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Is this portal of archives actually the manifestation of the body, the temple that holds a million dreams?

Or is it an altar? A personal altar that invites an exchange of words, a conversation, involving the audience and talking to them?

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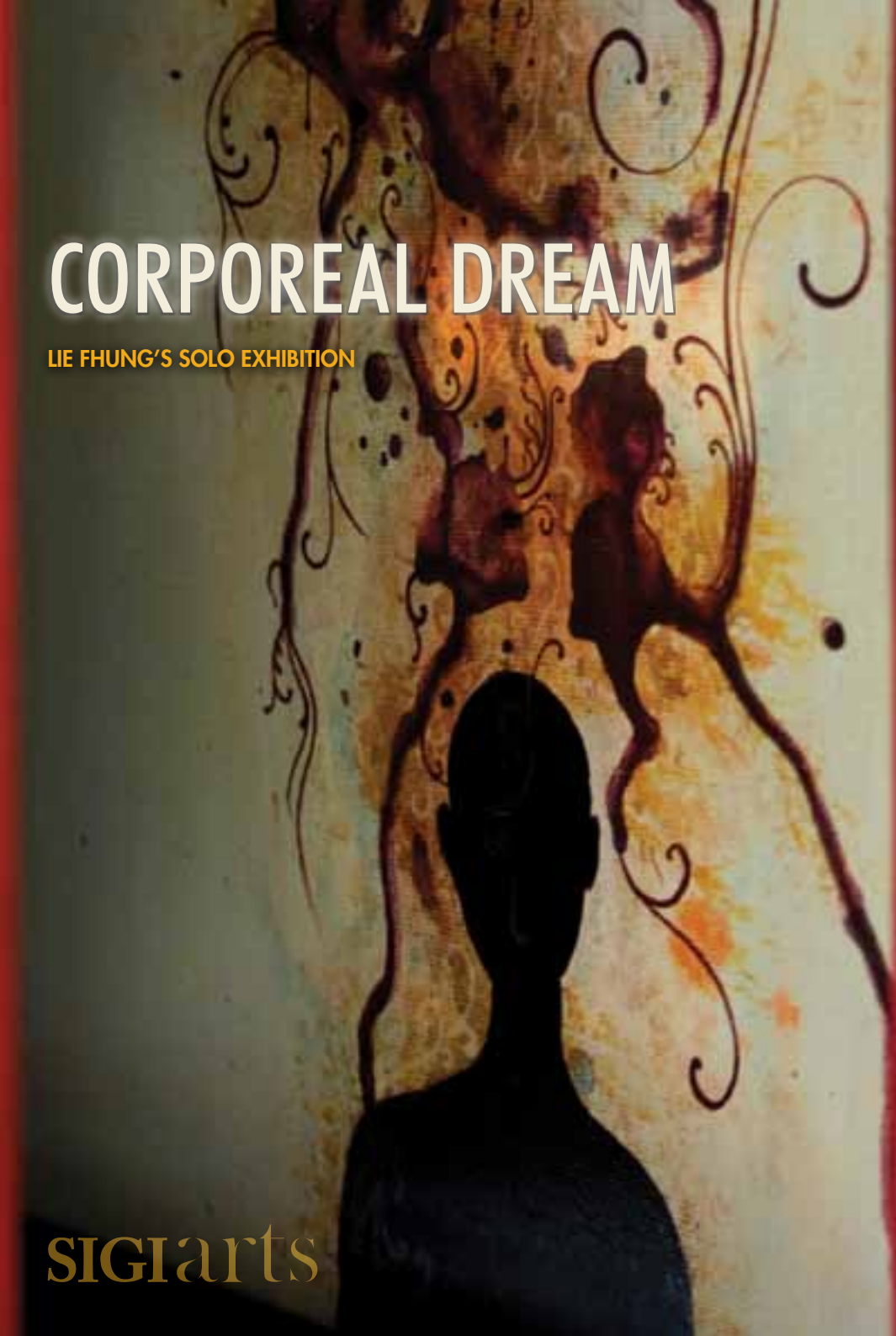
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Arsip Mimpi Lie Fhung



Hendro Wiyanto

*"The body seals and conceals a hidden language, and language forms a glorious body"*¹

Saya begitu terkesan dengan citra sayap-sayap yang rapuh pada dua pameran Lie Fhung, terbentang antara 2005-2008 di dua tempat berbeda di Jakarta. Pada pameran "flight" (CP artspace, Jakarta, 2005) sayap-sayap mungil dari tanah porselen yang diglasir lembut itu nampak sebagai sesuatu yang membumbung. Di depan latar gelap, benda itu menyerupai gugusan senyap bintang atau kerlip kunang-kunang yang perlahan-lahan beringsut, menjauh dari tatapan.

Ada kalanya, benda-benda itu seakan celaka, "tersesat" di dalam botol-botol kosong yang terjungkir, merosot dan terayun-ayun dari langit-langit tempat pameran. Sayap-sayap itu dijerat paksa oleh seutas kawat baja yang membentuk alur spiral atau gulungan-gulungan lebat, mengesankan kerumitan atau keterpiuhan. Ikatan-ikatan yang teramat kuat itu membumi, sedangkan latar yang digelapkan membawa kita pada bentang pengelanaan tanpa batas. Apakah sesungguhnya sayap yang berpasang-pasang adalah citra ruh-ruh abadi kekasih yang tengah bercumbu?

Pada pameran berikutnya, "Sincere Subjects" (SIGlarts, Jakarta, 2008), Lie Fhung masih mempersembahkan idiom-idiom menawan seperti itu. Tapi sayap-sayap itu telah berkembang, nampak lebih perkasa. Tali-temali yang dulu pernah menjeratnya lenyap dari pandangan kita, pemirsa yang berkesempatan membandingkan karyanya di dua pameran itu.

Beberapa sayap tunggal putih, dibuat dari kain kanvas yang kuat tapi lentur, terapung-apung di dinding yang serupa bersihnya. Secara imajiner obyek-obyek sayap itu membentuk lengkung-lengkung busur terbalik, seakan ancangan sebelum terbang. Fantasi-fantasi surgawi masih ada, tapi kini kaitannya lebih dengan citra dan eksistensi sosok perempuan yang strukturnya dibuat seperti wayang boneka. Tubuh perempuan tengah mengandung, di pundaknya terpasang kerangka sayap, seakan ingin menunjuk suatu isyarat yang tak kunjung lengkap. Sekujurnya sarat oleh motif embrio manusia, sebagaimana isi kandungan dibebankan kepada kita, lalu berbagai

2 gambar serta tulisan mirip rajah dibuat rumit seperti cacing-cacing. Tak kalah menonjol dari citra embrio itu adalah penggalan-penggalan dari kalimat “*to breed or not to breed*”.

Dikatakan oleh Lie Fhung bahwa karya-karyanya tak lain adalah perwujudan suatu proyek personal yang melibatkan semua angan, fantasi, impian, pertanyaan, pun kecemasan sehubungan dengan ihwal yang personal itu. Saya telah menjuluki pamerannya, bersama dengan tiga seniman lainnya – Jose Legaspi, Melati Suryodarmo dan Ugo Untoro- di SIGlarts, sebagai pernyataan sikap tulus kesenimanannya. Ya, ketulusan atas nama sang subyek yang tidak melulu sadar sebagai suatu “subjectum”, subyek-substansi, namun juga “subjectus”, dengan segala kerendahan hati akan segala kekurangan. Bukan sang subyek yang total yang serba menentukan hal-ihwal, tapi subyek dengan sebuah lubang kesadaran akan diri yang kurang, dan karena itu mengandung serta sekaligus mengakui hadirnya ketaksaan.

Ranah Mimpi

Di pameran ini, tampak bahwa Lie Fhung makin mendekat pada dua segi pokok dari personalitasnya sendiri. Yang pertama luas mencakup apa yang disebutnya sebagai ranah mimpi. Ranah ini memiliki kaitan dengan eksistensinya sebagai perempuan. Petunjuk paling benderang adalah berlanjutnya – entah sampai kapan- seri karya “*to breed or not to breed*” sebagai bagian pertama dari tema pameran.

Lie Fhung merayakan impian sebagai semua kegiatan mental, yang mencakup seluas pikiran, citraan, emosi, keinginan atau hasrat yang kuat, harapan, cita-cita, fantasi, bahkan mimpi-mimpi di kala sadar. Subtema ini direpresentasikan dalam berbagai wujud citraan yang diproduksi melalui teknik cetakan digital: foto keluarga pada bidang lonjong yang mencakup lelaki dan perempuan bersayap, sebagai penjamin cikal-bakal manusia. Ada juga citra torso dan fetus yang

bersinar seperti telur. Menurut Lie Fhung, tandan (cluster) ini menyerupai tandan (cluster) foto keluarga yang lazim ditampilkan di rumah-rumah keluarga Eropa pada abad lalu.

Apakah pasal perempuan yang berketurunan adalah mitos keluarga? Atau sebuah kelana pikiran (“impian”) yang memang ada di tiap diri perempuan? Citraan-citraan perempuan yang dibuat oleh Lie Fhung dalam kaitan dengan ketaksaan “*to breed or not to breed*” kiranya sedikit banyak mengukuhkan gagasan kaum feminis yang mempercayai rantai semiosis tak terputus antara seni(-man) perempuan dan partikularitas tubuh biologisnya sendiri.

Di sisi lain, dengan meluaskan batas-batas mengenai apa yang disebutnya sebagai “mimpi”, Lie Fhung telah mengaitkan elemen-elemen bawah sadarnya dengan lapis kesadaran. Maka, barangkali ini memang sebuah proyek yang tetap mendua: antara sebuah proyek (seni rupa) mengenai sebuah mimpi (tak sadar) atau mimpi-mimpi yang tak lain adalah proyek nyata hidup (sadar)-nya. Maka, hidup pun tak kurang tak lebih adalah mimpi itu sendiri juga.

“Apa artinya meneruskan masa kini bila seseorang telah melihat masa depan?” tulis Alan Lightman dalam “Mimpi-mimpi Einstein”:

Raga dan altar

Ihwal kedua berkenaan dengan renungannya mengenai raga, khususnya raga perempuan. Pada situs jejaringnya yang bisa kita simak (<http://liefhung.com>) muncul torso tubuh perempuan bergelantungan di depan seri citra perkembangan atau pertumbuhan. Kiranya, ini menunjukkan kaitan antara proses “menjadi” dan “yang ada”, antara potensi/ kemungkinan dan aktus/ perwujudan.

Lie Fhung mendokumentasikan perkembangan tak terduga bentuk torsonya yang “menjadi”. Baginya, di situlah terkandung dua potensi

4 yang bersitentang: perkembangan konstruktif dan rasa sakit yang destruktif. Kedua kutub ekstrem itu terselubung di balik mitos keindahan sang torso. Apakah sang seniman tengah bermetafor mengenai mitos-mitos sosial yang menghasilkan kepedihan terhadap tubuh dan esensi diri perempuan? Karya-karya ini mewujudkan bagian tema kedua, yaitu “Hidden growth”.

Bagian ketiga karyanya di pameran ini, “Dream Archive” merupakan sebuah proyek karya instalasi berupa kotak-kotak arsip yang tahan lama. Benda-benda itu adalah wadah yang seakan menyimpan arsip-arsip mimpi yang disusun mirip sebuah gerbang. Isinya macam-macam: obyek, lukisan, cetakan digital dan berbagai buah karya yang dikerjakan oleh tangannya sendiri.

Apakah gerbang arsip ini sesungguhnya adalah perwujudan sang raga, kuil yang menyimpan sejuta impian?²

Ataukah sebuah altar? Altar personal yang mengundang pertukaran percakapan, melibatkan pemirsa dan berbicara kepadanya?³

Bagian kedua dari subtema “Dream Archieve” adalah proyek kolaboratif *in progress* dengan para pengunjung pameran atau mereka yang mengunjungi situs jejaringnya. Bentuknya adalah sebuah buku yang bisa menampung tulisan, gambar atau coretan apa saja dari dunia mimpi para pemirsa, yang hasilnya akan ditampilkan pada pamerannya yang berikut. Interaksi dengan para pemirsa karyanya dilandasi oleh kesadaran untuk melampaui yang personal, sekaligus menjadi medium baru untuk menjaring mimpi-mimpi khalayak. Ini akan mengaitkan kembali antara ihwal yang personal dan yang sosial.

Lie Fhung mengatakan bahwa buku coretan umumnya terkait dengan kebiasaan kaum perempuan membuat catatan mengenai apa saja, utamanya mengenai sesuatu yang intim dan personal. (Ingatlah, misalnya buku harian Frida Kahlo yang termasyhur). Tapi secara mengharukan “The Universal Scrapbook” justru dimaksudkan sebagai buku coretan semesta, melampaui kekhasan ranah perempuan, sekaligus mengukuhkannya lagi sebagai medium yang telah jamak di tangan para seniman.

Catatan:

¹ Dikutip dari Gilleze Deleuze, “The Logic of Sense”, Columbia University Press, 1990, hal. 280.

² Tulis Carlos Fuentes: “*The body is the temple of the soul. The face is the temple of the body. And when the body breaks, the soul has no other shrine except the face*”. (Dikutip dari “Introduction”, pada “The Diary of Frida Kahlo an Intimate Self-Portrait, hal. 8)

³ Tulis Kay Turner: “*An altar can never merely represent; there is no altar made for art’s sake alone. The personal altar always invites communicative exchange: it engages the viewer who, moving beyond the simple seeing of altar images, begins to use them, to encounter them, to speak to them*” (Dikutip dari Lucy R.Lippard, dalam “Mixed Blessings New Art in a Multicultural America”, The New Press, New York, 2000, hal. 82).



ANCESTRY I - part of the TO BREED OR NOT TO BREED Series

Archival quality digital prints on canvas with protective coating and wooden frame.

Clockwise from the left: 11x17, 11x14, 11x14, 11x14, 12x17.5, 12.6x12.6, 12.7x17.6 inches

2008-2009



ANCESTRY II - part of the TO BREED OR NOT TO BREED Series

Archival quality digital prints on canvas with protective coating and wooden frame.

Left to Right: 12.6x17, 12.8x12.8, 12.6x17 inches

2009



ANCESTRY III - part of the TO BREED OR NOT TO BREED Series

Archival quality digital prints on canvas with protective coating and wooden frame.

11.7x16.5 inches each

2009



PORTAL #001 - part of the Dream Archives Series
Altered KOLO Havana Box, brass plate, acrylic, ink, canvas.
Dimension of the box (closed): 12.5x9.75x2.75 inches.
2009



PORTAL #002 - part of the Dream Archives Series
Altered KOLO Havana Box, acrylic, archival quality digital prints, glass,
aluminum slide holder, silk. Dimension of the boxes combined (closed):
12.5x29.25x2.75 inches.
2009





PORTAL #003 - part of the Dream Archives Series
Altered KOLO Havana Box, acrylic, archival quality digital print.
Dimension of the box (closed): 9.75x12.5x2.75 inches.
2009



PORTAL #004 - part of the Dream Archives Series
Altered KOLO Havana Box, acrylic, archival quality digital print.
Dimension of the box (closed): 12.5x9.75x2.75 inches.
2009





PORTAL #005 - part of the Dream Archives Series
Altered KOLO Havana Box, acrylic, archival quality digital print.
Dimension of the box (closed): 12.5x9.75x2.75 inches.
2009



PORTAL #006 - part of the Dream Archives Series
Altered KOLO Havana Box, acrylic, thread, canvas, vintage slide holder
with glass pane. Dimension of the box (closed): 12.5x9.75x2.75 inches.
2009





PORTAL #008 - part of the Dream Archives Series
Altered KOLO Havana Box, acrylic, canvas, soot.
Dimension of the box (closed): 12.5x9.75x2.75 inches.
2009



PORTAL #009 - part of the Dream Archives Series
Altered KOLO Havana Box, acrylic, glass, handbuilt porcelain, nails,
binder's boards. Dimension of the box (closed): 12.5x9.75x2.75 inches.
2009



PORTAL #010 - part of the Dream Archives Series

Altered KOLO Havana Box, brass, glazed handbuilt porcelain, various copper wire, silk. Dimension of the box (closed): 12.5x9.75x2.75 inches. 2009



PORTAL #011 - part of the Dream Archives Series

Altered KOLO Havana Box, brass, vintage optical lenses, glazed handbuilt porcelain, binder's board. Dimension of the box (closed): 9.75x7.75x5.5 inches. 2009





PORTAL #012 - part of the Dream Archives Series
 Altered KOLO Havana Box, handbuilt porcelain, various copper wire,
 binder's boards, bookcloth. Dimension of the boxes combined (closed):
 19.5x7.75x5.5 inches.
 2009



PORTAL #013 - part of the Dream Archives Series
 Altered KOLO Havana Box, archival quality digital prints, binder's
 board, acrylic, aluminum, KOLO's photo corners. Dimension of the
 boxes combined (closed): 23.25x25x2.75 inches
 2009



PORTAL #014 - part of the Dream Archives Series
Altered KOLO Havana Box, acrylic, canvas.
Dimension of the box (closed): 12.5x9.75x2.75 inches.
2009



PORTAL #018 - part of the Dream Archives Series
Altered KOLO Havana Box, lace, natural pearl, crystal and glass beads,
silver, glazed porcelain, stainless steel, foam. Dimension of the box
(closed): 12.5x9.75x2.75 inches
2009



PORTAL #015 - part of the Dream Archives Series

Altered KOLO Havana Box, archival quality digital prints on canvas,
natural pearls, crystal and glass beads, lace, thread.

Dimension of the boxes combined (closed): 12.5x23.25x2.75 inches
2009





PORTAL #019 - part of the Dream Archives Series
Altered KOLO Havana Box, acrylic, metal, butterfly, mirror, lace, brass,
copper wire. Dimension of the box (closed): 12.5x9.75x2.75 inches.
2009



PORTAL #020 - part of the Dream Archives Series
Altered KOLO Havana Box, porcelain, fine wire, crystal bead, lace.
Dimension of the box (closed): 9.75x7.75x5.5 inches
2009





HIDDEN GROWTH I

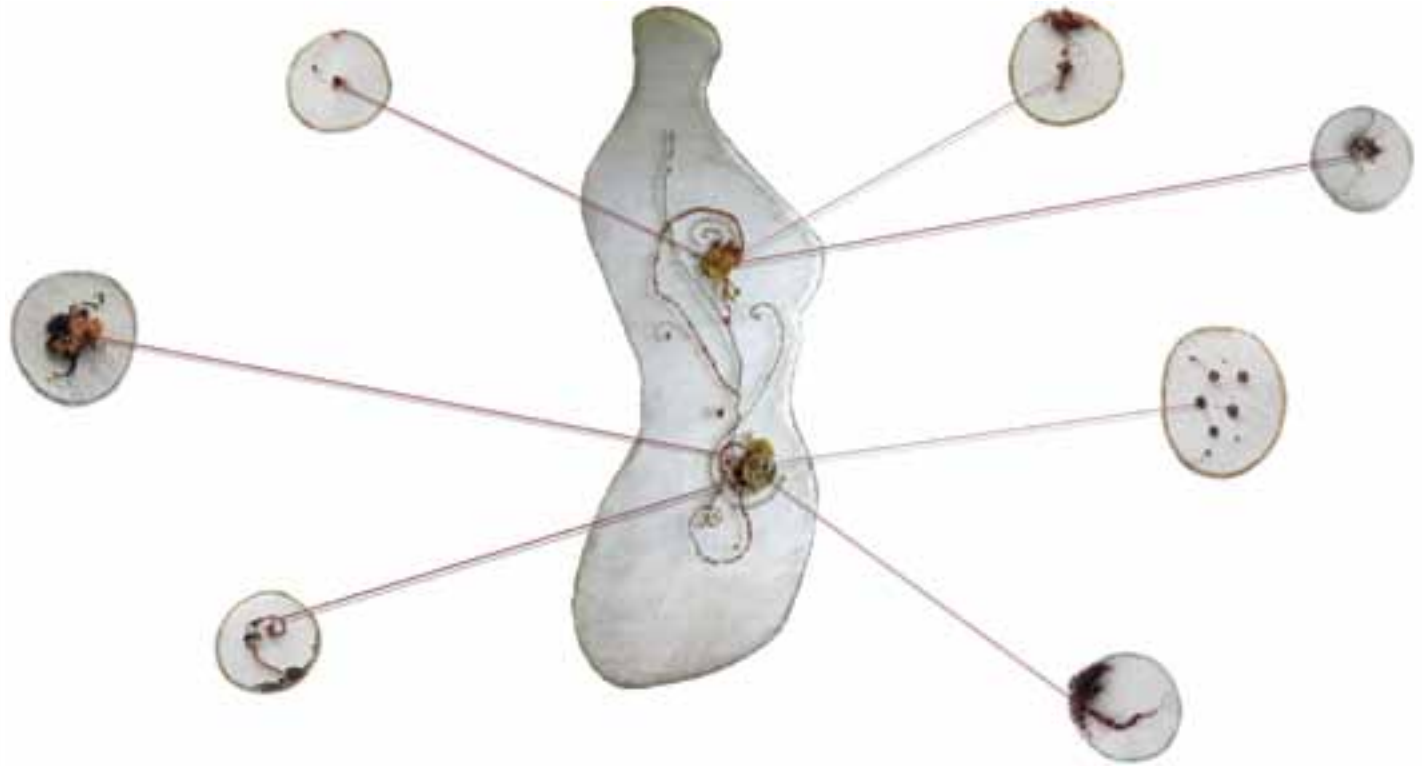
Acrylic, canvas, wire, thread, archival quality digital prints on paper with protective glass and wooden frame. The torso object: approx. 28x11x6 inches; the prints are 16x21.3 inches each
2009



HIDDEN GROWTH II

Acrylic, Canvas, Wire, Thread, Silk.

The torso object: approx. 28x12x1 inches; with the silk drape approx. 52x26x1 inches
2009



HIDDEN GROWTH III

Aluminum wire mesh, various stainless steel, brass and copper wire, acrylic medium, natural pearls, crystal and glass beads, watch parts. The torso part approx. 28x12x1.25 inches, with the 'satellites' approx. 30x60x12 inches.

2009



HIDDEN GROWTH VI

Partially glazed handbuilt porcelain on stoneware plates.

10x2 inches each, displayed dimension approx. 10x18x2 inches

2009



Hendro Wiyanto

*"The body seals and conceals a hidden language, and language forms a glorious body"*¹

37

I was very much impressed by the images of fragile wings in two of Lie Fhung's exhibitions, spread across 2005–2008 in two different venues in Jakarta. In the exhibition of "flight" (CP artspace, Jakarta, 2005), the partially-glazed, tiny porcelain wings appeared as if in mid-flight. Before the dark background, these objects resembled a constellation of silent stars or twinkling fireflies that slowly moved away from sight.

Some of the times, the objects seemed to find themselves unlucky, "lost" in empty bottles that were hung upside-down, seemingly falling downward and swaying from the ceiling of the exhibition space. The wings were caught in spiraling steel wires that created an impression of complexity or distortion. The strong steel ties carried us downward to earth while the blackened background brought us to an unlimited horizon of adventure. Did the coupled wings represent the eternal soul of lovers?

In her subsequent exhibition, "Sincere Subjects" (SIGlarts, Jakarta, 2008), Lie Fhung still presented such enchanting idioms. The wings, however, had spread, looking more robust. The ties that previously bound them have disappeared from the sight of the audience that had the chance of comparing her works in the two different exhibitions.

Several solitary white wings were made of strong but flexible canvas fabric. Floating at the similarly-white walls, the wings formed imaginary inverted arches, resembling a pre-flight preparation. Fantasies of paradise were still there, but they were more related to the image and presence of a female figure, whose structure resembled that of a wayang puppet. The pregnant female body, with the frames of wings on her back, seemed to insinuate something that was never complete. The whole body was full of the motifs of human fetus, just as the inside of the womb was thoroughly revealed to the audience, and a variety of tattoo-like pictures and

38 scribbles squiggled all over the body, looking like worms. No less prominent than the image of the human fetus were fragments of the phrase “to breed or not to breed.”

Lie Fhung said that her works are none other than the embodiment of a personal project that involved all of her imaginations, fantasies, dreams, questions, and anxieties about all things personal. I have called her exhibition at the SIGIart space—and those of the three other artists, Jose Legaspi, Melati Suryodarmo, and Ugo Untoro—as a statement about the artist’s sincere stance. Yes, indeed, it was the sincerity of the subject that is not merely aware of its status as the “subjectum”, the subject-substance, but also as “subjectus”, with all the humility about all shortcomings. It is not the total subject that determines matters, but a subject that is present with a gaping hole created by the awareness about the lacking self, and therefore contains and recognizes ambiguity.

The Realm of Dreams

In this exhibition, it is clear that Lie Fhung more closely approaches the two main aspects of her own personality. The first one includes what she calls the realm of dream, which is a world that is linked with her existence as a woman. The most obvious sign is the series—which continues until god-knows-when—of “to breed or not to breed” that serves as the first part of the exhibition theme.

Lie Fhung celebrates dreams as all mental activities that include thoughts, images, emotions, wishes or desires, hopes, dreams, fantasies, and even aspirations. This subtheme is represented in a variety of images produced using the technique of digital printing: family pictures in oval frames, presenting winged men and women, the guarantors of human predecessors. There are also images of torsos and iridescent egg-like fetuses. Lie Fhung likened these images to that of the clusters of family pictures that are commonly found in European houses, following the 19th – 20th century European tradition.

Is the issue of women with offspring a family myth? Or is it an adventure of the mind (“a dream”) that inherently exists in every woman? Images of women that Lie Fhung makes in relation to the ambiguity of “to breed or not to breed”, I think, more or less affirms the feminists’ idea that believes in the unbroken semiotic link between the female art(ist) and the particularity of her biological body.

At the same time, by expanding the boundaries of what she calls “dream”, Lie Fhung has linked elements of her subconsciousness with her consciousness. This, perhaps, is indeed a project that will stay ambiguous: between an (art) project about the (subconscious) dream, and dreams that are none other than the real project of her (conscious) life. Life, therefore, is the dream itself, nothing more and nothing less.

“What sense is there in continuing the present when one has seen the future?” asks Alan Lightman in *Einstein’s Dreams*.

The body and the altar

The second issue is related with her reflections about the body, especially the female body. On her website, which we can visit at <http://liefhung.com>, are female torsos hanging before a series of works depicting images of growth or developments. Apparently, this shows the link between the process of “becoming” and “being”, between the potential/possible and the actus/materialization.

Lie Fhung documents the unexpected growth of her “becoming” torso. To her, here lie two contradictory potentials: the constructive development and the destructive diseases. The two extremes are hidden behind the myth of the torso’s beauty. Is the artist creating metaphors about the social myths that give rise to the bitterness about the body and the essence of the female self? These works constitute the second part of the exhibition, i.e. “Hidden Growth.”

40 The third part of the exhibition, “Dream Archive”, is a project of works of installations consisting of long-lasting archival boxes. These objects are containers seemingly holding the archives of dreams arranged to resemble a portal. The contents are varied: objects, paintings, digital prints, and a variety of works that she has made herself.

Is this portal of archives actually the manifestation of the body, the temple that holds a million dreams?²

Or is it an altar? A personal altar that invites an exchange of words, a conversation, involving the audience and talking to them?³

The second part of the subtheme “Dream Archive” is a collaborative “in progress” project involving the exhibition audience or those who visit her website. It consists of a book that can store any writing, drawing, or scribbles coming from the audience’s realm of dreams. Lie Hung will present the final stage of this project in her next exhibition. The interaction with the audience is based on the awareness to go beyond the personal, and at the same time serves as a new medium to capture public dreams. This will re-create the link between the personal and the social.

Lie Hung says that scrapbooks are generally related with women’s habit of recording just about anything—but mainly the intimate and the personal. (Remember, for example, Frida Kahlo’s famous diary.) Touchingly, however, *The Universal Scrapbook* is meant to be a universal scrapbook, going beyond the particularity of the female realm and simultaneously re-affirming it as a medium that is common among artists.

Notes:

¹ Quoted from Gilles Deleuze, *The Logic of Sense*, Columbia University Press, 1990, p. 280.

² Carlos Fuentes: “The body is the temple of the soul. The face is the temple of the body. And when the body breaks, the soul has no other shrine except the face”. (Quoted from “Introduction” in *The Diary of Frida Kahlo: an Intimate Self-Portrait*, p. 8)

³ Kay Turner writes: “An altar can never merely represent; there is no altar made for art’s sake alone. The personal altar always invites communicative exchange: it engages the viewer who, moving beyond the simple seeing of altar images, begins to use them, to encounter them, to speak to them” (Quoted from Lucy R. Lippard, in *Mixed Blessings: New Art in A Multicultural America*, The New Press, New York, 2000, p. 82).

Lie Fhung: Profile

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Lie Fhung was born in Jakarta in 1969 and now lives in Hong Kong. As an artist, she thrives in exploring new territories and crossing boundaries.

She received many prizes and recognition for her work as an artist from an early age. She went on to study art at the Institut Teknologi Bandung, Indonesia, graduating in 1994. She has had solo and group exhibitions in Bandung, Jakarta, Jogjakarta, Vermont, and Korea.

In 2007, her work was added to the Permanent Collection of the World Ceramic Foundation, Icheon, South Korea.

In 2008, she received a Freeman Fellowship Award for an 8-week artist residency at Vermont Studio Center. Her resulting work was exhibited at the Red Mill Gallery, Johnson, Vermont.

Most recently, one of her ceramic installation works has been featured in the book *Contemporary Ceramics* by Emmanuel Cooper, published by Thames and Hudson, October 2009.

When not making art, she works on her digital scrapbooking business which she founded in 2005 at <http://ztampf.com>. She also works as a freelance graphic designer.

More about her work can be found at <http://art.liefhung.com>.

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Solo Exhibitions

- 2009 "Corporeal Dream", SIGlarts Gallery, Jakarta
- 2005 "flight", CP ArtSpace, Jakarta
- 1995 "Krisis", Galeri Cipta III, TIM, Jakarta

Selected Group Exhibitions

- 2009 "GirlTalk UnEdited", Linggar Seni Gallery, Jakarta
"Latitudes in Transit: Indonesian and Mexican Women Artists" held by the Embassy of Mexico, The National Gallery, Jakarta
- 2008 "Hello Print!", Edwin's Gallery, Jakarta
"Sincere Subjects", SIGlarts Gallery, Jakarta
"Work In Progress", Red Mill Gallery, Vermont, U.S.A
- 2007 "CEBIKO, 4th World Ceramic Biennale, South Korea with the work 'flight' which is now part of the World Ceramic Foundation's permanent collection
- 2005 "Exodus Barang", Nadi Gallery, Jakarta
- 2004 "Young Indonesian Ceramic Artists", The National Gallery, Jakarta
- 1998 Participated in a national happening art event in Yogyakarta, Indonesia titled: "Consider Others"

Acknowledgment

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2007/10

