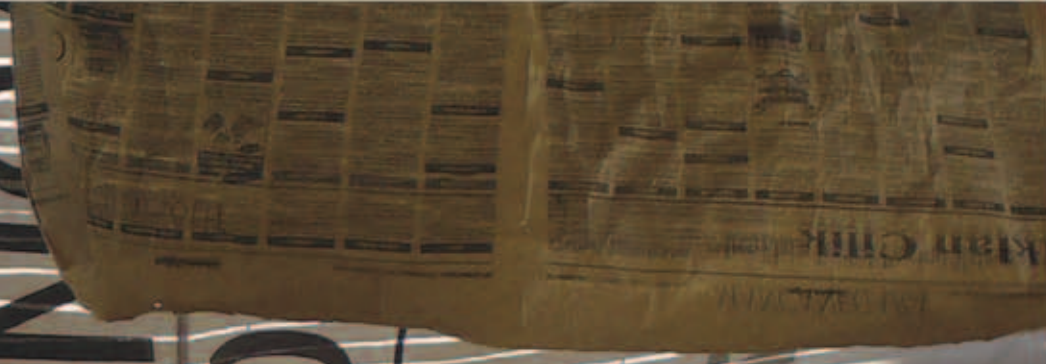




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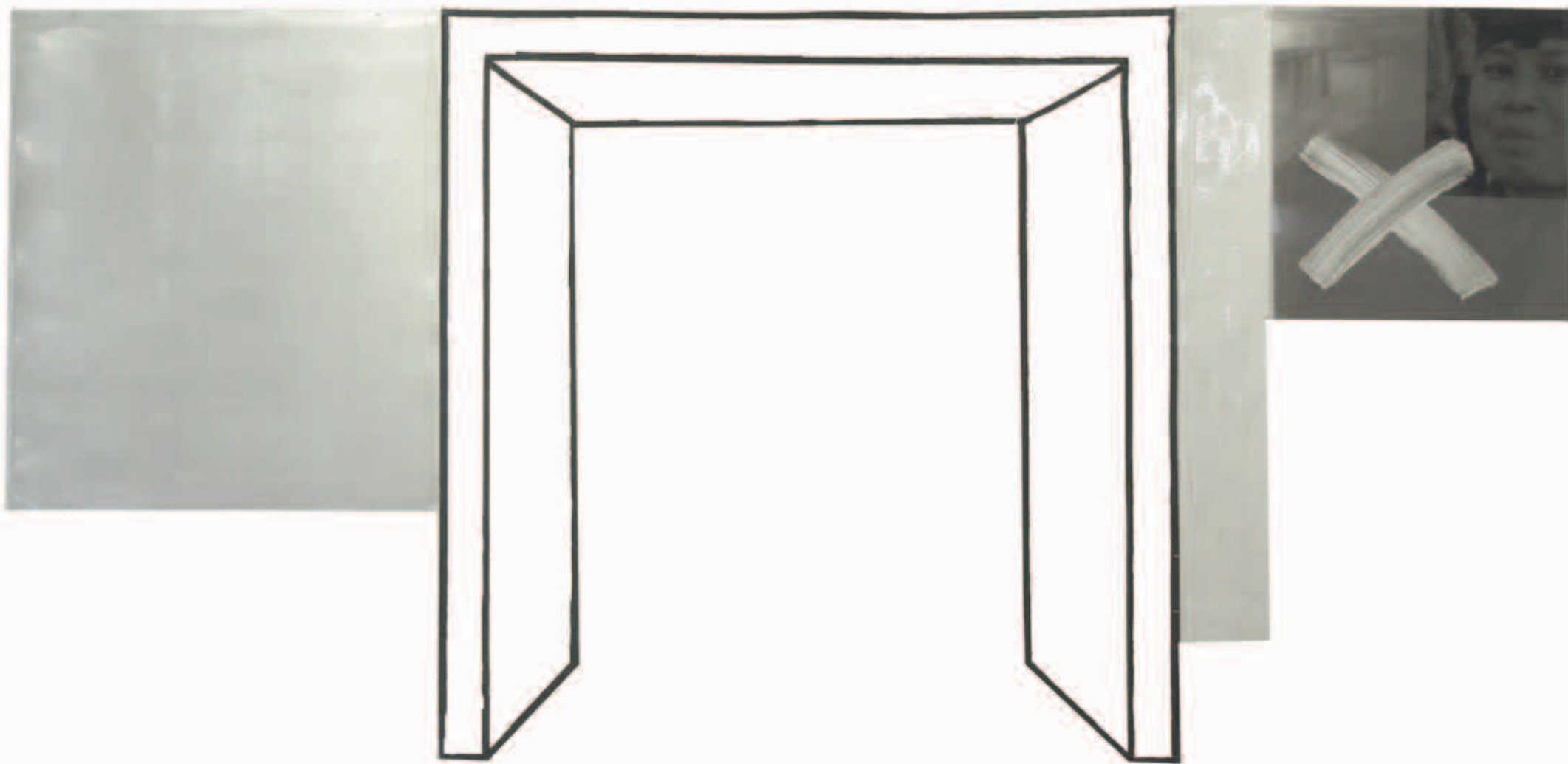




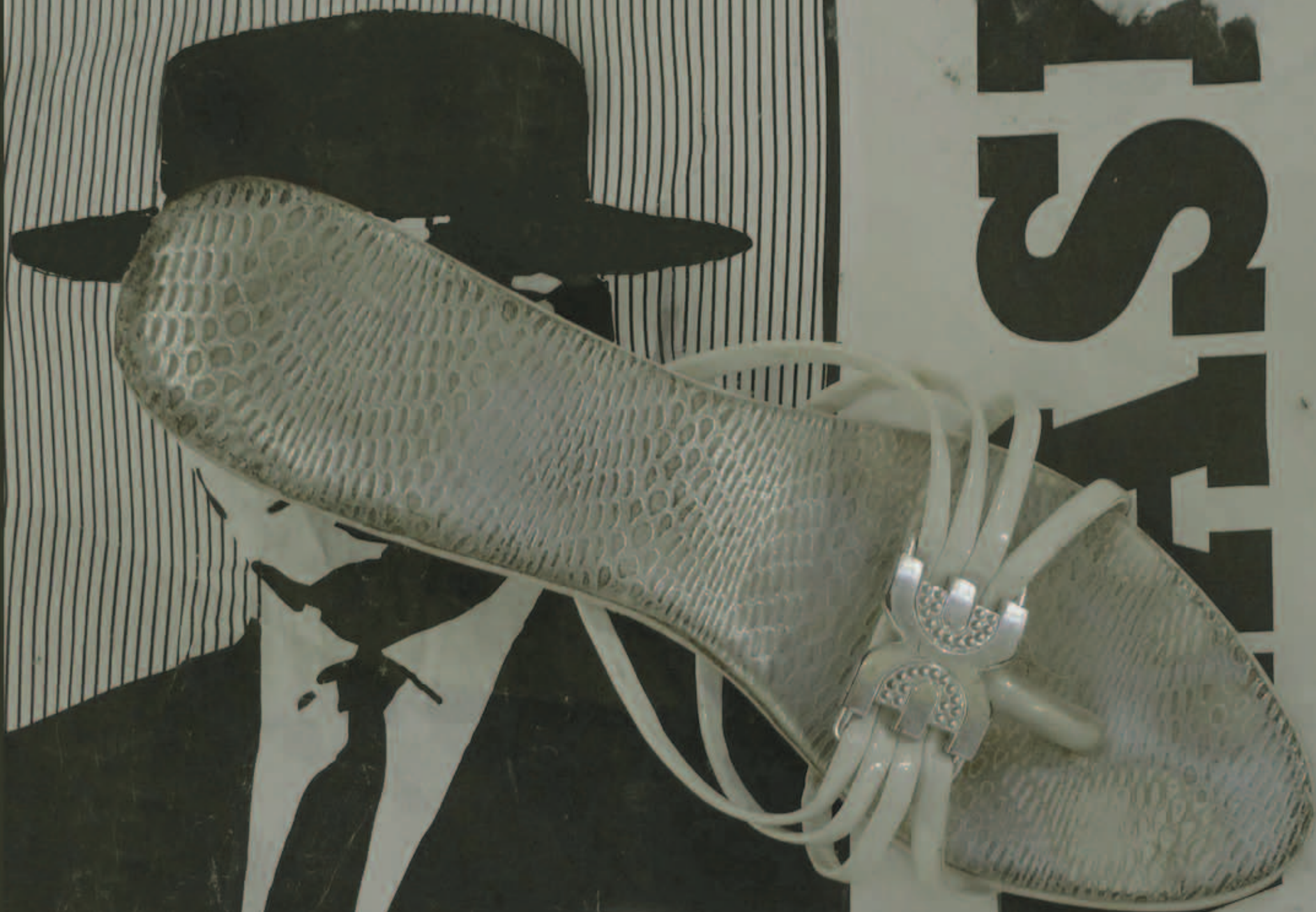




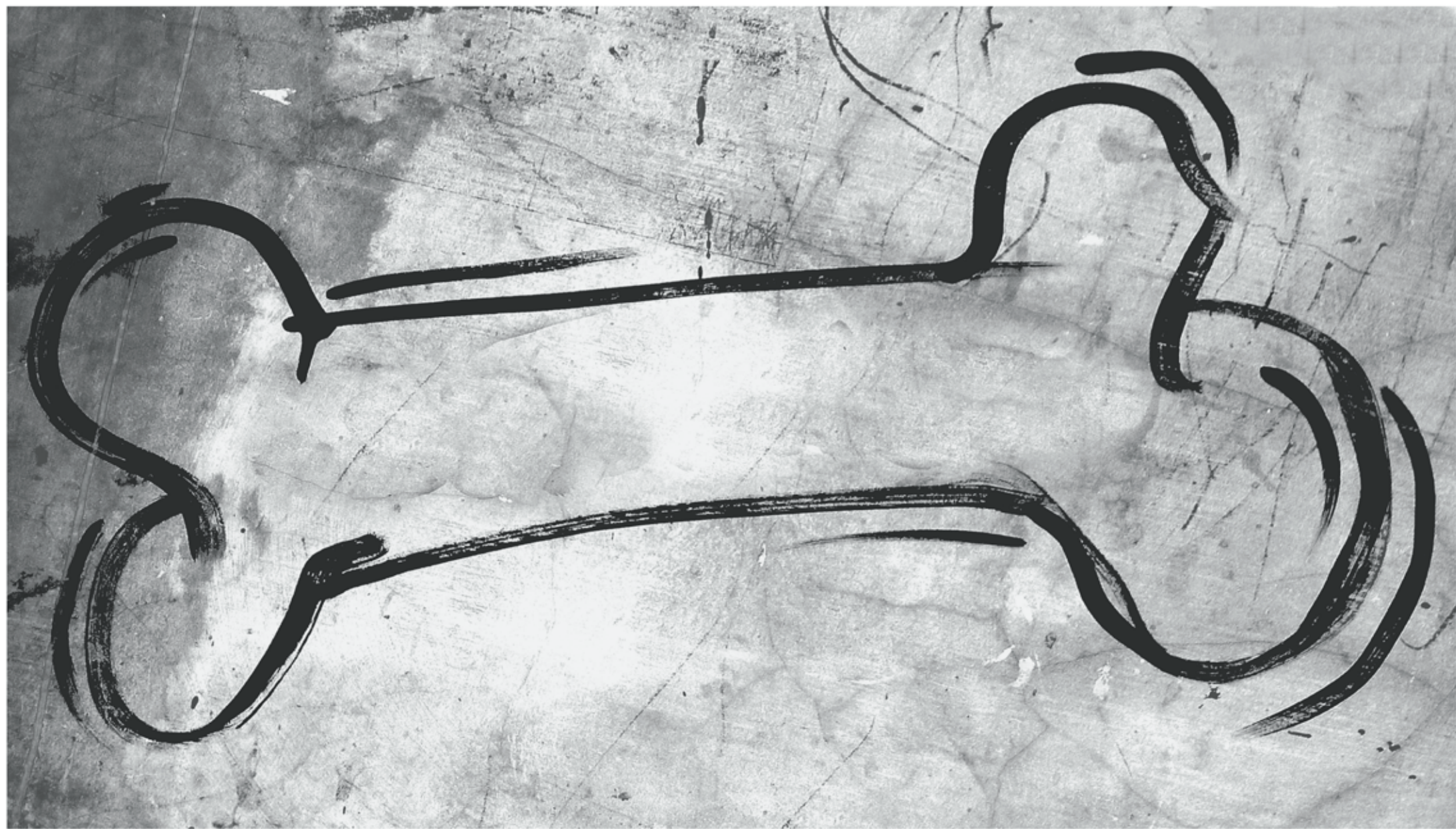




REMEMBER ME ?









SHIFTING IMAGERY

Roy Voragen

An artist's aim doesn't need to be the truth—her or his work can 'speak' in tongues—to create truthful works. And Ellert Haitjema's work has an honesty rare in our age, all too often of blasé irony. His work invites us to be sincerely attentive in return, which is not straightforward as it requests us to postpone final judgment.

The world of things has no grammar and it doesn't care for our game of naming, which we on the other hand cannot do without. Our socially constructed languages offer wobbly structures that approach the limits of what we can perceive and analyze. These structures, though, can limit or even oppress our perception due to myopic laziness and social mores (or policing the borders of the imaginable possible and these borders become walls if internalized by many).

With only the essential, the universal in mind, no art can be created—or shown for that matter. In Italo Calvino's novel *Invisible Cities*, Marco Polo describes to Kublai Khan a bridge, stone by stone:

'But which is the stone that supports the bridge?' Kublai Khan asks.

'The bridge is not supported by one stone or another,' Marco answers, 'but by the line of the arch that they form.'

Kublai Khan remains silent, reflecting. Then he adds: 'Why do you speak of the stones? It is only the arch that matters to me.'

Polo answers: 'Without stones there is no arch.'

And, we can add, Kublai Khan would rather have received a clear-cut definition of the Arch instead of a story of this particular arch.

Jorge Luis Borges' character Funes the Memorious epitomizes the other extreme—that of the labyrinth of details without connecting threads. Funes

perceives everything in detail and he can remember it all. For him "there were nothing but details" and he attempts to name each detail, which is a curse of "a stammering greatness." For Borges, Funes is cursed because he's incapable of abstractions and, thus, of making connections.

The many individuals, gossips, stones and dogs that make a city—the many stories that can be distilled out of the multifarious. Cities don't have a single secret that can be unfolded. Instead, a countless amount of stories can be told and each tale can be a collection of beautiful and horrific contradictions. Clichés, though, lurk around the corner.

He navigated the streets of Yogyakarta on foot and by motorbike. From the streets, he returned to Cemeti Art House. The exhibition space was temporarily his studio—to absorb, transform, combine, twist, mirror and transgress the residues of the experiences and chance encounters he had during his meandering wanderings. All the while taking photos with his digital pocket camera—a modern-day sketchbook—of things that caught his attention.

The sketches were a starting point—a point of departure into a second look—and with this slow look, he remolded the sketches of things photographed into a second life, so to speak. And it's this look that opens up vistas to a myriad of possibilities to view—experience—the things of everyday life we so easily disregard or straightforwardly define as such-and-such anew.

Of course, there's a catch: this can come across as condescending. A foreigner telling locals what they overlook in their city. And, indeed, some took affront to one particular work-in-progress. However, patronizing wasn't his intention. No matter what he had to say about this work, he couldn't convince his audience to see it in a new light. Perhaps both parties were half-right and half-wrong. If visual art needs that many words to be convincing, it might not be that strong to begin with. And if viewers are unwilling to open up to new ways of looking, the artist is stonewalled. He had removed

LIGHTBRUSH



Ellert Haitjema is a visual artist and based in Amsterdam, the Netherlands. One of Ellert Haitjema's goal is to reveal the everyday creativity and inventiveness in unexpected places and in underappreciated situations. In 2010 he published image-essay HAPHAZARD tied in to the exhibition with the same name in Museum de Pont Tilburg makes this in its very one way clear. Next to this, he works on a diversity of projects concerning interventions in public space. Recently, he collaborates with Judith Quax in 'immigration clandestine' at the Hilton Hotel in Amsterdam. He prepares to work in cooperation with Jens Pfeifer and Alexandra Landré for the exhibition project 'Parallel Collision', a project on the border of the 2e and 3e dimension which can be seen as an ode to the imagination and misleading of the eye. Ellert is also teacher at the Gerrit Rietveld Academie.

www.ellerthaitjema.nl

Ellert Haitjema adalah perupa yang tinggal dan bekerja di Amsterdam, Belanda. Salah satu tujuan bekerjanya ialah untuk membuka kreativitas dan penemuan sehari-hari dalam ruang-ruang yang tak disangka dan situasi terlupakan. Esai foto 'HAPHAZARD' yang diterbitkannya bersamaan dengan pameran berjudul sama di Museum de Pont Tilburg pada 2010, memperlihatkan perspektifnya dengan sangat jelas. Disamping itu, ia bekerja dalam berbagai proyek mengenai intervensi dalam ruang publik, seperti kolaborasinya yang dilakukan belakangan ini dengan Judith Quax dalam 'immigration clandestine' di Hilton Hotel, Amsterdam. Ellert menyiapkan proyek pameran kolaborasi bersama Jens Pfeifer and Alexandra Landré, 'Paralel Collision', sebuah proyek yang mengeksplorasi batas dimensi kedua dan ketiga. Karya Ellert memperlihatkan pendekatan yang luar biasa terbuka, dan karena itu, menjadi sebuah kekaguman atas imajinasi. Ellert juga mengajar di Gerrit Rietveld Academie.

BLACK SALT

