

RANGGA PURBAYA - CV & PORTFOLIO



Name Rangga Purbaya
Address Lemponsari Blok A/10 Sleman
Yogyakarta 55581 Indonesia
Email rggprby@gmail.com
Website <https://ranggapurbaya.com/>

SHORT BIO

Rangga Purbaya is a visual artist interested in history and the discourse of the 1965 political genocide in Indonesia. His work integrates different mediums, such as photography, text, mixed-media, video installation, and performance. He graduated from the Photography Department, The Art Institute of Indonesia. In 2002, he co-founded Ruang MES 56, an artist collective focusing on the development of photography and contemporary art, crossing over with other disciplines in critical and contextual approaches. And in 2015, he joined 1965 Setiap Hari – a transnational research and relay collective, working with social media in Indonesia – as a co-founding member. His artistic practice addresses the sociopolitically pressing issue by adopting an investigative artistic method of excavating personal histories, re-mapping memories, and identity in his approach to reconnect the distances caused by the tragedy.

CV

ONGOING PROJECT

- 2021 • Faith In Speculations, a digital cartography platform
<https://fis.1965.or.id>

SOLO EXHIBITIONS

- 2022 • The Dangerous Years, Ruang Mes 56, Yogyakarta, Indonesia
2017 • Letter To The Lost One, Ruang Mes 56, Yogyakarta, Indonesia
2016 • Stories Left Untold, Fête de l'Humanité, Paris, France

SELECTED GROUP EXHIBITIONS

- 2022 • Manifesto, Galeri Nasional Indonesia, Jakarta, Indonesia
• Thinking Art and Action, EHESS, Paris, France
• Surveying Surfacing, Galeri Ruang Dini, Bandung, Indonesia
• Project Anywhere, a global exhibition program
- 2021 • Iwaya Community Art Biennial, Lagos, Nigeria
• Hotel Asia Project, The Happiest Place On Earth. Contemporary Art Museum Kumamoto, Japan
• Hotel Asia Project, The Happiest Place On Earth. Ruang MES 56, Yogyakarta, Indonesia
- 2019 • Light On The Move, Asia Culture Center, Gwangju, South Korea
• Hotel Asia Project, Unidentified Landscape, Barrak, Okinawa, Japan
- 2018 • Struggles, Memories, and Relationships. ACC Asiaplex Studio, Gwangju, South Korea
• Hotel Asia Project; Unidentified Landscape, Medo Art & Mondial Research EU, Vienna, Austria

RANGGA PURBAYA - CV & PORTFOLIO

- 2018
 - Hotel Asia Project; Unidentified Landscape, Organhaus, Chongqing, China
 - History Lab, Ruang Mes 56, Yogyakarta, Indonesia
- 2017
 - The History Of Boys; Mes 56 and Beyond, Deck Gallery, Singapore
- 2016
 - Indonesia in Song Eun: Mes 56 - Keren dan Beken, Song Eun Art Space, Seoul, South Korea
 - Le Soliloque des Muets, L'Université de Pau et des Pays de l'Adour, France
- 2015
 - Stories Left Untold, Goethe Institut Indonesien, ICAN Gallery, Yogyakarta, Indonesia
- 2014
 - Contract and Other Transaction, Ruang Mes 56, Yogyakarta, Indonesia
- 2013
 - Faraway So Close, Semarang Gallery, Semarang, Indonesia

FESTIVALS & ART FAIRS

- 2018
 - Post - Repost - Share, Bangkok International Photo Festival, BACC, Bangkok, Thailand
- 2017
 - Jimei x Arles, International Photo Festival, Xiamen, China
 - UNSEEN CO-OP, with Ruang Mes 56, Amsterdam, The Netherlands
- 2015
 - Pause, Bangkok International Photo Festival, BACC, Bangkok, Thailand

RESIDENCY

- 2018
 - ACC Art Space Network Residency, Gwangju, South Korea

COLLECTIVE PROJECTS

- 2015
 - Alhamdulillah We Made It, Oz-Asia Fest, Adelaide, Australia
- 2012
 - Bon Suwung, Wasteland Twinning, KUNCI Cultural Studies Center, Yogyakarta, Indonesia

WORKSHOP

- 2012
 - Colonial Photography Workshop, Noorderlicht Festival, Langgeng Art Foundation, Yogyakarta, Indonesia

PUBLICATIONS

- 2022
 - <http://www.projectanywhere.net/faith-in-speculations/>
- 2019
 - <https://www.e-flux.com/announcements/277255/jeongju-jeong-rangga-purbayalight-on-the-move/>
 - https://www.acc.go.kr/en_info/board/board.do?PID=0403&boardID=ACCSTORY&action=Read&idx=1035&searchType=all&searchText=&pageIndex=1
- 2018
 - <https://www.iias.asia/the-newsletter/article/fighting-impunity-through-family-stories-photography-indonesias-1965-killings>
- 2017
 - <https://bit.ly/MES6andBeyond>
- 2015
 - <https://www.goethe.de/ins/id/en/kul/pkt/dsa/20626822.html>

PROJECT

THE DANGEROUS YEARS (TAHUN-TAHUN YANG BERBAHAYA)

2022

DESCRIPTION

What if, at the end of our search for the truth, at the foot of a rainbow, we discovered that we had all woken up from a long sleep, back in 1964, when Sukarno delivered his fiery speech, The Year of Vivere Pericoloso? Could we have prevented the One-October Movement from happening? Would the seven Generals not have lost their lives in vain? Would life have gone on as before? Would we be happy forever?

No one can answer that, because, of course, it's just a guess. A tragedy has happened, and no one can change it. Seventy-five thousand, five hundred thousand, one million five hundred, three million souls have been victimized. What can we do for them?

The Dangerous Years represent a time of uncertainty, chaos, and doubt. Rangga Purbaya (1976) took the title of Sukarno's speech during Indonesia's 19th Independence Day Celebration in 1964, Tahun Vivere Pericoloso (TAVIP), to open up statistics, numbers but at the same time speculated with a method that he used in his work in recent years. Rangga uses an ethical approach to a factual historical narrative that is still shrouded in fog today, 1965 mass killings.

CURATORIAL TEXT

Speculation in Data Visualization Related to The 1965 Mass Killings

I

The title of this exhibition is taken from the title of Soekarno's 1964 speech, The Year of Vivere Pericoloso (TAVIP), a phrase from Italian which, if translated freely, means The Dangerous Years. It was Soekarno's habit that every August 17, he delivered a speech whose content was a mandate to the people as accountability for the course of the nation's struggle. On this occasion, Soekarno called for the Indonesian people to be under the onslaught of imperialism so that they felt the need to take lessons and experiences that had been made in order to set directions and majors for the future and continue to carry out the struggle to continue the socialist democratic revolution, a romantic, dialectical and dynamic process. Soekarno also called on the Indonesian people not to hesitate to kick hypocrites who undermine the course of the revolution, and not to compromise with the liberal revolution. In the 50-page speech, Soekarno alluded to the 'coup' attempts that had been made several times to bring him down but were successfully broken.

Approximately thirteen months later, on October 1, 1965, in the early hours of the morning, seven high-ranking Army officers were kidnapped. This event succeeded in bringing down the Great Leader of the Revolution a few months later. The event is said to be a turning point in Indonesia's revolutionary struggle, an event that took Indonesia in the direction of liberalism and capitalism. The event is known as G30S (September 30 Movement) or Gestok (One October Movement).

II

During the New Order, discussions about communism and the PKI or Gestok only appeared in hidden places, boarding rooms, or other private spaces. The government had ears everywhere. Anyone who dared to oppose it had to be prepared to take the risk of suddenly disappearing or being arrested. This was the result of the issuance of TAP MPRS Number XXV/MPRS/1966 on the Dissolution of the Indonesian Communist Party, which declared the PKI a banned organization in the entire territory of the Republic of Indonesia and prohibited any activities from spreading or developing the ideology or teachings of Communism/Marxism-Leninism. All humanitarian or student activities were closely monitored. The New Order controlled history through the politics of monuments, museums, movies, and textbooks that only discussed the history of the 1965 mass killings through the government's version of history.

Thus, the victims of Gestok were indeed many, not only the number of casualties, the number of which has never been precise (some mention the figure of 75 thousand, some mention 500 thousand to 1.5 million people. In 1989, a general even mentioned the figure of three million. Almost the same as the population of Yogyakarta in the June 2021 population census, which reached 3.68 million). But in fact, all Indonesians are victims because a time, a generation, and a knowledge, a history that helped build the idea of Indonesia, has been erased.

III

Rangga Purbaya is a Jakarta-born artist who grew up in a family of survivors. His motivation to work on social justice issues grew from there. His father was detained in Wirogunan prison for five years because he joined the training of prospective CGMI members. His paternal grandfather, a BTI member, was picked up by the police on November 10, 1965, and his fate is unknown. His maternal grandfather was brought to court and sentenced to 20 years in prison, then detained in Besi prison, Nusa Kambangan, for 15 years for being a member of the PKI. His maternal grandmother was detained without trial in Bulu prison in Semarang for eight years because she was a member of Gerwani. In addition, the repression experienced by his family, who was also activists in the 1965 mass killings, became a strong foundation for Rangga to participate in finding the bright spot in his family's history.

However, even though this issue is very close and personal to Rangga, he still feels the need to carefully approach this issue, mainly because of the unclear data related to the 1965 mass killings. Imagining all the data as human beings with names and wills, Rangga had to approach it dialectically, i.e., Rangga's personal will as an artist with an artistic choice, where his artistic work would not be separated by his situation in the extended family of the 65 Survivors. Thus, the things that Rangga considers include strategic, methodological, and ethical issues.

IV

Violence lands. Hundreds of troops break into a city. At that moment the city starts recording its pain. Bodies are torn and punctured. Inhabitants memorise the assault in stutters and fragments refracted by trauma...

The environment captures traces.

Rangga's works are influenced by Forensic Architecture where he works with data. Rangga gets the data from sources that have been opened in several places around the world, such as foreign intelligence agency data, books, articles, and also data that is available peer to peer.

The data is then processed using computational technologies, such as open source, AI, open data construction, 3D animation, photography, video, audio interviews, atmospheric sounds and testimonies to produce imaginative and speculative narratives, new images that do not refer to anyone.

This method is a strong support for the ethical issues faced by Rangga who works with human data, both living and dead because data is still data, even though it has been processed artistically, data still carries its content, namely clues to time, clues to place or clues to an event.

Thus, it can be said that this data visualization that relies on real data can be a counter-narrative to the grand narrative that surrounds the 1965 massacre today.

V

These records, traces of destruction and pain, are both modes of aesthetic registration and modes of erasure. When they remain, such traces may, given the right techniques, be read for different purposes: some for furthering violence, others for opposing it or simply to stay alive somehow.

It should also be noted that data is not neutral. Data can be read from different perspectives, and used for different narratives. Data with different readings have great potential to cause new discrimination against the subjects in the data. Therefore, caution needs to be exercised not only in data processing but also in data storage and distribution.

In the end, data with aesthetics, data contained in works of art, films, novels, songs, which contain testimonies, hopes or records of events can be relied upon to enrich our perspective of a major historical event, because in fact works of art do not appear overnight, works of art emerge from deep contemplation and full of care of the creators.

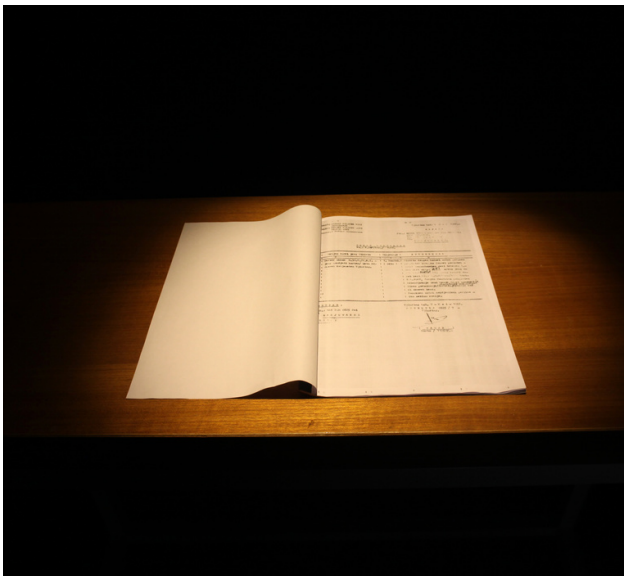
However, further discussion on data processing and ethics is needed.

Yogyakarta, 20 December 2022
Karina Roosvita

EXHIBITIONS

Ruang MES 56, Yogyakarta, Indonesia, 2022

EXHIBITION VIEW



VIDEO WORKS

I AM A LEAF IN THE STORM

<https://youtu.be/kfetwIAfz14>



PROJECT

FAITH IN SPECULATIONS

Yogyakarta, Indonesia, 1 January 2021 - Ongoing.

PROJECT'S TEAM

Rangga Purbaya (Principal Investigator)

Sirin Farid Stevy (Research)

Debby Gea (System Architect)

Pujianto Kurniawan (Programmer)

Shienny Selianto (Translator)

WEBSITE

<https://fis.1965.or.id>

DESCRIPTION

Faith In Speculations (FIS) is an interdisciplinary project that brings together contributors spanning the fields of art, history, social and political science, and software design. The project displays a series of interactive maps of Indonesia, specially developed to plot historical instances of violence and unrest in the 1965 political genocide. This project explores the experiences of the survivor communities and maps them out based on oral stories, archives, narratives, and collective memories.

OBJECTIVE

This project aims to contribute to completing the puzzle of Indonesian History and better comprehending the 1965 mass killings. In this project, the Timemap presents the struggle events and oral stories around Indonesia and other countries related to the communist purge in 1965. We have visualized oral stories with former political prisoners and survivor communities' experiences through mapping and interactive technologies. Our research shows we must center these experiences to address social inequities and initiated reconciliation.

THE ROLE OF ORAL STORIES

FIS's oral stories documentation initiative is designed to prevent the irretrievable loss of an invaluable historical and identity knowledge source. As in that program, we are not solely interested in the documentation for its own sake—instead, we seek to create a resource primarily for the survivor community to learn about their oral histories directly, now and in the future.

The oral story aims to shed light on the past, inform the present, and inspire the future by reflecting on prior experiences. The oral story connects the past to the present, allowing humans to conceptualize historical and contemporary events.

THE USE OF TECHNOLOGY

Our vision is where digital technologies can contribute to society by presenting more equitable, democratic, and sustainable information. The platform is cartography-based, compiled using the data collected and shared by individual and survivor communities, researchers, scholars, and Human Rights Observers.

Four main uses of digital cartography platform in human rights advocacy:

- Representation of the stories in a new method.
- Facilitate data collection and tracking.
- Using maps to explain and explore.
- Mobilizing the memories into historical narratives.

FIS's research model is adaptable to multiple scales and timeframes from the split-second to several years. It is intended as an archive of all the time in a place or story that has been lost in the last decade. Despite experiencing tremendous difficulties in the face of the state's enormous resources, some people still managed to preserve their memories and build counter-narratives.

The same map can be generated in colour-coding for different filters and narratives spatially, situated to document progress on human rights issues and allowing practitioners and the community to respond more effectively.

It also highlights the political urgency of this ongoing memory erasure and aids militant research and action by delineating these problems. By mapping, the conflict situation of history is situated within its context. One map can provide a powerful visual representation of the spatial dimension and its impact over time.

THE APPROACH OF PROCESS

When it comes to investigating state violence, judicial forums may reach their breaking point. A panel is continuously entrenched in an institutional, legal, and political environment. However, the broad availability of digital data has undoubtedly contributed to its growth, and it is now accessible instantly and in enormous numbers.

The FIS project methodology was built on memory and artifacts collectives, gathered as open-source and citizen investigation, along with the technology awareness of the data security and privacy policy.

The codebase on the platform facilitates the retrieval of data directly from the cloud database and creates instances to projection as an interactive cartographic platform. As an information platform, FIS is also concerned about the possibilities that will occur in the future. The methodology is used to advantageous data protection and prevent data privacy misuse and security breach.

CHALLENGES

For more than 30 years, the military government has forbidden any work or article that proposes a different version of History. The memory of the events of 1965 seems to have no place in society. Until today, Indonesian historiography is still struggling with a lack of sources. Therefore, to find alternative narration of the history of the Events of 1965, this project includes the families of former political prisoners whose lives are affected by trauma and discrimination, which sometimes are challenging to elaborate the stories.

CURRENT PROGRESS

We disseminate content through our social media channels and networks of support organizations to expand its coverage. Users can be engaged and mobilized through “participatory mapping.” In a broad sense, participatory mapping refers to maps that the user has contributed their narratives. One way of engaging the community is to use existing maps and add elements that the user finds useful. By building on such maps, the user can create its mapping resources tracking specific issues in several areas at once and over time. Through this experience, users gain ownership over the issues at hand and have a chance to acknowledge their own experiences and utilize their local area knowledge.

EXHIBITIONS

The Dangerous Years, Ruang MES 56, Yogyakarta, Indonesia, 2022

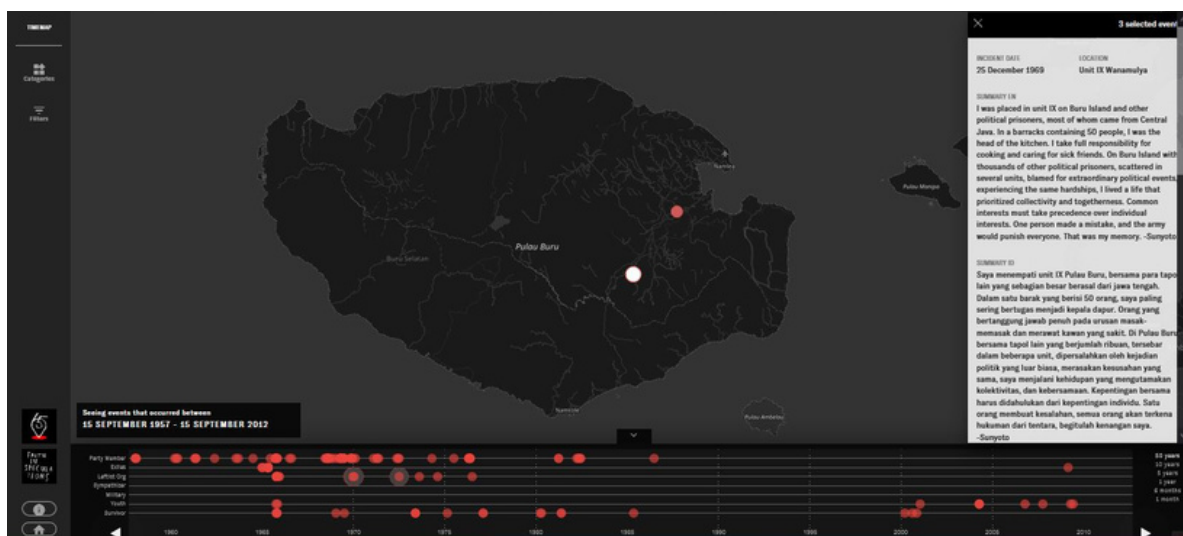
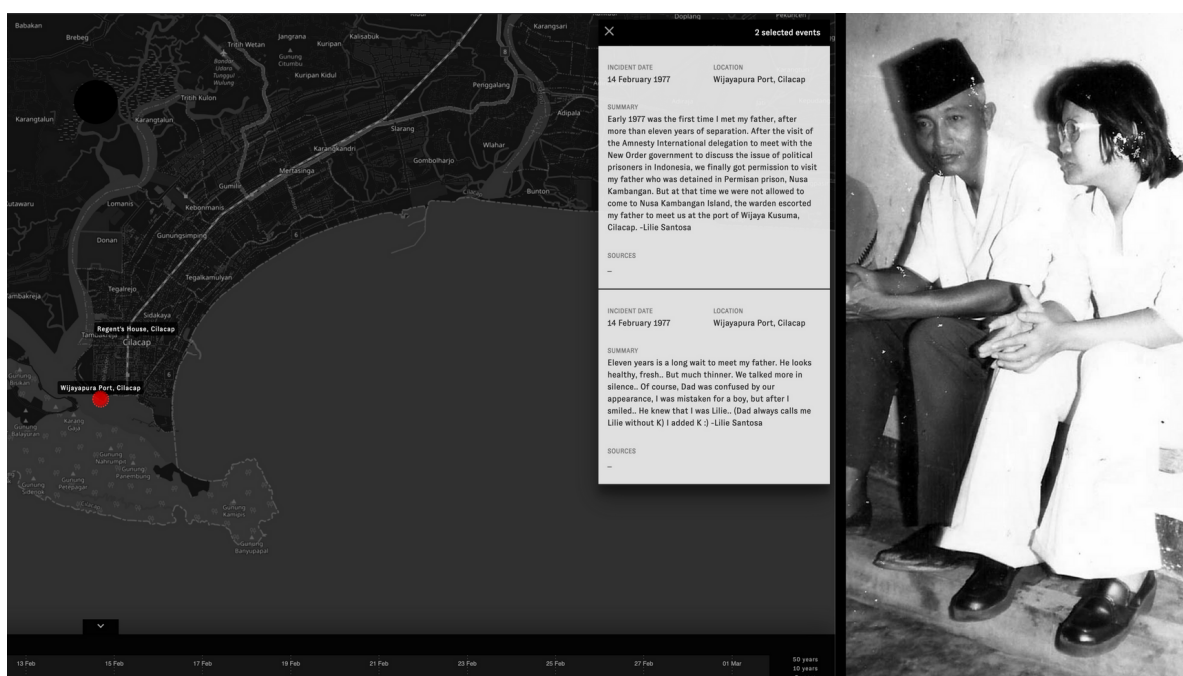
Manifesto, National Gallery of Indonesia, Jakarta, 2022

Thinking Art and Action, Campus Aubervilliers, EHESS, Paris, France, 2022

Project Anywhere, a global exhibition program, 2022

IMAGES





PROJECT

LANDSCAPE OF DECEPTION

Rangga Purbaya, 2017

DESCRIPTION

The Landscape of Deception talk about my anxiety about blurring contexts, the historical setting of violence in one place. A beautiful location, sometimes storing a completely different history. Behind the subtle and graceful scenery, hidden dark stories, gloomy and heartbreaking, far from their appearance and designation. It could be that the beauty was intentionally made to obscure the dark history and was carried out by the government or the local community to divert the past from us.

One of Indonesia's dark histories is Tragedy 65. At that time, hundred million innocent humans were killed, and their bodies were thrown away in places far from the crowds and covered by scary stories to avoid people coming. But today, the situation has changed. These places also changed. The areas were opened as tourist places, inviting people to come. These places turn into stunned, organized, and well-maintained spaces. Far from the grim and gloomy impression which the murder took place. History is no longer discussed. People then forget. And today, we don't realize it. The place's elegance often lulls us, so we never question it again. It turns out that beauty can also deceive us.

EXHIBITIONS

Contemporary Art Museum, Kumamoto, Japan, 2021

Ruang MES 56, Yogyakarta, Indonesia, 2021

Barrak Gallery, Okinawa, Japan, 2019

Asia Culture Center, Gwangju, South Korea, 2019

Medo Art & Mondial Research EU, Vienna, Austria, 2018

Organhaus, Chongqing, China, 2018

Bangkok Art and Cultural Center, Bangkok, Thailand, 2017

ARTWORKS



Green Levees

Lake Jombor, Klaten, Central Java, 2017.

The killing fields and mass graves for alleged leftists in 1965-66.



Golden Lake

Lake Jombor, Klaten, Central Java, 2017.

The killing fields and mass graves for alleged leftists in 1965-66.



The Departed Leftists

Luweng Grubug, Gunung Kidul Regency, Yogyakarta, 2017.

The execution sites and mass graves for alleged leftists in 1965-66.



Krangkong Forest, Gunung Kidul Regency, Yogyakarta, 2020.

The execution site for the leftist in 1965-66.



Merapi Forest, Kaliurang, Yogyakarta, 2017.
Hiding place for the leftists in 1965-66.



WW II Japanese Cave, Kaliurang, Yogyakarta, 2017.
Hiding place for the leftists in 1965-66.

PROJECT

LETTER TO THE LOST ONE

Rangga Purbaya, 2017

DESCRIPTION

A case of disappearing persons always leaves many questions and uneasy feelings even if we do not personally know that person. A missing person's story draws a lot of attention and speculation that makes us think of many possibilities of what might have happened, and it mingles between fiction and reality. It is familiar when the kingdom has fallen and the state crumbles. Humans have seen for as long as history what a person is capable of, and the missing person case is one of the ultimate examples of what atrocities humans can do.

My grandfather went missing. He was abducted at his home in 1965 and never came back. He went missing because of his political affiliation and activity. It was a purge against the communist party incited by the military regime to let people kill other people with hatred and misinformation. Many other people also went missing in that era in other places, with other causes and at different times.

Letter to the Lost One is dedicated to the dead, the missing one, and most importantly to us, who have to suffer this terrible heart broke. Respect those whose names did not have a place in history or were even mentioned in conversations.

In this project, I make a public invitation to write a letter to the disappeared person. The letter can be in any form of writing or language.

EXHIBITIONS

Gallery 6, ACC, Gwangju, South Korea, 2019

Asiaplex Studio, ACC, Gwangju, South Korea, 2018

Ruang MES 56, Yogyakarta, Indonesia, 2017

SELECTED LETTERS (TRANSLATED TO ENGLISH)

Godean, March 26th, 2017

Hi Comrade!

How are you? Long time. It's been half a century since we've been separated from our lives, Mama, me, and my younger siblings. Hope you are fine there and happy for meeting mama.

Of course, I miss you, very much. Always. The good times with you as a whole family are only nine years and seven months. Once I taste your presence, then you get eliminated. But I don't want to tell you about our lives, my siblings and I lived after you left, also without mama because she was too "kept" by the authorities a dozen years. She has been thrown from one camp to another without ever being on a trial. Mama, your wife, is a very great woman. She walked through everything firmly, without tears. Every time she is reminded that all of this is a risk as your wife and your children. Like mama, I sincerely live it. Even though I often wonder how much loss I have experienced.

The hardest thing is when I have to remove the only inheritance and memento from you that I have. A piece of the name. I know mama asked me to do it for my safety. Our safety. It turned out that piece made me lose half my life. Even though I never really threw it away. Just keep it tight in my mind. Just like I keep your name. I neatly folded it in the corner of my heart. I say in silence at every prayer. Because that's all that's left. We don't even have a picture of you until my siblings don't recognize you when your photo is shown.

Never mind. I don't want to tell you about the past. You must have heard a lot from mama and from relatives and friends who are now with you in the everlasting field. I just want to thank you. Thank you and thank you. Although our togetherness is only for a moment, there are so many lessons that you give.

PATIENCE is the ultimate example that sticks to my mind. You must remember, comrade when I jumped into your lap when you were sitting at your desk. Type. Instead of getting angry or dropping me off and telling me to play. You even asked me to type the words you want to put on the paper. Even letters per letter patiently. Even though the location of the letters must be searched for. I only realized it when I worked using electric typewriters on computers. It's much easier. Delete the wrong word and fix it. Move sentences or paragraphs and insert them. Isn't it if you make a mistake you have to cross it out even have to replace it entirely with new paper. Somehow the memories are firmly attached to my memory. You are amazing. I still have to learn patience and be more patient. I have to admit, I am not as diligent and patient as I face my children.

There are many lessons that I learned from you besides patience, simplicity, perseverance in principle, attention to others, perseverance. Then I learned to apply it in my life. Ah, how much I want to reveal to you. This is the first time I have written for you, after more than half a century of your departure. Not an easy thing to turn out. I want to be like a mama who never cries, and it takes a little time to be able to complete this letter.

I want you to know that I'm proud of you. Very proud to be your daughter. If there is a second chance, I still want to be your daughter. How hard are the challenges I must faced.

Oh yes, if you reply to this letter, will you tell us the moments after we parted? What then happens, when, where and who eliminates you. Just wondering, because here nobody can / want to tell us.

Be good there, comrade — hugs, and kisses for you and mama.

Goodbye.

Your daughter
Svetlana

Ruang MES 56, Yogyakarta, Indonesia, 2017

Ruang MES 56, Yogyakarta, Indonesia, 2017





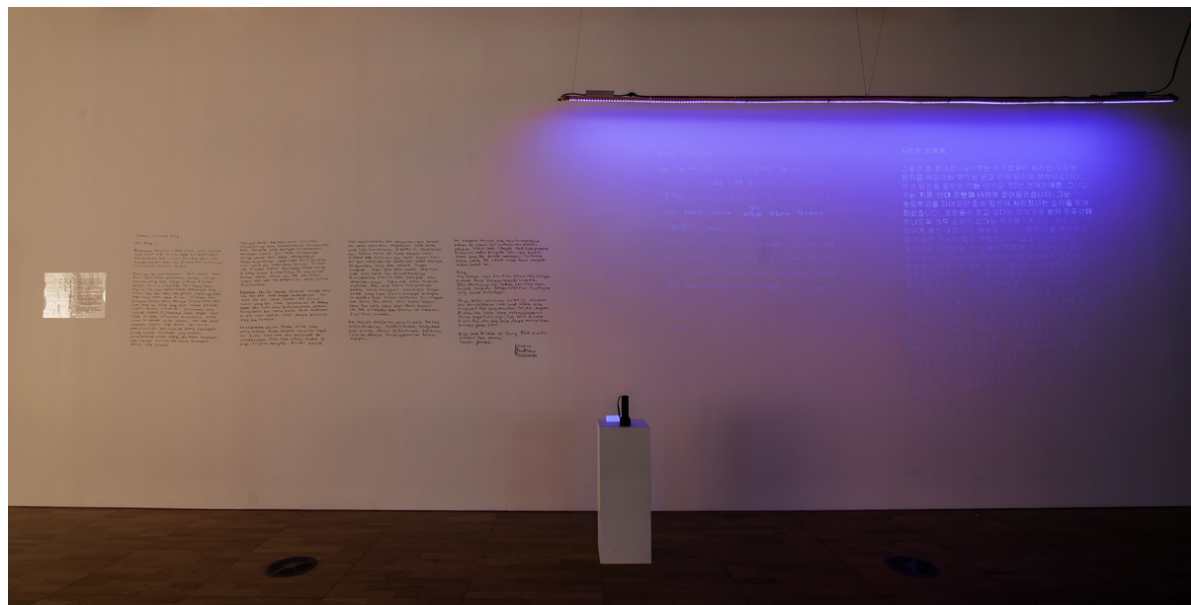
EXHIBITION VIEW

Asiaplex Studio, ACC, Gwangju, South Korea, 2018



EXHIBITION VIEW

Gallery 6, ACC, Gwangju, South Korea, 2019



PROJECT

INVESTIGATING BOENTARDJO

Rangga Purbaya, 2016

DESCRIPTION

This project articulates Rangga Purbaya's investigation into his grandfather's existence, Boentardjo Amaroen Kartowinoto. Rangga Purbaya never met his grandfather because he was arrested in 1965 – several years before he was born – and has not returned since. His parents once stated that his grandfather was executed in Luweng Grubug, Yogyakarta, shortly after he was captured.

Luweng Grubug is a 90-meter-deep vertical cave in a fast-flowing underground river. Eventually, the river flows into the Indian Ocean. Luweng Grubug was used to exterminate individuals suspected of being communists or connected to the G30S (30 September Movement) incident in 1965. Was his grandfather, on the other hand, involved in the conflict? What kind of person was he? Why did the authorities decide to execute him and bury him in Luweng Grubug? This sparked his curiosity in conducting a thorough investigation.

The investigation began with interviews with Rangga's grandfather's children his father's siblings. Rangga approached them and began compiling their narratives. Rangga Purbaya was able to gain an image and a sense of who his grandfather was from them. Boentardjo was characterized as an idealistic father who stood by his convictions. He was also disciplined, supportive, and anti-oppressive. He was a revolutionary.

Apart from interviews, Rangga Purbaya gathered his grandfather's artifacts, including certificates, officialdom documents, and diaries indicating that Boentardjo was an official in the Special Region Yogyakarta Local Government's Economic Department. He was also a practicing agricultural extensionist. This was almost certainly the underlying reason for his detention and assassination. Additionally, Boentardjo was a member of Barisan Tani Indonesia, or BTI (Peasants Front of Indonesia). Boentardjo was the chairman of the BTI office in Yogyakarta, an organization that advocated peasants' rights and educated them culturally and politically. Was it reasonable to dismiss him without a hearing just because he was the head of the BTI office?

Not only Rangga Purbaya's mind has been tormented by this question. It has also troubled the minds of millions of others who have lost loved ones who were murdered, disposed of, or imprisoned without explanation.

This investigation serves as a starting point for revealing previously unknown facts. Additionally, the investigation assists in comprehending family history, resolving any questions and doubts, and re-establishing peace within each individual and family.

EXHIBITIONS

Asia Culture Center, Gwangju, South Korea, 2019

Jimei X Arles International Photo Festival, Xiamen, China, 2017

Song Eun Art Space, Seoul, South Korea, 2017

ARCHIVES



Family

Boentardjo got married to Soelastri and had five sons and two daughters. Soelastri passed away in 1967, two years after Boentardjo went missing. Their children were adopted by their relatives and friends. However, the children were then reunited in Jakarta in 1970.

Annotation:

Biodata, which contains the data reading personal and family information. Photographs of his wife, children, and family members.



Taman Siswa

Taman Siswa School was established by Indonesia's national movement figure, Ki Hajar Dewantara, on 3 July 1922 in Yogyakarta. In the beginning, this school was used as a tool to struggle for independence through education and culture. After he graduated from Taman Dewasa, Taman Siswa School. Boentardjo then worked as Taman Siswa teacher in 1936 - 1944. As a teacher, he was placed in Bangka Belitung, Semarang and Yogyakarta.

Annotation:

Letter of appointment as a teacher of Taman Siswa in Sungai Liat (Liat River), in 1941.

Photographs of Boentardjo with his Taman Siswa fellow teachers. The identification is based on the uniforms and Boentardjo's age prediction.



Indonesian People's Scout

Pandu Rakyat Indonesia (PRI) or the Indonesian People's Scout was established in Solo on 28 December 1945. This was the first scout organization established after the independence proclamation. Previously such activities were banned during the Japanese Occupation in Indonesia.

From 1949 to 1951, Boentardjo worked as a daily writer at the main office of PRI in Yogyakarta. This organization also pioneered the emerging scout movements in Indonesia.

Annotation:

Certificate for working as the head of Kwartir Besar Putera PANDU RAKJAT INDONESIA or Indonesian People's Scout headquarter office.

Photographs of PRI's activities and Boentardji with the scout members. The identification is based on their uniforms.



Barisan Tani Indonesia

BTI was a mass peasant organization affiliated with Partai Komunis Indonesia (PKI) or the Communist Party of Indonesia. BTI established this organization on 25 November 1945.

Boentardjo worked as the Head of the office of BTI in Yogyakarta from 1947 to 1950. He afterward worked as the agricultural extension instructor at Kantor Urusan Gerakan Tani or the Peasant Movement Affair Office of the Indonesian Ministry of Agriculture.

Annotation:

Certificate for working at BTI

Letter of notification and explanation about the fusion of BTI and Rukun Tani Indonesia (RTI) or the Pillars of Indonesian Farmers.

Documentation and photographs of Boentardjo with his colleagues were assumed taken when Boentardjo worked for BTI and the Ministry of Agriculture. The assumption is based on Rangga's prediction of Boentardjo's age on these photographs.

EXHIBITION VIEW



Song Eun Art Space, Seoul, South Korea, 2017

EXHIBITION VIEW



Asia Culture Center, Gwangju, South Korea, 2019

EXHIBITION VIEW



Asia Culture Center, Gwangju, South Korea, 2019