

H SEDIAH TABEH
H SAIJA MAHOE
NONNAH TABEH
DIEH PIGIEH RA-
ONNAH TINGAL
DJANGAN SAM-
NAH INGET BAEK
O SAIJA PIGIEH
NAH LOEPA DJI-
MATIE NONNAH
TIE WIDHADARI
DA SAIJA BIAR
KSA KOEBOOR
RAM KEMBANG
A NONNAH ITOE
NONNAH MANIS

RSONO FX.
NO FX. HAR
O FX. HARS
FX. HARSO
HARSONO
X. HARSON
SONO FX. H
ARSONO FX
NO FX. HAR

Virtual Virtual Virtual Virt
ART ART ART ART ART
Exhibition

RSONO FX.
NO FX. HARSONO
O FX. HARSONO
FX. HARSONO
HARSONO
X. HARSONO
SONO FX. H
ARSONO FX.
NO FX. HARS



Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue dui dolore te feugait nulla facilisi.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullam



**Floating Between Threats
2008**

Acrylic on Canvas
500 x 180 cm, 2 Panels
Price : 35,000 USD

This painting is part of the Point of Pain series that I created around 2008. Point of Pain series tells how Chinese people in Indonesia are discriminated against. Needles is a metaphor of threat that inflicts pain on people who are discriminated against, whereas butterflies are a metaphor of living things that create beauty, just as humans who create beautiful life and culture. However, butterflies and humans are vulnerable to systems created by oppressive and discriminative powers.



**Screen Shot from Writing
in the Rain #3
2011**

Acrylic on canvas
150 x 199 cm
30.000 USD

Writing in the Rain describes my memory of my Chinese name which in 1966 had to be changed into an Indonesian name because of the discriminatory political policies against Chinese people by the Soeharto regime. In 1998, Soeharto stepped down from his presidential throne and a huge wave of change occurred in Indonesia. President Abdurrahman Wahid in 2002 made several regulations that allowed Chinese people to carry out cultural and religious activities that were previously prohibited. Likewise, the use and education of Chinese language was restored. At this time I was recalling my Chinese name but over time, after more than 35 years, I already exist under my Indonesian name. Therefore, the memory of my Chinese name is only a remembrance, like rains continuously erasing the name I want to write down.



My Dream My Journey 2013

The series of My Dream, My Journey and Tracing History #2 is an effort to build collective memories of the history of the Chinese people with their initial activities, both culturally and politically in Indonesia, which became known as 'Peranakan Chinese Culture'. This memory has reached the recognition of the existence of Chinese ethnic groups as citizens who are always differentiated and are not considered to have the same position as the other populations. As a result, ethnic Chinese are considered not to have contributed to the development of the nation of Indonesia.

Acrylic on canvas
100 X 270 (diptych, each panel 100 X 135 cm)
32,000 US\$

For instance, there were five Chinese people who participated in the Investigating Committee for Preparatory Work for Indonesian Independence (BPUPKI), namely Liem Koen Hian, Oei Tiang Tjoei, Oey Tjong Hauw, Tan Eng Hoa and Yap Tjwan Bing. These names then disappeared from the historical record of Indonesian independence while other participants were awarded a badge of honours by Soeharto. The example above is only a small part of the role of the Chinese in the history of Indonesian independence. I hope that my works will become part of the struggle for ethnic Chinese to rewrite Indonesian history. This struggle is not only political, but also cultural.



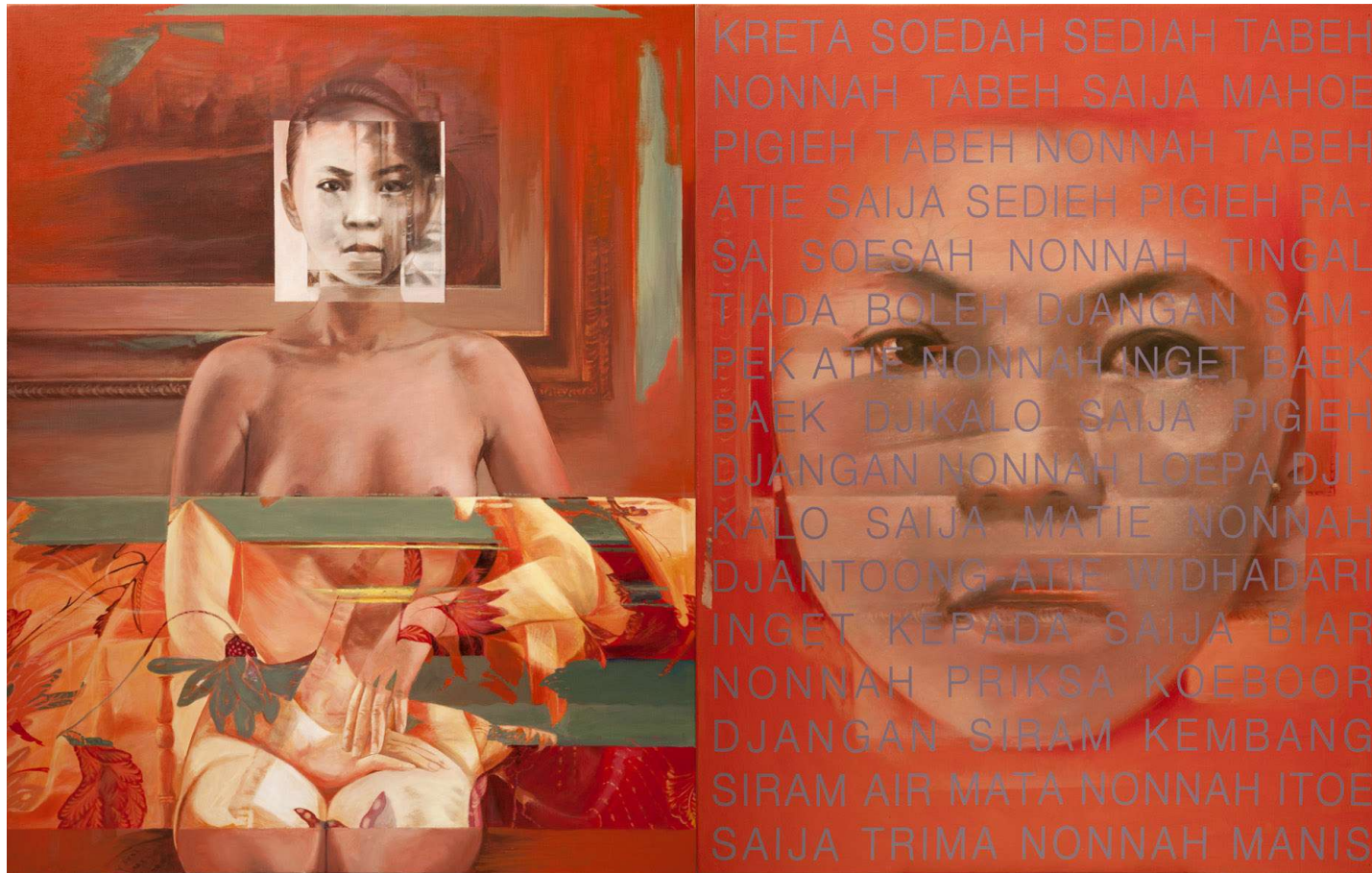
**My Dream My Journey #3
2013**

Acrylic on Canvas
210 x 140 cm
30.000 US\$



**My Dream My Journey #4
2013**

Acrylic on Canvas
150 x 180 cm
30,000 US\$



Memory Of Njonjah #3
2013

Acrylic on canvas
120 X 190 cm (diptych, each panel 120 X 95 cm)
30,000 US\$

Lukisan ini menceritakan pengalaman pribadi saya dengan keluarga saya yang juga keluarga orang Cina Peranakan. Dimana identitas keaslian sering di pertanyakan baik dari segi kultural maupun hal-hal yang bersifat fisik. Misalnya mata yang sipit, kulit kuning dan sebagainya. Pencarian identitas dirasakan penting ketika berhadapan dengan permasalahan politik identitas, dengan mempertanyakan kewarganegaraan dan surat-surat identitas lainnya yang sering di jadikan alasan bagi pejabat yang korup untuk memeras etnis Tionghoa. Sementara dalam kehidupan sosial, masyarakat tidak memperdulikan masalah identitas tersebut.



Tracing History #2
2010

Acrylic on canvas
140 x 210 cm,
30,000 US\$



The Survivor History

Print on paper, photo digital, pastels, and paper collage

46 x 60,7 cm; 5 pieces

5 Edition and 2 A/P (Available edition 5 and 2 A/P)

10,000 USD



**Piecing Together
Fragments of
Migration, Drawing
series no 1
2016**

Pencil drawing,
digital print on paper
Size: 75 X 90 cm
Price: 20.000 USD



NAMA

Single channel video

Duration 12 minutes

Surround sound

with 5 speakers

10 Edition

Price : 20,000 USD

The word nama in Indonesian is adopted from the Dutch word naam, which means name. But the word nama (nāma) can also be found in Sanskrit, which means designation or appellative. William Shakespeare once asked, "What is in a name?" Perhaps this was acceptable for Westerners. But what about the meaning of names for Asians? For nearly all ethnic groups in Indonesia, a name holds specific meaning and signifies the social status of the name bearer. The same applies to the Chinese community in Indonesia. Chinese Indonesians still adhere to the name-giving traditions of their Mainland Chinese counterparts. Parents bestow on their children three names: the first signifies the family's name; the second shows the line of generation the person was born into; and the third is a specific name referring to the child.



NAMA

There are many ways and patterns that the Chinese in Indonesia changed their names. Some maintained their family name. For instance, Tan was transformed into Tantonno, Tandyo, Hartanto, etc. Some translated the meaning of the name in Mandarin into Indonesian. Chinese names hold deep meanings, and according to Chinese beliefs a name could determine the destiny of its owner. A name is one's pride, and the name psychologically influences its owner, whose behavior and emotions are shaped by the meaning behind the name. On December 27, 1966, a law regarding name-giving was enacted.

People of Chinese descent who already held Indonesian citizenship were asked to change their names into Indonesian names. This law on name change was stipulated under the Decision of Ampere Presidium Cabinet No 127/U/Kep—12/1966 on “Peraturan ganti nama bagi warga negara Indonesia jang memakai nama Tjina” (regulation of name change for Indonesians who use Chinese names), signed by the Chairman of the Presidium, Army General Suharto.

The law of name change was a form of discrimination, leading to psychological pressure deliberately created by the regime in power to suppress the freedom of the ethnic Chinese in Indonesia. This psychological pressure in turn created an awareness that the ethnic Chinese are a minority, alien, immigrant, non-indigenous. This psychological pressure caused them to become second class citizens.

The works of art that I create are always based on my research, and for this exhibition I am interested in the “name” issue and all problems behind it. The works are representations honoring the owners' name. Names that were deleted and changed into new names. Names that grow in social

and cultural life. Names that flow in history. Names of people who witnessed the history that was never written. Names that represent people who have been oppressed and discriminated against.

Names are given by parents as a kind of prayer attached to their child, to protect his life so he will be a dignified, respected, and happy human being. In the video NAMA, I imagine names as a form of prayer, recited repeatedly as a litany. I could easily have expressed protest or anger in the video, in which the Chinese names are chanted and then replaced with Indonesian names — but I choose not to. Instead, I present them as a litany of chants without accusing anyone. The chanting of prayers invites us to contemplate, without anger or revenge, the forced act of changing one's name, which resulted in the Chinese being uprooted from their traditions.

RSONO FX.
NO FX. HARSONO
O FX. HARSONO
FX. HARSONO
HARSONO
X. HARSONO
SONO FX. H
ARSONO FX.
NO FX. HARS

