

DARI YANG REMEH-TEMEH, YANG TERSISA DAN TERSIA-SIA / FROM THE TRIVIAL, DEBRIS AND THE WASTED —ENIN SUPRIYANTO



Semua ini bermula dari selembar foto, hasil jepretan kamera Handiwirman Saputra. Ia berikan foto ini kepada saya, dan juga kepada Agung Hujatnikajennong, dengan satu pesan yang sederhana dan jelas: “Pandanglah (foto ini)!”

Foto yang ia sodorkan menampilkan pemandangan yang amat biasa: aliran sungai kecil yang mengalirkan air yang tidak bisa dibilang jernih, dan sebetang bantaran sungai yang dipenuhi rumpun bambu di sana-sini. Permukaan tanah dan bebatuan di tepi sungai tampak lembab, basah, ditutupi lumut yang tampak hijau terang dibawah terpaan terang sinar matahari. Tepat di bagian tengah gambar foto itu, yang jadi pusat perhatian, tampak akar-akar pohon bambu yang menjuntai, sambil beberapa yang lebih panjang menjulur ke bawah, menembus permukaan air sungai.

Dan, karena air sungai yang tampaknya susut dari ketinggian normalnya, akar-akar yang biasanya tersembunyi di bawah permukaan air itu kini jadi terlihat jelas. Akar-akar itu tidak lagi tersembunyi di bawah air sungai yang keruh. Ia tidak lagi menyimpan rahasia: kini urat-urat nadinya tersingkap, terlihat. Pada sulur-sulur akar itu, berbagai barang, atau tepatnya, bekas dan sisa berbagai benda dan barang, tampak menempel atau tersangkut, melambai, menjuntai. Namun agak ke belakang, meski sudah tidak tertutup air, sebagian akar yang lain tetap tersembunyi di balik kegelapan.

It all began from a piece of photograph, which Handiwirman Saputra had taken using his camera. He gave the picture to me, as well as to Agung Hujatnikajennong, with one simple and clear message: “Look (at the picture)!”

The picture he presented to us showed a common view: a brook whose water is not at all clear, and a shoal with a bamboo grove. The soil and stone surfaces by the river appear damp, wet, covered with vivid green moss under the bright sunlight. Right in the middle of the picture, the focus of attention, one sees dangling roots, the longer one extending downward, piercing the river surface.

Because the water seems to be receding, the river surface lies lower than its normal height, and the roots that are commonly hidden under the water are now exposed. They are no longer concealed under the muddy water. The secret has been revealed: the filaments are now out in the open, visible. One can see a range of objects or, to be exact, ex-objects and remains of things and objects attached on to the roots, swaying and dangling. At the back, however, other roots remain concealed in the dark although they are no longer covered by the water.

The closer we observe all the details in the picture, the further we are taken into an enigmatic visual atmosphere. A riverbank panorama is quite common and mundane. Handiwirman’s request for us to take a look at it—instead of merely seeing

Semakin kita perhatikan semua rinci pada foto ini, semakin terseret pula kita ke dalam suasana visual yang enigmatik. Sebentang bantaran sungai adalah pemandangan yang biasa dan sepele. Ajakan Handiwirman untuk memandangnya—bukan sekedar melihat—adalah ajakan untuk mengenali dan bertanya-tanya tentang apa, mengapa, bagaimana berbagai hal rupa, bentuk, bahan bertemu dan berpadu, bertautan di bantaran sungai itu.

Ajakan Handiwirman untuk memandang, mengamati, menelaah bantaran sungai itu, seperti memantulkan gema peringatan Henri Lefebvre yang gemar mengutip pernyataan Hegel: yang akrab tidak selalu berarti sama dengan yang kita ketahui.

Di bawah pandangan yang menyelidik dan benak yang terus-menerus mengajukan berbagai pertanyaan, yang serba biasa dan sepele malah tampil sebagai sederetan cabikan atau serpihan yang makin tercerai-berai, atau bertumpuk-tumpuk. Segalanya hadir makin nyata dapat dikenali. Pada saat bersamaan, ada juga yang terasa aneh dan asing. Memandang jeli hal yang sehari-hari, *the everyday*, adalah mengenal yang akrab dan yang esoterik, yang real dan surreal, secara serentak, bersamaan.

Memandang foto di atas, dan kemudian berganti-gantian dengan memandang karya-karya Handiwirman dari proyek *Benda 'In-Situ'*, membawa kita masuk dalam situasi *cathexis*, suasana pertemuan berbagai dorongan dan pengetahuan yang tak sepenuhnya kita sadari dalam jaringan ingatan dan kenangan.

Seperti juga serpihan dan cabikan berbagai benda yang tersangkut di akar-akar pohon bambu dalam foto yang dibuat Handiwirman, demikian pula saya menghimpun catatan-catatan di bawah ini. Berbagai kutipan dan komentar ini adalah hal-hal yang tercabik dan tersangkut dalam benak saya saat berhadapan dengan foto itu, dan kemudian dengan karya-karya Handiwirman (yang selalu ia sebut sebagai *Objek*). Semuanya tidak serta-merta harus diperlakukan sebagai rangkaian yang padu dan utuh. Beberapa memang

it—is a request to recognize and pose questions about what, why, and how a range of visual stuffs, forms, and materials meet and converge, intermingling at the riverbank.

Handiwirman's request for us to look at the riverbank, to observe and examine it, seems to be an echo of the warning by Henri Lefebvre, who liked to quote Hegel's saying: the familiar is not necessarily the known.

Under the examining gaze and questioning mind, the mundane and trivial appear as a series of splinters or fragments that are increasingly disjointed or piled up one on top of another. Everything present becomes increasingly obvious and recognizable. At the same time, something feels alien and peculiar. To observe closely the mundane, the everyday, is to get to know the familiar and the esoteric, the real and the surreal, simultaneously, at the same time.

As we look at the picture above, and then consecutively look at Handiwirman's works in *Benda 'In Situ'* project (literally: In Situ Objects), we are taken into a condition of cathexis, an encounter of various urges and knowledge of which we are not fully conscious, in the network of memories and recollections.

Like the splinters and fragments of a range of objects attached on the bamboo roots in Handiwirman's pictures, the following notes below are brought together. The various quotes and comments are stuffs that had been torn and become attached to my mind as I faced the picture, and then Handiwirman's works (which he always calls "Objects"). They do not have to be treated as a whole and integrated series. Some of them are merely tatters or slivers, accidentally hooked or dangling freely; others spread out here and there, or are entangled with one another, interweaving, interlacing.

This time, I ask for all of us to look at the above picture by Handiwirman—the same picture that he had presented to me and Agung Hujatnikajennong—and at the same time view several objects in this presentation; read the various quotes

hanya serpihan dan cabikan yang tersangkut atau menjuntai lepas; sementara sejumlah yang lain menjulur kesana-kemari, atau saling terkait, membelit, berkelindan.

Kali ini, saya mengajak kita semua memandang foto karya Handiwirman—foto yang sama yang ia berikan pada saya dan Agung Jennong—juga sekaligus memandang sejumlah *objek* dalam presentasi ini, membaca berbagai kutipan dan komentar yang saya rangkum dan ajukan (juga teks yang ditulis Agung Hujatnikajennong) untuk sama-sama masuk dalam suatu dialog yang berpeluang menghadirkan berbagai penafsiran dan pemahaman.

Seluruh sajian kami ini bukanlah ajakan untuk menuju pada satu titik konklusi, tapi untuk terlibat dalam suatu diskusi yang meriah: tentang hubungan benda dan seni, juga peran seniman, terkait dengan segala hal yang remeh-temeh, yang sehari-hari atau bahkan sejarah; yang terlanjur kita yakini sebagai konvensi yang serba final.

Sekali lagi, saya kutip Lefebvre (dan Hegel): *The familiar is not necessarily the known*.

Sesudah saya menerangkan bahwa kesenian sebenarnya jiwa yang kelihatan, maka sekarang kita bertanya: "Apakah kesenian umumnya, kesenian yang tidak hanya menceritakan perjuangan hidup manusia, yang juga menceritakan barang yang remeh-temeh berguna bagi manusia?"—S. SUDJOJONO, KESENIAN, SENIMAN DAN MASYARAKAT, 1946.

Kehidupan sehari-hari yang nyata justru berisi sedemikian banyak hal yang remeh-temeh. Yang besar dan agung, yang penuh perjuangan dan heroik, justru menjauhkan kita dari kenyataan sehari-hari. Persoalannya: seberapa besar perhatian kita pada yang remeh-temeh. "Perjuangan hidup manusia" yang dibayangkan S. Sudjojono begitu banyak terkait dengan soal-soal yang luput dari perhatian kita sehari-hari karena terlanjur hadir dan diperlakukan sebagai yang remeh-temeh.

and comments that I have brought together and presented here (and peruse, too, the text Agung Hujatnikajennong had written), in order for us to enter a dialogue that might provide us with a variety of interpretations and understanding.

The whole presentation today does not constitute a request to go to a certain point of conclusion, but rather to be engaged in a lively discussion: about the relations between art and objects, the role of the artists, with regard to everything that is trivial, mundane, or perhaps even historical; everything that we have come to believe as a final convention.

Let me once again quote Lefebvre (and Hegel): The familiar is not necessarily the known.

As I have explained that art is actually the soul laid bare, we might now ask: "What is art in general, art that is not only speak of human struggle, but also of mundane things that are of value to humans?"—S. SUDJOJONO, KESENIAN, SENIMAN, DAN MASYARAKAT (THE ART, ARTIST, AND SOCIETY), 1945

The real daily life precisely contains so many mundane things. The great and grandiose, the heroic and the struggling, take us away from daily realities. The issue is: how much attention do we give to the mundane. "The human struggle" that S. Sudjojono had imagined had a lot to do with the issues that escaped our attention because it was present and treated as trivial.

The New Art Movement 1987 is a common effort wishing to situate artistic activities in the map of banal day-to-day living, like the rhythms and manifestations of our lives in general. —GERAKAN SENI RUPA BARU, PROYEK SATU (THE NEW ART MOVEMENT, FIRST PROJECT, JUNE 1987), PASARAYA DUNIA FANTASI CATALOGUE, PAGE 2.

Gerakan Seni Rupa Baru 1987 adalah upaya bersama yang hendak meletakkan kegiatan berseni dalam peta kehidupan yang sehari-hari yang amat biasa, seperti irama dan wujud kehidupan kita pada umumnya. —GERAKAN SENI RUPA BARU, PROYEK SATU, JUNI 1987, KATALOG PASARAYA DUNIA FANTASI, HAL. 2.

(...) Dan pasar itu adalah tempat bertemunya segala rupa dan jenis barang yang merupakan kebutuhan hidup orang banyak. Pasar sebagai pusat tumpuan kehidupan masyarakat, pusat gerak, pusat kebutuhan, pusat khayal. Pasar sebagai segala-galanya! —GERAKAN SENI RUPA BARU, PROYEK SATU, JUNI 1987, KATALOG PASARAYA DUNIA FANTASI, HAL. 1.

S. Sudjojono mengajukan kekuatan “jiwa seniman” untuk menghadirkan “perjuangan hidup manusia”, yang nyata, dari kehidupan sehari-hari. Gerakan Seni Rupa Baru 1987 memusatkan perhatian mereka pada pasar dalam konteks masyarakat urban, “pasar sebagai segala-galanya!” Pasar memang tempat yang menghimpun kesibukan dalam kehidupan keseharian kita.

Handiwirman juga sibuk dan suntuk memperhatikan berbagai hal yang sehari-hari hadir, beredar dan lalu-lalang, atau teronggok disekitarnya.

FOUND OBJECT: A found object is an existing object—often mundane manufactured product—given a new identity as an artwork or part of an artwork. (...) In 1913 Duchamp began to experiment with what he dubbed the Readymade. After adding a title to unaltered, mass-produced object—a urinal or a shovel, for example—he would exhibit it, thereby transforming it into a readymade sculpture. — Robert Atkins, ART SPEAK, A Guide to Contemporary Ideas, Movements, Buzzwords, Abbeville Press, New York, 1990, p. 81.

(...) And the market is the place where any forms and kinds of objects—the necessities of the public—are brought together. The market as the center of life of the society, the center of movements, center of needs, center of imaginations. The market as everything! — GERAKAN SENI RUPA BARU, PROYEK SATU, JUNE 1987, CATALOGUE FOR PASARAYA DUNIA FANTASI, PAGE 1.

S. Sudjojono proposed the idea of the strength of “the artist’s soul” to present the “human struggle”, one that is real, taken from day-to-day living. The New Art Movement in 1987 focused their attention to the market in the context of the urban society, “the market as everything!” The market is indeed the place that brings together all activities in our day-to-day living.

Handiwirman has also been busy and engrossed in observing various objects that is present around him, moving near him, or piled up around him.

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With the unassisted Ready-made, art changed it focus from of the form of the language to what was being said. Which means that it changed the nature of art from the question of morphology to a question of function. This change— from “appearance” to “conception”—was the beginning of “modern” art and the beginning of “conceptual” art. All art

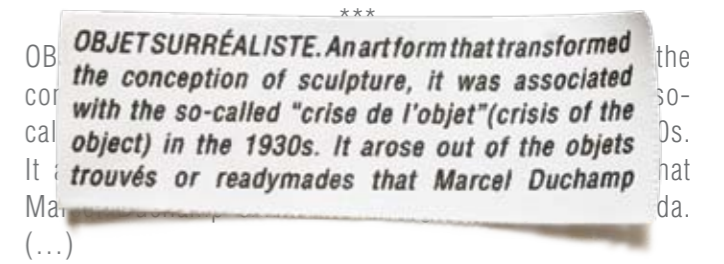
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OBJET SURREALISTE. An art form that transformed the conception of sculpture, it was associated with the so-called “crise de l’objet” (crisis of the object) in the 1930s. It arose out of the objets trouvés or readymades that Marcel Duchamp exhibited during the heyday of Dada. (...)

In the words of William S. Rubin (in 1968), “The Surrealist object is essentially a three-dimensional collage of ‘found’ articles.” —KEITH ASPLEY, HISTORICAL DICTIONARY OF SURREALISM, SCARECROW PRESS, 2010, P. 353-354.

Namun, apakah yang disebut Duchamp sebagai “Readymade” itu seluruhnya terlepas dari intensitas artistiknya sebagai seniman? Bukankah di sana-sini ada tindakan-tindakannya yang mengintervensi kehadiran dan keberadaan benda-benda itu? Pertama-tama, ia mengajukan diri sebagai orang yang bertindak memilih benda tersebut, misalnya urinal, tempat pipis itu. Ia tidak memilih sembarang benda. Hal lain lagi, ia meletakkannya dengan cara yang khusus, tertidur dan bukan lagi berdiri, sehingga dari sudut pandang normal, kita bisa melihat lubang-lubang saluran air tempat pipis itu. Dan kemudian, ia melakukan tindakan penamaan terhadap benda itu dengan memberinya judul dan menandatangani. Ia melakukan aksi nominatif terhadap benda yang sebelumnya serba anonim.

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Still, can we say that what Duchamp called as the “readymade” had been thoroughly detached from his artistic intensity as an artist? Is it not true that, here and there, his actions had been present, intervening the presence and existence of these objects? First, he presented himself as the person who took the action of selecting the object—the urinal. He did not choose just any other object. Then, he placed it in a specific manner: lying down and no longer standing up; thus in the normal perception we could see the plumbing holes. Next, he took the action of naming the object, giving it a title and giving it his signature. He took nominative actions over an object that had been previously anonymous.

In the later days, Duchamp would expand his ideas about “ready-mades”. He separated them into two groups: “unassisted Ready-mades” and “assisted ready-mades”. The first one required the purity of anonymous objects, without the intervention from the artist; while the second one allowed the artist’s intervention although the main materials are still ready objects, found objects, whether industrial or natural ones.

Belakangan hari, Duchamp memperluas gagasannya mengenai "Readymade". Ia mengelompokkannya jadi dua jenis: "unassisted Readymade" dan "assisted Readymade". Yang pertama mensyaratkan kemurnian benda-benda anonim, tanpa campur tangan seniman, sedang yang jenis kedua menghalalkan campur tangan seniman, meskipun bahan-bahan utamanya adalah bahan-bahan jadi, benda-benda temuan, baik hasil industri ataupun dari alam.

Di masa sekarang ini tentunya ada banyak masalah yang bisa kita persoalkan berkaitan dengan gagasan dan karya-karya Duchamp, khususnya terhadap batasan intervensi seniman dalam karya-karya yang ia sebut sebagai "assisted Readymade" tadi (dari yang sederhana seperti *Bicycle Wheel, 1913; Ball of Twine, With Hidden Noise, 1916*; sampai yang lebih kompleks bahan dan penataannya: *Rotary Glass Plate, 1920, Why Not Sneeze Rose Sélavy, 1921*.) Tapi, satu hal yang tampaknya bisa kita sepakati adalah bahwa tindakan dan karyanya telah membuka paradigma baru bagi apa yang kita sebut sebagai "seni" atau bagaimana kita merumuskan "seni" hari ini.

Duchamp, dan kemudian berbagai praktik seni konseptual, telah memungkinkan kita untuk terus menerus mempertanyakan seni, baik secara epistemologis (bagaimana kita tahu bahwa ini sungguh-sungguh karya seni?), maupun ontologis (apa yang menjadikannya karya seni?). Dalam konteks ini Duchamp punya posisi khusus, seperti yang ditegaskan oleh Joseph Kosuth (dalam salah satu kutipan di atas).

Sampai hari ini, bahkan Handiwirman pun tidak bisa menghindarkan diri dari dorongan untuk terus mempertanyakan praktik artistiknya sendiri, secara epistemologis maupun ontologis.

Jika kita bisa menerima bahwa karya-karya Handiwirman dalam proyek "Benda in-situ" adalah upaya investigasinya atas persoalan-persoalan epistemologis dan ontologis praktik kesenian kontemporer, maka kita bisa membayangkan bahwa ia tidak sedang berharap untuk mendapatkan jawaban

In the contemporary era, there's bound to be many issues that we can discuss in relation to Duchamp's ideas and works, especially in relation to the limits to the artist's intervention in the works that he called "assisted Ready-mades" (from the simple ones such as *Bicycle Wheel, 1913; Ball of Twine, With Hidden Noise, 1916*; to the more complex ones in terms of the materials and arrangement: *Rotary Glass Plate, 1920; Why Not Sneeze Rose Sélavy, 1921*). We can, however, agree on one thing: his actions and works have opened a new paradigm for what we call "art" or how we today define "art".

Duchamp, and then a range of conceptual art practices, have enabled us to keep on questioning art, epistemologically (how do we know that this is truly art?) as well as ontologically (what makes it art?). In this context, Duchamp had a special position, as affirmed by Joseph Kosuth (in one of the quotes above).

To this day, even Handiwirman is not able to escape from the urge to keep on questioning his own artistic practices, epistemologically as well as ontologically.

If we accept that Handiwirman's works in the *Benda In Situ* project constitute his efforts of investigation regarding the epistemological and ontological issues of the contemporary art practices, we can imagine that he is not wishing to receive a final answer. What he has done actually constitutes his speculative efforts so that his artistic practices and ideas—at least for himself—can be skeptically examined.

What modern art means is that you have to keep finding new ways to express yourself, to express the problems, that there are no settled ways, no fixed approach. This is a painful situation, and modern art is about this painful situation of having no absolutely definite way of expressing yourself. —LOUISE BOURGEOIS, 1988, IN DAVID W. GALENSON, CONCEPTUAL REVOLUTIONS IN TWENTIETH-CENTURY ART, CAMBRIDGE UNIVERSITY PRESS, 2009, P. 3.

final. Apa yang ia lakukan sesungguhnya adalah upaya-upaya spekulatif agar pemikiran dan praktik artistik—untuk dirinya sendiri, paling tidak—bisa terus-menerus diuji dengan sikap skeptis.

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Sesudah karya "Readymade"-nya yang berupa tempat pipis, *Fountain (1917)*, ditolak untuk ikut dalam acara pameran *Society of Independent Artists* di New York, Marcel Duchamp (1887-1968) membawa karya itu ke studio Alfred Stieglitz untuk difoto. Hasil foto ia bawa ke majalah *The Blind Man*, yang kemudian memuatnya. Di majalah itu, foto *Fountain* hadir dengan disertai catatan editorial oleh rekan Duchamp, Beatrice Wood, yang mempertanyakan dasar penolakan *Society of Independent Artists* terhadap karya itu.

.... Whether Mr. Mutt with his own hands made the fountain or not has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view—created a new thought for that object. —BEATRICE WOOD/THE BLIND MAN MAGAZINE, IN TONY GODFREY, CONCEPTUAL ART, PHAIDON, 2006, P. 30.

Duchamp sendiri secara resmi adalah anggota tim seleksi acara pameran *Society of Independent Artists*. Ia memasukkan karyanya, *Fountain (1917)*, dengan menyaru sebagai R. Mutt. Setelah melalui berbagai perdebatan dan argumen, karya itu tetap ditolak oleh Presiden lembaga penyelenggara, William Glickens.

After his readymade urinal object, *Fountain (1917)*, had been rejected from the exhibition of Society of Independent Artists in New York, Marcel Duchamp (1887-1968) took the work to Alfred Stieglitz to be photographed. He then brought the resulting picture to *The Blind Man* magazine, which would subsequently publish it. The magazine presented the picture of *Fountain* alongside an editorial note by Duchamp's friend, Beatrice Wood, who questioned the basis for the Society of Independent Artists' rejection for the work.

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Duchamp was officially a member of the selection team for the exhibition of the Society of Independent Artists. He submitted his work, *Fountain (1917)*, under the name of R. Mutt. After long debates and various arguments, the President of the Society, William Glickens, still voted against the work.

Apart from the fact that Duchamp's work, and the rejection it suffered, have contributed to the emergence of a variety of new streams in the contemporary art practices, *Fountain* was born and present as a part of Duchamp's provocative actions against art practices in his time.

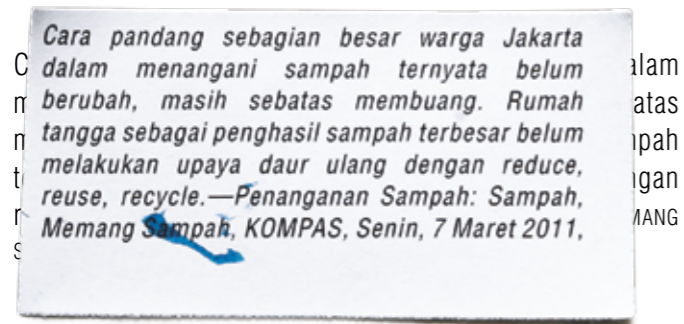
If today Handiwirman wishes to try to bring a range of garbage, or banal found objects into an art exhibition space, chances are such an action would be accepted as legitimate. I suppose there is no longer any possibility to do some provocative actions against the various contemporary art practices that the public has so widely accepted today.

Lepas dari kenyataan bahwa karya Duchamp dan peristiwa penolakannya telah menyumbang berbagai arus baru dalam praktik seni rupa kontemporer, *Fountain* memang lahir dan hadir sebagai bagian dari tindakan provokatif Duchamp atas praktik seni rupa di masanya.

Jika hari ini Handiwirman ingin coba-coba membawa berbagai jenis sampah, atau benda-benda temuan remeh-temeh ke ruang pameran seni rupa, besar kemungkinan hal itu akan diterima sebagai sesuatu yang sah. Rasanya, tidak ada lagi kemungkinan untuk melakukan provokasi terhadap berbagai bentuk praktik seni rupa kontemporer yang sedemikian luas diterima umum di masa sekarang ini.

Jadi, bagaimana seorang seniman, melalui karya-karyanya, masih bisa mengajukan suatu proposal reflektif yang hendak menguji kembali berbagai aspek dalam praktik seni rupa yang telah mapan dan diterima sebagai kewajaran di masa sekarang?

Handiwirman memilih cara persuasi dan penuh spekulasi. Karya-karyanya dalam *Benda In-situ*, seperti juga karya-karya lain dengan karakteristik konseptual yang jelas, adalah wujud dari keinginan untuk melakukan refleksi pemikiran terhadap alasan-alasan keberadaannya sendiri.



Pada minggu yang sama dengan berita harian KOMPAS di atas, perupa Tisna Sanjaya membawa sejumlah barang, banyak diantaranya adalah sampah, sebagai bagian dari presentasi

So, how does and artist, through his works, propose any reflective proposal to re-examine the variety of aspects in art practices that have been established and accepted as the norm today?

Handiwirman took the way of persuasion, full of speculations. The works in *Benda In Situ*, like other works with clear conceptual characteristics, are the manifestations of his wish to prompt reflections upon the reasons of his own art practices.

Most Jakarta citizens still have the same view about how they manage their waste; they merely dispose them. Households, the biggest producer of waste, have not conducted any efforts of reduction, reuse, and recycling. —PENANGANAN SAMPAH: SAMPAH, MEMANG SAMPAH (THE MANAGEMENT OF WASTE: WASTE, AND WASTE INDEED), KOMPAS DAILY, MONDAY MARCH 7, 2011, P. 27

In the same week as when the news above appeared in the Kompas daily, the artist Tisna Sanjaya brought a number of objects, many of them are waste products, as a part of the presentation of his art project entitled *Cigondewah: An Art Project*. The things will fill the exhibition room at NUS Museum, Singapore, from February 18 to April 24, 2011.

The report or news in the Kompas daily and Tisna Sanjaya's exhibition speak of the same thing (waste, environment) using different methods and tools. The first one makes use of some sort of investigations and journalistic report through the mass media; the second involves public participations and the artistic intent of an artist. As socio-political actions, if they are successful, can lead to the same area: the awareness regarding waste management in public life.

Handiwirman does not wish to perceive and speak of waste as some social problem. He is only interested in the possibility of using waste as the point of origin from which we might depart in order to discuss about the formal aspects that enable us

proyek seni rupa-nya yang diberi judul *Cigondewah: An Art Project*. Barang-barang itu akan mengisi ruang pameran di NUS Museum, Singapura dari 18 Februari - 24 April 2011.

Laporan atau berita di koran Kompas dan pameran Tisna Sanjaya mempersoalkan masalah yang serupa (sampah, lingkungan hidup) dengan alat dan cara yang berbeda. Yang pertama memanfaatkan suatu investigasi dan pelaporan jurnalistik melalui media massa, yang kedua melibatkan partisipasi publik dan intensi artistik seorang seniman. Sebagai suatu tindakan sosial-politik, jika berhasil, keduanya bisa bermuara pada wilayah yang sama: kesadaran pengelolaan sampah dalam kehidupan publik.

Handiwirman tidak berminat memandang dan mempersoalkan sampah sebagai suatu persoalan sosial. Ia hanya berminat pada kemungkinan untuk mengajukan sampah sebagai titik awal untuk mempersoalkan aspek-aspek formal yang memungkinkan kita mengajukan kembali sejumlah soal yang berkaitan dengan praktik artistik seni rupa masa kini, tanpa harus mengulang apa yang telah dibongkar (dan dibangun) oleh Marcel Duchamp.

Tapi, tidak berarti kita tidak bisa mempersoalkan (kembali) Duchamp, bukan?

Duchamp exalts the gesture without ever falling, like so many modern artists, into gesticulation. In some cases the Readymades are pure, that is, they pass without modification from the state of being an everyday object to that of being a "work of anti-art"; on other occasions they are altered or rectified, generally in an ironic manner tending to prevent any confusion between them and artistic objects. —OCTAVIO PAZ, MARCEL DUCHAMP, APPEARANCE STRIPPED BARE, ARCADE PUBLISHING, NEW YORK, 1978, P. 16.

Pilihan Marcel Duchamp atas berbagai benda jadi, Readymade, adalah karena ia bisa menampilkan bentuk yang serba "murni",

to re-examine some issues in relation to the artistic practices of the contemporary art today, without having to repeat what Marcel Duchamp had deconstructed (and constructed).

Still, that does not mean we cannot (re)examine Duchamp, does it?

Duchamp exalts the gesture without ever falling, like so many modern artists, into gesticulation. In some cases the Ready-mades are pure, that is, they pass without modification from the state of being an everyday object to that of being a "work of anti-art"; on other occasions they are altered or rectified, generally in an ironic manner tending to prevent any confusion between them and artistic objects. —OCTAVIO PAZ, MARCEL DUCHAMP, APPEARANCE STRIPPED BARE, ARCADE PUBLISHING, NEW YORK, 1978, P. 16.

Marcel Duchamp's choice for a range of ready-mades was based on the fact that he was able to present "pure" forms, the results of machine productions, free from artistic intention or aesthetic quality, or even from the taste about what is good and what is ugly. Now we can speculate or be skeptical about it: the things he had selected, and the way he treated and arranged them (in what he called "assisted ready-mades"), were the things that, to a certain extent, we could consider as acts that had damaged the purity of the ready-mades.

Some have also declared Duchamp's acts as "avant-garde opportunism".

I actually discovered the shapes (of my works) around me, every day. I found them through my interest in observing a variety of minute things around me. There are rarely big objects. Often only the small and mundane things. —HANDIWRMAN SAPUTRA, INTERVIEW WITH ENIN SUPRIYANTO, AUGUST 2009.