

Dian Suci

An artist who uses the domestic realm in her work as a starting point for discussing broader matters such as the domestication of women's politics, authoritarianism and fascism, patriarchy and capitalism, which are still there and have been her concern.

Dian often displays her work with an awareness of space, depicts body experiences, and plays the composition of objects as metaphors of what she really wants to convey.

Dian uses a variety of media for her works, including installations, paintings and videos.

Education: Architecture, Islamic University of Indonesia.

Graduated in 2009

Place and Date of Birth: October 15, 1985, Kebumen, Indonesia

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EXHIBITIONS

2024

- "TABLO!" Duo Exhibition with Gilang Fradika at CG Art Space, Jakarta.

2023

- "Siasat" Group Exhibition at Cemeti Intitute for Art and Society, Yogyakarta.

2022

- "Warta #2" Group Exhibition at Jogja Gallery, Yogyakarta.
- "Keep the Fire On #8" Group Exhibition at Survive! Garage, Yogyakarta.
- "Broken White Project: Tropenwelle" Group Exhibition at Mizuma Gallery, Singapore.
- "On Connectivity" Group Exhibition at Tirtodipuran Link, Yogyakarta.
- "Broken White Project 8" Group Exhibition at Ace Houce, Yogyakarta.

2021

- "Time Capsule" Group Exhibition at Can's Gallery, Jakarta.
- "Keep the Fire On #7" Group Exhibition at Survive! Garage, Yogyakarta.

2019

- "Anatomy Of Experience" Group Exhibition at Uma Seminyak, Bali.
- "Do We Live In The Same Playground?" Biennale Jogja XV at Jogja National Museum, Yogyakarta.
- "Nurture" Bumbon Project at Galeri RJ. Katamsi ISI, Yogyakarta.
- "Obah Gumregah" Keep The Fire On #5 at Survive! Garage, Yogyakarta.
- "Art Of The Islamic World" Exhibiton at World Trade Center building, Jakarta.

2018

- "Celebration Of The Future" Art Bali, AB.BC Building, Bali.
- "yang Tersingkap" Proyek Seni Perempuan Dewan Kesenian Jakarta, Taman Ismail Marzuki, Jakarta.
- "Aku Pingin Cita Dawa, Nanging Apa Kowe Kuwawa? Aku Kuwawa?" Exhibition at Kedai Kebun Forum, Yogyakarta.

2017

- ",etc." Exhibition at Jogja Contemporary, Yogyakarta.
- "Milieu Fragments" Exhibition at ViaVia, Yogyakarta.
- "WARN!NG Compilation Vol.1" Artwork Exhibition, at Sangkring Art Space, Yogyakarta.

2016

- "Katanya sih, Katanya" Solo Exhibition, at LIR Space, Yogyakarta.

2015

- "Smile Is The Answer", Art Exhibition, at Grand Indonesia, Jakarta.

2007

- "Cover Boy", girls photography project, at Mes 56, Yogyakarta.
- OK. Video "Militia" Ruang Rupa, "Melihat dari Atas dan Melihat dari Bawah" with Anang Saptoto, at Ruang Rupa, Jakarta.

RESIDENCY

2023

- Artisan - Queensland's home of craft and design, supported by Debra Porch Award, Creative Australia, Brisbane.

ART FAIRS

2023

- Art Jakarta, JIEXPO Kemayoran, Jakarta.
- Art Moments, Sheraton Grand Jakarta, Gandaria City Hotel, Jakarta.

2022

- Art Jakarta, JCC Senayan, Jakarta.

2020

- OPPO Art Jakarta Virtual 2020, artjakarta.com
- Art Taipei, Taipei World Trade Center Exhibition Hall, Taipei.

2019

- Art Jakarta, JCC Senayan, Jakarta.

2018

- “ArtUnlimited” Art Jakarta, The Ritz-Carlton, Pacific Place, Jakarta.

ART AND COMMUNITY PROJECTS

2021

- Mentee of scenography workshop Thinking in Cardboard, The Centre for the Less Good Idea, Johannesburg.

2015

- Facilitator of “RARAIRENG and Workshop by Bosan” invited by Plaza Balikpapan, at Plaza Balikpapan.

2012

- Facilitator of “Craft Workshop” invited by Pinamoosh, at Dome, Balikpapan.

2007

- Video Report Jogja by Greenmap, “Renovasi Masjid dan Makam Kotagede” with Endah Ciptaning Puspitasari.

AWARDS

2021

- Gold Winner, UOB Painting of the Year

2020

- Debra Porch Award, Australia Council for the Arts

2024

- The Mentorship Award: Moving Narratives, Prince Claus Fund and British Council

Selected Works And Projects



**Do You Not Feel A Thrill Passing Through The Air as The Words of Wisdom Float From The Faraway Shore?
(2023)**

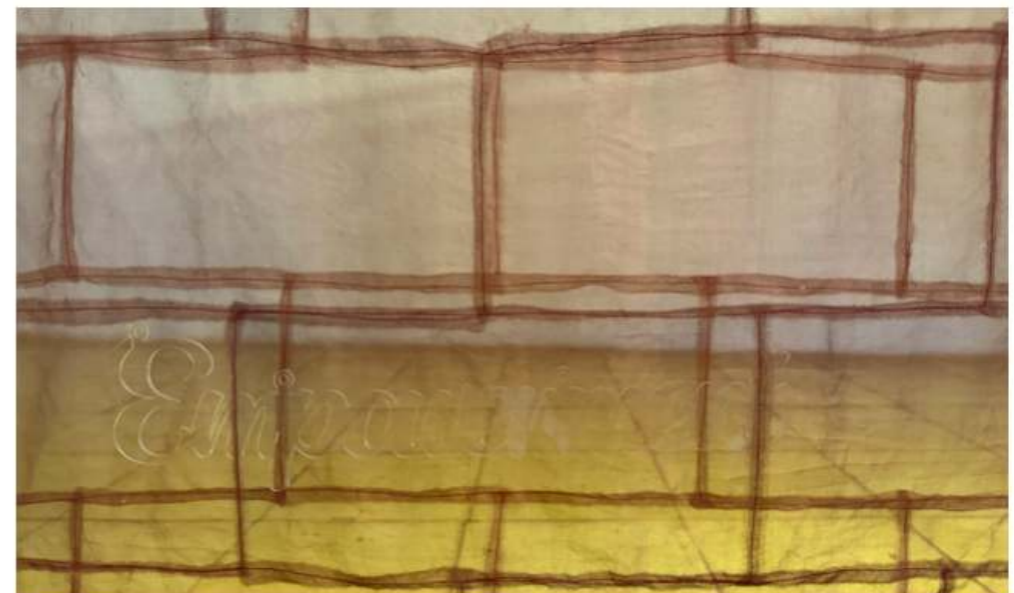
Acrylic sheet, 100% silk fabric dyed using natural dyes of sappan wood, tea, and onion skins
200 x 205 cm



Home-based laborers are individuals who receive work orders and raw materials from companies or businesses, performing their tasks from their homes and usually receiving compensation based on their output. Unlike factory workers, these home-based laborers often lack certain benefits, such as formal employment contracts, adequate working facilities, and health insurance.

This work aims to initiate an exploration of the phenomenon of home-based laborers, particularly in relation to the proliferation of fashion and lifestyle businesses operated by foreign entrepreneurs in Bali.

The terms 'ethical,' 'local,' and 'sustainable' have transformed into marketing tools for many of these businesses. They assert their commitment to empowering local housewives to work from home as artisans. The terms 'empowerment' and 'artisan' have seemingly evolved into contemporary business strategies. This phenomenon prompts numerous questions regarding the underlying complexities. This research seeks to uncover the realities behind the seemingly wise words used in the marketing of these products. What truths may be concealed behind these expressions? How do these messages differ when propagated by foreign entrepreneurs as opposed to local individuals? Why do foreign businesses opt for employing home-based laborers in Indonesia? How can we critically assess the equilibrium between rhetoric and reality?



Searching Land in the Land Word
(The Broken White Project, Ace Houce, 2022)
Acrylic on transparent fabric, acrylic sheets, stones



Development has become a substitute for the frequent act of confiscation perpetuated by the state. Land seizures often result in forced displacements and the loss of living spaces. Tensions arise amidst continuous development, eroding the lives of people and nature. The escalating agrarian conflicts in recent years, labeled as "strategic," raise questions: Strategic for whom when the people upstream and downstream become mere objects of confiscation? Chaos ensues from the accumulated negative impacts without any resolution to the layered issues within.

Eka sawiji, bumi dununging titah. Dwi loro, sawah unggyan tetuwuhan. Tri telu, tirta pasabaning mina. These are three out of the nine Suluk Greget-Saut Sanga from Bon Suwung (in Javanese), a short story by Gunawan Maryanto, an Indonesian Writer. Means; earth where living things live, fields where plants grow, and water is the home of fish, that speak of the elements that existed in our homeland before it became chaotic, suppressed, and oppressed.

Apakah Tubuh: Sebuah Ladang di Dalam Rumah | Is it a Body: A Field Inside a House
(Biennale Jogja XV, 2019)
Acrylic on transparent fabric, video

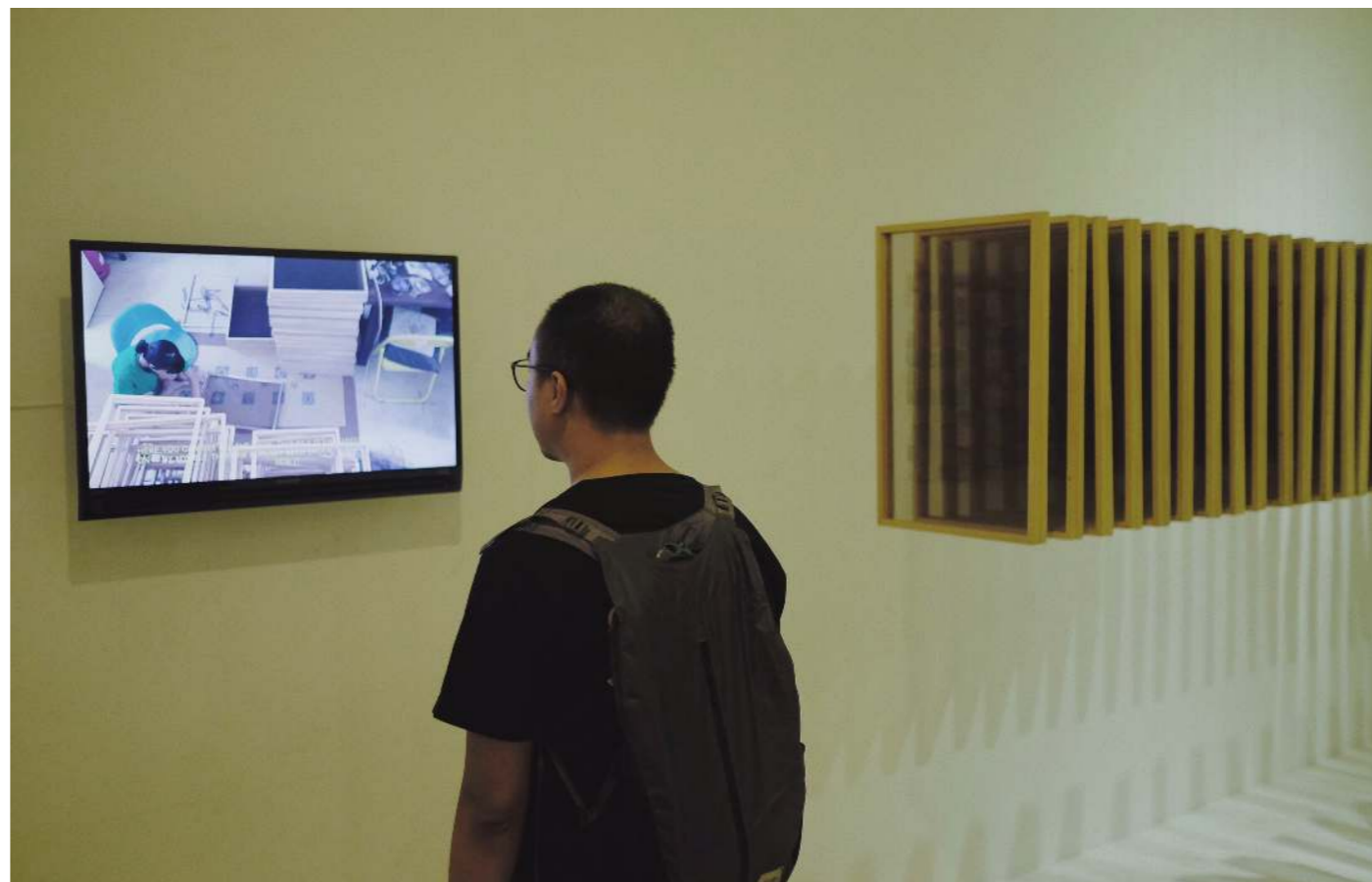


Labor exploitation does not only occur behind the factory walls, but also within the residents' houses. The laborers who work from home are mostly housewives. They work for the orders of specific companies. Among others, these orders include attaching stickers and packing products. They provide cheap labor and reduce the company's burden of providing labor insurance (for the workers' safety and health). Such a practice is commonly found in many places, including Indonesia. She intends to expose this issue to the public.



Laborers who work from home bear the workload similar to that borne by the factory laborers. Their job is also repetitive, simple, and of large quantity or following specified targets. The only difference between them is that those working from home are free to decide the working schedule, meaning they can work amidst their domestic activities. However, they may work longer daily due to the specified targets and their responsibilities as a housewife.

Dian simulated the domestic worker jobs by making more than 100 drawings with precisely the same size and object. The drawings were made like industrial production. Dian lined up several drawing spaces made of framed organza fabric and drew the same lines over each space. The drawings were not made one by one. Dian simultaneously worked on them all at once.



Ageming Ati | Soul Appearance (2018)

Painting on hijab fabric, installation



In Islam, the word “Awrah” refers to parts of the body that may not be visible by others. It is private, therefore must be covered - the public cannot see it. Awrah for women according to Islamic jurisprudence is the whole body except both palms and faces. There are many ways women covered it, based on understanding and belief in what is called Awrah. Similarly, the motive of a woman wearing a hijab - follows the dress code according to religious guidance. And negotiations take place in everyday life, where the private and public meet. In this work i try to observe the negotiations of women wearing hijab in my immediate neighborhood, as well as their closest environment: domestic space.

Flexibility in tolerating the practice of wearing hijab which is actually bound to rules regarding the Awrah, can be understood in relation to the social environment and the interest of its users. In everyday life in the environment around the house, the practice of using the hijab may not be as perfect as recommended, although it remains in awareness of the understanding of the concept of Awrah. This work tries to illustrate how psychological motives turned out to be strong enough to influence hijab users in their daily lives in the environment around their homes to keep wearing the hijab under any conditions. About hijab that make them feel comfortable and protected like being in a safe place that truly embodies them.



**Aku Pingin Crita Dawa
Nanging Apa Kowe Kuwawa? Aku Kuwawa?**

**Aku Ingin Cerita Panjang
Tapi Apakah Kamu Sanggup? Aku Sanggup?**

**I Want to Tell a Long Story
But Can You? Can I?**

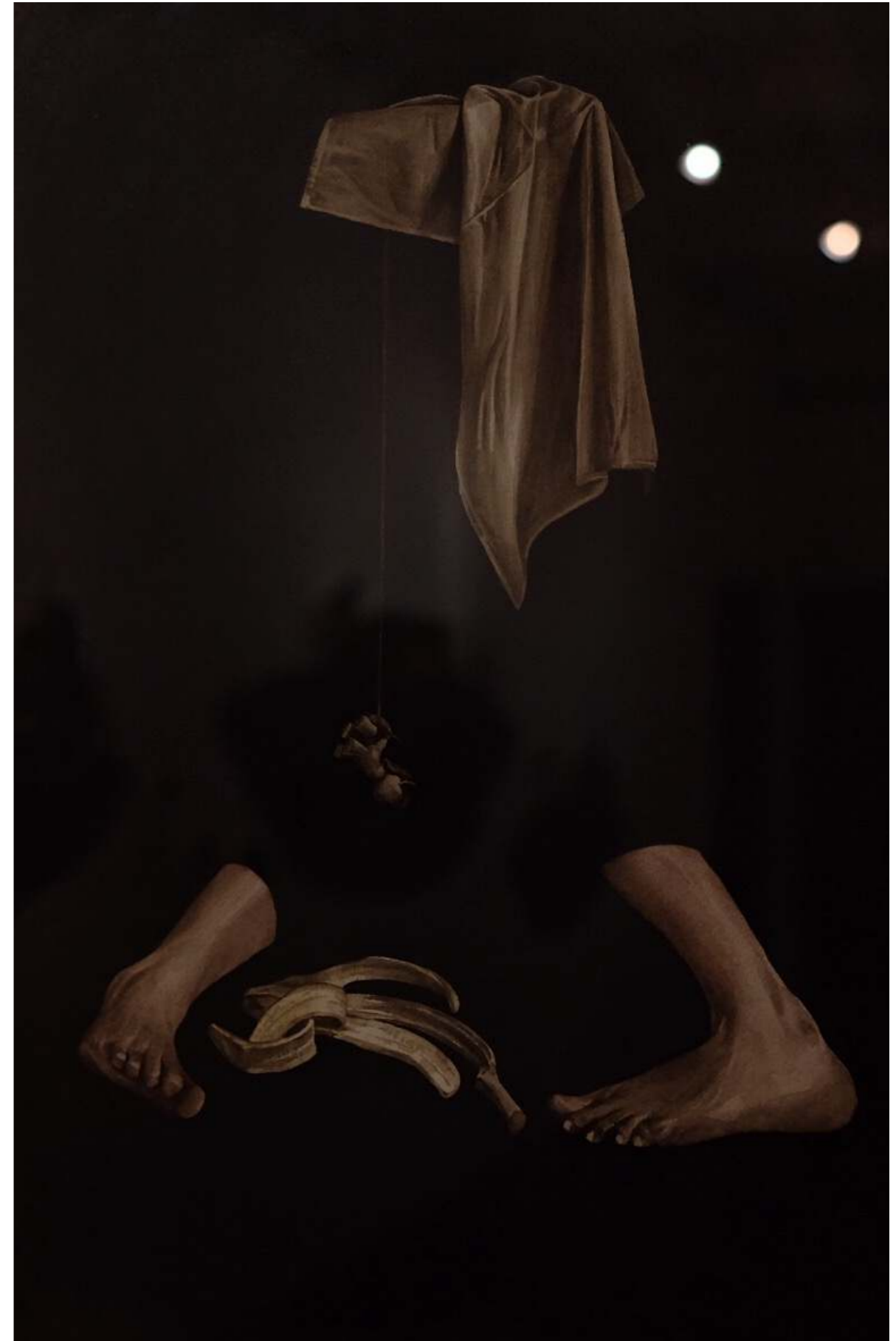
(Solo exhibition, 2018)

*All happy families are alike, each unhappy family is unhappy
in its own way
(Leo Tolstoy)*

Aku Pingin Crita Dawa - Nanging Apa Kowe Kuwawa? Aku Kuwawa? - is a soliloquy. A woman's conversation within herself. It's about many things that are never singular. She took a room that is familiar to us: a house, yard, backyard, which in the hands of Dian Suci is never intact anymore.

Through her paintings, Dian Suci seems to tell a long story even though she knows that she can't, or at least feels unable. She also doubted whether anyone could listen to her. Hence she chooses the form of soliloquy — chatting with herself. Arranging the house, yard, backyard and objects in it into a meditation room. Nobody's there. Except for herself — who sometimes multiplied.

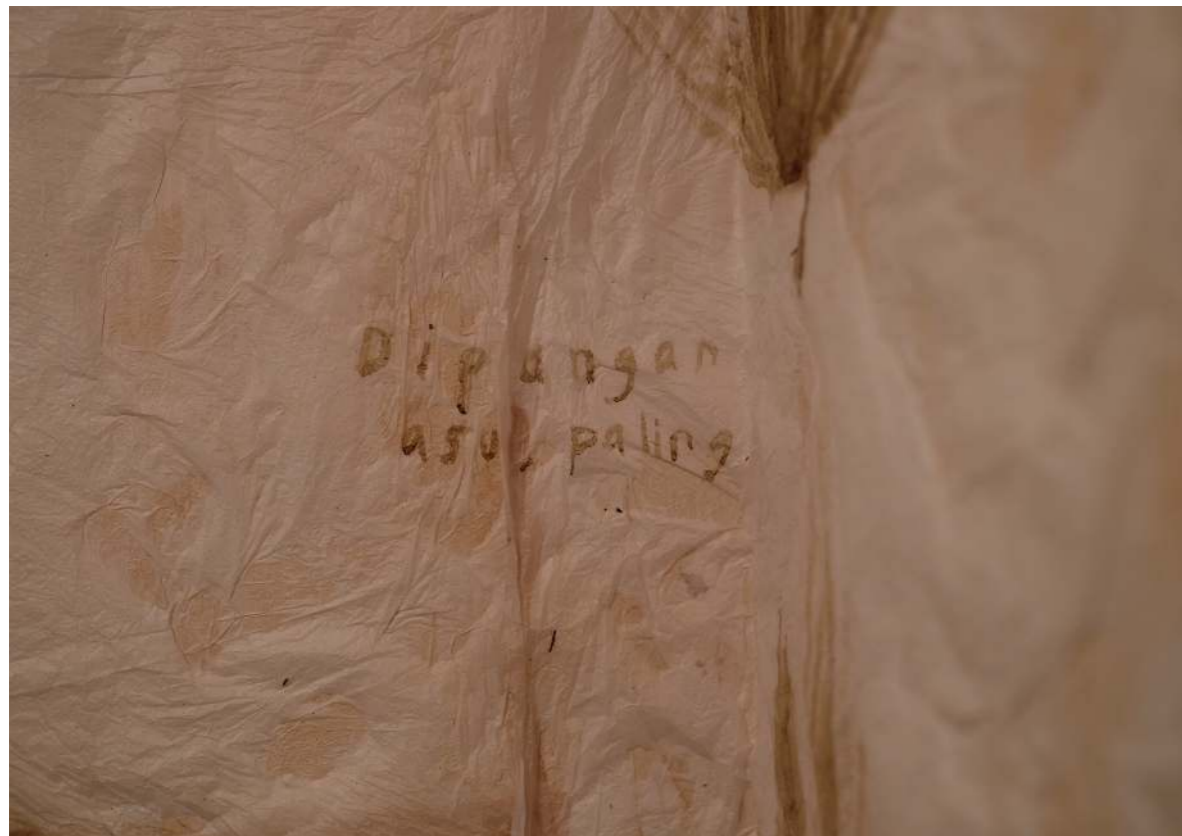
She also seems to be composing a poem through her paintings. She selects and places objects in her image as a poet chooses words and puts them in a poem. So as a poem, her painting is a feeling of reality and moments that are bigger than herself. As poetry, it appears small and simple but encapsulates invaluable complexity. Quiet but as quiet as a bottomless well.

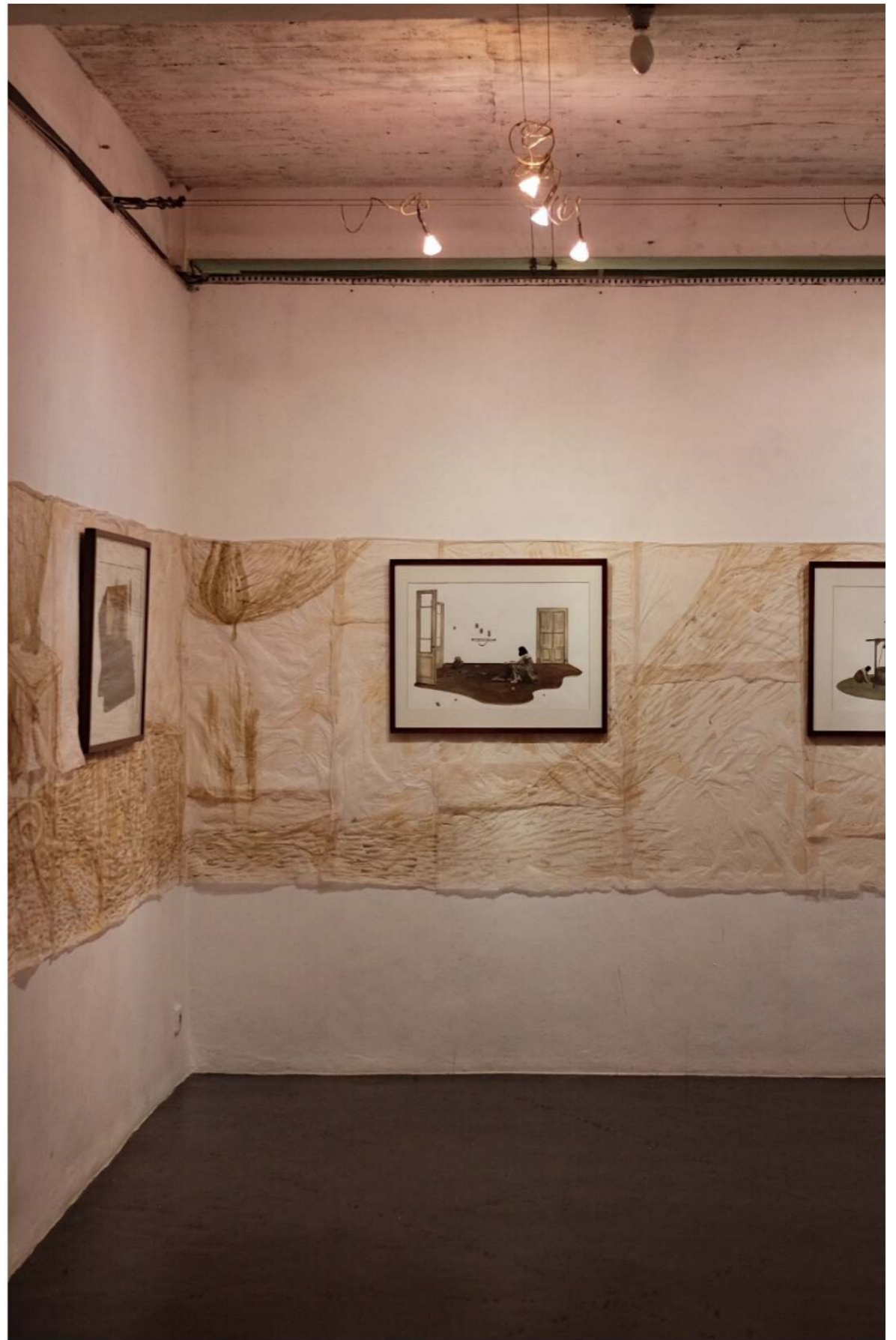


Moreover at the same time Dian's paintings are a stage. It was like recording a performance scene. And once again: a soliloquy performance in which she was the one-women show there. Her paintings are theatrical fragments or dance excerpts.

Soliloquies, poetry and stage are the key words that paved the way for me to enjoy Dian Suci Rahmawati's work. And it seems that she is right there: re-reading herself in a room called household. Paintings are perhaps just a way for Dian to tell the stories when words can't go over fences or over taboo walls. Here the image is just a ploy, a longer and sharper way to reveal a reality that always fails to become a complete sentence. The image is of a ring road.

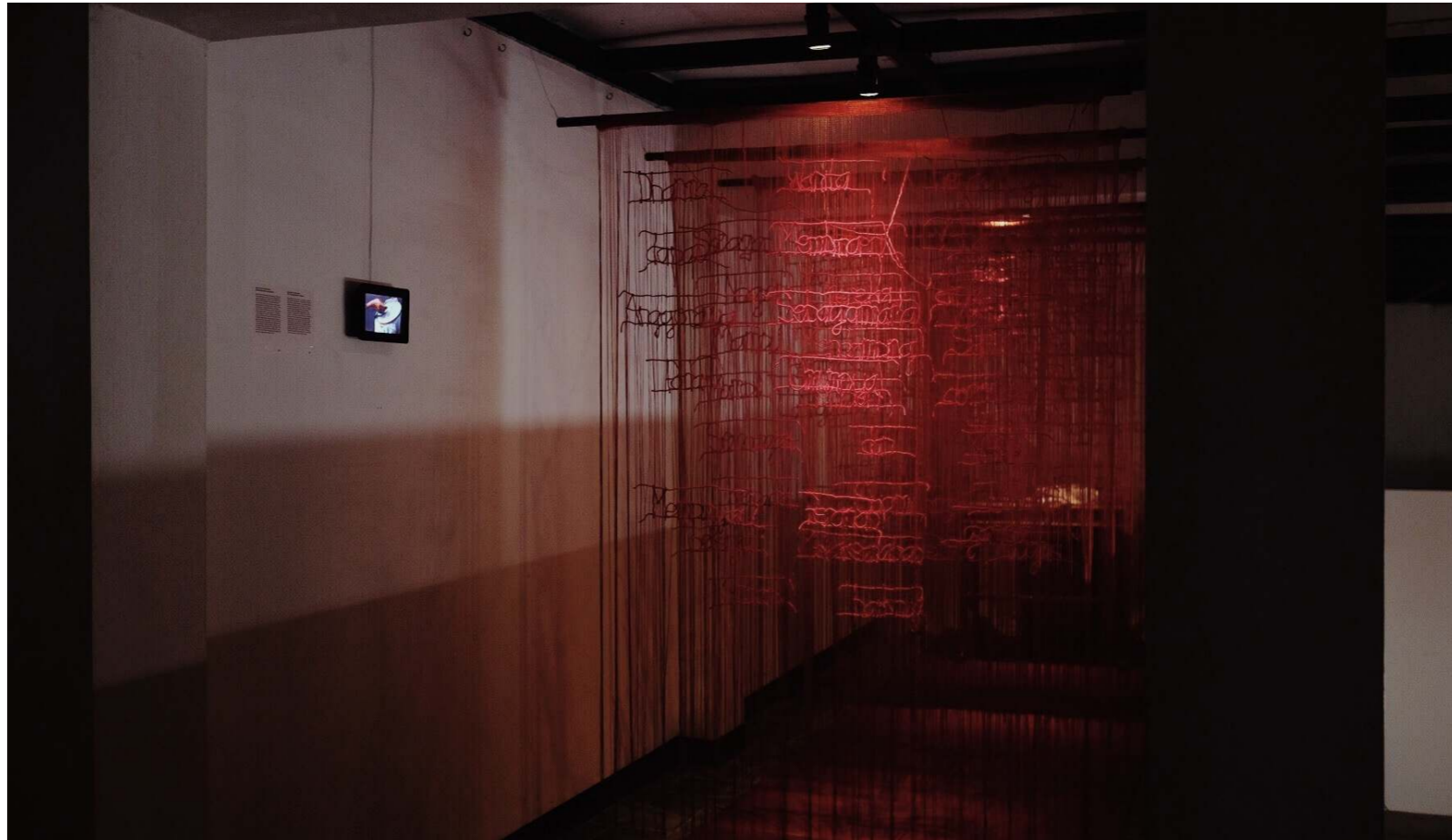
Gunawan Maryanto





Membaca Dharma pada Wanita | Reading Dharma in Women (2017)

Yarn thread, curtain thread, video, table, logo embroidery



Dharma Wanita (Union) is a legacy of the New Order. Indirectly, the establishment of Dharma Wanita was a milestone in the depoliticization of women in the realm of Indonesian politics and at the same time preserving the domestication process. When the husbands worked for the ruling party at that time, Golongan Karya (Party of Functional Group), the wife was deliberately projected as a companion to the husband who was able to provide support so that the husband always did his best, as well as to focus on managing the household and the child. As an old and large organization in the New Order era — and keeps going on — with all its massive and varied activities, Dharma Wanita certainly has an influence (directly and indirectly) on its members.

Starting from the President Soeharto speeches during the New Order era regarding the Dharma Wanita, as well as the projection of women who were considered ideal and it always echoed at that time, and then passed down by my mother who is a member of Dharma Wanita to her daughters about how women should be, in this work I would like to invite all of us to re-read it today. How do we examine the values embedded in these speeches, how they impact us, how I want to transmit my feelings by sharing the impact experiences through this work.

Milieu Fragments (2017)

Mural, acrylic on canvas



Is my very own perspective about the simple little things i often meet in my morning-weekend running route. I like choosing the route that crossing the village where i can feel the atmosphere, in which i personally think, feels romantic. Somehow the feelings just bursting while I run through the streets that shows so many things the way it is, like its just happen and flowing like it is, the things that tickles your logic to just questioning the origin of the things, what is it for, and how one thing can influence the other thing.

The things in front of house at the terrace, or things at the sideway, its like they have stories. Half of me feels that things right there are not just being installed by the owner, it have cause-purposes, being there with certain functions. While on

my other point of view, those objects are born the way it is, lived there, and builds in-depth interaction with the residents of the environment, the milieu.

I of course enjoying the passing through moments, a little greetings without knowing each other, also a flash of routine that interconnecting each other. I, myself, the stranger, is imagining-and feeling the formation process of the environment, the social interaction that keeps on growing and then become an identity in the village. In the end, i personally even feels like i am a part of the connection in the milieu.



Katanya, sih, Katanya | People Said, You Know, People Said (2016)

Illustration on clay, mural, fabric

In a conversation, the sentence is often pronounced in a light tone and indicates that the news being discussed has not been confirmed of its truth. In social life; things like gossip, rumor, and slander are not only means of expanding information but also an informal form of social control. People said, you know, it also strengthens the relationship between community members. Truth and unconfirmed issues are interwoven in such a thin line. This unconsciously is rooted and circulated fairly around us.

If the information is spread on a national scale, the mass media will compete to report it in a way that expands its scope. Information, stories, and statements overlapping each other to add to the burden of a story. Sometimes in order to sell a hot issue, the news is added to the content of trivial issues that are scattered around it without deepening the content. Sometimes if the news is not presented and digested properly, one mistake can become another form of terrorism. Instead of being investigative; rumor journalism makes news more exciting, seasoned, and at the same time easy to forget.

The strategy of shifting issues is no longer a new thing in political games which are said to be part of the government's early warning system. People said, you know, throwing out crisp issues and spreading them to the public is one of the intelligence's duties to cover up another bigger issue. When mystical rumors were often used to influence political conditions, today religion is a hot ingredient. This is reinforced by the existence of social media which makes the distribution of information faster, wider, and difficult to trace its source. Quite often, for example, someone gets uncertain news that is interesting to share, passes the health benefits article that is said from the 'next-door group', and shares important information that is sometimes true and sometimes it's not.



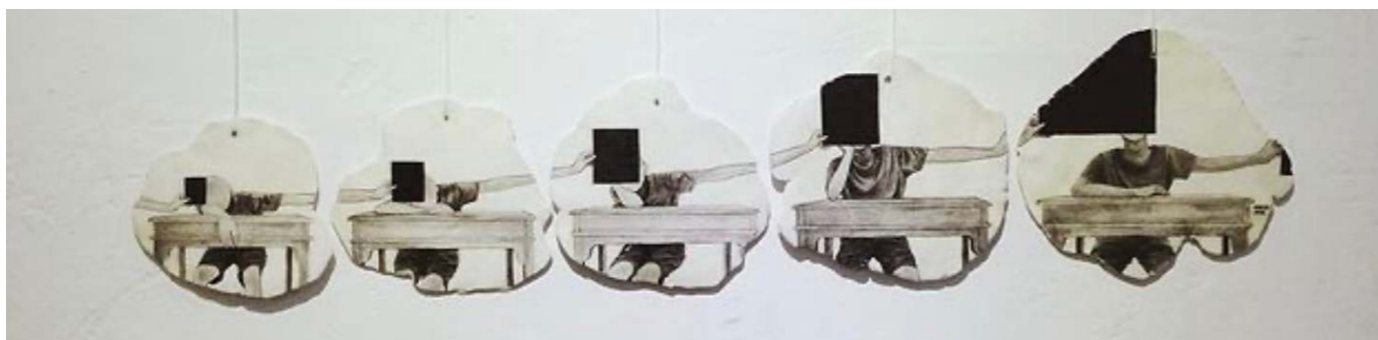
How information is politicized often makes facts and opinions mixed up. If this conversation leads to an oral tradition which has an important role in passing down a culture from generation to generation and acts as a free time content, channeling attitudes, views and ideals of a group; even the stories that are being told are susceptible to possible changes in their distribution channels as well as the limited truths that are not necessarily universal. Some of the truths contained in stories also need to be examined again and again.

Of course, if we are not the first party to come into direct contact with it, it is difficult to get actual news according to the facts. Stories that are reduced, covered, added, and seasoned become things that seem natural. Sometimes, the truth contained in a fictional story can be more trusted to be accurate.

In this exhibition, Dian describes her anxiety over the distribution of information and rumors in paintings depicting human gestures interacting with each other; giving and receiving messages before then transmitting them again with increasing payload patterns.

This work uses clay as a media that describes the weight of the news content as well as its fragility. In the process of forming the clay, there is also a process of flattening the surface of the media and making it wider and broader, according to the nature of information that spreads and extends from one party to another, through one medium to another in an unexpected form until one day it will stop into one final form that is complete although it is without end and without conclusion.

Mira Asriningtyas



Video Report (2005-2007)

Video Report is a mapping method for the development of Green Map in Yogyakarta using a participatory audio-visual approach. The output is a video and catalog representation containing maps and field data. Video Report is managed independently by several young people from different educational backgrounds. This is intended to create a new perspective in seeing and accommodating people's aspirations into a new form which can be studied together later.



"Renovation of mosque and tomb in Kotagede" | Video Report Renovation | Director : Endah Ciptaning Puspitasari & Dian Suci Rahmawati

The ancient tomb complex behind the Gedhe Mataram Mosque in Kotagede became the burial place for the great figures who laid the foundations of the Islamic Mataram Kingdom starting at the end of the 16th century. After going through a span of more than 400 years, the physical condition of some parts of the building in this complex is no longer as strong as before. Renovations are carried out during the last four years under the command of local government agencies. When the renovation process was already underway, the pros and cons emerged repeatedly, ranging from technical issues, coordination, authority, to demands for the participation of local residents. Many people began to think what was really going on behind the hard work.

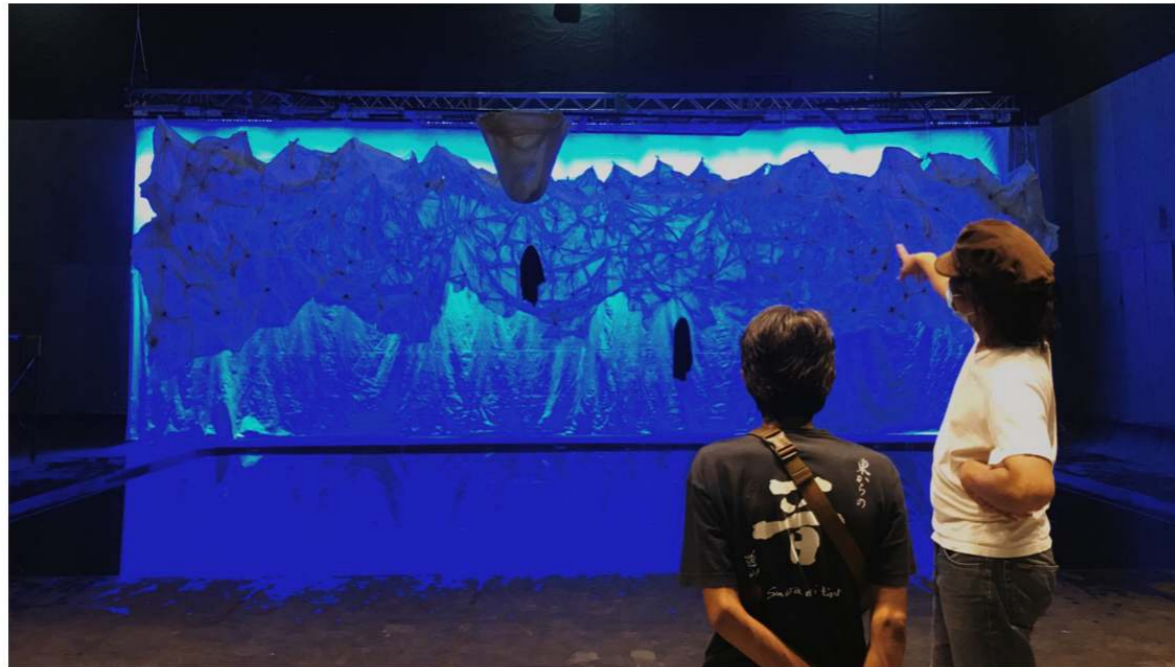
Rara Ireng (Rame-Rame Iseng Bareng)



RARAIRENG is Rame-Rame Iseng Bareng (Having Fun Together), an activity held to simply channel the remaining energy in a creative form. In its development, Raraireng allows participants to share their abilities, develop them, then create their work in the form of works and craft products. Raraireng participants are free to do this kind of activity anywhere and with any community, so the hope is that this sharing creativity activity has the possibility to be widely spread.

Limina | Limen

Art concept and production for musical theater video (2021)



Naratively, Limina/Limen is a visual and kinetic poetry about the value and significance of others in one's life, presented through distance and longing; the collision of memories and distorted images, portraying loss, helplessness, and the effort to endure, all sharply present in moments when one is forced to pause and reassess their life. When one finds themselves in a liminal space.

The narrative movement of Limina/Limen ultimately suggests that when one can peacefully and openly embrace their circumstances, surpassing the anxieties of the presence or absence of others, the value and meaning of those circumstances/others will unfold. And the morning sun will kiss our faces as we open that door, that portal, in due time.

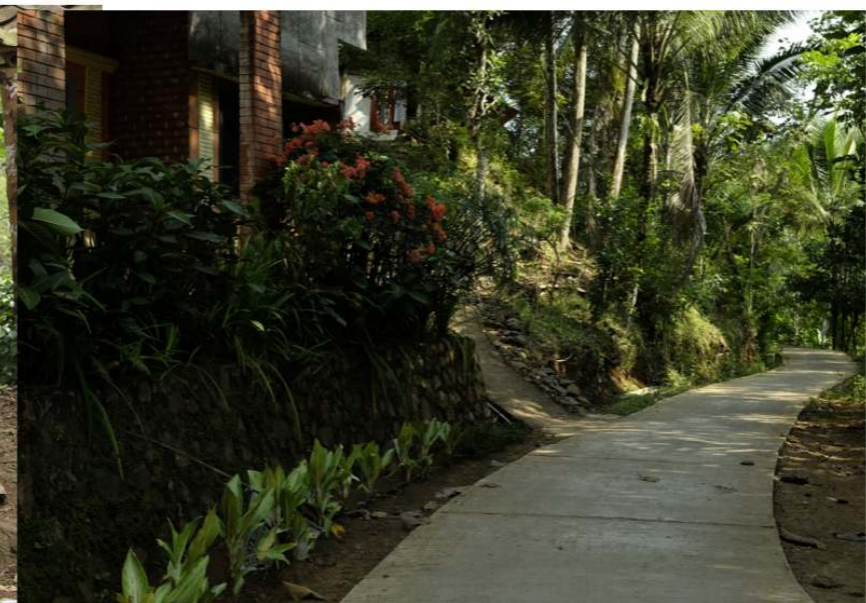
Wruh Studio

Wruh, in Kawi language, encapsulates the essence of seeing, experiencing, and understanding. It signifies the active pursuit of knowledge, serving as the foundation for ongoing exploration and learning about the world around us. On a personal level, Wruh represents a dedicated endeavor, a transformative journey of continuous learning and growth.



Originating from humble daily rituals like morning walks by the river, foraging, tending to homegrown plants, and repurposing kitchen waste, these seemingly ordinary activities gradually evolved from mere household necessities into a creative practice. Wruh emerged as a space for playfulness and experimentation, where plants, soil, rocks, and discarded materials found new life as mediums and materials for artistic expression.

At present, Wruh and I are engaged in a personal project that involves documenting objects, plants, buildings, and production equipment across various locations where the environmental conditions and functions have undergone significant transformations. Each of these entities carries its own unique history, stories, and memories, which can range from deeply personal to collectively shared experiences shaped by the narratives of the past.



Paintings



Having architectural studies background, Dian Suci Rahmawati crafts her works with a strong sense of space and shows how this space shapes awareness of "being" and "meaning". Through her works, Dian reflects on life experiences and body experiences that are very close to her, specifically the domestic world and the experiences of motherhood.

This spatial awareness can be seen in the intermittent and liminal situation of the symbols created by Dian, where the canvas seems to be transformed into a stage, and these objects carry certain associations of meaning in their "position" in that space. We can also identify several "architectural" elements of Dian's works: walls, fences, corners, and so on. These elements not only appear as visual symbols designed as an artistic approach, but for me, they become part of Dian's works aesthetic identity.

Through the symbols displayed in the painting, Dian records and displays her memories of her feelings, gestures, and mobility in the domestic space - a space that seems cursed to be an area for women, and how she views this space on the one hand as a safe space that she recognizes, however, on the other hand, this space was also transformed into a kind of prison. Dian presents herself as she tries to reach out for the outside world: close yet far away, familiar yet strange. Her face seems to continue to endure exhaust and fatigue that feels strong, the feelings that she hides in her daily life, and appears as a direct metaphor in her works.

This domestic space brings Dian to demonstrate her daily activities such as washing, cleaning the house, cooking, accompanying the children - that becomes part of her way "to be" or, doing things that society considers necessary according to their demand of women. Being a mother is not just a biological matter of the body — giving birth, breastfeeding — but is then followed by what social constructs should and shouldn't be done. We recognize colors that appear "feminine" in some of Dian's painting series, such as pastel pink or earth colors, which also show the awareness of the position of being a mother — which is close to the earth, to nature, that all connotes "caring for". Therefore, femininity in Dian's works appears as a strength for her manifestation as a mother and as a woman.

Dian's works do not necessarily show attitudes that reject this kind of social construction, but, through depicting her experiences and feelings of being trapped in this world, Dian looks for ways to share and translate what is missing in words and language. Almost all women also experience a similar situation regarding their home, domestic space and maternal experiences. Therefore, this personal theme is actually very political and systemic: how do these social demands and constructions put domestic work and space in a marginal position in the capitalist and patriarchal economic system.

From here, Dian then explores how domestic space becomes a space that is never neutral. Feelings of fatigue and emptiness or loneliness are not merely poetry that is born from the personal sphere. Instead, it is a direct impact of the economic structure of society which is often neglected, and does not come to the surface. This reflection led Dian on a search outside the fence of her own house, into the areas of other women's domestic territory, and various similar stories. One of the results of this exploration was Dian's work featured in the 2019 Biennale Jogja: Do We Live in the same Playground, where she met women homeworkers who accept manual labor from big industries which they do at home while looking after children and doing the chores. Dian saw the same pattern of work as herself, in a different context, also associated with feelings of boredom. This work is a recurring reflection between the inner world and the outside world, private and social, poetic and artistic, reflective and critical.

Through Dian's works, we are invited to see the house as an arena for power struggle, where women are often faced with situations without choices. Her figure who wanders the soul and mind in a space that is divided by this parapet wall is a picture of millions of other women who are fighting for the same life choices. Dian's works then become a space for us to interpret a house as not just a place to go home, but there is work that is full of meaning.

Alia Swastika



When They All were Seated

Oil on canvas
90x60 cm
2024



It is the Gate We are Turning

Oil on canvas
90x60 cm
2024



AS Wholly as a Dew

Watercolour, gouache on paper
80x60 cm
2023



You Have Been Hearing My Story so Patiently for a Lifetime

Watercolour, gouache on paper
53x75 cm
2023



Who is: South, North, and Lord

Oil on canvas
60x150 cm
2022



Hidden Terms of Compliance

Oil on canvas
60x150 cm
2022



Be Mad: The Pain Deepens Us

Oil on canvas
60x150 cm
2022



Roughness: Happy for a Moment

Oil on canvas
117 x 178 cm
2022



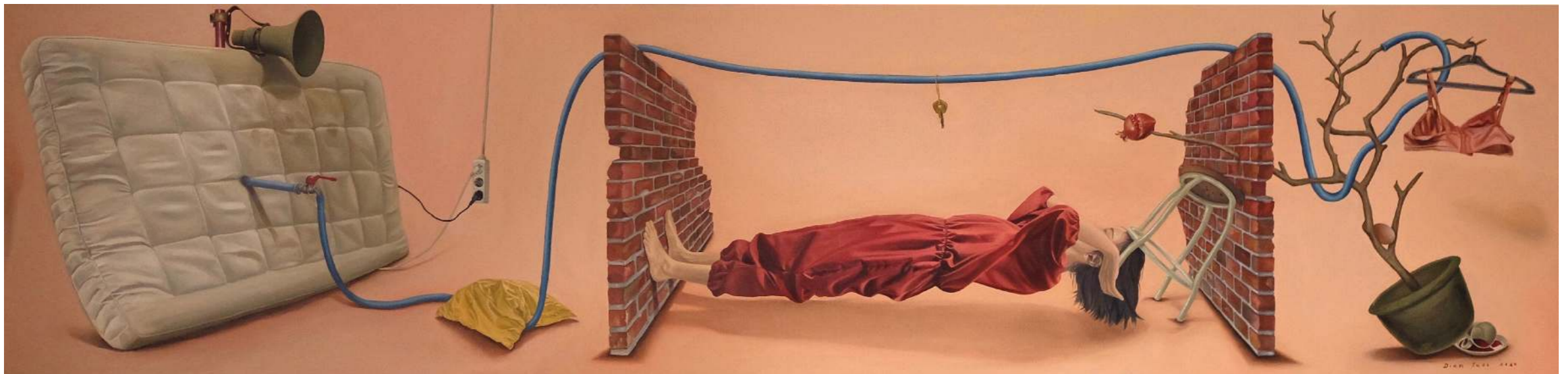
Beauty: Struggle for a Moment

Oil on canvas
138 x 179 cm
2022



**Perjamuan Tanpa Akhir: Jika Kau senang, Ambilah. Jika Tidak, Ambilah
(Endless Supper: If You Are Happy, Take It. If not, Take It)**

Oil on canvas
60 x 250 cm
2020



**Apakah Tubuh: Tak punya Dinding dan Tak Punya Runtuh
(Is It a Body: Has No Walls and Has No Collapses)**

Oil on canvas
60 x 250 cm
2020



**Sebagaimana Kita Menciptakan Ruang dari Rumah yang Tak Ada Dindingnya
(As if We Create Room from a House Without Walls)**

Oil on canvas
85 x 110 cm
2020



Di Bawah Meja yang Tak Ada (Under the Nonexistent Table)

Watercolor on paper
35 x 50 cm
2020



Leave All The Rest To Me

Oil on canvas
120x120 cm
2019



**Apakah Tubuh: Tambang Angan di Dalam Rumah
(Is It a Body: a Mine of Dreams Inside a House)**

Oil on wood
Variable dimension
2019



**Menyusuri Lorong Sempit Perayaan
(Down the Narrow Lane of Ceremony)**

Oil on canvas
60x40 cm
2019



Sisa Upacara Hari Ini (All is Left of Today's Ceremony)

Acrylic on canvas
80x100 cm
2018



**Kisah Lain di Balik Sebuah Rancangan
(Another Story Behind a Scheme)**

Oil on canvas
40x40 cm
2019



Hanya Ada Jamur dalam Sumurku (Only Mold in My Well)

Watercolor on paper
40x40 cm
2018