

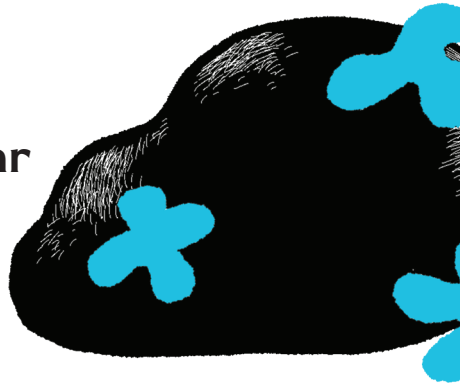


Bilik Korea
Konnnect ASEAN

Ha*ck*ng Dom*est*cit*



Pengantar



YAYASAN
BIENNALE
YOGYAKARTA



DI 2021



Kolofofon

Kurator/Curators:

Alia Swastika and
Lim Jongeun

Artists:

Agnes Christina
Ampannee Satoh
Chang Jia
Etza Meisyara
Fitri Dk
Siren Eun Young Jung
Sao Sreymao

Assistant For The Curators:

Rayina Pharayudha

Translator:

Shandina Megarani

Production Coordinator:

Anjeli Nayenggita

Catalog Design:

Anang Saptoto

Multimedia Coordinator:

Bm Anggana

Koordinator Display:

Daniel Timbul

Venue:

Museum Dan Tanah Liat
Indie Art House

Penyelenggara:

Yayasan Biennale Yogyakarta

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Foundation For Arts And
Culture Programme,
Supported By Asean – Korea
Cooperation Fund (Akcf).

Pengantar dari ASEAN Foundation

Ketika diselenggarakan Summit Korea- ASEAN 2019 di Busan, Presiden Moon Jae-in dan sepuluh pemimpin negara ASEAN setuju untuk mendirikan komunitas terpusat antara ASEAN dan Republik Korea untuk mempromosikan percakapan kebudayaan, pertukaran warga ke warga, dan keterikatan kebudayaan. Sebagai hasil langsung dari komitmen bersama tersebut, KONNECT ASEAN dibangun dan diluncurkan pada Maret 2020 oleh ASEAN Foundation.

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Pada program ini, yang terlaksana berkat kemurahan hati Pemerintah Republik Korea melalui ASEAN Korea Cooperation Fund dan dukungan dari sekretariat ASEAN, mendorong fasilitas pertukaran antara seniman dari ASEAN dan Republik Korea dengan membuka dialog antara seniman dan pekerja seni, merayakan praktik kesenian dan mempromosikan warisan budaya ASEAN.

Pameran Bilik Korea- KONNECT ASEAN, “Hacking Domesticity” secara lengkap menangkap apa yang ingin diwujudkan oleh KONNECT ASEAN sebagai inisiatif regional untuk berada di garis depan dalam pendekatan pemangku kepentingan bersama dalam mempromosikan cara berpikir dan identitas ASEAN serta mengembangkan apresiasi bagi tradisi, sejarah, budaya, dan seni dari kawasan ASEAN dan Korea. Lebih jauh lagi, pandemi Covid

19 menunjukkan kesempatan unik bagi kita untuk bersama-sama membuka kemungkinan bentuk hibrid dari kunjungan museum, pameran virtual, program edukasi dalam jaringan, yang membawa pengalaman melihat yang imersif bagi ribuan orang yang telah mengunjungi pameran KONNECT ASEAN sejak awal 2021. Ketrampilan dan pengalaman Biennale Jogja sebagai mitra organisasi dan penyelenggara menjadi titik penting dalam memastikan implementasi yang penuh dampak bagi aktivitas ini.

Kami merasa optimis bahwa sukses pameran Bilik Korea- Hacking Domesticity akan menjadi katalis yang menunjukkan bagaimana kolaborasi dapat diperluas untuk membantu masyarakat berhadapan dengan pandemi, sembari mempromosikan pemahaman dan apresiasi di antara warga ASEAN dan Republik Korea, akan keberagaman masyarakat kita. Dalam episode kedua KONNECT ASEAN Creative Futures Dialogue pada 2020, Duta Besar Republik Korea untuk masyarakat ASEAN H.E Lim Sung Nam, menyebutkan bahwa “Kita harus berpikir di luar yang wajar untuk menciptakan dampak positif bagi masyarakat dalam dunia masa depan pasca-pandemi.” Menjadi sangat penting bagi kita untuk tetap inovatif dan bersatu dalam rangka mengatasi tantangan dan ketidakpastian dalam era pandemi ini. Kami menunggu kolaborasi lebih banyak lagi yang bisa membawa KONNECT ASEAN membawa dampak yang lebih besar pada masyarakat ASEAN dan Korea.

Benjamin Hampe
Direktur Proyek

ASEAN Foundation

Introduction

When the ASEAN-Korea Commemorative Summit 2019 was held in Busan, President Moon Jae-in and the ten ASEAN leaders agreed to establish a people-centred community of ASEAN and the Republic of Korea to promote cultural conversation, people-to-people exchanges, and cultural bonds. As a direct result of that joint commitment, KONNECT ASEAN was created and launched in March 2020 by the ASEAN Foundation.

This programme, which was made possible due to the generosity of the Government of the Republic of Korea (ROK) through the ASEAN Korea Cooperation Fund and the support of the ASEAN Secretariat, strives to facilitate exchange among artists from ASEAN and ROK by encouraging dialogue among artists and art workers, celebrating the arts, and promoting ASEAN cultural heritage.

The “Korean Pavilion - Hacking Domesticity” exhibition perfectly captures what KONNECT ASEAN is trying to achieve as a regional initiative to champion a multi-stakeholder approach in promoting an ASEAN mindset and identity developing a greater appreciation for the histories, cultures, arts and traditions of the ASEAN region and Korea. Furthermore, the Covid-19 pandemic presented a unique opportunity for us to put together hybrid models of in-person museum visits, virtual

exhibitions, and online educational programming, which has provided an immersive viewing experience for thousands of people who have visited KONNECT ASEAN exhibitions since the beginning of 2021. The expertise brought by Biennale Jogja as our lead partner and organiser has been critical in ensuring the impactful implementation of this activity.

We are optimistic that the success of the “Korean Pavilion - Hacking Domesticity” exhibition will act as a catalyst that shows how collaboration can be leveraged to help our societies cope with the pandemic while promoting understanding and appreciation, among people in ASEAN and ROK, of the cultural diversity of our people. In the second episode of the KONNECT ASEAN Creative Futures Dialogue in 2020, the Ambassador of ROK to ASEAN H.E. Lim Sung Nam aptly stated that, “we have to think outside the box to create positive social impact in the post-pandemic world.” It is very important for us to stay innovative and united in order to overcome challenges and uncertainty in this pandemic era. We look forward to having more collaborations that can help KONNECT ASEAN bring greater impact to the people of ASEAN and ROK.

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*Benjamin Hampe
Project Director*



Hacking Domesticity

Co curators: Alia Swastika dan Jongeun Lim

Pameran Bilik Korea-Konnect ASEAN dirancang sebagai sebuah ruang untuk mempertemukan seniman ASEAN dan Korea Selatan dalam merespons gagasan tentang sejarah dan pergerakan sosial, yang merupakan salah satu bingkai pemikiran mendasar bagi Biennale Jogja seri khatulistiwa. Melalui pertemuan para kurator, maka keduanya melihat urgensi untuk mempertemukan seniman perempuan dari kedua kawasan dan saling belajar dari sejarah dan pengalaman perempuan dalam konteks kebudayaan yang berbeda. Bagaimana konteks budaya, bentang alam, kepercayaan dan modernitas mempengaruhi kehidupan perempuan? Bagaimana pergeseran sosial, politik, ekonomi dan situasi pasca-kolonial dan perang membawa dampak besar bagi perubahan peran perempuan dalam kehidupan publik? Bagaimana perempuan menghadapi situasi baru berkait ekologi, kolonialisme, teknologi dan lain sebagainya?

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“Hacking Domesticity” merupakan presentasi sejumlah karya dari 7 seniman yang berasal dari Indonesia, Kamboja, Thailand, dan Korea Selatan yang merefleksikan bagaimana para seniman melihat konteks sejarah dari masing-masing ruang di mana mereka hidup dan tumbuh, serta melihat ulang wacana antroposen dalam konteks pandemi

dan gagasan keberlanjutan. Dengan meretas ruang domestik, para seniman membangun strategi melawan yang mapan dan dominan dalam status quo. Ruang domestik ini tidak saja mengarah pada yang personal, tetapi juga dalam konteks batasan wilayah, kota, negara, atau imajinasi geopolitik. Terma “Meretas” juga menunjukkan relasi antara manusia dan teknologi, dalam pengertiannya yang luas, termasuk juga posisi kritis manusia dalam berhadapan dengan teknologi.

Seniman Indonesia mengolah tema yang cukup luas, mulai dari gagasan identitas dan asal dalam relasinya dengan politik lokasi, relasi antara pemikiran dan pengalaman perempuan dengan lingkungan dan alam, hingga kekerasan domestik dan kedaulatan tubuh perempuan. Seniman Thailand menampilkan kembali karya yang memotret kehidupan perempuan muslim di wilayah selatan Thailand dalam ketegangan dan konflik politik. Sementara seniman Kamboja memotret para perempuan dalam relasinya dengan lanskap kota dan budaya urban, dan bagaimana mereka bersitegang membangun ruang aman untuk dirinya. Seniman-seniman Korea Selatan membenteng isu dari tubuh maskulinitas dan sejarah seni di Korea, hingga lanskap sosial yang merepresi tubuh perempuan secara umum. Seniman Korea Selatan ini, ketika mereka memanifestasikan kehidupan dan eksistensi mereka sebagai seniman perempuan melalui karyanya, juga telah menggemakan pemikiran kritis tentang tubuh, tradisi, kebiasaan, kerja dan gender. Hal-hal semacam ini menjadi batasan yang tak bisa diterabas dalam dunia domestik, atau memunculkan pertanyaan tentang bagaimana memperluas wilayah ini.

Pameran ini menjadi jembatan untuk membangun relasi dan upaya saling memahami bagi para seniman dan aktivis perempuan di kedua wilayah untuk mengawali proses produksi pengetahuan bersama tentang kehidupan dan pengalaman perempuan, khususnya dalam konteks seni. Selain pameran, setiap bulan dilangsungkan pula diskusi yang membahas beragam isu dalam praktik seni kontemporer dengan gender dan feminisme sebagai perspektif.

Korean Pavilion



longeun Lim

Hacking Domesticity

Co-curators: Alia Swastika and Jongeun Lim

Korean Pavilion-Konnect ASEAN exhibition is tailored as a space to bring together ASEAN and South Korean artists in their endeavor to respond to the ideas of history and social movement, which serve as one of the underlying frameworks for Biennale Jogja Equator series. Through the encounter of the curators, both of them agreed on the urgency to bring together female artists from both regions in order to learn from each other's women history and experiences in different cultural contexts. How do cultural contexts, natural landscapes, faiths, and modernity influence women's life? How do shifts in social, political, and economic realms as well as postcolonial circumstances and war situation bring about major changes in women's roles in public? How do women encounter new situations in response to ecology, colonialism, technology, and so forth?

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"Hacking Domesticity" is a presentation of works by 7 artists coming from Indonesia, Cambodia, Thailand, and South Korea, reflecting on how these artists look at their respective historical contexts of the environment in which they live and thrive, while also re-examine the anthropocene discourse in the context of the pandemic and notion of survival. By hacking the domestic realm, the artists consolidate a strategy to resist against the established and the dominant

within the status quo. Domesticity does not only refer to the personal realm, but also the context of regional, city, country borders or geopolitical imagination. The term "Hacking" also reflects the relation between human and technology, in its broader sense, including the critical position of human in interaction with technology.

The Indonesian artists explored a wide range of theme, from the idea of identity and origin in response to the politics of location, relationship between women's thoughts-and-experiences and environment-and-nature, to domestic violence and women's authority of their own bodies. The Thai artist re-exhibited her work portraying the life of moslem women in southern region of Thailand in the middle of political tension and conflict. Meanwhile, the Cambodian artist captured women in their relation with urban landscape and culture, as well as how they have been persevering in their pursuit of safe space for women that is not very much concern in rapid development of the city these days. The South Korean artists delved into issues ranging from the masculine body and art history in Korea, to the social landscape repressing women's body in general. Artists from Korea, as they manifest their life and existence as female artists in their work, have been honing their critical thinking concerning body, tradition, custom, labor and gender. This rattles the seemingly impenetrable barrier surrounding domesticity and expands it

The exhibition aimed to bridge relationship and efforts of the female artists and activists from both regions, learning from each other's experiences. Thereupon, they might initiate a collective production of knowledge on women's life and experiences,

particularly in the context of art. In addition to exhibition, monthly discussions were held to build dialogues on different issues of contemporary art practices by employing gender and feminism perspectives.



Meretas Ruang Domestik dan Imajinasi Politik

Selama bekerja dalam dunia seni, saya telah beberapa kali mendapatkan kesempatan untuk mengunjungi Korea Selatan. Barangkali, dibandingkan dengan negara-negara Asia lainnya, Korea Selatan seperti menjadi rumah kedua saya, di mana relasi saya dengan seniman, kurator, penulis dan pelaku seni lainnya di negara tersebut jauh lebih intens dan berlanjut dalam kerja-kerja jangka panjang. Yang menarik, sebagian besar dari kolega kerja saya di Korea adalah perempuan; mereka yang berada di level atas institusi seni, hingga pekerja independen macam saya. Meskipun saya melihat bagaimana perempuan memainkan peranan besar dalam perubahan dan perkembangan ekosistem seni di Korea Selatan, pada kenyataannya, saya melihat bahwa dalam kehidupan sehari-hari, budaya patriarkhi masih sangat kuat dalam masyarakat Korea. Saya bisa dengan segera mengenalinya karena pengalaman yang sama—bekerja dalam lingkup seni dalam sebuah ruang yang sangat patriarkhis—merupakan bagian dari kenyataan keseharian saya di Indonesia. Jika memperluas perbandingan ini, saya kira kita bisa menyebut bahwa sebagian besar pekerja seni perempuan di Asia pun masih mengalami hal ini.

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Tentu saja, dinamika gerakan dan pemikiran perempuan di berbagai wilayah di kawasan Global Selatan menunjukkan progresivitas yang kuat dengan munculnya peluang dan perlawanan atas

represi, kekerasan dan diskriminasi, tetapi juga kita melihat bagaimana perempuan menjadi bagian dari garis depan ketahanan masyarakat atas situasi-situasi darurat seperti pandemi, bencana alam, bahkan situasi ketegangan akibat kekacauan politik. Solidaritas perempuan telah menjadi bagian dari upaya komunitas dan masyarakat untuk berdiri pada sikap yang jelas untuk menolak berbagai proses industrialisasi dan ekstraksi alam, mempertahankan bumi sebagai sumber kehidupan dan gagasan tentang hidup yang berkelanjutan.

Hacking Domesticity ingin menegaskan konteks dan arah politis dari gerakan-gerakan perempuan yang dimulai dari lingkup kecil tersebut, memperluas pandangan kita tentang ruang domestik yang awalnya terasa sempit dan terbatas, menjadi bagian dari cakrawala dunia yang kompleks dan saling terhubung. Dunia domestik didefinisikan ulang dengan melihat “rumah” dalam posisinya yang dinamis dan penuh ketegangan—antara yang di dalam dan yang di luar, antara personal dan sosial, antara gender binary dan non-binary, antara yang tampak dan tak tampak. Domestisitas adalah sebuah konstruk alih-alih sebuah ruang, di mana pemahaman atas ruang fisik itu sendiri diciptakan melalui serangkaian sistem sosial—termasuk sistem nilai berbasis gender.

Sebagai bagian dari perlawanan terhadap konstruksi yang mapan atas domestisitas dan domestifikasi, Hacking Domesticity memetakan isu-isu di mana pertentangan antara beragam opisisi biner dipertanyakan ulang. Para seniman dalam pameran ini menunjukkan negosiasi yang terus menerus dalam praktik kehidupan sehari-hari, menabrak batasan atas gagasan domestisitas—rumah, lokalitas, ruang personal—sebagai wahana bagi partisipasi mereka

dalam ranah-ranah publik yang luas. Bersama-sama, para seniman Asia Tenggara dan Korea Selatan menjadi bagian dari proses membaca kembali sejarah dan pergeseran makna identitas “keperempuanan” di tengah dinamika sejarah dan percepatan ruang global dan segala kompleksitasnya. Dengan berfokus pada sejarah dan peran perempuan yang krusial di dalamnya, pameran ini membenteng beragam pemikiran, gerakan, produksi pengetahuan dan tantangan perubahan zaman bagi para perempuan antar generasi. Secara khusus, beberapa karya dalam pameran ini juga merujuk pada bagaimana teknologi menjadi ruang di mana perempuan dapat berdaya dan membentuk kembali identitasnya, meretas kepatuhan sosial yang normatif dalam realitas fisik, atau bahkan merekonstruksi realitas itu sebagai taktik dan strategi bertahan. Karena itu, *Hacking Domesticity* secara tak langsung dapat dirujuk pula pada upaya meretas dominasi teknologi atas manusia menjadi sebuah ruang di mana perempuan bersama-sama merebut kesetaraan.

Dalam konteks Asia Tenggara, peran publik perempuan merupakan bagian dari kenyataan keseharian yang menunjukkan bagaimana perempuan memegang posisi kunci dalam berbagai aspek kehidupan: pangan, penjagaan keseimbangan lingkungan, pendidikan dan pembelajaran nilai dan pengetahuan lokal. Pada masyarakat tradisional, gagasan tentang peran ini merupakan sesuatu yang diwariskan secara turun temurun, membentuk sistem nilai dan menjadi bentuk filsafat. Pada masyarakat modern, pembagian peran diteguhkan melalui berbagai institusi dan pranata, sehingga lebih punya tekanan sosial. Para seniman menunjukkan bagaimana perempuan menghadapi sistem dan pranata itu dengan strategi dan taktik, bersiasat atas

batasan dan tantangan, dan secara perlahan mereka membentuk dan menuliskan sejarahnya sendiri.

Memaknai dan menuliskan ulang sejarah dari perspektif yang lebih berpijak dari kenyataan keseharian dan berpihak pada korban merupakan bagian dari jejak karya Ampannee Satoh (Thailand) dan Agnes Christina (Indonesia). Kedua seniman ini lahir dari sebuah generasi yang menyaksikan dan menjadi bagian dari pergeseran peristiwa politik yang signifikan, dan terutama berada dalam lingkup mereka yang kalah dan dipinggirkan. Ampannee Satoh, seniman yang berasal dari Pattani, Narathiwat, sebuah wilayah di Thailand Selatan, yang secara budaya sebenarnya lebih dekat dengan budaya Melayu, dengan masyarakat yang mayoritas beragama Islam. Masuknya Pattani, Yala dan Narathiwat menjadi wilayah Thailand telah memunculkan konflik berkelanjutan, terutama karena propaganda tentang gerakan separatisme di tiga provinsi tersebut. Lebih dari 5,000 terbunuh semenjak 2004 dan selama masa perlawanan menentang kekerasan rezim Militer Thailand yang masih terus bergolak hingga kini.

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Karya seri foto Muslimah ini merupakan catatan Ampannee dalam memunculkan para perempuan pejuang yang berada dalam pusaran konflik politik, kehilangan anggota keluarganya dan hidup dalam bayang-bayang trauma kekerasan. Dengan memotret mereka dalam latar hidup keseharian, Ampannee memunculkan gambaran yang jujur dari pergulatan menghadapi sejarah dan hidup yang terus berjalan, serta menepis anggapan yang terkonstruksi oleh sistem politik tentang cara mereka berpakaian. Dalam seri karya ini, Ampannee menantang dialog subversif antara audiens dengan citraan dan stereotipe tentang perempuan yang memakai hijab dan burqa, dan

memosisikan perempuan dalam posisi yang sentral dalam sejarah sosial di Patanni.

Agnes Christina telah mengulik perihal identitas, sejarah dan kekerasan ini melalui berbagai metode yang diartikulasikan dalam bahasa visual yang menunjukkan kekhasan generasinya sendiri. Kelindan simbol-simbol budaya populer, kosakata keseharian dan narasi-narasi minor yang sering terabaikan merupakan bagian dari strateginya untuk membuat sejarah kelam ini tidak melulu berujung pada trauma dan putus asa, tetapi selalu ada celah untuk harapan dan langkah masa depan. Agnes memfokuskan karyanya pada kritisisme atas stereotip-stereotip yang memperkuat kategorisasi masyarakat keturunan Cina, terutama berkait dengan beberapa peristiwa di mana kelompok etnis ini menjadi korban—pembunuhan akhir tahun 1940an, peristiwa 1965, serta reformasi 1998. Bagaimana generasi keturunan Cina masa kini mengambil posisi “politis”-nya dalam kehidupan sehari-hari?

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Melalui teks drama, sulaman tangan dan gambar dalam neonbox, Agnes memadatkan problem identitas dan ketegangan sosial atasnya menjadi beberapa fragmen peristiwa berbasis ingatan dan fenomena keseharian. Dengan latar belakangnya yang kuat pada teater, teks drama menjadi sebuah objek visual baru yang berbasis pada ide dan narasi, untuk ditransformasi menjadi suara.

Etza Meisyara (Bandung) dan Fitri DK (Yogyakarta) menampilkan karya yang berangkat dari amatan mereka terhadap posisi perempuan dalam siklus kehidupan dan lingkungan, terutama berkait dengan penghargaan terhadap kehidupan yang lain di luar manusia, sebuah cara baru melihat definisi

antroposen. Datang dari latar belakang sebagai aktivis seni, Fitri terlibat dalam beragam gerakan petani, buruh atau kelompok terpinggir perkotaan, dan mendedikasikan karyanya untuk membawa isu-isu ini dalam percakapan yang lebih luas. Salah satu keterlibatan Fitri adalah advokasi bersama Petani Kendeng, di mana para Ibu menjadi bagian dari garis depan perlawanan untuk menyelamatkan lahan pertanian mereka dari mesin-mesin industrialisasi dengan rencana pembangunan pabrik semen di wilayah tersebut. Selama bertahun-tahun, warga Kendeng yang dikenal dengan filosofinya “Sedulur Sikep”, sebuah laku hidup yang sangat mempercayai keseimbangan semesta, menolak pembangunan tersebut dengan berbagai cara yang inspiratif dan imajinatif. Keseluruhan gagasan dan laku yang mereka tampilkan untuk melawan rezim ini seringkali sekuat performance konseptual yang sering muncul di ruang galeri, tetapi dilakukan langsung di depan situs-situs penting kekuasaan: istana presiden, gedung Dewan Perwakilan Rakyat, dan sebagainya. Di situ mereka melakukan doa, duduk menyemen kaki selama sehari-hari, dan aksi-aksi simbolis lainnya.

Tiga karya cukil kayu yang ditampilkan Fitri DK muncul sebagai mantra, yang terinspirasi dari seluruh filosofi hidup masyarakat Kendeng. Para perempuan tampil dalam gambar-gambar ini sebagai penjaga alam, sesuatu yang kemudian banyak melandasi lahirnya pemikiran ekofeminisme,

Sementara Etza Meisyara justru memunculkan bingkai resistensi ini dari sudut pandang dan latar belakangnya yang berbeda. Besar dan tumbuh dalam lingkungan perkotaan, membuat relasi Etza dengan alam dan tradisi terbentuk dengan cara yang berbeda dari mereka yang hidup dalam lingkungan desa yang

tradisional. Belakangan, setelah beberapa tahun berkesempatan melakukan beberapa perjalanan ke masyarakat modern di Eropa, Etza melihat bagaimana perbedaan sistem pengetahuan modern (atau Barat) dan pengalaman produksi pengetahuan lokal. Di Bandung, Etza kemudian merefleksikan kembali amatannya terhadap kehidupan pertanian tradisional Sunda, dan melihat kosmologi alam yang sangat mempengaruhi ritual dan kebudayaan masyarakat petani, terutama dalam hal peran perempuan dalam siklus hidup tersebut. Ketertarikannya pada media baru dan teknologi produksi bunyi kemudian membawanya pada penjelajahan untuk menautkan narasi dengan medium, mengulik ikon dan objek tradisi dalam konteks masa kini.

Baik Fitri dan Etza tertarik melihat lesung sebagai penanda relasi perempuan, pangan dan alam, meski keduanya kemudian memperluas cakupannya ke dua wilayah yang berbeda. Bagi Etza, bunyi gejok lesung yang khas di masa perayaan panen adalah bagian dari perayaan atas hidup, sementara musik yang dialunkan untuk menandai kebersamaan petani dalam membangun sinergi dengan alam. Etza mentransformasikan bunyi ini dalam sebuah partitur sebagai elemen visual dan menunjukkan transformasi dari konteks menjadi teks, dari tradisional menjadi modern, dari ingatan menjadi dokumen. Dalam videonya, ia sendiri mencoba membaurkan tubuhnya dengan ritual tani dan merekam bebunyian itu justru untuk menggarisbawahi jarak dirinya dengan semesta tersebut, mendekatkan yang asing menjadi lebih akrab, memasuki ruang baru di mana bunyi dan ikon selalu punya makna filosofis yang menjadi kepercayaan bersama.

Seniman Kamboja Sao Sreymao telah mengumpulkan

kisah-kisah menarik tentang pengalaman perempuan berada dalam sebuah ruang kota yang megah; Phnom Penh yang berubah cepat menjadi bagian dari megapolitan Asia dengan gedung-gedung pencakar langit yang mulai bertebaran di penjuru kota. Tapi, bagaimana kah sebuah ruang memberi rasa aman untuk mereka yang berdiam di sana? Bagaimana perempuan melangkahkan kakinya memasuki tempat-tempat publik tanpa kehilangan otoritas atas tubuhnya, atau merasa gagap dalam labirinnya yang gelap? Sao mencatat pengalaman fisik perempuan dalam memaknai kota dan kompleksitas industrialisasinya, serta bagaimana sistem ini tidak membebaskan mereka dari kungkungan budaya patriarkhi. Para perempuan harus berjuang berkali lebih keras untuk dapat meraih mimpi mereka, atau melepaskan begitu saja mimpi atas nama nilai tradisi dan keluarga.

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Sao Sreymao menelusuri bagaimana perempuan diposisikan dalam sejarah perkembangan Kamboja sebagai sebuah bangsa; masa ketika perempuan dalam tradisi lama hanya diposisikan dalam ranah domestik untuk memasak dan menjaga anak, kemudian ketika perempuan Kamboja harus menghadapi kekerasan dan serangan seksual selama masa Khmer, kemudian masa pasca-Khmer di mana para perempuan mulai menjalani kehidupan baru, menjadi bagian dari masyarakat global dan industri pariwisata yang pesat sehingga muncul praktik jasa seks komersial, atau pekerja rendahan di kota. Pada fase masa ini, dalam pandangan, Sreymao, perempuan generasinya telah banyak mendobrak tabu-tabu dan konstruksi sosial untuk mewujudkan masyarakat yang lebih setara dalam konteks gender.

Hacking Domesticity and Reclaiming Political Imagination

During my career in art scene, I have had a number of chances to visit South Korea. Compared to other Asian countries, I could say that South Korea is like my second home, where my relationship with the artists, curators, authors, and other art practitioners of the country seems to be more intense and occasionally continued to long-term partnership. I would like to share an interesting fact that most of my colleagues in Korea are women, either serving as the top-level management of art institutions or independent practitioner like me. Despite the evident yet significant role of women in the shifting and development of South Korean art ecosystem, in fact, I also keep seeing the quite dominant influence of patriarchy in the daily life of Korean society. I could instantly recognize it due to its similarity with my own experiences and realities in Indonesia—working in a highly patriarchal environment in art scene. If I could expand the comparison, I think we even might say that what most of women art practitioners in Asia encounter is very much the same.

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We might have seen how the dynamics of women's movement and thoughts in different regions in the Global South are highly progressive while struggling for opportunities and resistance against repression, violence, and discrimination. Moreover, we should have also seen how women are actively taking part as the frontliners fighting for the society's resilience

to emergencies such as the pandemic, natural disasters, and even turbulent situation ignited by political chaos. Women's solidarity has been part of the community and society's endeavor to take a clear stand on resisting many kinds of industrialization and natural extraction processes, defending the earth as the source of life, and bringing forward the idea of sustainable living.

Hacking Domesticity would like to affirm the political context and direction of women's movements initiated from such relatively small scopes, expanding our perspective on domestic realm which initially seemed narrow and limited into a complex and interrelated part of the global horizon. The domestic realm is re-defined by putting "house" in a dynamic position which is also full of tension—between the internal and the external, the personal and the social, gender binary and non-binary, the visible and the invisible. Instead of a given space, domesticity is a construct. The physical space of domesticity itself is built upon a set of social systems, including gender-based system of value.

As part of resistance against the established construct on domesticity and domestication, Hacking Domesticity maps out the issues in which many kinds of binary oppositions are challenged. The artists joining this exhibition demonstrated a continuous negotiation in our daily practices, breaking through the boundaries of the idea of domesticity—house, locality, personal space—to create a wider platform which accommodates their participation in broader public affairs. The Southeast Asian and South Korean artists altogether take part in the process of re-examining the history and the shifting meaning of "feminine" identities in the middle of the ever-

changing history and global acceleration along with its complexities. By focusing on the history and crucial role of women, the exhibition unfolds a wide range of thoughts, movements, knowledge production processes, and challenges encountered by women through generations. Several works in the exhibition particularly refer to the fact that technology is one of the fields where women are empowered and able to re-shape their identities, hack the normative social conformity in our physical realities, or even reconstruct the reality into survival tactics and strategies. Thus, Hacking Domesticity might indirectly refer to the attempt of hacking the domination of technology over human, transforming it into a place where women could fight for equality together.

In the context of Southeast Asia, women's role in public is part of the communities' daily realities showing women's major contribution in many different aspects of life: food, protection of environmental balance, education, value learning, and local wisdom. In traditional communities, the notion of role is something inherited through generations, forming a certain system of value and philosophy. Meanwhile in modern communities, the division of role is established through various institutions and norms, creating a stronger social pressure. The artists present how women confront such systems and norms by applying certain strategies and using tactics to overcome limits and challenges, while gradually shape and write their own versions of history.

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Re-interpreting and re-writing history from a perspective which is more grounded yet close to the everyday realities and in favor of the victims are part of Ampannee Satoh (Thailand) and Agnes Christina's

(Indonesia) works. Both of them were born into a generation that witnessed and became part of the major political shifts, and particularly encountered first hand experiences of being among the defeated and marginalized. Ampannee Satoh is an artist from Pattani, Narathiwat, a region in the Southern Thailand, whose culture is actually closer to Malay culture with the majority of the people being Muslims. The inclusion of Pattani, Yala, and Narathiwat into Thailand's territory has caused ongoing conflicts, mainly due to the propaganda of separatism in the said three provinces. During the contention against the Thai military regime's violence, since 2004 until today, there has been more than 5,000 casualties.

Ampannee Satoh's series of Muslim women's photographs are her own record to bring forward the women fighters in the vortex of political conflict who lost their family members and had to continue living under the traumatic shadows of violence. By capturing these women in the middle of their everyday life, Ampannee presents honest depiction of their struggle to confront the history and to continue living. The photo works also counter the politically-constructed assumption of the way they dress. In this series, Ampannee challenges to trigger a subversive dialogue among the audience on the image and stereotypes of women wearing the hijab and burqa, while at the same time put women in a central position within the social history of Pattani.

Agnes Christina has been investigating the matters of identity, history, and violence through different methods articulated in visual language with the unique characteristics of her generation. The intertwining symbols of popular culture, everyday vocabularies, and frequently omitted minor narratives

are elements of the strategy she employs to divert the dark history from traumatic and desperate endings. She attempts to show some hope and potential future endeavor instead. Agnes focused her artworks on the criticism against the stereotypes that perpetuate the exclusion of Chinese-descent, particularly related to a number of incidents where this specific ethnic group was fallen victim to, including the massacre in 1940s, mass killings in 1965, and 1998's reformation. How do today's Chinese-descents take a "political" stand in their everyday life?

With the medium of a play script, hand embroidery, and picture in neon sign, Agnes encapsulated the problems of identity and social tensions related to that matter into several fragments of event based on memories and everyday phenomena. With strong background in theater, she turned a play script into a new visual object based on ideas and narratives and transformed it into audio work.

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Etza Meisyara (Bandung) and Fitri DK (Yogyakarta) exhibited the artworks that departed from their observation of women's position in the cycle of life and environment, especially in relation to the respect for non-human life, a new way to re-examine the definition of anthropocene. An art activist, Fitri actively engages in various movements of farmers, labors, and marginalized urban community and dedicates her works to the wide spreading of these issues. Fitri is involved in the advocacy for the rights of Kendeng Farmers, a movement in which the women are part of the frontliners fighting to save their agricultural land from industrialization in the form of the development of cement plant. For many years, Kendeng people, who are known to hold a philosophy of life called "Sedulur Sikep"—a practice of life that

holds firmly to the balance of relation between human and the nature, have been rejecting the development of cement plant by employing inspirational and creative methods. The entire ideas and practices they have been performing to fight against the regime are often as powerful as a conceptual performance frequently presented in galleries. But these performances were held in the front of significant sites of power, such as the presidential palace, the national parliament building, etc. At those venues, Kendeng people prayed, sat while casting their feet in cement, and performed other symbolical actions.

Fitri DK displays three woodcarvings and presented them as a mantra, inspired by the entire philosophy of life of Kendeng people. In these pictures, women are present as the guard of the nature, one of the underlying ideas of ecofeminism.

Etza Meisyara presents the resistance from a different perspective, influenced by a different background. Growing up in an urban setting, Etza's relation with the nature and tradition is shaped differently from those who live in traditional rural regions. In several recent years, she had the opportunities to visit the modern societies in Europe. From the journey, Etza learned the difference between the modern (or Western) knowledge system and the local knowledge production. Coming back to Bandung, Etza reflected her observation on the traditional agricultural life of Sunda people, and found that the cosmology of nature highly influences the rituals and cultures of farmer communities, particularly in terms of the role of women in the cycle of life. Her interest in new media and sound production technology leads her to an exploration to link the narratives with the medium, by investigating

into the icons and objects of tradition in today's context.

Both Fitri and Etza are interested in mortar and pestle, looking at the objects as the signifiers of the relation between women, food, and the nature. However, the artists expanded their scope of work to different aspects. To Etza, the sound of stamping pestle into the mortar (in the celebration of harvest) is part of the celebration of life, producing music to articulate the camaraderie of farmers in creating synergy with the nature. Etza transformed the sound into a sheet music displayed as a visual element. She presents the transformation of context into a text, of the traditional into the modern, and of memory into a document. In a video, she attempted to blend her own body in the farmers' ritual and recorded the sound in order to highlight the distance between herself and the said universe, to get to know the unfamiliar, to enter a new place where sound and icon always have certain philosophical meanings held as a shared belief.

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The Cambodian artist Sao Sreymao had compiled interesting stories of women's experiences in a glamorous urban setting. Phnom Penh has been rapidly changing into one of Asia megalopolises with skyscrapers spreading across the city. How does the space give those residing within a sense of security? How could women step into the public places without losing the authority over their own bodies or without feeling tactless inside the dark labyrinth? Sao documented women's physical experiences in giving meaning to the city and the complexity of its industrialization, as well as the matter of how the system does not set them free from the restriction of patriarchy. Women have to double the struggle to be able to achieve their dreams. Otherwise, they have

to let go of the dreams for the sake of tradition and family.

Sao Sreymao investigated the way women were positioned during the course of history of Cambodia's development as a nation. There was a time when the old tradition put women in the domestic realm, assigning them to provide food and take care of the children. Later, Cambodian women had to encounter violence and sexual assaults during the Khmer era. In post-Khmer era, women began to live a new life; they became part of the global community as the tourism sector grew rapidly, bringing out commercial sex industries and lowly workers in the city. In this period, according to Sreymao's view, women of her generation have broken through many taboos and social constructions in order to create a more equal society in terms of gender.



Respon Praktis terhadap Pengalaman dan Memori Asia Modern/kontemporer: Menjadi Seniman Perempuan

Chang Jia dan Siren Eun-young Jung, karya kedua seniman ini selalu ditafsirkan melalui beberapa lapisan. Namun untuk pameran "*Hacking Domesticity*" Biennale Yogyakarta tahun ini, saya ingin memulai dengan berbagi perjuangan seniman perempuan di bawah sejarah, politik dan kondisi sosial. Karya-karya kedua seniman tersebut di atas lebih banyak mengangkat isu-isu yang berkaitan dengan pengalaman mereka sebagai seniman perempuan. Kemunculan seniman perempuan dalam karyanya, otonom atau tidak, merupakan produk zaman tersebut; dibentuk oleh sejarah dan pengalaman Asia modern dan kontemporer dan pada saat yang sama, memainkan peran yang beragam dalam mengeksplorasi kondisi era tersebut. Oleh karena itu, karya-karya ini memberikan peluang estetis dan politis untuk mengkaji persoalan, ketika berhadapan dengan subjek seni rupa kontemporer, secara tiga dimensi.

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Hal ini dapat diamati lebih lanjut dengan memeriksa karya-karya kedua seniman tersebut secara lebih rinci. Siren Eun Young Jung berurusan dengan *Yeoseong Gukgeuk* atau teater wanita Korea dalam karyanya "*Act of Effect*" dan "*Deferral Theater*". *Yeoseong Gukgeuk* adalah pertunjukan teater yang diperankan oleh pemeran perempuan, dengan aktor wanita yang juga memainkan peran pria. Pertunjukan ini dinikmati oleh beragam penonton,

tetapi sebagian besar masih diisi oleh wanita. Perusahaan teater khusus wanita tidak hanya dapat ditemukan di Korea, tetapi juga hadir di Jepang dan sebagian besar sejarah Asia modern. Hal ini juga dapat dilihat sebagai respon terhadap pertunjukan tradisional di seluruh Asia, di mana laki-laki biasanya akan berdandan dan memainkan peran perempuan. Di Korea, *Yeoseong Gukgeuk* lahir ketika proses penghapusan kolonialisme dan pembentukan negara modern, menjadi sukses besar sepanjang perang. Namun, segera setelah itu, kediktatoran militan sepanjang tahun 1960-an dan 1970-an menerapkan kebijakan pemberlakuan budaya tradisional, dengan sengaja menghapuskan *Yeoseong Gukgeuk* sebagai warisan budaya tradisional, sehingga terjadi penurunan tajam. Dengan kata lain, kehidupan para penampil *Yeoseong Gukgeuk* dan perjalanan berat seni itu sendiri berakar pada latar belakang kompleks modernisasi kelas menengah dari Barat dan masyarakat tradisional patriarki. Dengan demikian, *Yeoseong Gukgeuk* dengan jelas menyoroti seluk-beluk artis wanita Asia di era modern. Dengan meningkatnya popularitas dan perkembangan *Yeoseong Gukgeuk*, langkah-langkah yang dilalui para seniman semakin mengungkapkan definisi tegas dikotomi gender modern dan penindasannya di tangan patriarki tradisional.

Yang terpenting, bagaimanapun, Siren Eun Young Jung menggunakan penampilan artistik artis wanita muda saat ini, sebagai pewaris terakhir *Yeoseong Gukgeuk* dan sebagai aktris yang menampilkan peran pria, sebagai cara untuk memunculkan wacana dan kenangan seputar sejarah menarik *Yeoseong Gukgeuk*. "*Act of Affect*" terdiri dari video dan pertunjukan saluran tunggal. Cerita dibuka dengan monolog yang mengungkapkan penderitaan

dan konflik tentang seni dan realitas seseorang. Proses menampilkan maskulinitas sebagai seorang aktris dan menjadi seorang pria di atas panggung dicapai melalui latihan terus-menerus dan berakhir ketika ia berdiri di atas panggung. Penonton, setelah menyaksikan proses 'pembentukan' ini dapat lebih berempati dengan perubahan kasih sayang ini, dan pada akhirnya mengalami pendalaman di mana batas-batas antara aktor dan peran menghilang.

"Breaking Instruments III Breaking Wheel"

oleh Chang Jia adalah karya seni video yang menunjukkan 12 perempuan menaiki alat penyiksaan sadel beroda, dikayuh seperti sepeda beroda satu sambil bernyanyi dan melakukan puji-pujian. Roda yang patah adalah simbol yang mewakili ketakutan selama Abad Pertengahan, karena pembalikan brutal penggunaan benda sehari-hari seperti roda, sebagai alat penyiksaan yang dapat memotong dan melukai tubuh. Seniman membuat instrumen ini dengan roda gerbong dan tank modern. Alat ini mungkin dianggap sebagai alat siksaan, tetapi rodanya sebenarnya dilengkapi dengan bulu burung di bagian paling atas, yang menyentuh aurat wanita saat roda dikayuh. Untuk menggerakkan roda yang berat, wanita menyanyikan lagu-lagu dan puji-pujian untuk memberi energi pada diri mereka sendiri dan satu sama lain selama mereka bekerja dan mengayuh. Lagu-lagu buruh adalah lagu-lagu tradisional mengenang Kembali Dinasti Joseon yang berasal dari Chungcheong-do, Korea, dibuat berdasarkan skala Frisian, yang dilarang oleh gereja-gereja pada Abad Pertengahan sebagai cara untuk menekan kesenangan. Alat siksaan dan hubungannya dengan tubuh perempuan mewakili fakta bahwa perempuan adalah subjek rasa sakit dan kenikmatan seksual melalui persalinan. Prosesnya terungkap dengan

gerakan elegan yang disesuaikan dengan musik yang terbuat dari pawai dan nyanyian yang indah.

Di antara rangkaian alat penyiksaan Chang Jia, *"Beautiful Instruments II"*, 2012 tampak menonjol, terdiri dari sebuah gambar alat dan teks yang menjelaskan fungsi alat tersebut. Alat tersebut sebenarnya adalah alat bedah yang digunakan pada abad ke-19. Seniman itu membayangkan kembali perangkat penyiksaan yang kejam sebagai instrumen medis, sesuatu yang seharusnya paling jauh dari rasa sakit. Alat penyiksaan palsu yang masuk akal ini menempatkan batas-batas indera dalam posisi yang berlawanan dan membongkar berbagai impuls dan makna. *"Physical Requirements for Becoming an Artist "2nd-Enjoy Yourself in Every Condition" 2000*, merupakan karya awal yang mengangkat wacana tentang perempuan, tubuh, dan institusi seperti karya-karya terbarunya tentang serangkaian alat penyiksaan. Karya tersebut mengekspos sang seniman pada situasi kekerasan dan berbahaya saat ia sendiri menampilkan karya tersebut melalui instalasi video. Pokok bahasan dari karya tersebut adalah efek benturan akibat merespon situasi sadis di berbagai titik, seperti manusia, seniman, perempuan di institusi, dan perempuan yang tinggal di negara dunia ketiga. Meski diarahkan, namun kekerasan fisik terhadap tubuh seniman itu nyata, sehingga ada kerancuan antara apa itu pertunjukan dan apa kenyataan dalam karya ini. Upaya seniman untuk tetap tersenyum menghadapi kekerasan fisik yang semakin intens mencerminkan bagaimana kekerasan terjadi dalam institusi dan sistem struktural.

Bagi Chang Jia, tubuh menjadi aktor yang menyimpang, tempat acara, dan media untuk

bercerita. Kenikmatan dan ketidaknyamanan tubuh, yang jelas dibedakan satu sama lain, direkonstruksi sekaligus menembus tubuh seniman perempuan. Metode ini menciptakan situasi yang mengejutkan dan ekstrem, tetapi karya diselesaikan dengan tampilan dan nuansa klasik dan elegan. Seniman mengguncang batas antara indra dan kebijaksanaan konvensional dengan bahasa formatifnya sendiri, mengungkapkan rasa atas permasalahan secara berlimpah dan jelas.

Perasaan dan pengalaman yang dialami sebagai seniman perempuan dalam karya Siren Eun Young Jung dan Chang Jia terhubung dengan tubuh, sejarah, masyarakat, dan posisi politik, dan pada saat yang sama menghancurkan norma dan persepsi sosial yang kokoh. Kedua seniman itu menggoyahkan batas-batas kontradiksi dalam dikotomi atau peran gender yang keras kepala melalui metodologi artistik. Hal ini memperluas interpretasi dan keraguan kita tentang bidang dan peran yang kita anggap pasti tentang perempuan. Karya mereka direduksi menjadi konsep terbatas 'perempuan' dan 'peran perempuan', mengungkapkan dan membuktikan bahwa batas wilayah yang terpisah selalu tidak stabil dan bervariasi. Karya mereka mengacu pada kelangsungan hidup seniman perempuan yang telah mengalami penindasan ganda dan memiliki telah terkekang sepanjang sejarah Asia modern dan kontemporer, dan dengan jelas menjelaskan alasan keberadaan mereka dalam bahasa seni. Menjadi seniman bagi perempuan adalah masalah nilai universal untuk kebebasan dan kelangsungan hidup di tengah penindasan dan kekerasan, dan itu dimulai dengan mengungkapkan keberadaannya.

Terlepas dari kondisi sulit yang kami hadapi selama pandemi COVID-19, pameran ini disiapkan melalui berbagi berbagai diskusi dan kuliah seni dengan perempuan di seluruh Asia. Sangat mengesankan melihat artis dan desainer perempuan di seluruh Asia berbicara setelah membaca makalah tentang film Korea berjudul *"The Maid"*. Realitas pada masyarakat Korea juga mendorong kembali rasa sakit pekerja perempuan asing dan imigran pernikahan demi isu-isu globalisasi lain yang tertunda. Bahkan pada saat ini, modal, teknologi, norma sosial dan adat istiadat sangat meremehkan dan mengurangi peran dan pencapaian perempuan. Sebagai seorang wanita Asia, pameran *"Hacking Domesticity"* merupakan kesempatan untuk mengeksplorasi pengalaman dan kenangan tentang Asia modern dan kontemporer, secara substansial menghadapi kekerasan, dan meretasnya bersama-sama. Melalui pameran ini, kami menciptakan tempat untuk terhubung dan mengecek satu sama lain. Pengalaman yang kami bagikan sebagai wanita Asia dan nilai-nilai yang dikejar oleh seni, secara inheren terkait dengan isu-isu seperti hak asasi manusia dan ekologi, yang memungkinkan kami membayangkan masa depan koeksistensi yang lebih luas.



A Practical Response to Modern-Contemporary Asian Experience and Memories: To Be a Woman and Artist

Chang Jia and Siren Eun-young Jung, the two artists' works have always been interpreted through multiple layers, yet for this year's Yogyakarta Biennale's "Hacking Domesticity" exhibition, I would like to start by sharing the struggles of female artists under historical, political and social conditions. The works of these two artists mentioned above mainly deal with issues that relate to their experiences as a female artist. The appearance of female artists in their work, autonomous or not, is a product of said era; shaped by modern and contemporary Asian history and experiences of and at the same time, plays a multifaceted role in exploring the conditions of said era. Therefore, these works provide an aesthetic and political opportunity to examine problems, when dealing with the subject of contemporary art, in a three dimensional manner.

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This could further be observed by examining the works of both artists in more detail. Siren Eun Young Jung deals with Yeoseong Gukgeuk or Korean female theatre in her works "정동의 막 Act of Effect" and "유예극장 Deferral Theater". Yeoseong Gukgeuk is a theatre performance enacted by strictly an all-women's cast, with female actors also playing male roles. These performances are enjoyed by a wide array of audiences, but women still make up for most of it. An all-women's theater company can not only be found in Korea, but is also present in Japan and

most modern Asian history. This also could be seen as a response against traditional plays across Asia, where typically men would dress up and play the female roles. In the case of Korea, Yeoseong Gukgeuk was born in the process of abolishing colonialism and forming a modern state, becoming a great success throughout the war. Soon after, however, the militant dictatorship throughout the 1960s and 1970s imposed a traditional culture enactment policy, purposefully omitting Yeoseong Gukgeuk as a traditional cultural heritage, leading to its rapid decline. In other words, the life of Yeoseong Gukgeuk performers and the arduous journey of the art itself is rooted in the complex background of middle-class modernization from the West and a traditional patriarchal society. Thus, Yeoseong Gukgeuk clearly highlights the intricacies of Asian female artists in the modern era. With the rising popularity and development of Yeoseong Gukgeuk, the steps that the artists went through further reveals the firm definition of modern gender dichotomy and its suppression at the hands of traditional patriarchy.

Most importantly, however, Siren Eun Young Jung uses the artistic performance of current young female artists, as the last heir to the Yeoseong Gukgeuk and as an actress performing a male role, as a way to summon the discourse and memories surrounding Yeoseong Gukgeuk interesting history. “정동의 막 Act of Affect” consists of single-channel videos and performances. The story unfolds with a monologue that reveals anguish and conflict about one’s art and reality. The process of performing masculinity as an actress and becoming a man on stage is achieved through constant practice and does end until she stands on stage. The audience, having witnessed this process of ‘becoming’ can further empathize

with these changes in affection, and ultimately experiences immersion in which the boundaries between actors and roles disappear.

“Breaking Instruments III_Breaking Wheel” by Chang Jia is a video artwork showing 12 women going up a wheeled saddle torture device, pedaled like a one-wheeled bicycle while singing and performing chants. Breaking wheel was a symbol representing fear during the Middle Ages, due to the brutal reversal of the use of everyday objects such as wheels, as a torture device that cuts and harms the body. The artist made this instrument with the wheels of modern carriages and tanks. This instrument might be considered a torture device, but the wheels is actually equipped with bird feathers on the very top, that brushes against a women’s private parts when the wheels are pedaled. In order to move the heavy wheels, women sing labor songs and chants to energize themselves and one another while they work and pedal. The labor songs are traditional ones dating back to the Joseon Dynasty originating from Chungcheong-do, Korea, made based on the Frisian scale, which was prohibited by churches in the Middle Ages as a way to suppress pleasure. The torture device and its relation to female bodies represent the fact that women are the subject of pain and sexual pleasure through labor. The process is revealed with elegant gestures tailored to music made of beautiful marches and chants.

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Among Chang Jia's series of torture devices, “Beautiful Instruments II”, 2012 stood out, consisting of an image of the tool and a text explaining the function of the tool. The tool is, in fact, a surgical tool that was actually used in the 19th century. The artist reimaged cruel torture devices as a medical instrument, something that should have been the

farthest from pain. This plausible fake torture device places the boundaries of the senses in opposite positions and dismantles various impulses and meanings. "Physical Requirements for Becoming an Artist" "2nd-Enjoy Yourself in Every Condition" 2000, is an early work that raised discourses on women, bodies, and institutions like her recent works on a series of torture tools. The work exposes the artist to violent and dangerous situations as she herself performs the piece through a video installation. The subject matter of the work is the collision effect caused by responding to sadistic situations at various points, such as humans, artists, women in the institution, and women living in third world countries. Although it was directed, the physical violence against the artist's body is real, thus there is an ambiguity between what is performance and what is reality in this work. The artist's efforts to keep smiling in the face of increasingly intense physical violence reflects how violence occurs in institutions and structural systems.

For Chang Jia, the body becomes a deviant actor, a venue for events, and a medium for telling stories. The pleasure and discomfort of the body, which are clearly distinguished from one another, are reconstructed while at the same time it penetrates the body of the female artist. This method sets up a shocking and extreme situation, but the work is completed with a classic and elegant look and feel. The artist shakes the boundary between senses and conventional wisdom with her own formative language, revealing a sense of problem abundantly and clearly.

The senses and experiences experienced as female artists in the works of Siren Eun Young Jung and

Chang Jia are connected to the body, history, society, and political positions, and at the same time destroys solid social norms and perceptions. Both artists shake the boundaries of contradictions in dichotomy or stubborn gender roles through artistic methodology. This expands our interpretation and doubts about the areas and roles that we think are fixed about women. Their work is reduced to a limited concept of 'women' and 'women's role', revealing and proving that the boundaries of separate areas have always been unstable and variable. Their work refers to the survival of female artists who have experienced double oppression and have been restrained throughout the modern and contemporary Asian history, and clearly explains their reasons for existence in art language. Becoming an artist for women was a matter of universal value for freedom and survival amidst oppression and violence, and it starts by revealing its existence.

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Despite the difficult conditions we faced during the COVID-19 pandemic, the exhibition was prepared through sharing various discussions and lectures on art with women across Asia. It is memorable to see female artists and planners across Asia talk after reading a paper on the Korean movie titled "The Maid." The reality of Korean society is that it also pushes back the pain of foreign female workers and marriage immigrants in favor of other pending issues of globalization. Even at this moment, capital, technology, social norms and customs are elaborately disparaging and reducing women's roles and reach. As an Asian woman, the exhibition "Hacking Domesticity" was an opportunity to explore experiences and memories in modern and contemporary Asia, substantially face violence, and hack them together. Through this exhibition, we

created a place to connect and check on one another. The experiences we share as Asian women and the values their art pursues are inherently linked to issues such as human rights and ecology, allowing us to imagine a wider future of coexistence.



근현대아시아의 경험과 기억의 실천적 대응으로서 여성, 예술가, 되기

장지아CHANG jia와 정은영siren eun young jung, 두 작가의 작품은 항상 다층적인 해석을 만들어 왔지만, 이번 족자카르타 비엔날레의 “Hacking Domesticity”를 통해 나누고자 하는 이야기를 역사, 정치 및 사회적 조건 아래 분투한 여성 예술가로부터 시작해 보고자 한다. 두 작가의 출품작은 주로 여성 예술가와 이것과 관계된 문제를 다룬다. 작품에 등장하는(자전적이든 아니든지) 여성 예술가는 근·현대 아시아의 역사와 경험이 만들어낸 시대의 산물이자 동시에 그 시대를 돌파해 나가는 다면적인 역할을 수행한다. 때문에 이 작품들은 동시대 예술에서 주체를 다룰 때 생각해야 하는 문제를 입체적으로 살필 수 있는 미학적, 정치적 계기를 제공한다.

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이들 작품이 펼치는 풍부한 외연을 구체적인 작품을 통해 들여보도록 하자. 정은영 작가는 작품 <정동의 막 Act of Affect>, <유예극장 Deferral Theatre>에서 여성국극을 다룬다. 여성국극은 여성단원으로만 구성되며, 남성의 역할도 여성 배우가 연기를 맡는다. 이들의 작품을 다양한 계층이 향유했지만, 주요 관객은 여성이었다. 여성만으로 이루어진 극단의 형태는 한국뿐 아니라 일본 등 아시아 근대 역사에서 공통적으로 발견된다. 이것은 남성이 여성 역할을 맡았던 아시아 전역의 전통극에 대한 대항처럼 보이기도 한다. 한국의 경우, 여성국극은 식민지를 벗어나 근대국가 형성 과정에서 탄생했고 전쟁을 거치면서 큰 성공을 거두었다. 그러나 얼마 지나지 않아 1960~70년대 군부 독재정권의 전통문화 제정 사업이 여성국극을 의도적으로 누락시킴으로써 전통문화로 진입하지 못하고 급속히 쇠퇴하였다. 즉, 여성국극 예술가들의 삶과 예술의 험난한 여정은 서구로부터의 근대화와 전통적 가부장

사회라는 중층의 복잡한 시대 배경을 가지고 있다. 그렇기 때문에 여성국극은 근대기 아시아 여성 예술가의 굴곡을 더욱 선명하게 드러낼 수밖에 없을 것이다. 여성국극이 발생하고 전개되는 가운데 예술가들이 겪었던 일련의 과정은 근대성이 규정하는 성별의 확고한 이분법이나 전통 가부장제가 억압했던 것들을 오히려 드러낸다.

그러나 무엇보다도 주목해야 할 것은 정은영 작가가 이 흥미로운 역사적인 여성국극의 담론과 기억을 소환하는 방법으로 '지금의 젊은 여성 예술가(여성국극의 마지막 계승자이자 남역 배우)의 예술적 수행'을 활용한다는 것이다. <정동의 막 Act of Affect >은 단체널 비디오와 퍼포먼스로 구성되어 있다. 작품에서 배우는 자신의 예술과 현실 등에 대한 고뇌와 갈등이 드러나는 독백으로 이야기를 전개한다. 무대에 서기까지 끝이 안 보이는 부단한 연습으로 스스로를 채워, 배우로서 남성성을 수행하고 남성이 되어간다. 관객은 그의 '되어감'의 과정에서 발생하는 정동(affects)의 변화에 공감을 넘어, 궁극에는 배우와 배역의 경계가 사라지는 몰입을 경험하게 된다.

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장지아 작가의 <아름다운 도구들 III_브레이킹 휠 Beautiful InstrumentsIII_Breaking Wheel>은 12명의 여성들이 원형으로 설치된 바퀴가 달린 안장(마치 외발 자전거처럼 생긴)에 올라가 페달을 돌리며 합창하는 퍼포먼스를 보여주는 영상작품이다. Breaking wheel은 중세를 대표하는 공포의 상징이었다. 바퀴라는 일상 사물이 신체를 재단하는 처형과 고문 도구로 사용된 잔혹한 반전 때문이다. 작가는 근대의 마차나 전차의 바퀴로 이 기구를 만들었다. 이 기구는 고문도구의 이름을 가졌지만 바퀴에는 새의 깃털이 달려있고 다리를 굴러 바퀴를 돌리면, 여성의 음부를 새털이 스치게 된다. 무거운 바퀴를 움직이기 위해 여성들은 일을 할 때 기운과 힘을 불어넣기 위해 불렀던 노동요를 함께 부른다. 바퀴를 굴러 속도를 낼수록 육체의 노동 강도는 높아지지만, 성적욕망은 실현된다. 이 과정은 여성들이 바퀴를 굴릴 때, 고통과 쾌락을 오가며 능동적 주체로 전환되는 과정을 드러낸다. 원형으로 설치된 기구 위에서 여성들은 서로 지극히 사적인 순간을 확인하고 노래로 응원하며 공유하는 일탈의 장을 함께 만든다. 노래의

가사는 한국의 충청도 지방에서 유래한 조선 시대 전통 노동요이며, 곡은 중세시대에 교회에서 쾌락을 억압하고자 금지한 화성을 조합하여 만들어졌다. 기구에 걸속된 것처럼 보이는 여성은 노동으로 고통과 성적 쾌락의 주체가 된다. 그 과정은 아름다운 화성으로 만들어진 음악에 맞춘 우아한 몸짓으로 드러난다. 장지아의 고문도구 시리즈 중 <아름다운 도구들IIBeautiful InstrumentsII, 2012>는 도구의 이미지와 도구의 기능을 설명한 텍스트로 구성되었다. 사실 도구는 19세기에 실제 사용했던 외과용 수술도구이다. 작가는 고통과는 가장 먼 거리에 있어야 하는 의료 기구로 잔인한 고문을 상상하도록 했다. 이 그럴듯한 가짜 고문 도구는 감각의 경계를 상반된 위치에 놓고 다양한 층등과 의미를 해체한다. <작가가 되기 위한 신체적 조건_둘째, 모든 상황을 즐겨라 Physical Requirements for Being an Artist “2nd-Enjoy yourself in every condition” 2000>는 최근 고문 도구 시리즈처럼 여성, 몸, 제도 등의 담론을 제기한 초기 작품이다, 작가는 직접 비디오 퍼포먼스를 수행하는데, 자신을 폭력적이고 위험한 상황에 노출시킨다. 작품의 소재는 인간, 예술가, 제도 안의 여성, 제3세계의 여성 등 다양한 지점에서 가학적인 상황에 반응하는 가운데 빛어지는 충돌 효과이다. 연출된 것이긴 하나 작가의 몸에 가해지는 물리적인 폭력은 실제 상황이다. 이 작품에는 퍼포먼스와 실제 사건 사이의 모호함이 있다. 점차 강도를 더 하는 물리적 폭력 앞에서 계속 미소를 유지하려는 작가의 노력은 제도와 구조적인 시스템의 폭력을 보여준다.

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장지아에게 몸은 일탈 행위자로, 사건의 장으로, 이야기를 전달하는 매개체가 된다. 명확하게 구분된다고 여겨지는 신체의 쾌·불쾌가 여성 예술가의 몸을 관통하면서 재구성된다. 이 방식은 충격적이고 극단적인 상황을 설정하지만, 작품은 고전적이고 우아한 화면으로 완결된다. 작가는 자신의 조형언어로 감각과 통념의 경계를 흔들며, 문제의식을 풍부하고 분명하게 드러낸다.

정은영과 장지아의 작품 속에서 여성 예술가로서 경험하는 감각과 경험은 몸, 역사, 사회, 정치적 입장과 연결되며, 견고한 사회 통념과 인식을 와해 시킨다. 두 작가는 모두

예술적 방법론을 통해 이분화 되거나 완고한 성역할의 모순의 경계를 흔든다. 이것은 우리가 여성에 대해 고정적으로 사고하는 영역과 역할에 대해 의심하고 해석을 확장한다. 그들의 작품은 한정적인 개념의 '여성'과 '여성의 역할'로 축소되고 분리된 영역의 경계가 늘 불안정하고 가변적이었음을 드러내고 증명한다. 그들의 작품은 아시아 근·현대사의 흐름 속에서 이중적인 억압과 굴레에 놓여 있던 여성 예술가들의 생존을 말하며, 그들의 존재 이유를 예술 언어로 선명하게 설명한다. 여성이 예술가가 된다는 것은 억압과 폭력 속에서 자유와 생존의 보편적 가치 문제였으며, 존재 자체를 드러냄으로써 출발한다.

이번 전시는 코로나 대유행이라는 어려운 조건 속에도 아시아의 여성과 예술에 대한 다양한 토론과 강연 등을 공유하면서 준비했다. 아시아 여성작가들과 기획자들이 한국 영화 '하녀'에 대한 논문을 보며 이야기를 나누는 것이 기억에 남는다. 또한 외국인 여성 노동자와 결혼 이주자들의 고통이 다른 어떤 세계화의 현안보다 후순위로 밀려나 있는 한국 사회의 현실도 있다. 지금 이 순간에도 자본, 기술, 사회 통념과 관습은 여성의 역할과 영역을 정교하게 편취하고 축소시키고 있다. 이번 전시 "Hacking Domesticity"는 아시아 여성으로서 근·현대 아시아의 경험과 기억을 탐색하며, 견고함과 폭력을 직시하고 이것을 함께 해킹하는 예술적 실천의 계기가 되었다. 그리고 이를 통해 서로를 연결하고 확인하는 장을 만들었다. 우리가 나누는 아시아 여성의 삶과 그들의 예술이 추구하는 가치는 인권과 생태와 같은 문제와 연결되어 공존의 미래를 더 넓게 상상할 수 있었다.

Profil Kurator

Alia Swastika

Alia Swastika adalah kurator sekaligus penulis dan peneliti seni. Ia merupakan Direktur Program Ark Galerie pada 2008 - 2018. Saat ini bekerja sebagai Direktur Yayasan Biennale Yogyakarta.

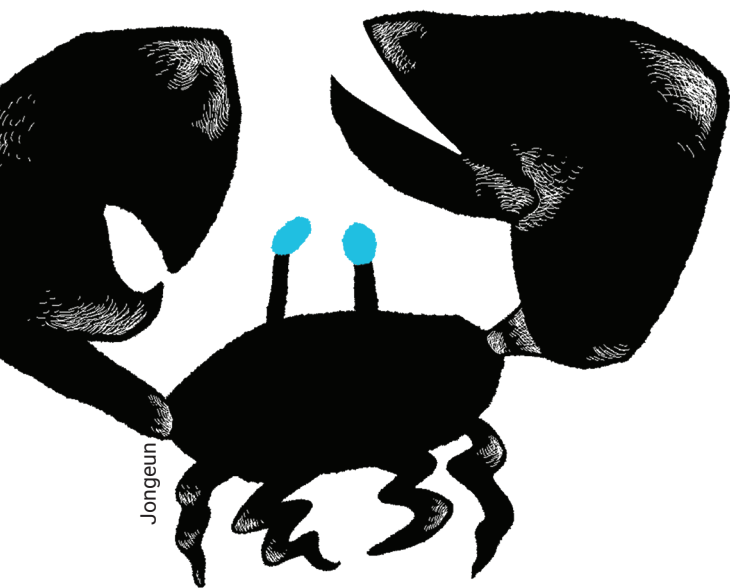
Pada 2011 Alia menjadi kurator Biennale Jogja XI bersama Suman Gopinath (India) lalu 2012 menjadi salah satu dari Co-Curators Gwangju Biennale di Korea Selatan. Pada 2017, terpilih sebagai kurator pada pameran seni kontemporer Indonesia pada perhelatan Europalia Arts Festival dan mengorganisir pameran di 4 museum di Belgia dan Belanda. Pada 2019, menjadi salah satu konsultan kurator untuk pameran Contemporary Worlds: Indonesia, di National Gallery of Australia, Canberra.

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Alia Swastika is a curator, writer and art researcher. She was the Director Program of the Ark Galerie from 2008 - 2018. Currently working as Director of the Yogyakarta Biennale Foundation. Now she is in-charge as the Director of Yogyakarta Biennale Foundation.

In 2011 Alia became the Curator of the Biennale Jogja XI with Suman Gopinath (India) and in 2012 she became one of the Co-Curators of the Gwangju Biennale in South Korea. In 2017, she was appointed as the Curator for Contemporary Indonesian Art at

the Europalia Arts Festival and organized exhibitions in four museums in Belgium and the Netherlands. In 2019, she became one of the Curatorial Consultants for the Contemporary Worlds: Indonesija exhibition, at the National Gallery of Australia, Canberra.



Profil Kurator

Jongeeun Lim

Jongeeun Lim adalah seorang kurator independen yang menaruh minat pada nilai-nilai tradisional dan ideologi yang direpresentasikan dalam seni kontemporer Asia, serta pada upaya pendefinisian ulang kesenian Asia dalam konteks kesenian global. Kerja kuratorialnya diawali dengan mempelajari interpretasi ulang tradisi Asia dalam seni kontemporer dan berfokus pada pengaruh Barat dalam kebudayaan Korea, yang meluas hingga wacana seputar orientalisme, pascakolonialisme, dan lokalitas dalam era pascamodern.

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Ia pernah menjabat sebagai direktur Korean Pavilion di 1st Shanghai International Paper Biennale tahun 2019. Sebelum mulai bekerja bersama berbagai institusi kesenian seperti White Block Art Center dan Daejeon Museum of Art, Jongeeun Lim terlibat dalam beragam pengalaman kuratorial, di ruang-ruang seni alternatif dan sejumlah proyek publik. Saat ini, ia mengajar sejarah dan teori seni di sejumlah universitas di Seoul dan bekerja sebagai ko-kurator untuk Bilik Korea di Pameran Biennale Jogja 2021 bersama KONNECT ASEAN.

Jongeeun Lim is an independent curator who is interested in traditional values and ideology

represented in Asian contemporary art, and in redefining Asian art within the global art context. Her curatorial work begins by studying the reinterpretation of Asian traditions in contemporary art and focusing on Western influence over Korean culture, which extends to the issues around orientalism, post colonialism, and locality in post-modern era.

She was the director of Korean Pavilion at the 1st Shanghai International Paper Biennale in 2019. She has various experience curatorship like alternative art spaces and public projects before working with various art institutions such as White Block Art Center and Daejeon Museum of Art. She currently Universities in Seoul teaching art history and theory, as a co-curator working for Korean Pavilion for Biennale Jogja_Art Exhibit 2021 of KONNECT ASEAN.

