

PORTFOLIO
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1 “Fragments of the Home #2”

London, 2022 - 2024

Single Channel Video, Kinetic Projections, Live Performance, 3-Channel Audio

Role: Visual Artist, Director

Keywords: Home, Technology, Nature, Sensory Experience, Performance

Preview Link: [click here](#)





2 “Alterasi Kisah Sang Pengelana”

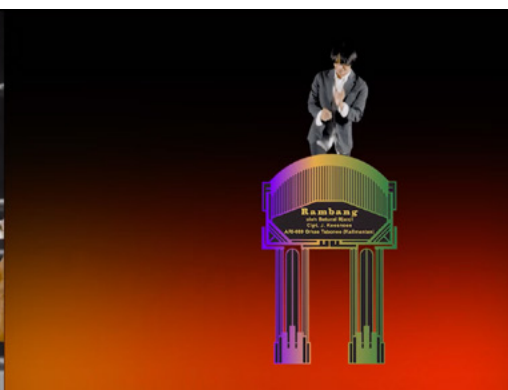
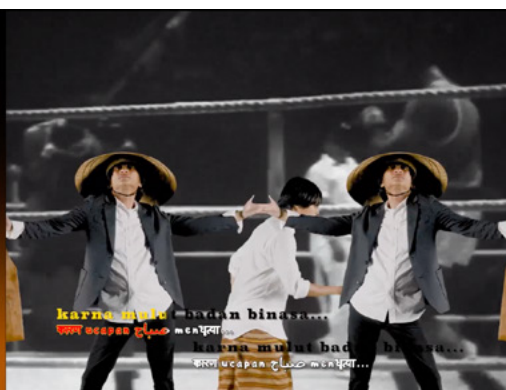
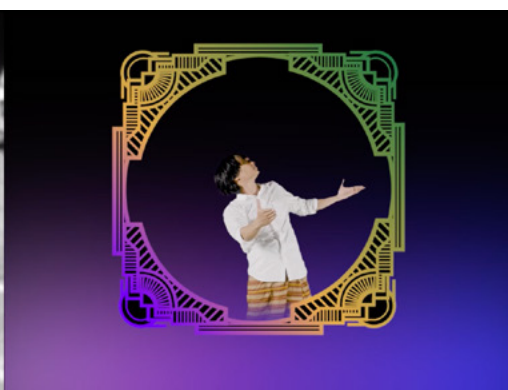
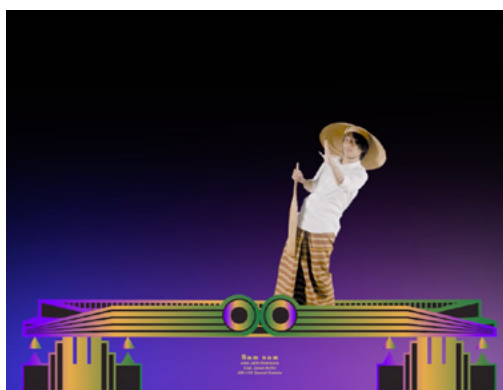
Surakarta, 2023

3-Channel Video Installation

Role: Visual Artist, Text and Graphics, Archives Curation, Director

Keywords: Music, Memories, Oral History, Historical Archives, Activation

Preview Link: [click here](#)



During my work with Lokananta on a digital archiving project from 2014 to 2016, I uncovered many audio archives, particularly vinyl records, that had never been heard before. These archives contained not only recordings of wayang (shadow puppetry) performances and religious sermons but also a range of traditional songs from various regions that had been rearranged, along with folk-pop songs created between 1956 and 1964. These compositions played a key role in shaping Indonesia's new cultural identity during the post-colonial and post-war era.

Before the Lokananta Project, several local cultural practitioners had attempted to reintroduce Lokananta to the public and propose digital library initiatives. However, these efforts were hindered by bureaucratic complexities and concerns over unclear copyright and royalty issues, particularly about the rightful heirs of the audio archives. Despite these challenges, during the Lokananta Project, several descendants of musicians whose works were recorded at Lokananta reached out to me. They were often driven by curiosity after discovering album covers at home without the records themselves, seeking information about their ancestors' music.

Lokananta also provided crucial evidence in cultural disputes, such as proving that the song "*Rasa Sayange*" was recorded in Indonesia much earlier than in Malaysia, thanks to discoveries by Titiek Sugiyanti and Bemby Ananto in Lokananta's archives. Even today, several Indonesian folk songs that have gained international popularity face similar claims, especially given that many musicians who recorded their works at Lokananta eventually had been exiled abroad, rejected by their families, or passed away as impacts of the 1965 political struggle.

These experiences have led me to explore new ways of connecting historical archives with contemporary society. Understanding historical archives is not just about learning what happened in the past, but also about engaging with the narratives and core values of these works that remain relevant today. Many artistic creations over the centuries aim to shed light on unresolved issues that still resonate in our present time. It is crucial to find engaging and dynamic ways to bring these archives to life, recognizing that people often connect more easily with audiovisual and oral histories in Asia.

In this spirit, I have selected eight songs from different regions—"Sin Sin So", "*Kemane Die*", "*San-san*", "*Rambang*", "*Surat Undangan*", "*Njanji dan Nari*", "*Hela Dajung*", and "*Dajung Sampan*". These songs are presented in a karaoke video format to make them more accessible and offer a fresh approach to engaging with historical archives. For example, the song "*Sin Sin So*", often misunderstood as a sad song, is reconstructed in this project as a song of celebration of joy and the spirit of a young man crossing Lake Toba to propose marriage to his cousin after achieving success abroad. "*Sin Sin So*", a folk song from Tapanuli, has recently been commonly rearranged in East Asia. Like many love songs, the narrative built in ***Alterasi Kisah Sang Pengelana*** medley includes the introduction of a third character while the cousin awaits the proposal. Although this interpretation is fictional, the medley is woven together by three themes: a journey across water, the struggle for one's goals, and the hope for a brighter future.

Actor: Andreas Ari Dwianto

Archive, Text, Graphics: Syaura Qotrunadha

Camera & Video Editor: Adhiwinanto Semali

Music rearrangement: Timothy Satyaabieza & Rishanda Singgih

3 “History Then and Now: 1800s”

Yogyakarta, 2019 - 2023

Digital Print on Cotton, and Paper Mache Sculptures

97 x 92 x 9 cm (7 pcs), Variable Dimension

Role: Visual Artist

Keywords: History, Education, Post-Colonial, Social Role, Migration, Trades



History Then and Now: Who is Who? is a series of works that question the impact of materialism and technological advancement on the embodied social hierarchy and outdated beliefs regarding identity.

Like other postcolonial zones around the world, power struggles and the quality of human resources remain common issues in Indonesia. While we have been consuming rapid technological changes from the 19th centuries until today, this instant way of living results in many distractions. We are not always aware of what we dedicate our lives to, thus this way of living puts us in the position of constant survival mode.

While formal education is seen as a requirement to attain a proper job or higher social status, the making of history and social structures is still perceived as the former colonizers' responsibility. In fact, many current social conflicts are the results of our own shallow understanding of where we came from and how we were built into a cross-cultural society. Moreover, the toxicities of our social hierarchy, which are deeply rooted in our colonial past, have preserved an inferiority complex that affects how we negotiate with those whom we consider more powerful.

In the past, there was a visible line between the traitors and victims, who could be identified simply through their physical traits and places of origin. However, our current conditions show that we have also failed to foster healthy negotiations even with people who share our physical traits. Both of the roles—traitor and victim—seem more blurry nowadays, but the core of the problems still come from the same place. We feel the need to be seen as more superior and capable than others, merely to survive as humans.

So, who is who? Aren't we always alternating between these roles for the sake of humanity's survival?



4 “Fragments of the Home #1”

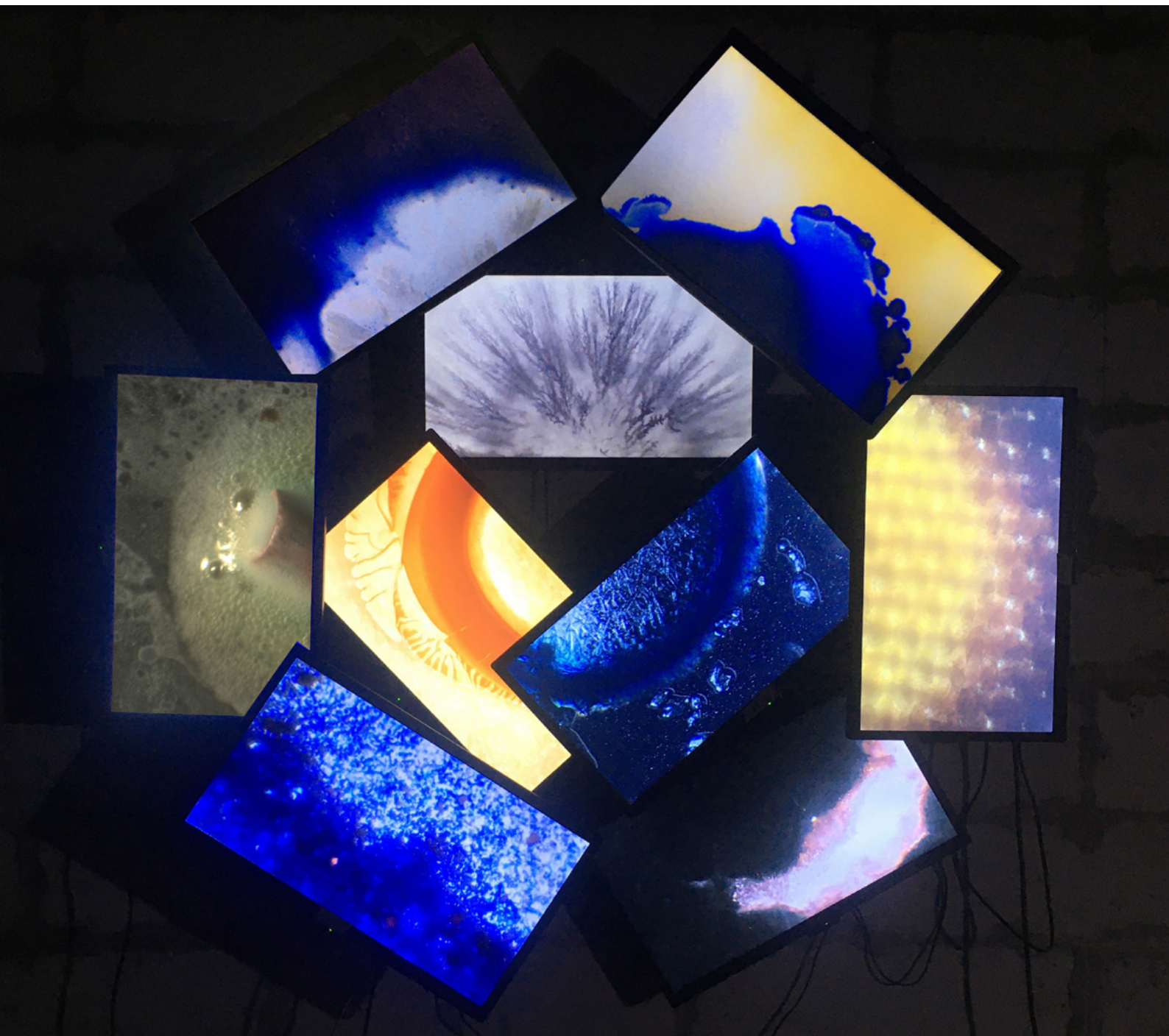
Yogyakarta, 2022

9-Channel Video Installation

Role: Visual Artist

Keywords: Cycle, Technology, Humanity, Finding the Pace, Reflection

Preview Link: [click here](#)



A person's life journey can be intuitively revisited through geopolitical and spatial perspectives. **Fragments of the Home #1** is created to explore this process. Fragments of the Home is an on-going site specific series of works which utilizes the materials and technology available around they were made and directly responds to the social situations occurring in their surroundings. Instead of looking at the term 'home' as a tangible space, 'home' in this work explores more the meaning of humans' mind and body as the home itself, and how they shifts from place to place.

Emphasizing the power of the human senses as a universal language, Fragments of the Home tries to address contemporary issues around human interpersonal and intrapersonal relationships, the intersections between technology and humanity, and the coexistence of nature and human made tools.

5 “Fluidity of Future Machines”

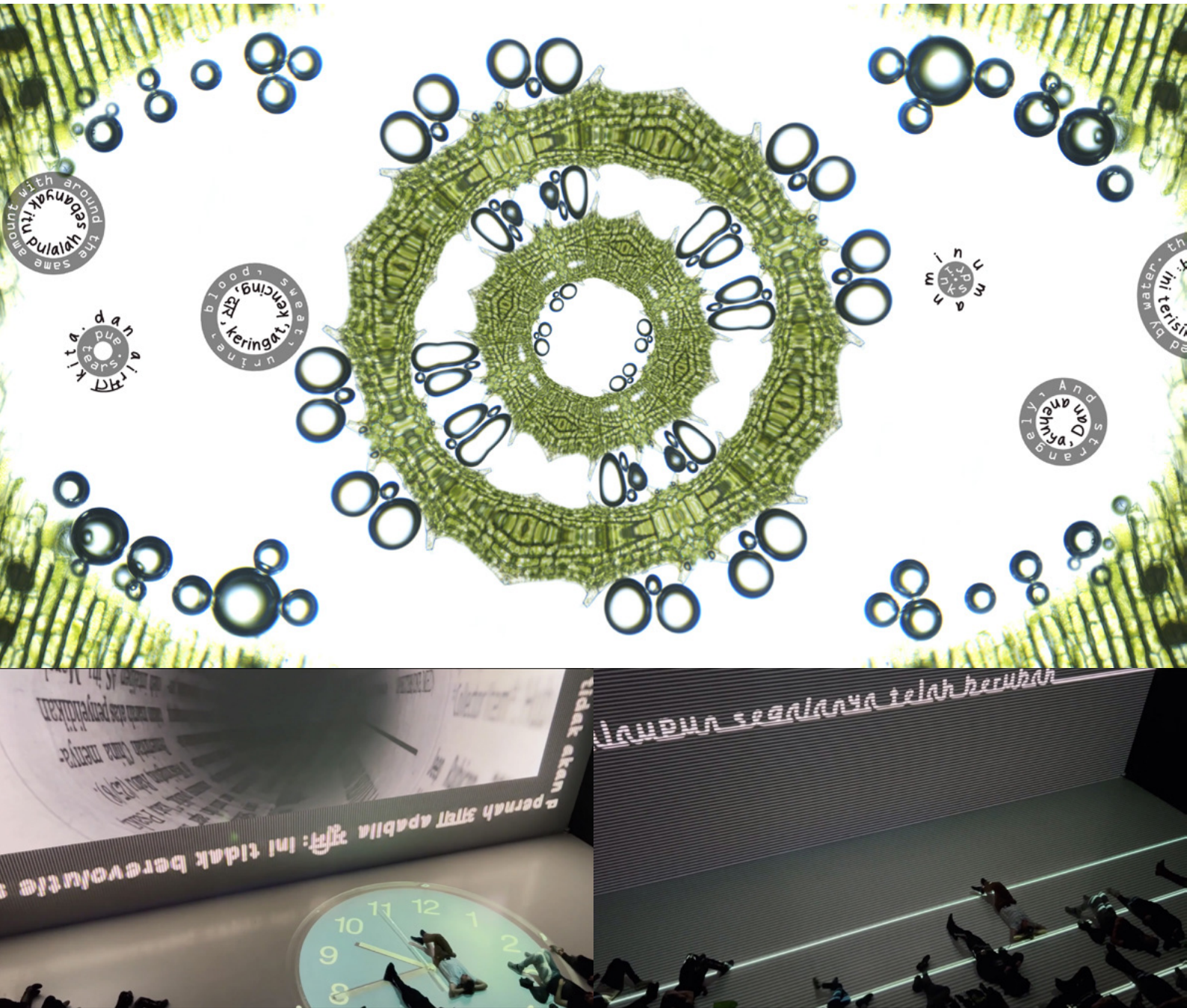
Yogyakarta, 2021

Video Art

Role: Producer, Director, Writer, Videographer, Graphic

Keywords: Future, Cycle, Technology, Genetic Adaptation, Migration, Humanity, Beliefs, Shifting, Reflection

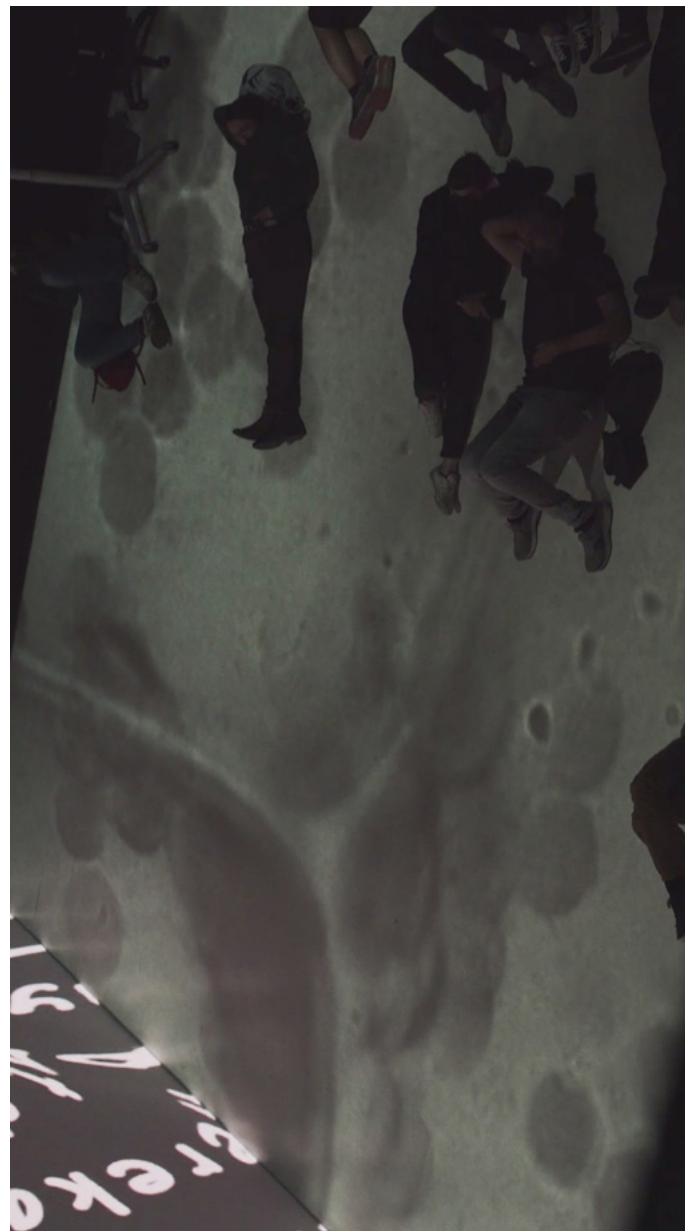
Preview Link: [click here](#) (Wall) & [click here](#) (Floor)



Syaura Qotrunadha | 2024

“Fluidity of Future Machines” is a video collage consisting of footage and visual archives, presented with a performative proposition. The work talks about the relation between water and living creatures’ migration, speculating about the future of human nature. It is narrated by an old man figure in a reflective storytelling character, and contains collages of many microscopic images of water absorbent human-made tools and natural resources which are arranged into breathing visuals. Moreover, there are visuals of microscopic fluid movements, electrical reactions, and material shifts for industrial and mass production uses.

This work is the last chapter of a video art trilogy made in 2019-2021. The two previous videos including **“The Fattest Land at The Fair”** and **“Astronauts, Family Area, and Nomad’s Land Identity Card”**. The trilogy not only talk about humans itself but also how the ecosystem will adapt to changes or going through transformations along with the historical values and technology advancement.



6 “The Fattest Land at the Fair”

Yogyakarta, 2020

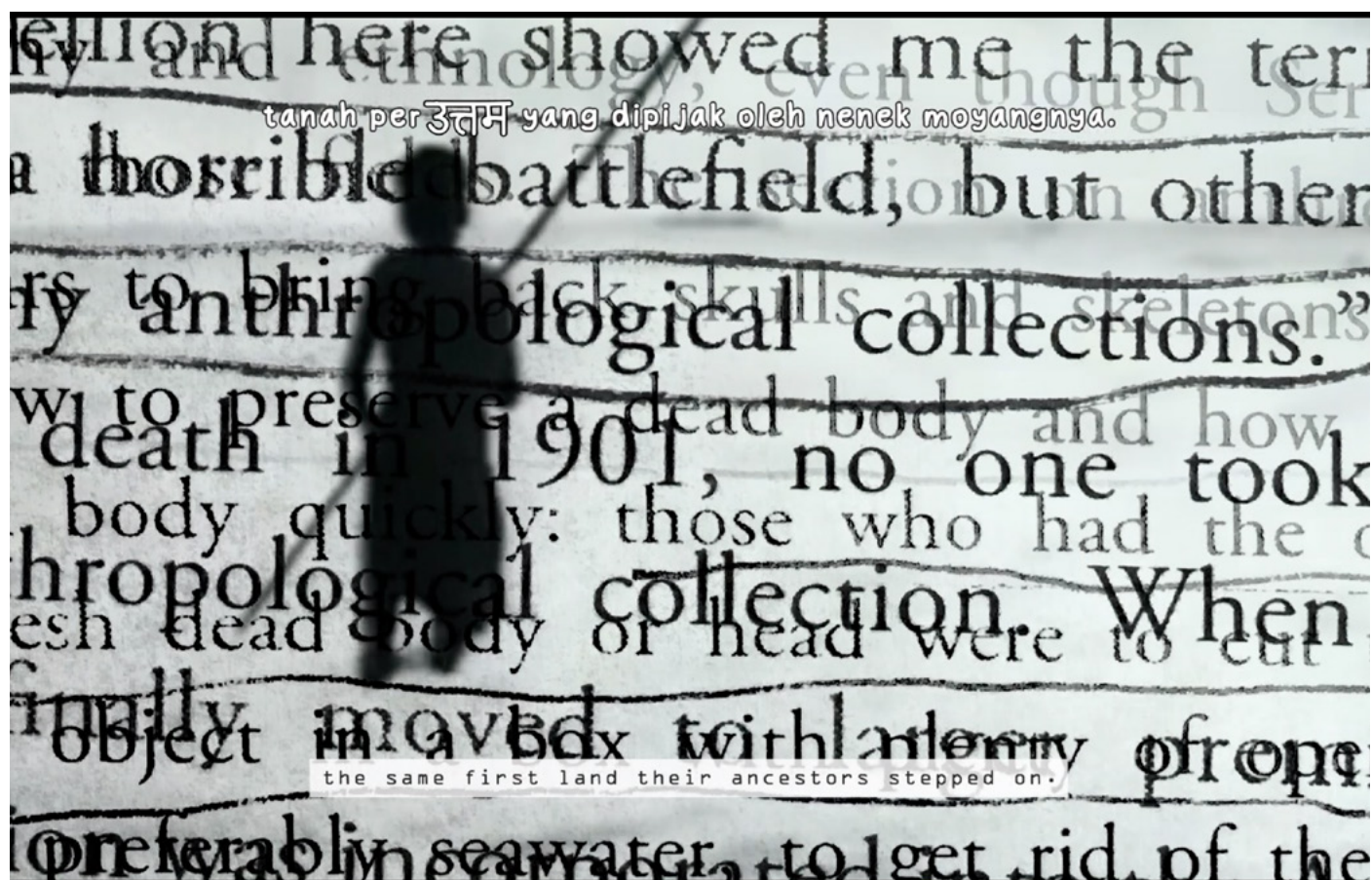
Video Art

Role: Producer, Writer, Performer, Voice Over

Keywords: History, Memories, Negotiations, Reproduction of Knowledge, Racial Science, Body and Land Acquisitions

Preview Link: [click here](#)





sep^{අර්ථ} masih ter^{ලී} dengan ^{பல} ^{வகை} mimpi dan terror,

are still tempted with dreams and terrors,

7 “Astronauts, Living Room, and Nomad’s Land Identity Card”

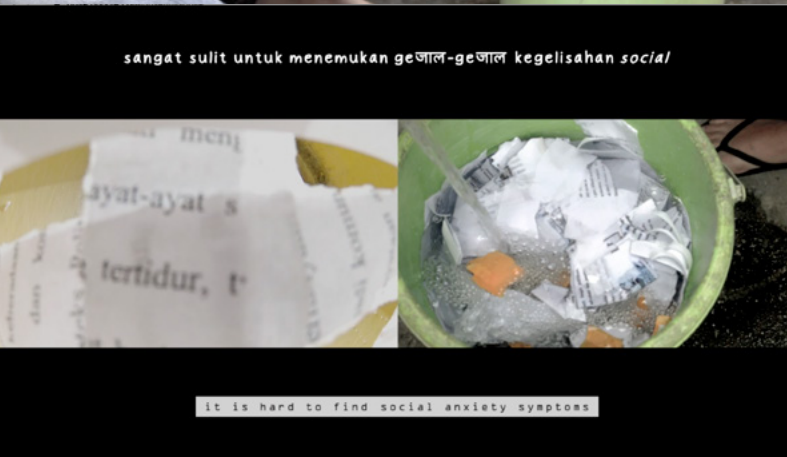
Yogyakarta, 2020

Video Art

Role: Producer, Writer, Performer, Voice Over

Keywords: Present Times, Paradox, Knowledge, Formal Education, Irrational Expectations, Inferiority Complex, Transitions

Preview Link: [click here](#)





8 “DIALITA (Mixtracks)”

Yogyakarta, 2020

Music Player on Carved Wood Package

Role: Visual Artist

Keywords: 1965 massacre, Memories, Choir, Ex-political Prisoner, Music, Songs, Packaging



Activities

2020-2024

Exhibitions

- 2024 - *"Melihat di Balik Wajah Ono Niha"* | Museum Pusaka Nias, Nias, Indonesia.
- *"Basoeki Abdullah Art Award #5"* | National Gallery of Indonesia, Jakarta, Indonesia.
- *"RWD Fest 2024: Gerak Gerik"* | Fragment Project, Bandung, Indonesia.
- *"MFA Fine Art Degree Show 2024"* | St. James Hatcham (Church), Goldsmith, London, UK.
- *"Indonesia Bertutur 2024: VISARALOKA"* | Neka Art Museum, Bali, Indonesia.
- 2023 - *"Sandbox"* | GSA Students' Association, Glasgow, UK.
- *"Lokananta Remastered Vol.1"* | Studio Lokananta, Surakarta, Indonesia.
- *"Circle in the Square"* | No Format Gallery, London, UK.
- *"Indonesian Young Artists: Redefining the Indonesian Aesthetic"* | Gajah Gallery Singapore, Singapore.
- 2022 - *"Ars Electronica Festival"* | Deep Space 8k Ars Electronica Linz, Linz, Austria.
- *"Broken White Project Value"* | Art Jakarta, Jakarta, Indonesia.
- *"WARTA#2"* | Jogja Gallery, Yogyakarta, Indonesia.
- *"METAMORPHOSIS METAVERSE"* | Elektra Virtual Museum, Montreal, Canada.
- 2021 - *"Upwind Downtempo: On Sabbaticals and Discoveries"* | Gajah Gallery (YAL), Yogyakarta, Indonesia.
- *"4th VH Award Virtual Ceremony"* | Online Screening, Hyundai Motor Group, Seoul, South Korea.
- *"KRF10x10: ME Culture/We Society"* | Korea Research Fellow, Seoul, South Korea.
- *"Julius Bär Next Generation Art Prize"* | Singapore Art Club, Virtual Exhibition.
- *"Pause, Rewind, Forward #2"* | Kiniko Art, Yogyakarta, Indonesia.
- 2020 - *"MANIFESTO VII Pandemi"* | Online Exhibition, National Gallery of Indonesia, Jakarta, Indonesia.
- *"Cur(e)ating the Earth, Shifting the Centre"* | Online Exhibition, Karya Normal Baru, Biennale Yogyakarta, Indonesia.
- *"Arisan Karya Edisi 2"* | Online Mini Auction, Museum MACAN, Jakarta, Indonesia.

Residency

- 2021 - *"Eyebeam Virtual Residency"* | Eyebeam, New York City, USA.

Workshops & Talks

- 2024 - *"Video Art Workshop and Artist Talk: Syaura Qotrunadha"* | Invited to be guest lecture to give workshop about and artist talk about image politics and cultural infrastructure in video art practice for MA Global Media Management programme | Winchester School of Art, Southampton University, Winchester, UK.
- 2023 - *"Reconnect/Recollect Creative Lab"* | Being involved in online seminar series and workshops with museum stakeholders and art practitioners both in Indonesia and the UK.
- 2022 - *"Speculative Existence: Human, Experiences and Technology of the Future"* | Online discussion held by Museum MACAN about VH Award and artistic practices. Along with Paribartana Mohanty and Lawrence Lek.
- 2020 - *"Karya Normal Baru Artist Talk"* | Give public presentation about the process of creating *"The Fattest Land at the Fair"* and video art trilogy production plan.

Awards

- 2024 - *"Basoeki Abdullah Art Award #5"* | Top 5 Winner | Museum Basoeki Abdullah & Indonesian Heritage Agency
- 2021 - *"4th VH Award"* | Top 5 Global Winner | Hyundai Motor Group
- *"Julius Bär Next Generation Art Prize"* | Top 10 SouthEast Asia Nominations, Moving Images | Julius Bär Group

Grants

- 2021 - Hyundai Motor Group | Artwork production for 4th VH Award
- 2020 - SAM Funds for Art and Ecology | Artwork production for Karya Normal Baru

Screenings

FLUIDITY OF FUTURE MACHINES

- (10th Sept-13th Nov 2022) Museum MACAN, Jakarta, Indonesia
(18th May 2022) New Museum, New York City, USA

THE FATTEST LAND AT THE FAIR

- (28th Nov 2021) The National Awakening Museum, Jakarta, Indonesia
(28th Nov 2021) Bangkok Art & Culture Center, Bangkok, Thailand
(26th Nov 2021) A Space, Vietnam
(24-27th Nov 2021) Black Maria Cinema, Manila, Philippines
(19-30th Nov 2021) NTU ADM Gallery, Singapore
(22nd Oct - 26th Dec 2021) ACC Media Wall, Gwangju, South Korea
(7th Oct 2021) The Private Cinema, CGV Cheongdam, Seoul, South Korea

Other Works

- (2014-present) Freelance Graphic Designer
(2024) Production at James Glancy Design Ltd., London, UK

9 “Membuat Kemasan untuk Lagu Dialita”

Jakarta, 2019

Public Workshop

Role: Lecturer

Keywords: 1965 massacre, Memories, Choir, Ex-political Prisoner, Music, Songs, Packaging

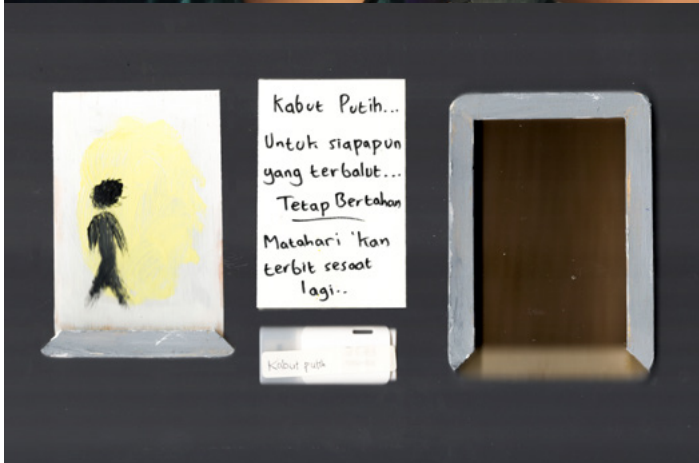


After the 1965 communism massacre, one generation of intellectuals in Indonesia has been lost. But in detention and exile, artists continue to work to fight for humanity. DIALITA is a choir group consisting of female ex-political prisoners who have been kidnapped and arrested by New Order regime without trials. Many of them spent their youth and productive period in custody. Creating music is one of things that prisoners did silently at the time. These process of creating was never written properly since they couldn't keep any forms of stationery and only taught orally from person to person in their free time.

Syaura Qotrunadha | 2024

Memorizing songs and singing are their way to keep their sanity. Many of the songs they created serve as encouragement to stay alive, longing for family and loved ones, and as markers for subtle events such as love in prison and birthday celebrations. After being released, Dialita members try to recollect these memories of the songs both on lyrics and notes structures from many other political prisoners that survived from the events. Every jail have their own collective songs and Dialita still presenting these songs until today.

In this workshop, participants interpreted songs that contained the testimony and experience of the ex-political prisoners in the form of packaging visual artworks and texts. They do drawings, making poets, letters, and actively have casual conversation with one of Dialita's family. Participants can bring home the entire workshop results along with songs and scores in digital form.



10 "Piggy Bankruptcy"

Call Out Comic Issue 4

Toronto, 2019

Comic Strip

Role: Comic Artist, Story Writer

Keywords: Financial, Consumerism, Advertising.



I've been told...
All this hard work will eventually pay off.



I will save to invest in a house and my future!



But... I've just got to have this deal!
It's cheaper compared to only buying one!



Hmm... I spent a little too much last weekend. Maybe if I take a little bit from Piggy it won't be a problem.



But... another sale!!!



[Piggy] Why does my boss keep feeding me these bills? HUNGRY!



[Piggy] Here we go again...



Oh Piggy, I have something for youuu~

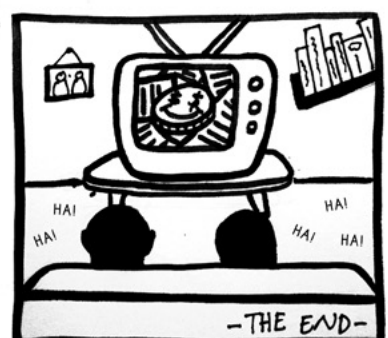
[Piggy] OINK... These cracks are so painful...



Here you go!



...AHH! PIGGY!



11 “Nomad’s Land Mobile Service”

Bandung, Bogor, & Jakarta, 2018

Site-specific, Pickup car, Installation, Interactive Performance, and Multimedia

Role: Producer, Artist

Keywords: Mobile, Service, Identity, Loanwords, Public Intervention.

Link: <https://www.syauryau.com/sambunghambar>



12 “History of the Other Him”

Yogyakarta, 2016

Photography, Plywoods, Fabrics.

Collaborative work with Jean-Pascal Elbaz & Abe Poespo.

Keywords: Interactive, Gender, Female-gaze, Fashion, Memories, Identity.



13 “The Omitted Narratives, The Gathered Memories”

Yogyakarta, 2015

Neonbox, Mural, Screenprinted Flags, Video, Paintings

Role: Artist

Collaborative work with Venti Wijayanti & Agni Saraswati

Keywords: 1965 massacre, Archives, Dialita Choir, Ex-political, Female prisoner.



14 “Lokananta Project”

Studio Lokananta, Perum. PNRI Cabang Surakarta

2014 - 2016

Site-specific Project

Role: Producer, Writer

Link: <https://www.syaurasyau.com/lokananta-project>





15 "Untitled"

Yogyakarta, 2014

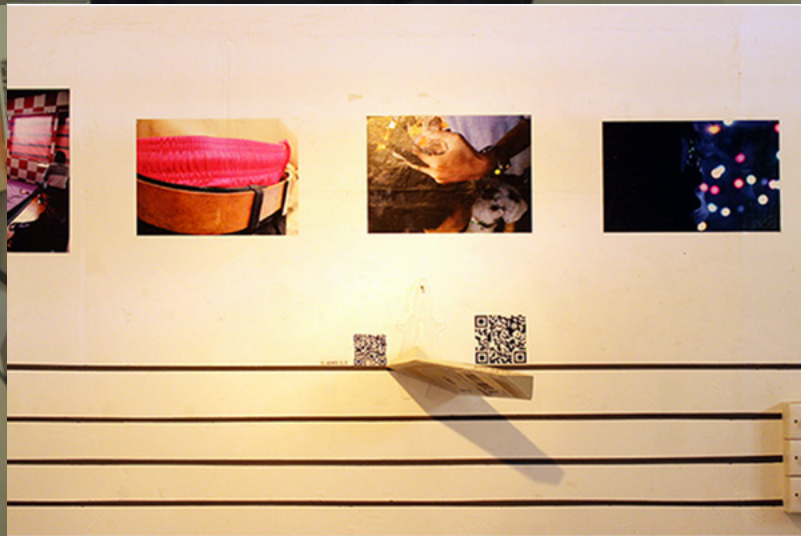
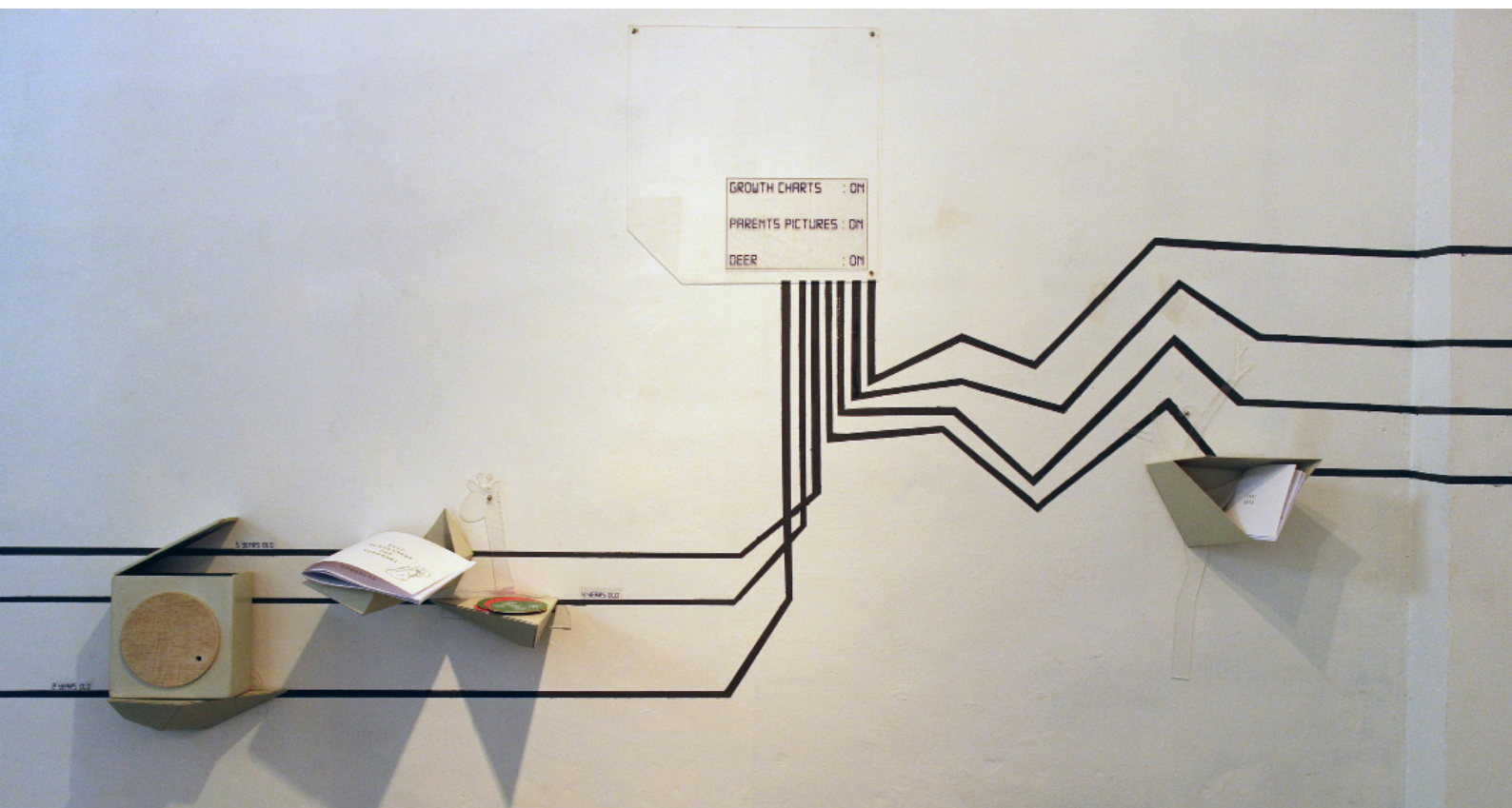
Photography, Paper, Cupboard, Acrylic, Sticker, Audio, Mural

Role: "Youth of Today" Artist in Residence

Keywords: Interactive, Generation Gap, Parenting, Education.

Link: <http://mes56.com/?s=youth+of+today>

<https://www.syaurasyau.com/youth-of-today>



16 "JOGED"

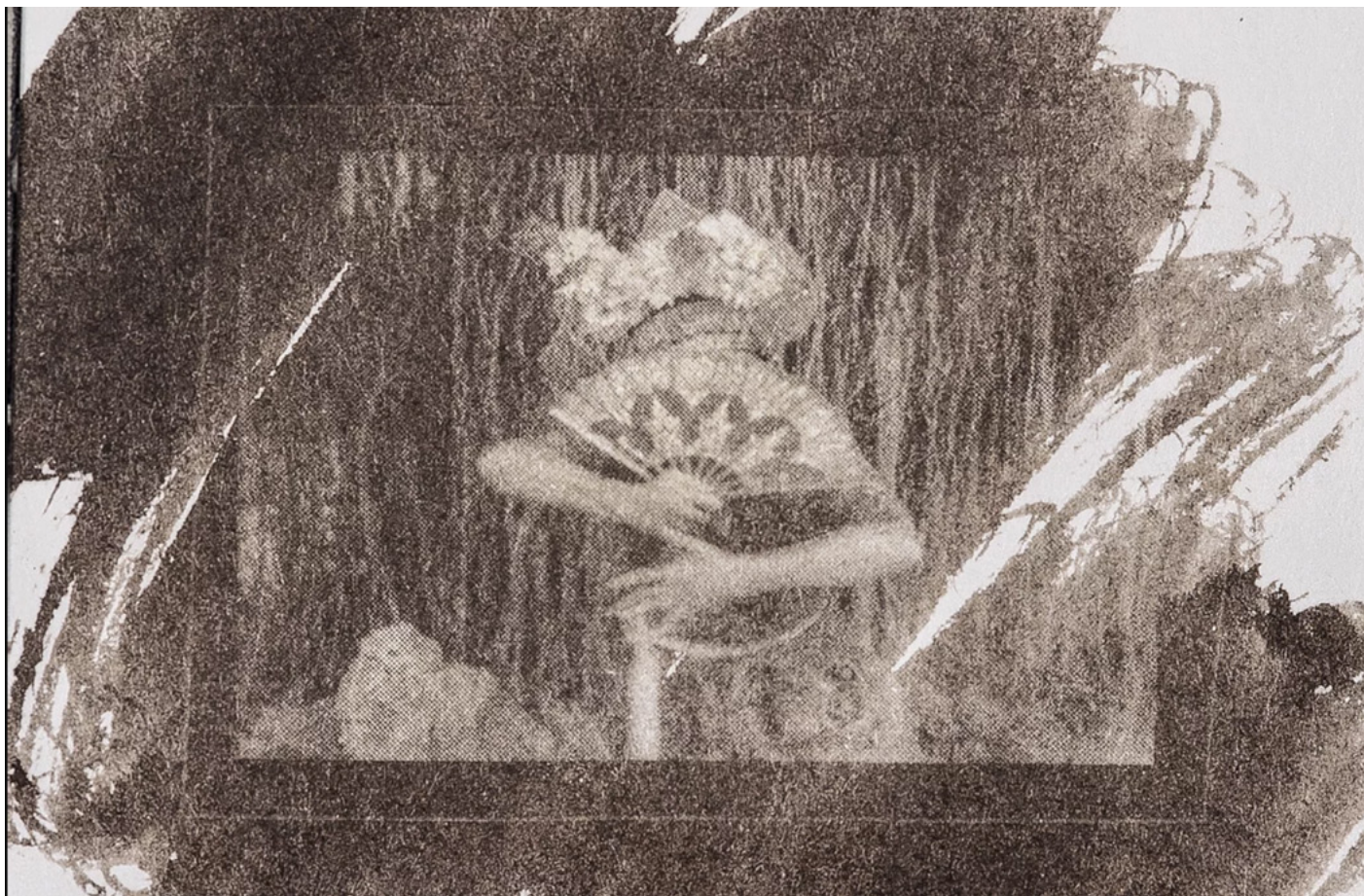
Alt+ Process

Colorado Photographic Arts Center, Colorado, 2014

600 Van Dyke prints stopmotion

Role: Image Processor

Link: <https://www.cpacphoto.org/alt-process/>
<https://vimeo.com/93574240>



Activities

2014-2019

Group Exhibitions

- 2018 - *"Art for Refuge"* | National Gallery of Indonesia, Jakarta, Indonesia.
- *"Nomad's Land Mobile Service with Azizi Al Majid, Klub Karya Bulu Tangkis, and Gerakan Seni Rupa Bogor"* | Mobile Exhibition, Travelling around Bandung, Jakarta, and Bogor.
- *"Itaru Ogawa X Ace House Collective: Mei Mei Art Project"* | Ace House Collective, Yogyakarta, Indonesia.
- 2017 - *"On a Lighter Note"* | Ark Galerie, Yogyakarta, Indonesia.
- 2016 - *"Inside/Outside the Skin: Beyond Masculinity"* | Ark Galerie, Yogyakarta, Indonesia.
- *"AceMart Grosir Seni"* | Ace House Collective, Yogyakarta, Indonesia.
- 2015 - *"Biennale Jogja XIII: Hacking Conflict, Indonesia Meets Nigeria"* | Jogja National Museum, Yogyakarta, Indonesia.
- *"Jong Institut: SISWA"* | Kedai Kebun Forum, Yogyakarta, Indonesia.
- 2014 - *"Kontrak dan Transaksi Lainnya"* | Ruang Mes 56, Yogyakarta, Indonesia.
- *"Youth of Today"* | Ruang Mes 56, Yogyakarta, Indonesia.
- *"Developing World: Alt-Process"* | Colorado Photographic Art Centre, Denver, US.
- *"Refreshment #2"* | Dusun Pandes, Sewon, Bantul, Indonesia.

Residency

2014 - *"Youth of Today"* | Ruang MES 56, Yogyakarta.

Collective Projects

2015 - *"Sambunghambar"* | Founder
2014 - *"Lokananta Project"* | Producer/Project Manager

Publication

2019 - *"Piggy Bankruptcy"* | Comic Strip | Call Out Comics Issue 4, Toronto, April 2019.
2016 - *"Artwork"* | Section of LOKANANTA book | LOKANANTA, Yogyakarta, December 2016.

Workshop

2019 - *"Merancang Kemasan Lagu Dialita" / "Creating packages for Dialita Choir's songs"* | workshop with students and participants of all ages | Komunitas Salihara, Jakarta.

Grants

2014 - Djarum Foundation | Lokananta Project research and productions.

Other Works

(2014-present) Freelance Graphic Designer
(2014-2015) Rolling Stone Indonesia | Internship Photographer and Writer