





# TERRA NOVA



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what's our bright idea?

1.



2.





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# TERRA NOVA

*It was a feast for the eyes, this complication of coloured tints, a kaleidoscope of green, yellow, orange, violet, indigo, and blue; in one word, the whole palette of an enthusiastic colourist.*

Jules Verne, Twenty Thousand Leagues Under the Sea

*Future and past blurred; what he had already experienced and what he would eventually experience blended so that nothing remained but the moment.*

Philip K. Dick, Do Androids Dream of Electric Sheep?

*Terra Nova* is a collaborative project between German-based artist Iman Skyone and Bandung resident Mufti Widi. It is an artistic rendering of a 3-month process of filtering and canalizing Skyone's experience in the *terra nova*, the new land, that is Indonesia. By combining painting and new media, Skyone articulates his continued fascination with the land's colours of nature and the way local inhabitants maintain their belongings; a peculiar habit in a place he refers to as a "culture-regulated society". He highlights the locals' tendency to leave things in clutter and disarray, suggesting non-use and the garbage, which to his German eyes is highly anomalous; if not foreign; but significantly inspiring at the same time.

Skyone's practice is deeply informed by his background in graphic design and graffiti culture. One may sense these inclinations through the recurring motifs of angular abstract shapes, laden in neon gradations or block colours, commerged with geometric delineations and quasi-organic formations. Recent years have seen him researching into the possibilities of *moiré*<sup>1</sup> by combining an eclectic range of materials into multilayered works, as a poetic survey around interstitial areas concerning the analogue and the digital.

The works featured in this exhibition extends these vocabularies with the addition of a freshly acquired experiential lens. One he chose to adapt from his sojourn in the new land. Current developments see the intermingling of values in the inclusion of fragmented batik patterns and residual wayang figures as visual elements, alongside juxtapositions of fibreboard and glass. All serve to indicate Skyone's attempt at solidifying or structuring his mental sensations. At this point is where collaborator Mufti Widi enters. Having met Skyone at a local street art exhibition in December last year, the two found themselves sharing a great deal in common, and decided to pursue these creative urges into new territories. Widi's background as a drummer in hardcore band Extincted is also in charge of video, photography, and production duties for Sembilan Matahari, the renowned collective specializing in digital projection mappings and multimedia experiences. It is a fitting alliance of a pair of individuals rooted in street culture who are similarly intrigued and immersed with exposures to; and advancements in; new media, digitization, and how these affect modern human and contemporary living.

Of equal importance is of course the merging of two individuals with different cultural and traditional backgrounds, connected by a shared interest in a predominantly globalised language (of street/graffiti ethic, contemporary culture, digital/virtual nativity). A centrepiece work bearing the show's namesake is a manifestation of this transcultural union. A beamer projection on the painted work blends different materialities in an exploration/rendition of visual stimulation. One that mimics how we perceive, interpret, and respond those that arrive onto our senses and how they give shape to our reality. Skyone's virginal encounter to Indonesia is materialised in flakes and slivers, as a mirror to the cacophonous nature of the realities of the land: whether literal or metaphorical, physical or mental, internal or external. It is almost an echo to the original Cubists in their task of establishing a new vocabulary to define the reality of their time.<sup>2</sup> One that is composed of pieces and fragments — a collagist reality.

The underlying sentiment that *Terra Nova* proposes is one of congruence, however contradictory or non-existent it may seem in appearance. Yet this is the strength of the hypothesis. That *truer* harmony can and does exist in difference, regardless of varieties in form and facade. Widi's role aptly serenades Skyone's conundrum through his projected digital renderings and audio components, reinforcing the necessarily multisensorial substance of the collaborative piece. It makes a fascinating progress, this unified effort, that sees the two artists adopting and exercising the roots of one another. Skyone departing from the materiality and traditional referents of the host culture, while Widi utilizes the technological means and traits whose births are commonly associated with the visitor's culture. A reversal of roles that, in light of the current predilection with decolonization and emancipatory measures, serve to indicate what glimmers ahead. Of new sensibilities, new forms of care and conduct, new rules in a new land.

It would be fruitful and interesting if we continue the assessment from the vantage point of a contemporary postcolonial backbone as hinted in the preceding paragraph. However, it is of concern that, if we proceed on that path, such reading may limit the imaginative and playful scope that *Terra Nova* aspires to achieve. With this in mind, this essay then wishes to carry the discussion towards a realm of closure that sits on the peripheries of sci-fi and speculative fiction. A number of rationales to enlighten this logic. It is no stranger that a mutual relationship between science fiction and graffiti/street culture is an enduring one. From the alien-like Pointman character by NYC veteran street artist Leonard Hilton McGurr a.k.a. Futura 2000, the pixelated *Space Invaders* mosaic by French-born Invader,



the omnipresent Vader/Fett/R2 stencils and wheatpastes during the mid- noughties, right to the outputs of countless present-day homebred luminaries of world class stature<sup>iii</sup>.

Skyone cites Bond Truluv and Felipe Pantone as two figures whose outputs greatly influence his. Looking at Truluv's corpus, it is easy to see why. The Leipzig-based artist's graffiti-driven, augmented reality-suffused futuristic configurations of shapes, colour, and geometric patterns reside on the same trajectory that Skyone follows. On the other hand, Argentinian-Spanish Felipe Pantone's appeal according to Skyone is in the superimposition of materials —particularly as explorations of the moiré effect— as well as his labour-intensive working method, whose studio environment Skyone describes as akin to a factory production line.

Honing back to Skyone and Widi's case, the enactment of this science fiction reading lies in *Terra Nova*'s preoccupation with abstract shapes and forms that are suggestive of land formations, mental or psychological states, and webs of networks. It speaks of systems and scapes, of information flows and data traffic, of worlds within worlds. It is a cartographic assemblage whose nodes and pathways are both visualizations of a calibrating mind and graphic speculations of what could be. It whispers of the natural and the artificial, of the born and the built, of the real and the synthetic. That these were the results of a synergy between cultures is typical to the kind of futures that the genre is built upon. A time and place separate from one's origins; a time and place where hopes and fears exist in an entirely remote fashion.

*Terra Nova* is a prototype, a model for the same hypothetical tangents<sup>iv</sup> explored by all the Le Guins, the Gibsons, the Wellses, or even the Mehretus, the Szes or the Ackermanns throughout the ages.<sup>v</sup>

A preliminary sketch for a utopian offering born from the dystopian reality of the new land.

Krishnamurti Suparka, 3-7 February 2023

References

1  
Involving a pattern of irregular wavy lines produced by the superposition at a slight angle of two sets of closely spaced lines. In Skytone's case, it is the layering of painted MDF and glass surfaces.

2  
In the case of Braque and Picasso for instance, the desire to portray reality as they are, rather than in idealized norms or as 'illusions of reality' that was established far back during the Renaissance.

3  
While local artists with a distinctively science-fiction oriented style is yet to be pinpointed, noteworthy symptoms can be drawn in the works of Darbotz, Mr. Wormo, Kicksky, Semprouel, and many others whose fusing of mutant beasts, mechanoids, and otherworldly synaptic entanglements may indicate an affinity with the genre.

4  
To denote existing patterns/articulations inherent in the works of figures that follow, namely speculative futures and society (Le Guin, Gibson, Wells), and abstract/ fluctuative cartography (Mehretu, Sze, Ackermann)  
5  
Referring to writers Ursula K. Le Guin, William Gibson, H.G. Wells, and artists Julie Mehretu, Sarah Sze, and Franz Ackermann, whose body of work are reflective to the numerous areas discussed in the essay. The plural form implies ideological/conceptual/ aesthetic inheritance or lineage.

# Artist Statement

Written by

Iman Skyone & Mufti Widi

The project by Artist Iman Skyone (GER) in collaboration with Mufti Widi (IDN) deals with the encounter of a "New Land".

3 months of Indonesia were filtered and canalized artistically by means of painting and new media. A continuous fascination during this time were colors of nature and the way that people maintain their belongings in this culture-regulated society. Something that is rather limited to certain items in the western world. Analog processes and crafting as sensorial experiences are believed to transfer and communicate values beyond measurability. The artists approach is to combine these values with the precision of digitalism and the effectful appearance of new media in order to generate bridges between these disciplines.

To follow his path of juxtaposing analog and digital practices, the conclusion was simply to create works in collaboration with someone local as well as incorporating fragments of batik. These results are expressed in contemporary graffiti based shapes and colors mixed with super graphics.

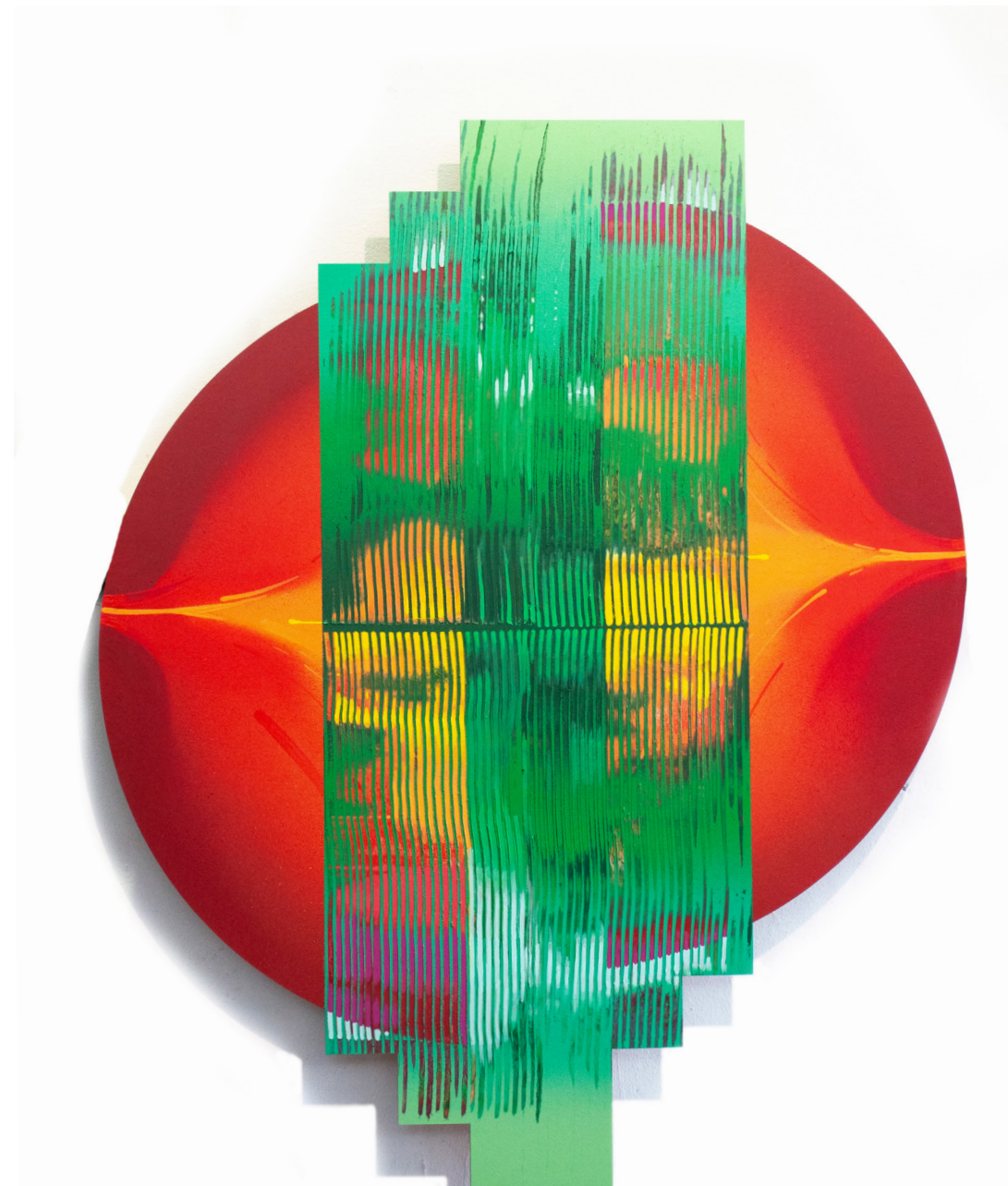
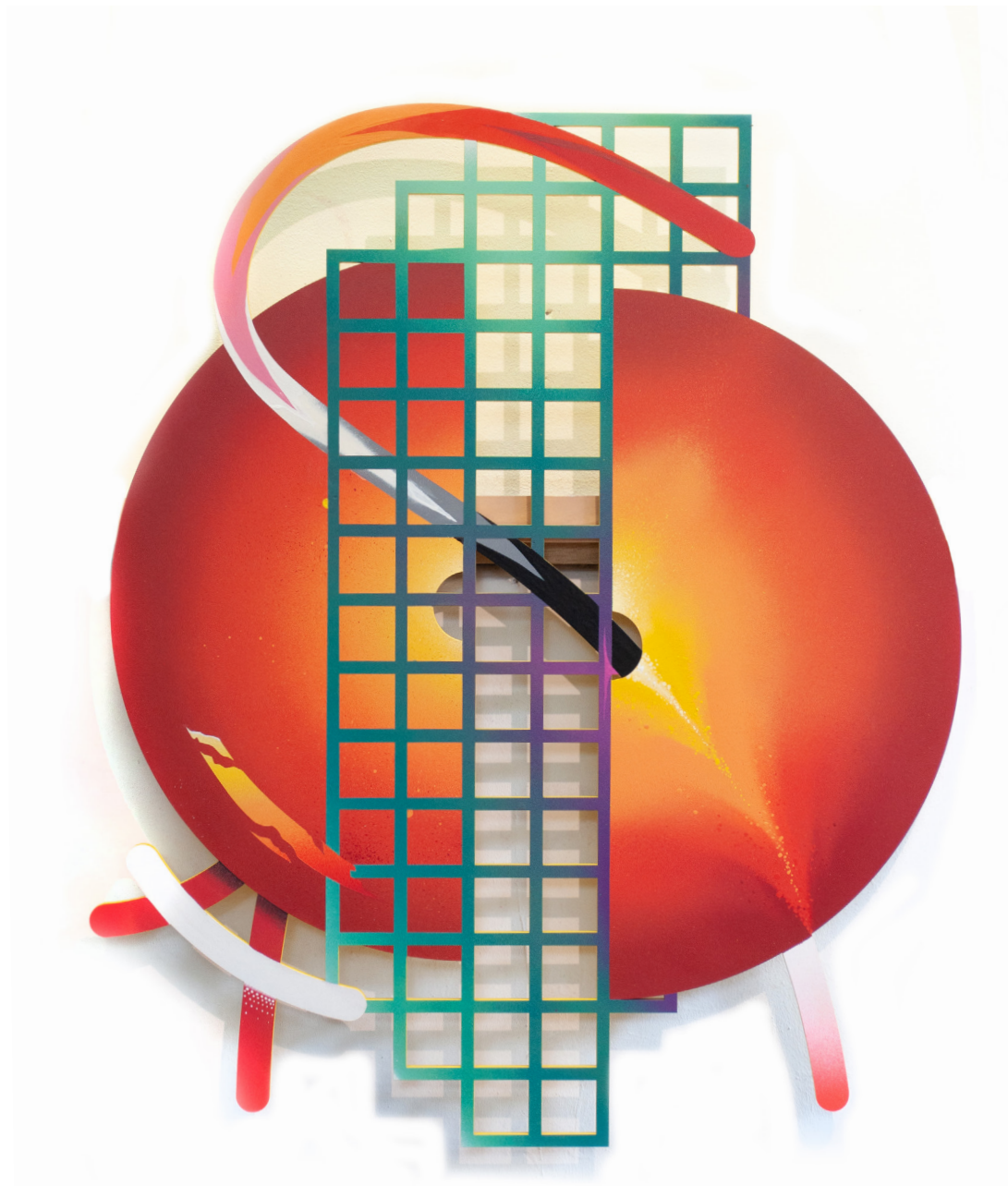
In the core of this exhibition stands the piece called likewise, "Terra Nova". Everyday we perceive, interpret, and respond in order to shape our reality. New to this country, Iman Skyone materialized fragments of his last months perception and gave Mufti Widi ground to respond from a local perspective. A beamer projection on the painted work blends different materialities in exploration of visual stimulation. Present times challenge us to absorb and filter out quickly, which sometimes results in overstimulation and inner chaos. The eclectic shapes are the approach to represent the theoretically unlimited possibilities limited to a single human capability.

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What is required from an artwork nowadays? What is required from the young generation today?



















1.  
Terra Nova

2023  
Spraypaint, Acrylic, Marker,  
Neoncolor, Varnish Projection  
Mapping on MDF  
119 x 224 x 6 cm

2.  
Matahari 1

2023  
Spraypaint, Acrylic, Marker, Varnish,  
Neoncolor on MDF  
81,5 x 66 x 2,8 cm

3.  
Matahari 2

2023  
Spraypaint, Acrylic, Handpulled  
Spraypaint, Varnish on MDF  
80 x 53 x 2,8 cm

4.  
Stream

2023  
Spraypaint, Acrylic, Wayang Stamp,  
Neoncolor, Varnish on MDF  
81 x 53 x 2,8 cm

5.  
Thunderstorm

2023  
Spraypaint, Acrylic, Marker,  
Neoncolor on MDF  
55 x 80 cm

6.  
Screenplay 2

2023  
Spraypaint pulled  
on Glass with MDF Frame  
110 x 56 x 14

7.  
Screenplay 3

2023  
Spraypaint pulled  
on Glass with MDF Frame  
110 x 56 x 14

# Iman Skyone

As a graphic designer Iman Skyone's radical graffiti language collides with influences of modern marketing. It led Skyone to experimental material combinations resulting in paintings, sculptures and installations influenced by digitalism and concrete shapes. Over the last few years, he researched the possibilities of Moiré in multilayered works and eclectic material combinations, approaching to spark an abstract debate between digital and analog practices. He says: "The technical possibilities nowadays can only be utilized if there is a fundamental understanding in working with the hands".

Lately conceptualising spaces with video mapping came into focus in order to allow the audience to dispute on different levels. Playing with depth and perspective are essential as it refers to the continuously changing aspects in life. Influenced by the old masters skills and the new masters pragmatism he aims towards a futuristic visual appearance.



Information about artwork purchases

## Selected Works

## Education

**2020** BA Interdisciplinary Arts, ZUYD University of Applied Sciences, current Maastricht, NEL  
**2016** Graphic Design Apprenticeship, Gertrud-Luckner-Gewerbeschule, 2019 Freiburg, Germany  
**2011** Graphic Design and Fine Art, Bournemouth and Poole College, Bourne- 2012 mouth, United Kingdom

## Solo Exhibition

**2022** Solo Exhibition Post Graffiti, 1A Gallery, Heerlen/NLD

## Group Exhibition

**2022**  
 Extracted Realities, C-Mine, Genk/BEL  
 World in Transition, AINSI, Maastricht/NLD 2019 Group Exhibition White, Kastelberg Galerie/GER

## Comissions (selections)

**2022**  
 Break Out Day, Murals for Djarum Super, Pangandaran, Banjar/IDN  
 Balu, Balu Homestay, Bali/IDN  
 Installation and Mural, Umami Restaurant, Maastricht/NLD  
**2021** The Mediator, Aluminium Sculpture, Austrian Institute for Sustainable Development, Dharavandhoo/MDV  
**2020** New, Mural, Waldkirch/GER  
**2018** Growth in Transition Workshop collaboration with Emmerich Weissen-berger,  
 European Parliament, Vienna

## Festivals (selections)

**2022** City Colours, Freiburg i.Br./GER 2022 Bring The Paint, Leicester/UK 2020 EKZ-Jam, Freiburg/GER  
**2019** Urbana, Reutlingen/GER

## Residency

**2022** Artist in Residence, Vonk Studio, Genk / BEL



# Mufti Widi

Started as a musician when he was at a very young age, Mufti Widi then got curious with cameras and started as a stage photographer when he was 16 so he could find other perspectives to music. It led Mufti to collect various perspectives which led him to become an interdisciplinary producer today. According to him, the platform is not more important than the story he wants to convey.

Armed with experience in the creative world since 14 years ago, Mufti can then freely tell stories in various platforms, including music, photo, video, film, as well as painting and in recent years, Mufti has focused on exploring the world of digital related art. And now, Mufti is sailing with Sembilan Matahari — a company that focuses on interdisciplinary design, filmmaking and creative coding as a Content & Event Producer.



Selected Works

Education

- 2022 London School of Public Relation
- 2011 University of Pasundan

Work Experience

- 2021 Sembilan Matahari
- 2020 Siasat Partikelir
- 2018 Ideabakers Agency

Campaign Experience

- 2020 Dandy & Dendy Show
- 2019 Soundrenalin
- 2018
- The Land of Rising Rainbow Documentary
- Rock In Celebes
- IMF - World Bank Annual Meeting Bali

Information about artwork purchases



Galeri Ruang Dini is one of local contemporary art galleries based in Bandung, exhibiting and creating space for discourses regarding contemporary arts—cherishing both of its aesthetic and conceptual meanings.

In the accelerating emergence of art spaces, Galeri Ruang Dini strives to be the home ground for imaginative individuals to freely plant, nurture, and spread their artistic pursuits. It aims to utilize its spaces not only to educate and facilitate the growth of its environs, but also to catalyze the progression of creativity and ingenuity.

Departing from humanist and cultural values, Galeri Ruang Dini is here to be an idea incubator for artists, a retreat for connoisseurs, and a place to learn for people from different backgrounds.

#BlossomingThroughLife





