坡；Luminato Festival (2012)，多伦多，加拿大；Beyond the Self: Contemporary Portraiture from Asia (2011)，国家肖像画廊，堪培拉，澳洲；玛莉娜·阿布拉莫维奇呈现…(2009)，曼切斯特国际艺术节，曼切斯特，英国；仁川女艺术家双年展 (2009)，仁川，韩国；Manifesta 7 (2008)博尔扎诺，意大利；东风：亚洲当代艺术视角(2007)，奇亚斯玛当代艺术博物馆，赫尔辛基，芬兰。自2007年以来，苏若道默会举办年度的行为艺术实验史与秘密领地——一个在印尼梭罗举行，专注于行为艺术的艺术节。在2012年，她成立了“Plesungan工作室”，一个致力于行为艺术的实验空间。她在2017年的第十七届雅加达双年展中担任艺术总监，该双年展为东南亚核心视觉艺术盛会之一。苏若道默现于德国Gro Gleidingen与印尼梭罗生活与创作。

Performance 行为

Transaction of Hollows

虚空交易

2016

“Transaction of Hollows” is a durational performance where the visceral and aural takes centre stage. Wielding a Javanese bow, Suryodarmo shoots hundreds of arrows in a custom-built room that the audience also inhabits. The arrows whizzes through the air and pierces the walls, producing a loud hollow sound on impact. Through this performance, she meditates on the direction of our lost society.

To aim at something can be both literal and metaphorical - an archer aims at the bull's eye; people's aim to attain certain goals or achievements. The path of the arrow also matters. The world is full of distractions and impurity that sway the direction of the arrow. Javanese archery teaches that the process is as, or more, important than the target. In society's search for bigger, better and more, it aims for a certain utopia that cannot realistically be achieved. Suryodarmo proposes a more direct relationship with the world around us, dealing with the process perhaps of life itself, is more important as the utopia can only be hollow.

《虚空交易》是一件以听觉为主导的长时表演。在观众的注目下，苏若道默拿着爪哇弓在这个特别定制的白色房间里射出了数百支箭。箭在空气间呼啸而过射中墙壁，发出巨大而空洞的响声。她通过这个行为对社会方向的迷失做出沉思。

‘瞄准’这个动作既可以是实际性的，亦可是象征性的。弓箭手的目标是靶心，人们的目标则是某些志愿或成就。箭的轨道也深有意义——现实中充满诱惑与障碍，随时可能使箭偏离目标。比起击中靶心，爪哇箭术更注重的是射箭的过程。如此，苏若道默选择用爪哇箭术来思考社会如何盲目地追求更大，更好，更多，来反映人们对理想中的乌托邦无穷地追逐。苏若道默提倡个人与世界之间更直接的关系；将注意力转移到人生的过程上，比期盼空虚地乌托邦之梦更为重要。



Transaction of Hollows

虚空交易

2016

Video | Single-channel video, Performance Video

视频 | 单路视频, 行为录像

14 minutes 45 seconds, Edition of 5 + 2AP, MS_7926



Transaction of Hollows

虚空交易

2016

Photograph | Colour chromogenic print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

80 x 120cm, Edition of 5 + 2AP, MS_7805



Transaction of Hollows

虚空交易

2016

Photograph | Colour chromogenic print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

80 x 120cm, Edition of 5 + 2AP, MS_6817



Transaction of Hollows

虚空交易

2016

Photograph | Colour chromogenic print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

80 x 80cm, Edition of 5 + 2AP, MS_4406



Transaction of Hollows

虚空交易

2016

Photograph | Colour chromogenic print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

80 x 80cm, Edition of 5 + 2AP, MS_4448

Eins und Eins

2016

“Eins und Eins” was performed for the first time in 2016 during “In Silence”, a group exhibition at the Pearl Lam Galleries, Singapore. This work was inspired by her imagination that a country is a human body that has functioning organs, where repressive conditions can actually condemn the human body to hold on to many aggressions in a silent manner. Eventually, the body reacts physically in the form of nausea, which produces vomitus. If this body is a nation that consists of hundreds of millions of oppressed people who have their rights restricted and their human rights violated, it tends to create an explosive reaction such as if a rebellion or revolution were to occur.

《Eins und Eins》是新加坡艺术门画廊《在静默中》群展的参展作品之一，于2016年首演。这个作品的灵感来自于将一个国家人体化的幻想；压抑的社会环境有如疾病一般，无声地压迫着整个身体使其充满愤恨。身体终究会觉得恶心并做出生理上的反应——呕吐。假设这具躯体是一个压迫着几亿万人民的国家，人民的人身权利屡屡遭政府侵犯与剥夺，那么后果必定是爆发性的，例如一场暴动或甚至革命。



Eins Und Eins

2016

Video | Single-channel video, Performance Video

视频 | 单路视频, 行为录像

29 minutes 21 seconds, Edition of 5 + 2AP, MS_0287



Eins Und Eins

2018

Photograph | Colour chromogenic print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

66.7 x 100cm, Edition of 5 + 2AP, MS_7718



Eins Und Eins

2018

Photograph | Colour chromogenic print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

66.7 x 100cm, Edition of 5 + 2AP, MS_0318



Eins Und Eins

2018

Photograph | Colour chromogenic print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

66.7 x 100cm, Edition of 5 + 2AP, MS_3312



Eins Und Eins

2018

Photograph | Colour chromogenic print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

66.7 x 100cm, Edition of 5 + 2AP, MS_4929



Eins Und Eins

2018

Photograph | Colour chromogenic print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

66.7 x 100cm, Edition of 5 + 2AP, MS_8524



Eins Und Eins

2018

Photograph | Colour chromogenic print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

66.7 x 100cm, Edition of 5 + 2AP, MS_6304

24,901 Miles 24,901 英里

2015

“24,901 Miles” is a 10-hour durational performance done over two days, that takes inspiration from the circumference of the Earth. 24,901 miles is the official reported distance around our equator. In this work, Suryodarmo presents her feelings toward distance, displacement, migration and the strangeness between strangers. The circle is a perfect geometric shape that has no beginning or end. This idea is taken up by many cultures around the world to explain completion, eternity and the infinity of life. Conversely, the circle is also used to represent boundaries, enclosures and repetition.

Having lived between Germany and Indonesia and travelled extensively around the world, Suryodarmo has found that her connection to the world lies within her body rather than a physical space. It is her familiar shelter that is a stronger constant than any physical space. Rather than root herself in a specific geography, she marches on bravely on red earth, the material for bricks, with only a mattress on her back. She has found her own shelter, that quintessential thing that we all seek.

《24901英里》是一个长达10小时，为期两天的行为艺术作品，其灵感来自于地球的周长，即赤道的距离。在这个作品中苏若道默抒发了她对距离、迁徙、移民以及陌生人之间的陌生感的感情。作为一个几何图形，圆形弧度如一，没有起点与终点。这个概念促使许多文化将圆与完满、永恒、永生联系在一起。相反的，圆亦可以代表一种界限、隔离，与重复。在德国、印尼之间不断来往加上频繁地去各地旅行使苏若道默意识到她与世界的连系蕴藏在她躯体里，而不是空间里。她的身体是她最熟悉的避风港，比任何空间都要持久。与其把归属感归于某个地方，她选择披着床垫，在这片用于制作砖头的红土上只身勇往直前。如此，苏若道默找到了大众所求的，属于她自己的庇护所。



24,901 Miles

24,901 英里

2015

Video | Single-channel video, Performance Video

视频 | 单路视频，行为录像

15 minutes, Edition of 5 + 2AP, MS_9170



24901 Miles

24,901 英里

2018

Photograph | Colour chromogenic print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

100 x 66.7cm, Edition of 5 + 2AP, MS_4603



24901 Miles

24,901 英里

2018

Photograph | Colour chromogenic print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

100 x 66.7cm, Edition of 5 + 2AP, MS_1576



24901 Miles

24,901 英里

2018

Photograph | Colour chromogenic print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

100 x 66.7cm, Edition of 5 + 2AP, MS_0682



24901 Miles

24,901 英里

2018

Photograph | Colour chromogenic print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

100 x 66.7cm, Edition of 5 + 2AP, MS_9573

Lologue

2014

“Lologue” is a two-hour durational performance where Suryodarmo is dressed in a costume full of bells. Moving at an irregular momentum, pacing slowly and then quickly on a flight of stairs, she re-enacts actions that she observed political protagonists use to consolidate their power. As the bells ring, the viewer is confronted with her masked form, anonymous and forbidding.

Suryodarmo considers the body in a symbolic order in social spaces, and believes that it can act as a channel of power. Tyrannical domination is often emphasised through the protagonist's body language, which is also prevalent in politics and in other areas like domestic life. Through such power acts, individuals gain power and freedom of opinion, but also restrict the fellow man. Interestingly, certain movements or gestures remain constant and are mimicked by those who seek to overthrow the tyrants. By mimicking and interpreting the actions that she had observed, Suryodarmo searches for the position of the body within concepts of power and what people expect such power should look like.

《Lologue》是一个长达两小时的长时表演。苏若道默身穿挂满铃铛的黑色长裙，头戴插满银针的黑色头套从楼梯上走下。她的动作时缓时快，模仿着政治人物巩固政权时的一举一动。随着铃声此起彼落，观众不得不看着这个无名且不祥的蒙面人一步步向镜头逼近。

苏若道默将身体视为一种能够探索社会空间里象征秩序的工具。同时，身体本身也是权力的渠道。暴戾的统治往往流露于施暴者的肢体语言中，在家庭生活等其他场合中亦是如此。当一个人施展权力与自由意志的同时，他的行为也限制了他人的权利与自由。值得关注的是，做出这些动作的不限于暴君，它们也曾被试图推翻暴君的革命者所效仿。苏若道默通过模仿与揣摩她所看到的肢体动作来寻找躯体在‘权力’这个概念里的位置，并且试图想象这种暴权会以怎样的姿态呈现于世。



Lologue

2014

Video | Single-channel video, Performance Video

视频 | 单路视频, 行为录像

6 minutes 24 seconds, Edition of 5 + 2AP, MS_1418

The Dust 灰

2013

"The Dust" is a performance that make use of an iron and brass bed, and 200 grams of gold pigment. The artist drags, pushes, sits on the bed from time to time; and on the ground next to the bed, she smears the gold pigment on her forehead and scatter it around her surroundings. Resting yet forever restless, the work presents a state of dislocation and discomfort with the one thing that is supposed to give us rest – the bed.

History is written by the victors and hence only remembers the victors. While the adage may ring true, history also makes ordinary people into victors. Reality presents a multitude of minor agitations that, on the outset, seem easy to erase and hide. But the small cover-ups on the political stage do cumulate into larger problems. The semblance of a majority voice and the effectual suppression of 'minority' voices results in the eradication of a plural society. The uncomfortable citizen has nowhere to go, nowhere to hide and are unsure of what needs to be hidden. Thus, there is no resting place.

《灰》是一个苏若道默用一张铁架床与200克的金粉表演的行为艺术。铁架床被艺术家又拽又推; 她时不时坐在床上或床边的地上, 将金粉涂在额头上, 洒在四周。理应让人感到安宁的床铺在她的表演中却是一种不安与焦躁的存在, 令人处在漂浮不定、不得安宁的状态里。

历史由胜者所写, 因而只会记住胜者。话虽有理, 历史却也不时将普通人推上‘胜者’的位置。在现实中, 许多小动乱很容易被抹杀被屏蔽, 然而, 政治舞台上上演的一次次的封杀终究会积累成更大的问题。政府用形似‘多数民众’的声音有效地压制了‘少数人民’的声音; 对原本多元的社会进行肃清。不自在的人民无处可归, 无处可藏, 也不知道究竟该隐藏些什么。此地并无安息之所。



The Dust

灰

2013

Video | Single-channel video, Performance Video

视频 | 单路视频, 行为录像

18 minutes 14 seconds, Edition of 5 + 2AP, MS_9458

I'm a Ghost in My Own House 我是我房屋中的鬼魂

2013

Charcoal is an essential material to the performance and installation in "I'm a Ghost in My Own House". Prevalent as a source of fuel in Southeast Asian countries, it is made by cooking wood in a low-oxygen environment to evaporate off all water and harden it. As a material, charcoal is life-sustaining because it provides heat and fire; yet it also has the capacity to burn and destroy. For twelve hours, Melati Suryodarmo crush hundreds of charcoal briquettes on a grinding table. This stupendous durational performance saw her putting all her energy into turning the material to dust, yet these are also actions that strip charcoal of its potential energy, causing it to lose its efficacy and function.

炭，是苏若道默的行为与装置艺术作品《我是我房屋中的鬼魂》中不可缺少的元素。木头在低氧的环境下烘烤以至水分蒸发，木质硬化而变成了炭，成为了东南亚地区的主要燃料之一。作为一种燃料，炭可以维持生命，提供热量与火；但它亦可以燃烧，吞噬，毁灭一切。在十二个小时里，苏若道默在一张桌子上碾碎了几百个煤球。这场壮观的长时表演见证了一次能量的转换；艺术家将所有精力都注入碾碎煤球这个动作上，而煤球本身的可燃能量却随着体积的减少而逐渐流失。



I'm a Ghost in My Own House
我是我房屋中的鬼魂

2013

Video | Single-channel video, Performance Video
视频 | 单路视频, 行为录像

30 minutes 30 seconds, Edition of 5 + 2AP, MS_5970

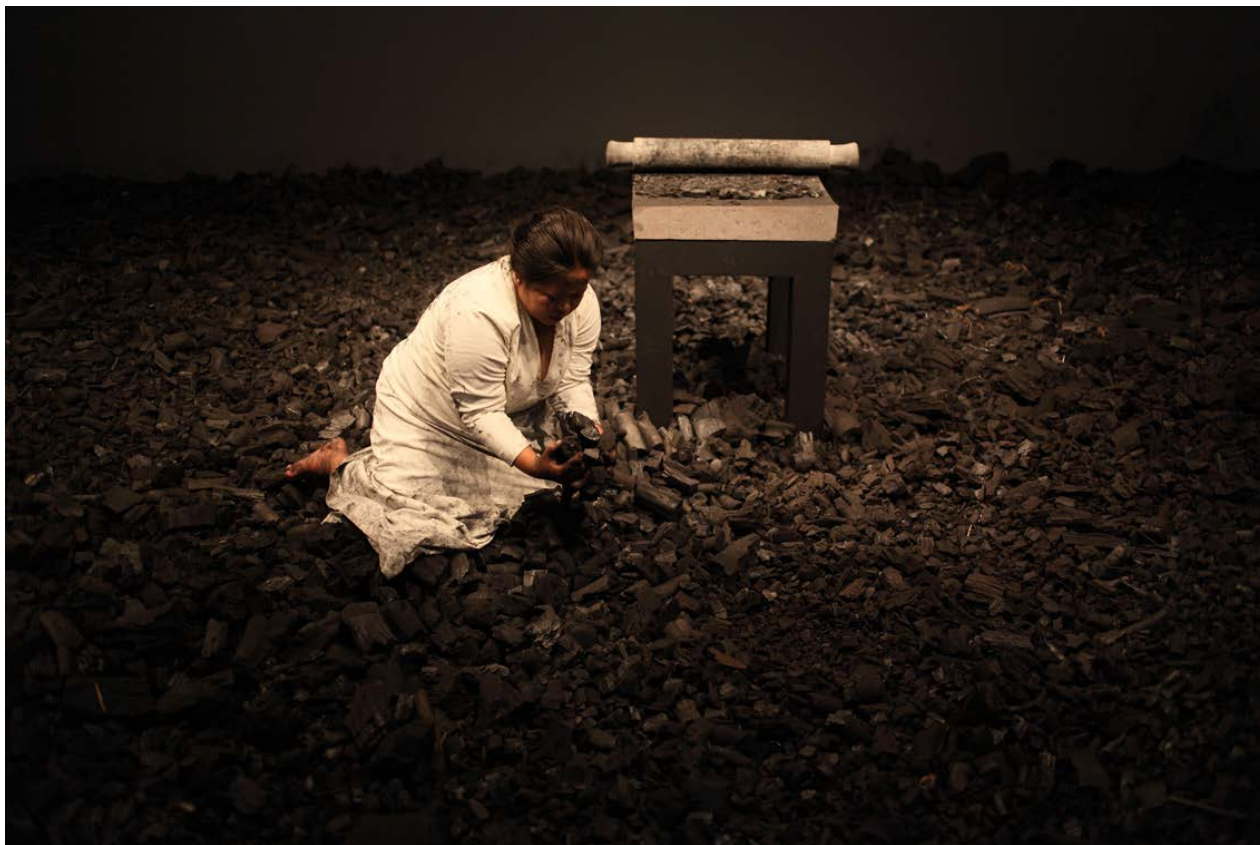


I'm a Ghost in My Own House 1
我是我房屋中的鬼魂 1

2018

Photograph | Performance Photograph
摄影 | 行为摄影

80 x 120cm, Edition of 5 + 2AP, MS_0038

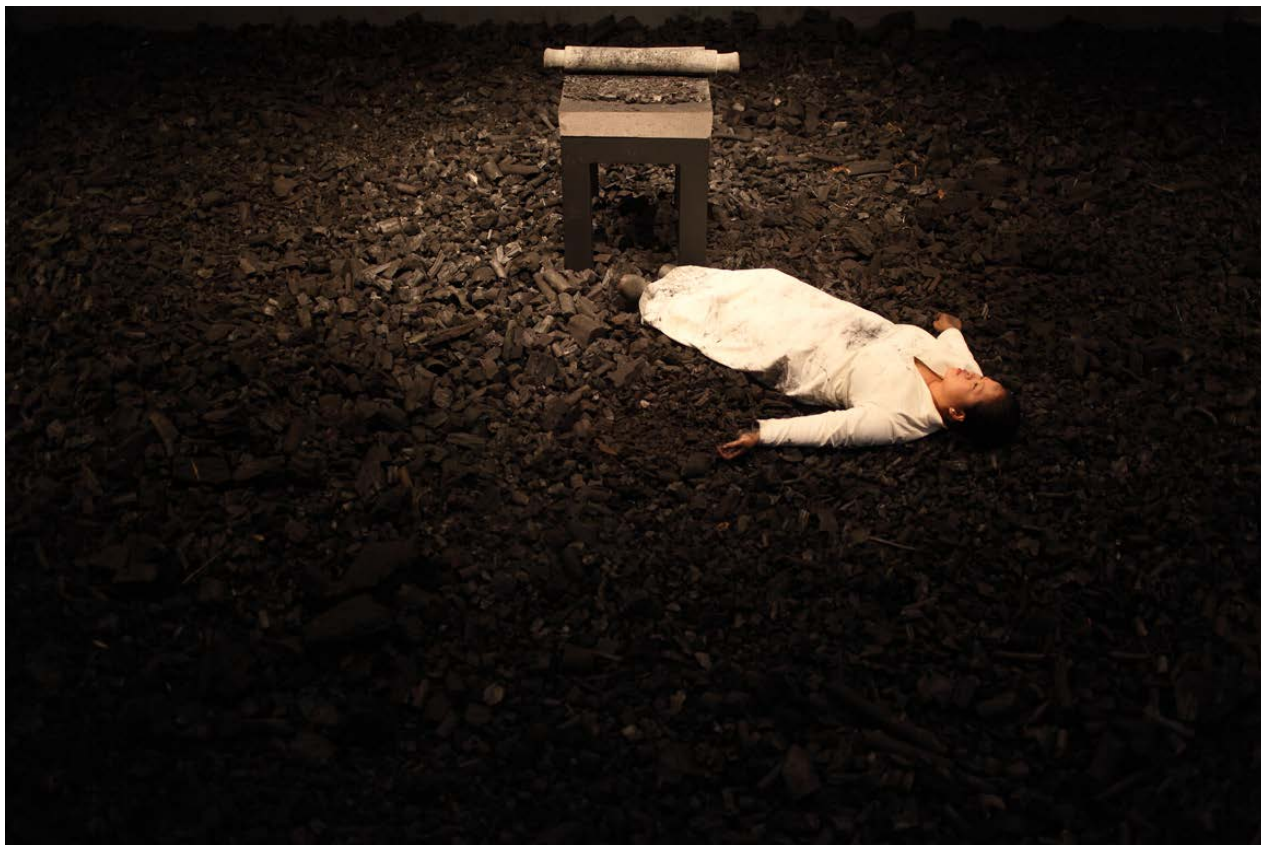


I'm a Ghost in My Own House 2
我是我房屋中的鬼魂 2

2018

Photograph | Performance Photograph
摄影 | 行为摄影

80 x 120cm, Edition of 5 + 2AP, MS_0134



I'm a Ghost in My Own House 3
我是我房屋中的鬼魂 3

2018

Photograph | Performance Photograph
摄影 | 行为摄影

80 x 120cm, Edition of 5 + 2AP, MS_7899



I'm a Ghost in My Own House 4
我是我房屋中的鬼魂 4

2018

Photograph | Performance Photograph
摄影 | 行为摄影

120 x 80cm, Edition of 5 + 2AP, MS_4244

Sweet Dreams Sweet

2013

“Sweet Dreams Sweet” is a two-hour durational performance with twenty eight young female performers wearing white uniform clothing. They move in pairs, walk, lie down and sit around the performance area. They dip their feet into blue water and stain their white stockings. The performance invites the audience to confront the dichotomy between uniformity and plurality in relation to Suryodarmo’s interest in the individual and the people.

Social pressure often forces people into a state of homogeneity. People want to wear the same kind of clothing and do the same kind of things as the people around them. They are uncomfortable when they are too different from their community, triggering a fear or herd response. When a majority community dominates an originally diverse society, it alienates those who are different, forcing away the social, cultural, linguistic or political factors that had allowed for diversity. This phenomenon is against individualism, as the people of a uniform society are not autonomous.

《Sweet Dreams Sweet》这个行为艺术作品为时两小时，28位年轻的女性表演者身穿白色制服在表演场地成双地行走、躺卧与坐下。她们将双脚浸泡在兑了蓝色染料的水里，把雪白的长袜染成蓝色。这个作品邀请观众来探讨一致性与多元性的对立性，以及个体与大众之间的关系。

社会压力常常迫使人们单一化。人人都想穿与周围人相同的衣服，做相同的事情。当人们与社群格格不入时，心里便会感到不安，想融入群体的欲望便油然而生。当主流群体开始主宰原本多元的社会时，不合群的人们便会遭到排挤，同时也驱散了原先能够容纳多样化社会、文化、语言或政治观念的气候。这种现象违反了个体的独特性，因为划一单调的社会意味着对自主权的彻底剥夺。



Sweet Dreams Sweet

2013

Video | Single-channel video, Performance Video

视频 | 单路视频, 行为录像

17 minutes 16 seconds, Edition of 5 + 2AP, MS_1077



Sweet Dreams Sweet

2018

Photograph | Colour chromogenic print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

70 x 105cm, Edition of 5 + 2AP, MS_6313



Sweet Dreams Sweet

2018

Photograph | Colour chromogenic print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

70 x 105cm, Edition of 5 + 2AP, MS_9006



Sweet Dreams Sweet

2018

Photograph | Colour chromogenic print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

70 x 105cm, Edition of 5 + 2AP, MS_5038



Sweet Dreams Sweet

2018

Photograph | Colour chromogenic print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

70 x 105cm, Edition of 5 + 2AP, MS_1954



Sweet Dreams Sweet

2018

Photograph | Colour chromogenic print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

70 x 105cm, Edition of 5 + 2AP, MS_4154



Sweet Dreams Sweet

2018

Photograph | Colour chromogenic print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

70 x 105cm, Edition of 5 + 2AP, MS_9696

Ugo

2008

“Ugo” is an five-hour long durational performance with two fresh trout on a white lined bed. In this performance, Suryodarmo moves slowly and deliberately with the fishes, hoping for Ikhthyes¹ to come save us the way he saved Aphrodite and Eros from mortal danger. Scientific time dissolves in favour of the time of vital life as the fishes are shown to be alive and unreal in their role as Ikhthyes.

Suryodarmo draws from the flow of time as experienced, rather than scientific time, to let go of the mental abundance of civil society. In letting go of the confines of prior knowledge and constantly adapting it to real changes, information is integrated with experience. The expectations of history, politics and cultural identifications are dissolved in the air, which also holds the common consciousness and the unnamed catalyst of change and transformation, and inhaled again.

¹ The Ikhthyes were two large Syrian river fish who rescued Aphrodite and Eros when they were fleeing the monster Typhoeus. These two fish were later honored by being placed in the heavens as the constellation Pisces.

《Ugo》是一个5小时长的行为表演作品，铺着白色床单的床上放着两条新鲜鳟鱼，苏若道默动作缓慢地与它们互动着，希望伊克泰斯¹能像他们解救阿佛罗狄忒与厄洛斯一样来解救人类。科学与客观的时间线被灵魂与主观的时间线取代，两条鳟鱼在苏若道默的摆弄下重新复活并扮演着伊克泰斯这个虚拟的角色。

比起科学的时间观，苏若道默更想从实时感官体验中提取时间感，从而摆脱文明社会对人们的精神规划。摆脱先验知识的局限性、对现实变化时刻作出回应，是讯息与体验的结合。对历史、政治与文化共识的期望在承载着共同意识与改革催化剂的空气中消散、被吸入。

¹ 伊克泰斯 (Ikhthyes)：希腊神话中，阿佛罗狄忒与厄洛斯遭提丰的袭击而逃入河中，受到两条叙利亚河鱼的庇护。这两条鱼后来被称作伊克泰斯,也是双鱼座的由来。



Ugo
2008

Video | Single-channel video, Performance Video
视频 | 单路视频, 行为录像
6 minutes 6 seconds, Edition of 5 + 2 AP, MS_8662



Ugo
2018

Photograph | Colour chromogenic print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

54 x 120cm, Edition of 5 + 2AP, MS_1291



Ugo
2018

Photograph | Colour chromogenic print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

54 x 120cm, Edition of 5 + 2AP, MS_7187

I Love You 我爱你

2007

"I Love You" is a 5-hour durational performance that interrogates the melting of linguistic form. Communication is limited to a single utterance, "I love you," while the performing body is literally stressed with a rectangular piece of glass. The oversized glass overwhelms Suryodarmo, who struggles under its weight, bulky yet fragile. Like the phrase "I love you," glass is simultaneously powerful and vulnerable. The material is strong and resilient but a simple hit at the wrong angle might cause it to shatter. As Suryodarmo carries the glass on her back, she essentially supports its weight while manoeuvring the space cautiously.

As a polyglot who is fluent in Indonesian, German, English and Javanese, Suryodarmo has observed different linguistic expressions of love. While 'love' is generally understood as an feeling, the word 'love' is also a label, an utterance that is removed from the real emotion. English speakers can and do constantly redefine this word through personal experiences and while in conversation with other speakers. The word is not indexical but collectively constructed. While the burden of each language does stress and restrain the speaker, there is a kind of way, through repetition and durationality, that the individual can touch on the tensions of linguistic meaning and blur the substance of the language.

《我爱你》是一个长达五小时的长时表演，苏若道默以诘问的方式来探讨语体的融解。表演过程中的所有沟通仅限‘我爱你’这三个字，与此同时，表演者跟一块长方形的玻璃进行着肢体上的挣扎。这块巨大的玻璃压在苏若道默身上，既沉重又脆弱。这块玻璃正如‘我爱你’这三个字一般，有着一定的分量持久性，却又不堪一击。苏若道默小心翼翼地将玻璃顶在背上，承受着玻璃与语言的这份微妙性。

她通晓多国语言，其中包括印尼语、德语、英语与爪哇语，发觉‘爱’在各个语言中有不同的表达方式。虽然‘爱’被普遍理解为一种情感，这个字本身也是一个标签，在话语中与情感可能毫无干系。用英语沟通的人们时时因个人经验而改变这个字的意义。这个字的意义不是固定的，而是人们集体构造出来的。尽管每个语言对说者都有一定程度上的限制，通过长时间的重复或许可以使人触碰语言的张力，模糊语言的本质。



I Love You
我爱你
2007

Video | Single-channel video, Performance Video
视频 | 单路视频, 行为录像
6 minutes, Edition of 5 + 2AP, MS_3306



I Love You 1

我爱你 1

2018

Photograph | Colour inkjet print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

120 x 180cm, Edition of 5 + 2AP, MS_7063



I Love You 2

我爱你 2

2018

Photograph | Colour inkjet print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

120 x 180cm, Edition of 5 + 2AP, MS_8964



I Love You 3

我爱你 3

2018

Photograph | Colour inkjet print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

120 x 180cm, Edition of 5 + 2AP, MS_8707



I Love You 4

我爱你 4

2018

Photograph | Colour inkjet print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

120 x 180cm, Edition of 5 + 2AP, MS_2750



I Love You 5

我爱你 5

2018

Photograph | Colour inkjet print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

120 x 180cm, Edition of 5 + 2AP, MS_2851



I Love You 6

我爱你 6

2018

Photograph | Colour inkjet print, Performance Photograph

摄影 | 彩色C-Print, 行为摄影

180 x 120cm, Edition of 5 + 2AP, MS_3925

Video Works 影像作品

Timoribus 恐惧

2018

“Timoribus”, a new video-installation, is a critical reflection on the actual logic of spectacle and distraction, which created this complicit dispositive of technology, power, actuality, terror, entertainment, and performance, in a numbing culture of making everything visible. As we know, the most radical gestures can turn into their opposites by the spectre of capitalist consumerism. Against the pornographic reality of the visible, “Timoribus” lays everything bare, while Suryodarmo advances blurry imagery of performing bodies, connecting the history of performance in the ‘60s and ‘70s through experimental structural cinema.

苏若道默的新录像装置作品《恐惧》是对场面性与娱乐性的逻辑所做出的批判与反思。如今，在科技、媒体、表演、恐惧、权力与现实的推动下，一切都以更加戏剧化的形式呈现给一群愈加麻木的观众。据我们所知，最激进的运动往往最容易被资本消费主义所逆转。在这种将一切都赤裸裸地曝光的风气下，苏若道默的《恐惧》故意使表演者身份模糊，体现出与60，70年代实验剧场的连系。



Timoribus

恐惧

2018

Video | Single-channel video

视频 | 单路视频

12 minutes, Edition of 5 + 2AP, MS_5777

The Dusk 黄昏

2010

“The Dusk” is a short film set in an empty estate in the northern part of Sweden. Architectural and personal isolation hang heavily throughout the film, which tangentially reflects upon Suryodarmo’s upbringing in a culture of silence. While silence is conventionally understood to be nothingness, empty or a void, “The Dusk” brings viewers through abstracted moments of silence and reveals their psychological pregnancy and the elements of trauma they could possess.

Recognizing the similarities between poetry and her performance works, Suryodarmo conceives of the movements in her performances as ‘poetical action.’ Both poets and artists bring sequences of words and actions together that provoke a multiplicity of interpretations on what is conveyed, as what they read or see is related to their unique positions. Working with actors trained with her poetical actions further transforms the subject. In this process, she continues to abstract the communication and allow her viewers to immerse their selves in the silence.

《黄昏》的拍摄地点位于瑞典北部的一座空房。建筑和个人的冷漠感深刻地贯穿影片，侧面反映出艺术家在沉默文化下的成长背景。尽管沉默通常被理解为虚无、无物的，《黄昏》将观众带入数个抽象而寂静的片刻，揭露了其中蕴藏的心理暗示与创伤。

在意识到她的行为艺术语言与诗有许多共同之处后，苏若道默开始将她的艺术理解为‘诗意行为’。诗人与艺术家将一系列词语和动作放在一起，让各个视角与思维的观众赋予作品多重的解读方式。此外，邀请她特别传授过‘诗意行为’的表演者们来演绎《黄昏》也进一步增加了主题的灵活性。在这个过程中，苏若道默继续将交流抽象化，让观众沉浸在各自的沉默中。



The Dusk

黄昏

2010

Video | Single-channel video

视频 | 单路视频

25 minutes 56 seconds, Edition of 5 +2AP, MS_3501

Photography Works 摄影作品

Tomorrow As Purposed 明天, 诸如计划的

2018

The photographs from Suryodarmo's "Tomorrow, As Purposed" series began as a dance theatre piece inspired by Macbeth and the power of prophetic speech. In Shakespeare's play, the three sisters told Macbeth that he was part of two prophecies, the first of which came through immediately after the sisters' disappearance. Encouraged by Lady Macbeth, he plotted his way to fulfil the second prophecy, which became his curse and resulted in his madness.

In framing specific acts or motions of the choreography in photography, Suryodarmo invites viewers to observe slowly and discover, or question, the bodily content. The process of dance and movement has often cemented, or irreversibly changed, the inner psyche of the practitioner. The provocative actions captured by her camera's lens reveal internal struggle as a consequence of meaningful physical agitation, a struggle that is recognisable as the struggle for power and the means of achieving it.

苏若道默的《明天, 诸如计划的：》系列起源于一个关于麦克白与预言的力量的舞蹈戏剧作品。在莎士比亚的戏剧里，三个姐妹巫女告诉麦克白两个预言。第一个预言在女巫们消失后立刻实现，第二个则在麦克白夫人的挑唆与筹谋下由麦克白亲自执行。两个预言的实现变成了一种诅咒，戏剧以二人终究被良心与恐惧逼疯的形式以悲剧告终。

苏若道默通过摄影将舞蹈的某些动作冻结于画面上，邀请观众仔细观察与质疑这些充满细节的肢体形态。舞蹈与肢体动作往往对表演者有不可磨灭的心理影响。她的镜头所捕捉到的舞态揭示了激烈的肢体动作所带出的心理挣扎，一种困于对权力的渴望与夺取权力之间的挣扎。



Tomorrow, As Purposed:SHOES

明天, 诸如计划的: 鞋子

2018

Photograph | Colour inkjet print

摄影 | 彩色喷墨打印

60 x 90cm | With white listing 80 x 110cm, Edition of 5 + 2AP, MS_4985



Tomorrow, As Purposed:HAIR

明天, 诸如计划的: 头发

2018

Photograph | Colour inkjet print

摄影 | 彩色喷墨打印

60 x 90cm | With white listing 80 x 110cm, Edition of 5 + 2AP, MS_0978



Tomorrow, As Purposed:AGUS

明天, 诸如计划的: AGUS

2018

Photograph | Colour inkjet print

摄影 | 彩色喷墨打印

90 x 60cm | With white listing 110 x80cm, Edition of 5 + 2AP, MS_3021



Tomorrow, As Purposed: NAILS

明天, 诸如计划的: 钉子

2018

Photograph | Colour inkjet print

摄影 | 彩色喷墨打印

90 x 60cm | With white listing 110 x 80cm, Edition of 5 + 2AP, MS_2327

Self Portrait (Triptych) 自画像（三联幅）

2018

While Suryodarmo's practice comes from the genre of performance art, she has deliberately chosen to present her self-portraits in the genre of photography. This is related to her recent research on the poetics in performance art and the presence of "poetic action" in her work. Performance artists, like writers, place sequences of actions or words to form poetry. At the same time, the flat visual form of photography meditates on the Western genre of portraiture.

Suryodarmo considers people not only through their physical likeness but their practice, biography, influences and so on. Works by artists like Francis Bacon further her research in capturing movement in a frozen moment. For her, photography advances her long-standing studies in Butoh. The agitation of the body, including the face, is her area of absorption. These considerations come into play in the unconventional portraits that she presents of herself.

尽管苏若道默主要实践行为艺术，她此次却有意以摄影的方式呈现自己的自画像。这与她创作时对行为艺术的诗意与其作品中的“诗意行为”的研究有关。如同作家，行为艺术家亦是编排一系列动作或词语来表达诗意。同时，摄影的平面形式也是对西方肖像画的沉思。

苏若道默不仅仅从外表去理解他人，更是从他们的行为、经历、所受的影响等多方面去考虑。弗朗西斯·培根等艺术家的作品丰富了她在冻结动作方面的研究。对她而言，摄影延续了她对舞蹈的长期研究。躯体，包括脸部的激烈动作变化都是让她收益的范围。这些考量都在这些非常规的自画像中。



Self Portrait (Triptych)
自画像 (三联幅)

2016

Photograph | Colour inkjet print

摄影 | 彩色喷墨打印

Each 90 x 60cm, 3 pieces | With white listing 110 x 80cm, Edition of 5 + 2AP, MS_8685

Windows 窗户

2018

“Windows” is an on-going photographic series that extend back to 1998’s Der Sekundentraum at Kunstverein Hannover, Germany. It is part of a long-standing fascination with windows in social and living spaces, which Suryodarmo would encounter in her daily life. In this series of photographs, Suryodarmo stands from the interior and captures windows that reveal a vision of nature’s own paintings. In other photographs, a light sheer curtain flutters softly in front of the window.

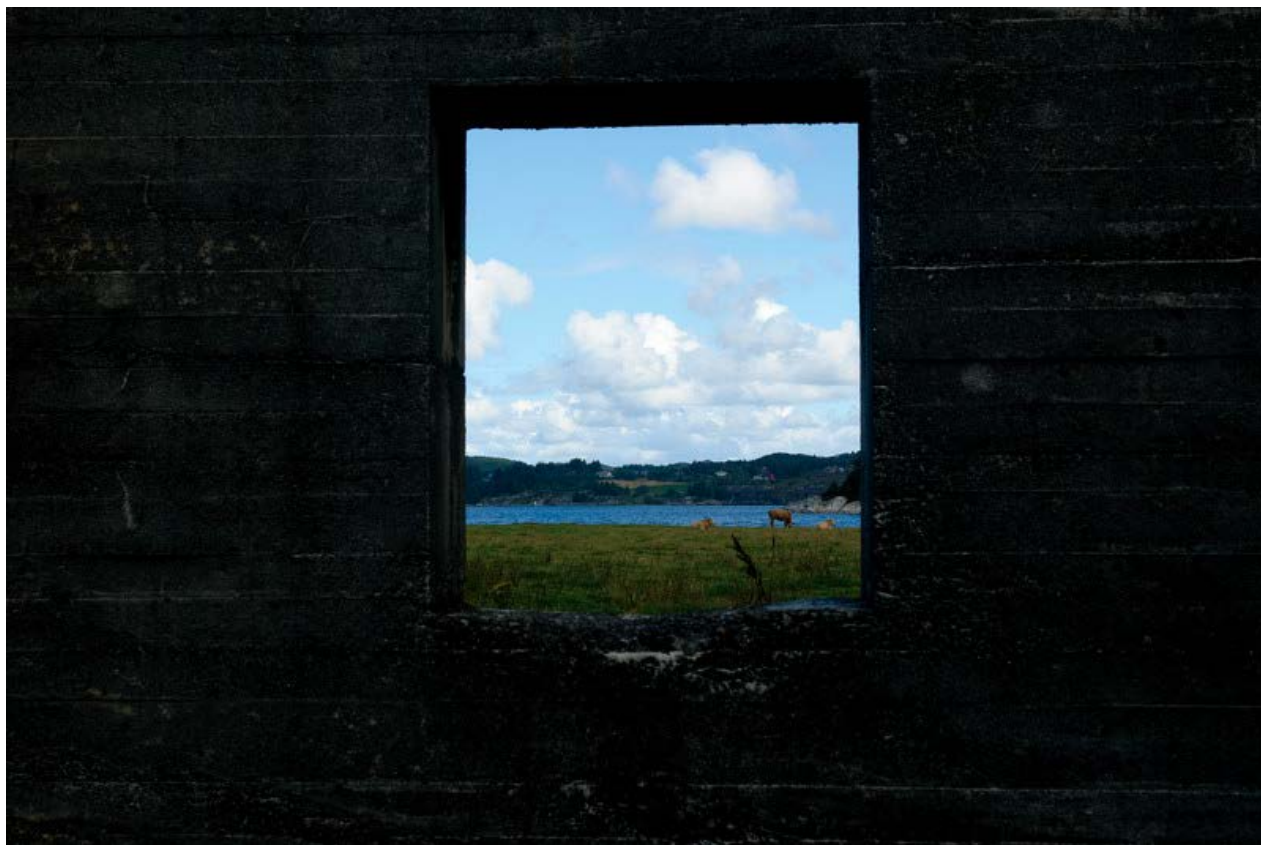
Windows provide a view of the outside from the inside. This view is a carefully considered one composed by the viewer. At the same time, windows are barriers, a delicate portal that separates the outside from the inside and the inside from the outside. They contain. They witness the happenings within the space, aging with the architecture. Suryodarmo’s encounters with these windows are affective and wholly spontaneous but they speak to her in a wordless manner and capture her attention.

《窗户》是一个仍在进行中的摄影系列，该灵感起源于苏若道默1998年在汉诺威艺术协会表演的《第二梦》。她对日常生活里社会与居住环境中的各种窗户非常感兴趣。在这个摄影系列里，苏若道默身处室内，用相机捕捉窗外如画一般的场景。在另一个照片中，轻薄的白色纱帘在窗前轻轻摇曳。

窗户为室内展示了外面的景色，而其视角是被居住者精心挑选过的。与此同时，窗户也是一道障碍，一个隔离外部与内部的精致门关；一种限制。它们是空间的目击者，跟着建筑一起老去。苏若道默与窗户的邂逅是随机并且情绪化的，它们无声地呼唤着她，祈求着一位聆听者。

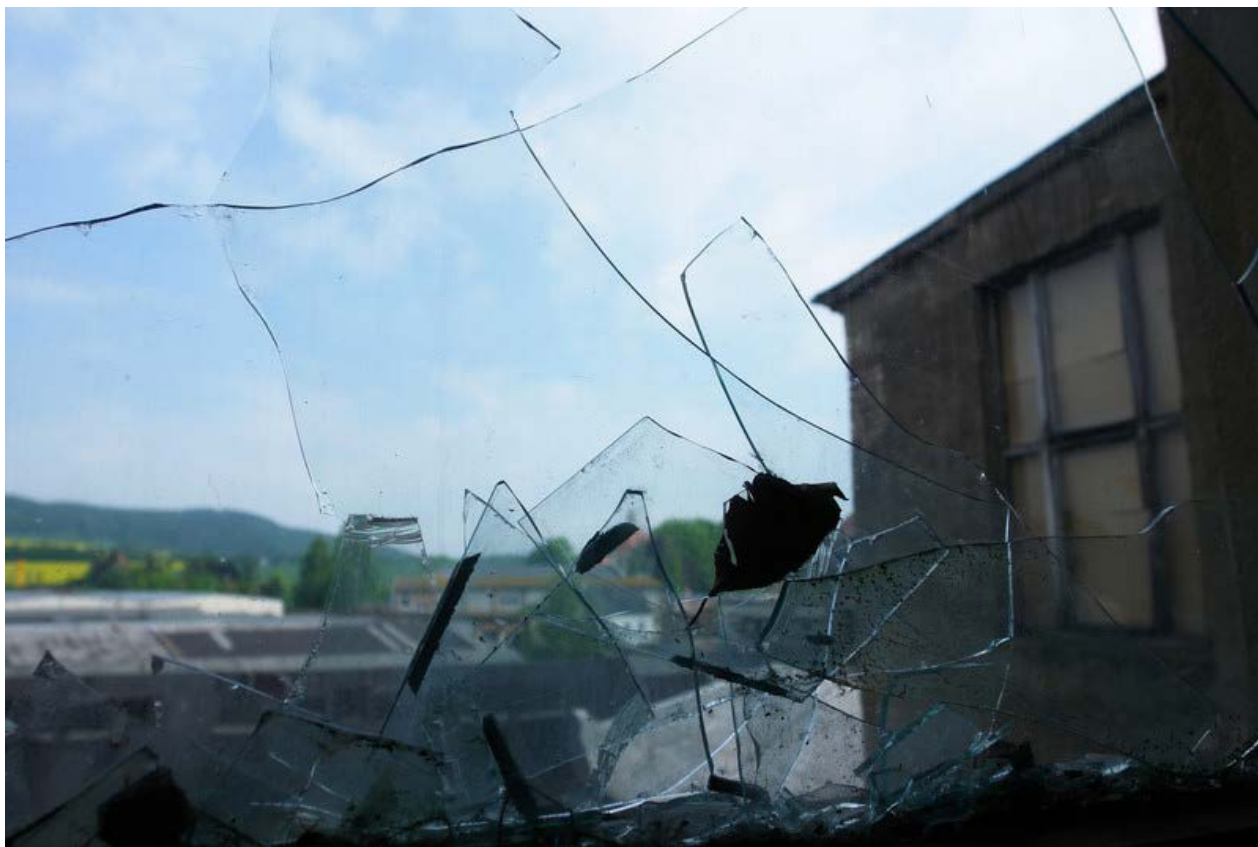


The Island (Bergen)
Windows Series
岛（卑尔根），《窗户》系列
2018
Photograph | Colour inkjet print
摄影 | 彩色喷墨打印
33 x 50cm, Edition of 5 + 2AP, MS_8204



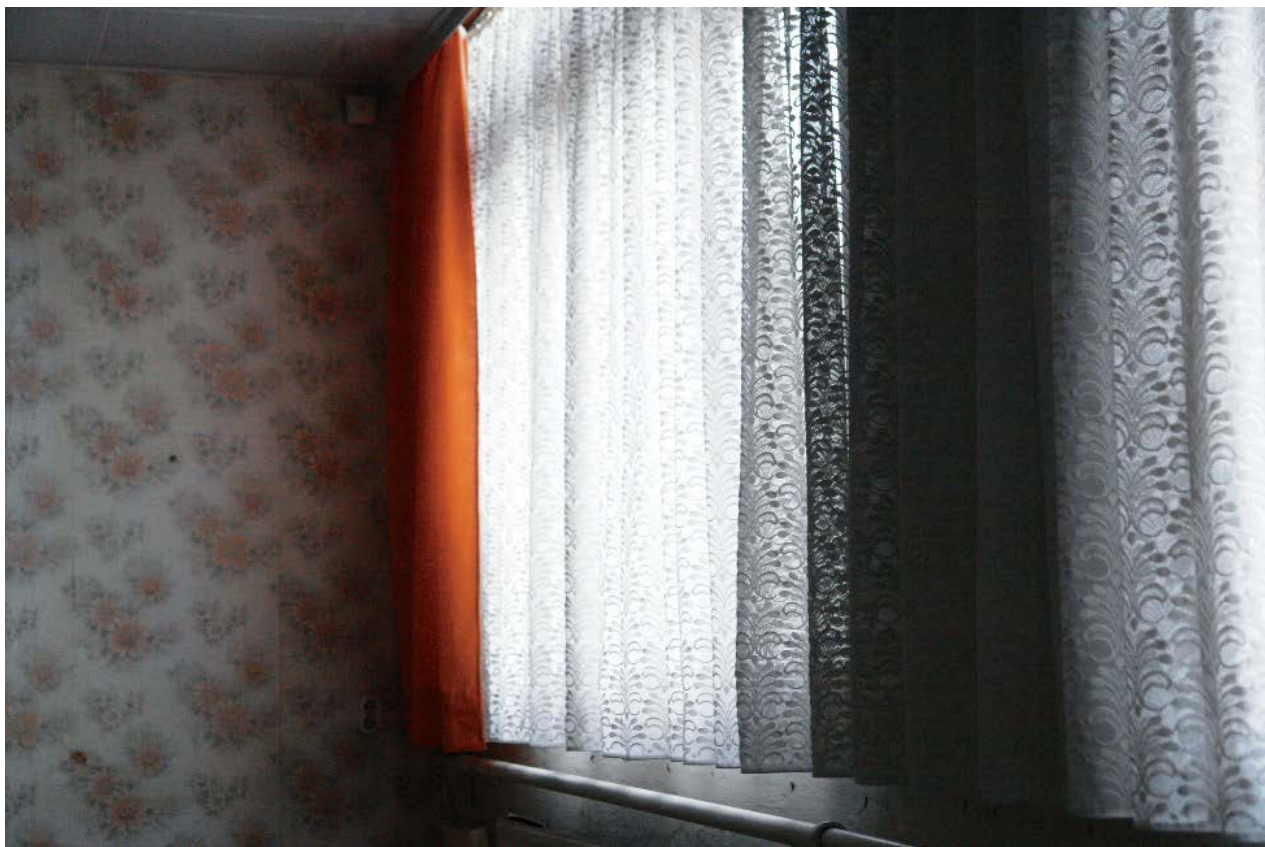
The Stone (Bergen)
Windows Series
石头（卑尔根），《窗户》系列
2018

Photograph | Colour inkjet print
摄影 | 彩色喷墨打印
33 x 50cm, Edition of 5 + 2AP, MS_1615



Broken (Kirschau)
Windows Series
破碎 (基尔绍), 《窗户》系列
2018

Photograph | Colour inkjet print
摄影 | 彩色喷墨打印
33 x 50cm, Edition of 5 + 2AP, MS_6918



Office (Kirschau)
Windows Series
办公室 (基尔绍), 《窗户》系列
2018

Photograph | Colour inkjet print
摄影 | 彩色喷墨打印
33 x 50cm, Edition of 5 + 2AP, MS_7358



Curtain (Kirschau)
Windows Series
窗帘（基尔绍），《窗户》系列
2018

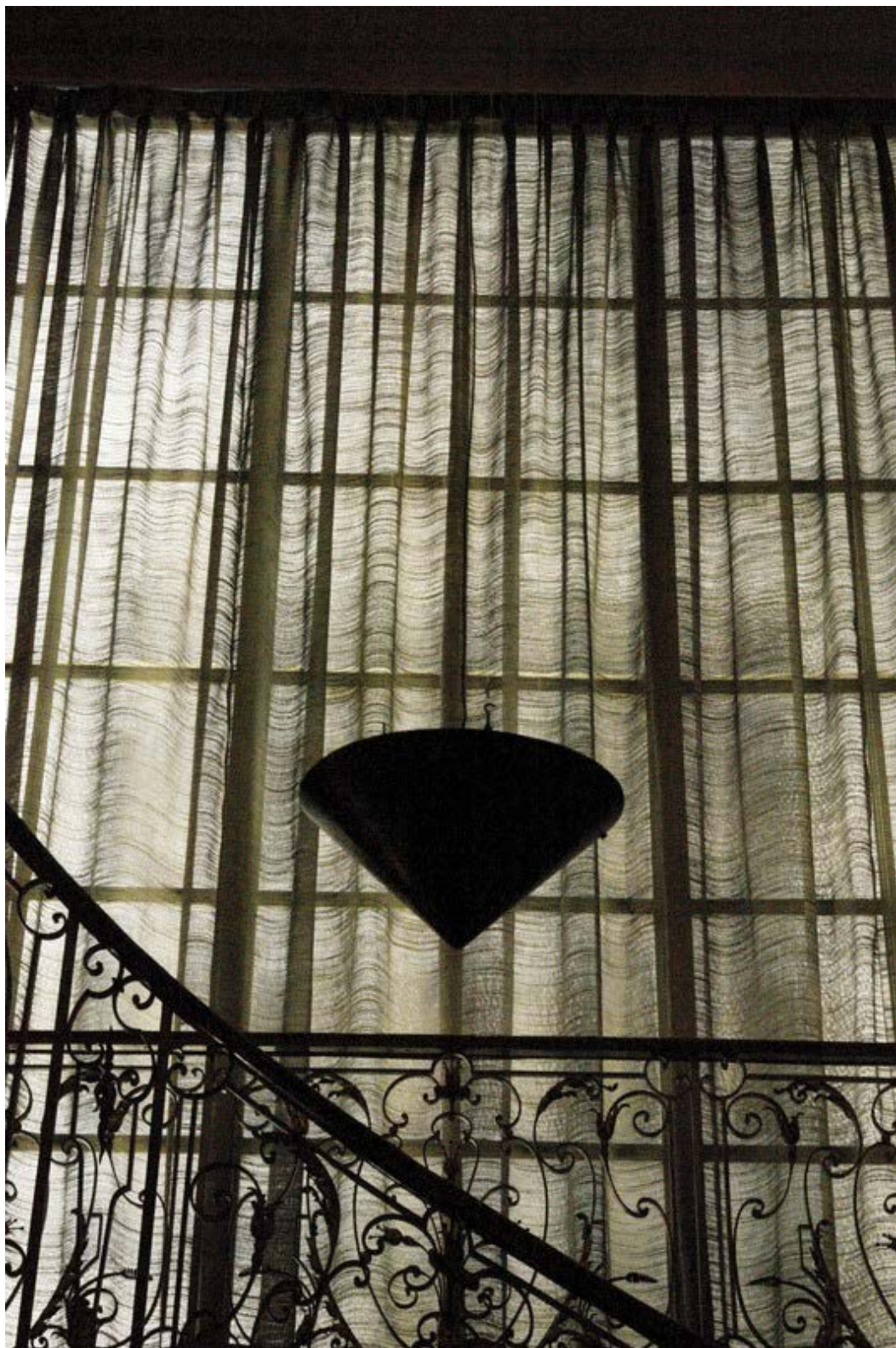
Photograph | Colour inkjet print
摄影 | 彩色喷墨打印
33 x 50cm, Edition of 5 + 2AP, MS_5610



Fabrick (Kirschau)
Windows Series
布 (基尔绍), 《窗户》系列
2018

Photograph | Colour inkjet print
摄影 | 彩色喷墨打印

33 x 50cm, Edition of 5 + 2AP, MS_7624



Olga (Lisabon)
Windows Series
奥尔加（里斯本），《窗户》系列
2018

Photograph | Colour inkjet print
摄影 | 彩色喷墨打印
33 x 50cm, Edition of 5 + 2AP, MS_9459

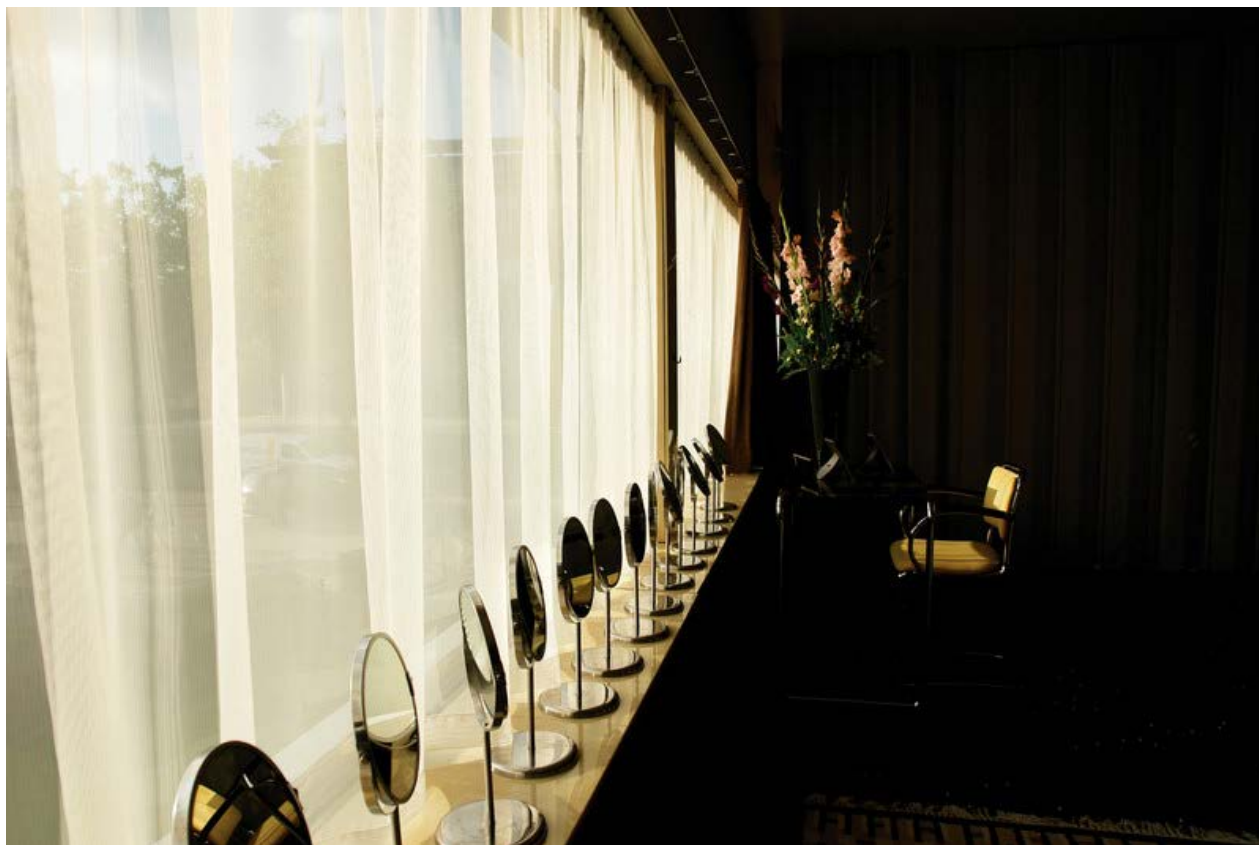


Pad Thai (Lyksele)
Windows Series
泰式炒粉（吕克瑟勒），《窗户》系列
2018
Photograph | Colour inkjet print
摄影 | 彩色喷墨打印
33 x 50cm, Edition of 5 + 2AP, MS_1993



Oma (Mistebach)
Windows Series
奥玛（米斯特巴赫），《窗户》系列
2018

Photograph | Colour inkjet print
摄影 | 彩色喷墨打印
33 x 50cm, Edition of 5 + 2AP, MS_7264



Sonneveld (Rotterdam)
Windows Series
索能凡德（鹿特丹），《窗户》系列
2018
Photograph | Colour inkjet print
摄影 | 彩色喷墨打印
33 x 50cm, Edition of 5 + 2AP, MS_7037



Ema's Kitchen (Saxnas)
Windows Series
艾玛的厨房 (塞克纳夫), 《窗户系列》
2018
Photograph | Colour inkjet print
摄影 | 彩色喷墨打印
33 x 50cm, Edition of 5 + 2AP, MS_9312



Museum (Umea)
Windows Series
博物馆（于默奥），《窗户》系列
2018

Photograph | Colour inkjet print
摄影 | 彩色喷墨打印
33 x 50cm, Edition of 5 + 2AP, MS_5342



Elizabeth (Umea)
Windows Series
伊丽莎白（于默奥），《窗户》系列
2018

Photograph | Colour inkjet print
摄影 | 彩色喷墨打印
33 x 50cm, Edition of 5 + 2AP, MS_2079



Fireplace (Umea)
Windows Series
壁炉（于默奥），《窗户》系列
2018

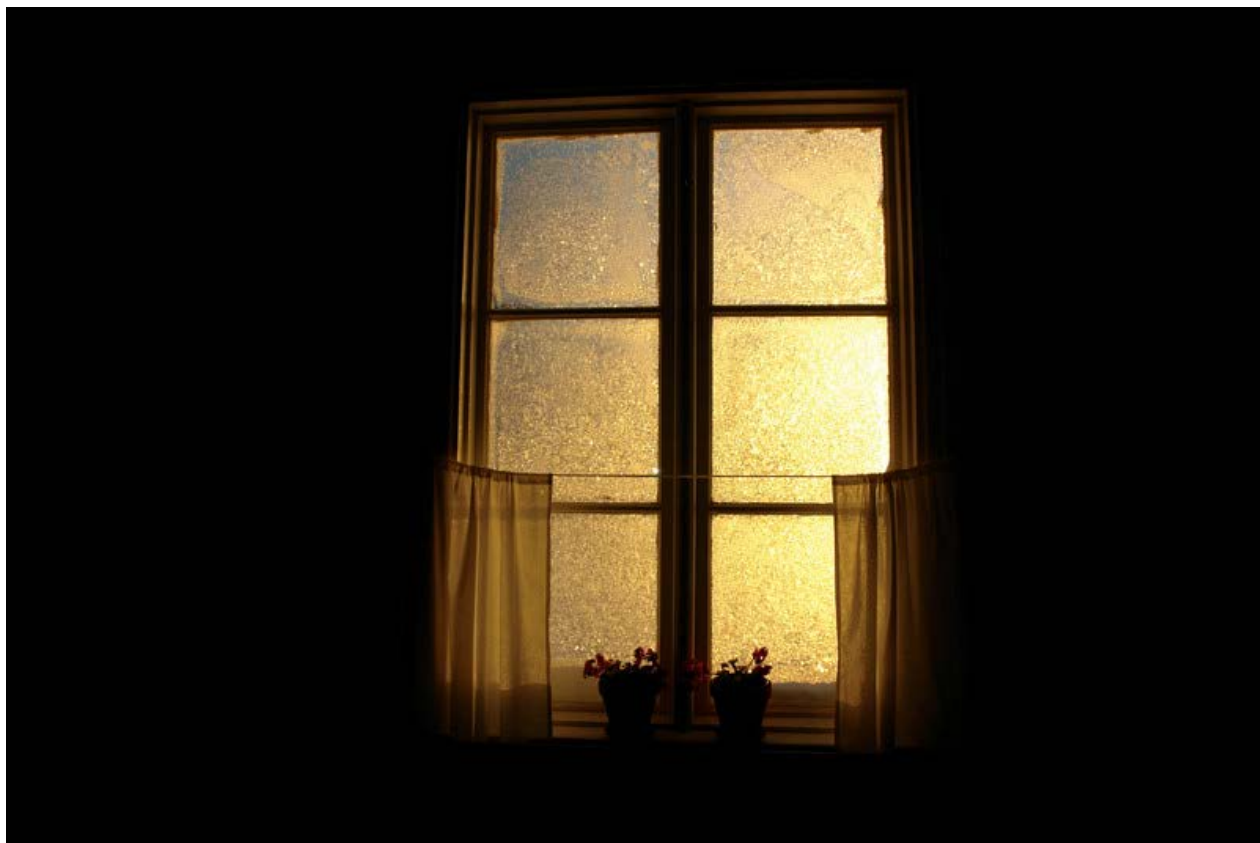
Photograph | Colour inkjet print
摄影 | 彩色喷墨打印
33 x 50cm, Edition of 5 + 2AP, MS_0715



Ecke (Umea)
Windows Series
角落（于默奥），《窗户》系列
2018
Photograph | Colour inkjet print
摄影 | 彩色喷墨打印
33 x 50cm, Edition of 5 + 2AP, MS_4562



River (Umea)
Windows Series
河（于默奥），《窗户》系列
2018
Photograph | Colour inkjet print
摄影 | 彩色喷墨打印
33 x 50cm, Edition of 5 + 2AP, MS_0221



Classroom (Umea)
Windows Series
课室（于默奥），《窗户》系列
2018

Photograph | Colour inkjet print
摄影 | 彩色喷墨打印
33 x 50cm, Edition of 5 + 2AP, MS_6577

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