

KOFFIEAANPLANT VAN DE ONDERNEMING KALI BAKAR, PASOEROEAN,
OOST-JAVA. CA 1910.

CHARLOTTE SCHEIFFERT



HOTWAVE #6

Through the HotWave residency program, Cemeti Art House intends to focus on the importance of art practice with an emphasis on the art processes and social, innovative experiences. For three months, two artists from two countries: Indonesia and the Netherlands were given the opportunity to concentrate on work, experiment and interact with other artists, professionals and specific communities. Different models are explored in order to work on critical discourse and diverse forms of visual art. HotWave #6 is a residency program organized by Cemeti Art House in collaboration with Heden (The Hague, the Netherlands). This program is supported by Heden (The Hague, the Netherlands) and The Culture and Development Program of the Netherlands Embassy in Jakarta (Indonesia).

Melalui program residensi HotWave, Rumah Seni Cemeti bermaksud memfokuskan pada pentingnya praktik seni dengan perhatian pada proses-proses seni serta pengalaman-pengalaman sosial dan inovatif. Selama tiga bulan, dua seniman dari dua negara; Indonesia dan Belanda diberi kesempatan untuk berkonsentrasi dalam berkarya, melakukan eksperimen dan berinteraksi dengan seniman lain, kalangan profesional dan komunitas tertentu. Model yang berbeda dieksplorasi dengan tujuan untuk bekerja pada wacana kritis dan bentuk seni visual yang beragam. HotWave #6 merupakan program residensi yang diselenggarakan oleh Rumah Seni Cemeti bekerja sama dengan Heden (Den Haag, Belanda). Program ini didukung oleh Heden (Den Haag, Belanda) dan Program Pengembangan dan Kebudayaan Kedutaan Besar Belanda di Jakarta (Indonesia).



Kingdom of the Netherlands

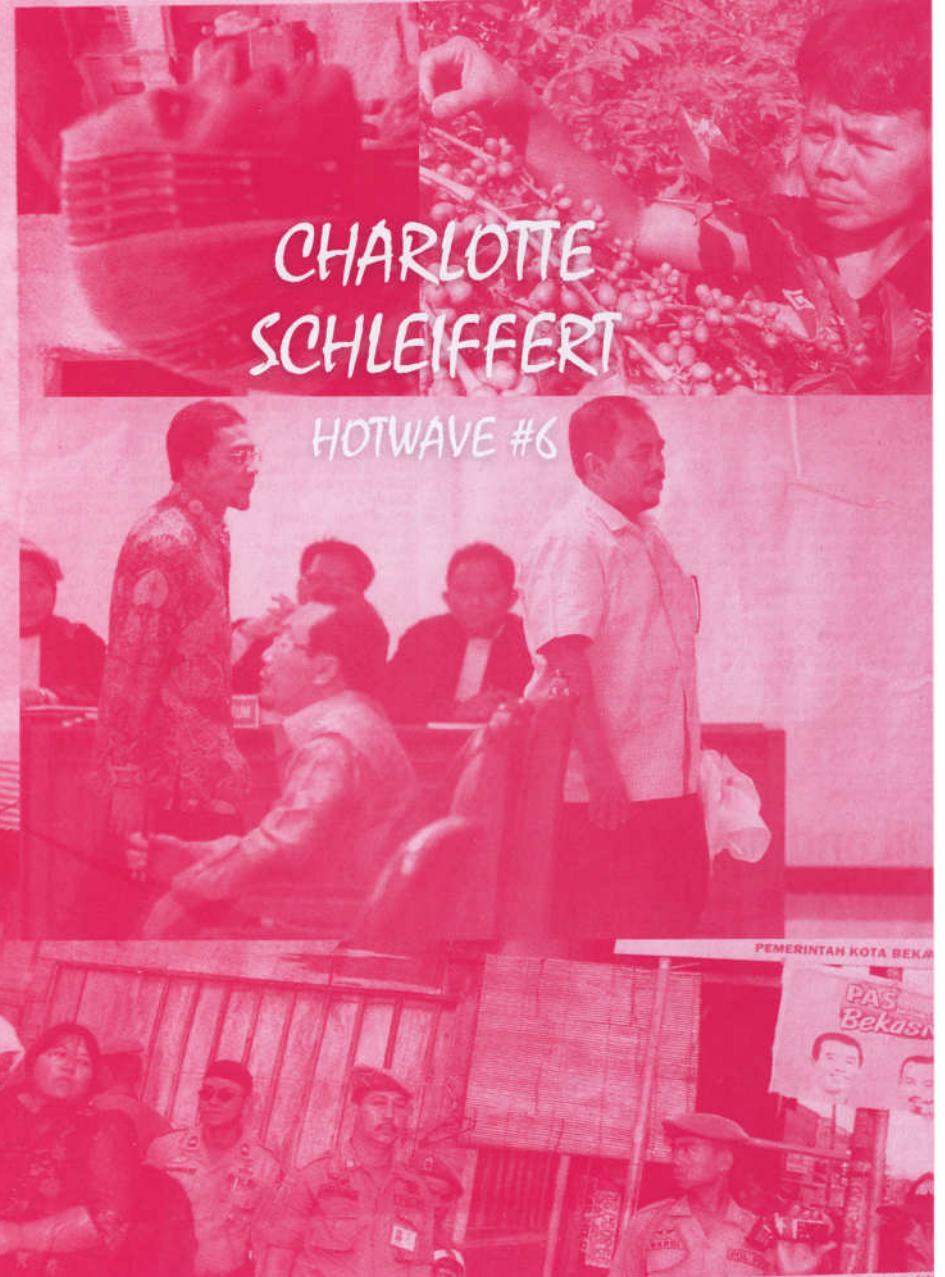
Sri Lanka amid anti-Muslim camp

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PEMERINTAH KOTA BEKASI
PAS Bekasi
Antara/WI

Note of the minority: A weeping woman, accompanied by her lawyer, leaves al Misbah mosque owned by the Ahmadis community in Bekasi, West Java, Friday as security officers look on.

Another Ahmadiyah mosque closed



2



Sexual Abuse, 526 cm x 262 cm Collage, magazine, newspaper, toys

PUTTING ON A GLOSS WHEN TIMES ARE TOUGH

THURSDAY May 16, 2013 | city 9

Greater Jakarta

Police in dark over penis-cutting case

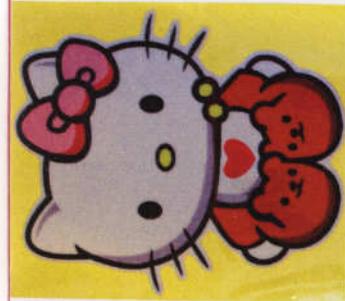
SOUTH TANGERANG: The police are still gathering information on the assault officer of Abdul Mulyi, 21, in which the attacker cut his penis off on Tuesday, an officer said on Wednesday.

"This is an aggravated assault case. We have to find the perpetrator," Pamulang police chief Comr. M. Nasir said.

The resident of Sawangan in Depok, West Java, was hospitalized at the South Tangerang General Hospital after he came to the Pamulang public health clinic early on Tuesday with his penis already cut off. Ahmadiyah Nursal, a surgeon at the hospital, said the patient arrived long after the safe period to reattach the penis.

At first, Mulyi mentioned a woman's name, a resident of Kemuning, West Jatim Pipa Gas area in East Pamulang subdistrict, "Nasir said. The area is known as hangout for transvestite sex workers."

3



Putting On A Gloss When Times Are Tough, 20 cm x 28 cm, Sticker, newspaper articles, collage

4



Real Man Don't Rape, 264 cm x 171 cm, Mixed techniques on paper

5



Despite Armed Guards, Africa's Rhinos Losing Battle To Poachers, 276 cm x 158 cm, Mixed techniques on paper

6



Heroine Remembered, 276 cm x 158 cm, Mixed techniques on paper

7



Coffee Growers Seeking Help, 276 cm x 153 cm, Mixed techniques on paper

8



Stop Terrorism, 288 cm x 153 cm, Mixed techniques on paper



Shaving Legs, 40.5 cm x 60.5 cm, Mixed techniques on paper



Hij Voor Wie Men Hurkt Of Buigt (He, For Who People Squat Or Bend), 250 cm x 200 cm, Mixed techniques on canvas

MODE AND MODERNITY

Brigitta Isabella

Researcher at Kunci Cultural Studies

If we believe that clothes are representative of the times, then we can also imagine changes in fashion as a metaphor for historical dialect. Clothes are our social and cultural skin. The relationship between humans and clothes is an intimate one, as clothes can be seen as an extension of the body although they are not a part of the body. Clothes not only connect the human body with the outside world, but also separate it.¹ With clothing, one can construct a desired code of identity in order to be part of a particular social group, while differentiating oneself from other groups. For Walter Benjamin, clothes are one of the factors that determine modernity. There's a very close link between mode and modernity. Becoming modern and fashionable is an unending race of perpetual change. Change is seen as at once cyclical and progressive as each progression borrows something from the past and transforms it into 'the latest'.

What's The Latest: Hello Kitty's Middle Fingers and The Case of the Cut Off Penis

Charlotte's search for what is the latest to happen in Indonesia can be seen in the works 'Newsbox' and 'Corruption'. Two small cardboard boxes with blazing colours and decorated with motorbike stickers were attached to the gallery wall like a

1. Elizabeth Wilson, *Adorned in Dreams, Fashion and Modernity*, Virago Press, London, 1985, p. 3.

prologue to understanding the background of her works. The boxes were filled with newspaper clippings that Charlotte had collected during her residency. She had chosen news items that she considered interesting, bombastic, or indeed the opposite, completely unimportant. She had also observed the continuous news stories about corruption which led her to make one box full of items with the key word, 'corruption'. If we read each individual clipping that Charlotte had collected, perhaps we would feel what Charlotte had experienced when she read this news each day.

On one side, such news is 'fact' and 'reality', however it also suggests something foreign and surreal. For example, the news about the case of the man whose penis was mysteriously cut off in Tangerang, so sadistic it seems fictive like the films of Tarantino. Meanwhile, the repeated news stories about corruption which appear in the papers every day lose their meaning and create ambivalence in the readers. The cheap motorbike stickers attached to the front of the cardboard boxes seem like they're making fun of it all; the innocent face of Hello Kitty brandishing two middle fingers is dark humour that deliberately clashes with the bad news in the newspaper cuttings. The whirling current of news in the papers, that ebbs and flows with the journalistic principle of delivering the latest, actually alienated Charlotte rather than bring her closer to the reality of her surroundings.

If residency is about encounter, during the two months of her residency at Cemeti Art House in Yogyakarta, Charlotte was introduced to the wonder of the borders of modernity that exist within society. Her background as a Dutch artist prompted her to interpret these phenomena in a post-colonial context. Charlotte collected articles from English language Indonesian newspapers to learn about current news, read fashion magazines to probe the socio-cultural aspects of society reflected in clothes, and examined literature about Indonesia's colonial history to retrace links, blends and conflicts between past and present times. The past, for Charlotte, is part of what we are today. From the images she produced in her residency, we can see a record of historical continuity and simultaneous disruption in the struggle to form an individual identity and retrace what the meaning is of who we have become today.

Drawing as a Way of Thinking and Quoting as a Way of Learning

For Charlotte, drawing is a spontaneous configuration to outline a personal record of the process of seeing, experiencing and contemplating. The choice of mixed-media charcoal which has a strong character, watercolours which are flexible yet require care, and pencil which is thin, detailed and intimate is for Charlotte a reflection of how she treats her works as journals. These

journals are made on large-format paper, thereby conveying a sculptural impression, and she usually draws while sitting on the paper itself, with the shape of the figures often appearing disproportional because she tends not to create perfectly shaped figures. Parts of the paper are left plain white with spots of used paint – perhaps disconcerting for lovers of symmetry and cleanliness – though, for me, it's in fact a performative signature indicating a thought process that is at once complex and down to earth.

Charlotte's images begin with large figures wearing traditional masks and clothing styles taken from fashion magazines. These figures are then surrounded by quotes from newspaper articles and history books which are apparently relevant, though sometimes contradictory and anachronistic. A recent news story about anti-rape demonstrations grates with the profile of a Karo Batak woman of 1915. The story of a Catholic missionary in Java at the end of the 19th century overlaps with a picture of young veil-wearing girls found in the pages of a contemporary Muslim fashion magazine.

The quotations that Charlotte uses in the drawings are excerpts she has extracted from their original context – which are then conjoined, or contrasted to give them new meaning. The contrast of a Balinese mask with military clothing, or a veil-wearing figure (of uncertain gender) with animal skin-patterned clothes is a configuration of quotes that illustrate a contemporary

subject reality in which individual identity lacks a single essential substance, but is rather made up of a merger of outside elements.

Quoting as a way of learning is an interesting method. Susan Stewart, for example, considers that the act of quoting and placing quotation marks around an utterance denotes the ambivalence of the quote.

² On the one hand, an open quotation mark indicates the citer's faithfulness to the original utterance; on the other hand a closed quotation mark limits the original and transports it to another context subject to the citer's own interpretation. The utterance thus quoted no longer belongs to the speaker, and now enters an arena of social conflict that can be manipulated and scrutinized within a context that differs from the original.

Anak Agung Radio, Affairs with Servants and the Illusion of Cultural Preservation

When I first saw Charlotte's images of figures wearing Balinese masks and modern clothes, I was immediately reminded of the name of the youngest child of the King of Karangasem during the 1930s, Anak Agung Radio - a name that sounds a little awkward but which perfectly illustrates the ambiguity of modernism in Bali during the

colonial era. The King of Karangasem was at the time already familiar with telephone technology and had named the pavilions in his palace 'Pavilion Paris', 'Pavilion London', and 'Pavilion Amsterdam'³ – although, as it turned out, this cosmopolitan tendency belonged to a conservatively-framed policy that wished to preserve tradition in society. It was sort of a wish to maintain traditional strongholds and keep modernity at a distance. Technology and progress was at the same time worshipped and distrusted, traditional culture was seen as an authentic product that should not be tainted by foreign elements.

On the other hand, in the lives of white Dutch women of the colonial period, there was also a desire to preserve their native customs in the interests of Westernization, as mentioned by Lochter-Scholten⁴. These Western behaviours strengthened hierarchical patterns whereby they differentiated themselves from the indigenous people. In 1930, for example, Catenius-van der Meijden wrote a manual on how Dutch women living in the Dutch East Indies should dress, saying that wearing sarongs and indigenous blouses was considered an unattractive and unacceptable practice. Through radio technology and fashion magazines, these

3. Henk Schule Nordholt, *Outward Appearances*, LkiS, Yogyakarta, 2005, p. 28.

4. Lochter-Scholten in Nordholt, *Outward Appearances*, LkiS, Yogyakarta, 2005, p. 236.

MODE DAN MODERNITAS

Brigitta Isabella

Peneliti pada Kunci Cultural Studies

14 women maintained their illusion of their 'original' European culture based on fashion developments in Paris and New York. Even so, this attempt at Westernization was entangled with gossip surrounding the lives of white Dutch women which told of frequent affairs with indigenous servants when their husbands were away.

The viewpoints of the King of Karangasem and white Dutch women were more or less identical with how conventional anthropologists categorized clothes as a reflection of 'Western' and 'Non-western' social structures which led on to orientalism. Meanwhile, alien components like dark sunglasses, motorcycles or Marlboro cigarettes were completely ignored although they reflected a common way of life. The politics of marriage amongst white Europeans, which attempted to maintain racial boundaries, did more in fact to provoke underground sexual relationships. The new vocabularies of dress and everyday customs indicated that two previously clearly distinguishable cultures, East and West, could no longer be seen as polar opposites. Both were active subjects in the stream of cultural ambivalence, mutually attracting and repelling and refusing to present themselves as distinct. Like mode and modernity, progress is an ongoing process of adopting and quoting.

Charlotte's works are a reflection on the search for identity in a contemporary subject. Just as Charlotte lets some parts of

her drawing paper appear unfinished and, like a sketch, it refuses completion; is not the process of searching for identity also an endeavour that never ends?



Apabila kita percaya bahwa pakaian adalah representasi jaman, maka kita juga dapat membayangkan perubahan mode pakaian sebagai metafora atas dialektika sejarah. Pakaian adalah kulit sosial dan kebudayaan kita. Hubungan manusia dengan pakaian adalah hubungan yang intim, sebab pakaian dapat dilihat sebagai perpanjangan tubuh namun bukan benar-benar bagian dari tubuh. Pakaian tidak saja menghubungkan tubuh manusia dengan dunia luar tapi sekaligus memisahkannya.¹ Melalui pakaian seseorang dapat menyusun kode identitas yang ia inginkan untuk berada atau sesuai di satu kelompok sosial, sekaligus untuk membedakan dirinya dari kelompok lain. Bagi Walter Benjamin, pakaian adalah salah satu unsur yang menentukan modernitas. Ada tautan yang sangat erat antara mode dan modernitas. Menjadi modern dan menjadi modis adalah sebuah perlombaan kekal untuk terus berubah. Perubahan dibayangkan sebagai gerakan yang siklis sekaligus maju, sebab setiap kemajuan selalu meminjam yang lampau dan mentransformasinya dalam bentuk yang "paling sekarang".

Apa yang Paling Sekarang: Jari Tengah Hello Kitty dan Kasus Pemotongan Penis

Pencarian Charlotte atas apa yang paling sekarang terjadi di Indonesia, bisa kita lihat

1. Elizabeth Wilson, *Adorned in Dreams, Fashion and Modernity*, Virago Press, London, 1985, hlm. 3.

pada karya "Newsbox" dan "Corruption". Dua buah kotak kardus kecil dengan warna menala dan dihiasi stiker motor di pasang di dinding galeri seperti prolog untuk memahami latar belakang karya-karya Charlotte. Kotak ini berisikan potongan-potongan kliping koran yang dikumpulkan Charlotte selama masa residensi. Ia memilih berita-berita yang dianggapnya menarik, bombastis atau justru sebaliknya sangat tidak penting. Ia juga mengamati pengulangan berita tentang korupsi yang terus menerus ada setiap hari sehingga ia membuat kotak yang berisikan semua berita dengan kata kunci "korupsi". Apabila kita membaca satu per satu kliping berita yang dikumpulkan Charlotte, barangkali kita akan merasakan pengalaman yang dialami Charlotte ketika membaca berita-berita itu di koran setiap harinya.

Di satu sisi berita-berita tersebut adalah "fakta" dan "realitas", namun mereka juga hadir sebagai sesuatu yang asing dan terkesan surealis. Misalnya, berita tentang kasus laki-laki yang dipotong penisnya secara misterius di Tangerang, *saking* sadisnya terasa fiktif seperti film-film Tarantino. Sementara, pengulangan berita korupsi yang ada di koran setiap hari menghilangkan makna dan menciptakan kekebalan bagi pembacanya. Stiker-stiker motor murahan dipasang di permukaan kotak kardus terasa seperti tengah mengejek, wajah lugu Hello Kitty mengancangkan dua jari tengahnya adalah humor gelap yang sengaja ditabrakkan dengan layunya kertas-kertas

koran yang mengandung berita buruk. Pusaran arus berita di koran yang datang dan pergi dengan prinsip-prinsip jurnalistik untuk menyampaikan yang paling sekarang, alih-alih mendekatkan justru mengasingkan Charlotte dengan realitas di sekitarnya.

Apabila residensi adalah tentang pertemuan (*encounter*), selama dua bulan masa residensinya di Rumah Seni Cemeti Yogyakarta, Charlotte dipertemukan dengan ajaibnya batas-batas modernitas yang hidup di tengah masyarakat. Latar belakangnya sebagai seniman Belanda mendorongnya untuk membaca fenomena ini dalam kerangka poskolonial. Charlotte mengumpulkan artikel dari koran Indonesia berbahasa Inggris untuk mengetahui berita terkini, membaca majalah-majalah mode untuk meneliski kulit sosiokultur masyarakat yang tercemin dari pakaian dan memeriksa sebanyak mungkin novel dan buku tentang sejarah Indonesia di masa kolonial untuk menelusuri kembali tautan, campuran dan benturan antara masa kini dan masa lampau. Yang lampau, bagi Charlotte adalah bagian dari apa yang membentuk kita sekarang. Dari gambar-gambar yang dibuat Charlotte sebagai hasil residensinya, kita dapat melihat catatan atas kesinambungan sekaligus patahan historis dalam usaha pembentukan identitas individu dan memeriksa kembali apa arti menjadi kita di “hari ini”.

Menggambar sebagai cara berpikir dan mengutip sebagai cara belajar

Bagi Charlotte *drawing* adalah konfigurasi spontan untuk menggambarkan catatan personal dari proses melihat, mengalami dan merenungkan. Pemilihan campuran medium charcoal yang berkarakter kasar, cat air yang luwes namun menuntut kehatihan serta pensil yang tipis, detail dan intim merupakan cermin dari bagaimana Charlotte memperlakukan karyanya sebagai sebuah jurnal. Jurnal ini dibuat di atas kertas besar sehingga memberi kesan *sculptural* dan posisi Charlotte menggambarkan biasanya sambil menduduki kertas gambarnya, sehingga ada bentuk tubuh figur-figur yang tampak tidak proporsional karena ia memang tidak bertendensi untuk menciptakan bentuk figur yang sempurna. Beberapa bagian kertas dibiarkan putih polos dengan noda-noda bekas cat--mungkin terasa mengganggu bagi pencinta simetri dan kebersihan-- namun bagi saya justru merupakan rekam jejak performatif yang menunjukkan proses berpikirnya yang rumit bercabang-cabang sekaligus jujur dan sederhana.

Gambar Charlotte dimulai dari penciptaan figur-figur besar berkepala topeng tradisional dengan gaya pakaian yang diambil dari majalah adibusana. Figur-figur ini kemudian dikelilingi oleh kutipan-kutipan dari artikel koran dan buku sejarah yang tampak saling berhubungan--kadang bertentangan dan bersifat anakronistik.

Berita terkini soal demonstrasi anti pemerkosaan bersandingan dengan profil perempuan Batak Karo di tahun 1915. Kisah misionaris Katolik di Jawa pada akhir abad ke 19 bertumpang tindih dengan gambar gadis-gadis muda berjilbab yang ditemukan di halaman majalah mode Muslim masa kini.

Kutipan-kutipan yang digambar dan ditulis ulang oleh Charlotte merupakan potongan yang ia cerabut dari konteks aslinya--untuk kemudian saling dipertemukan atau bahkan ditabrakkan sehingga memberikan pengertian baru. Kekontrasan topeng Bali dengan pakaian militer atau sosok kepala berjilbab (entah perempuan atau laki-laki, atau keduanya) berpakaian motif *animal print* adalah konfigurasi kutipan-kutipan yang menggambarkan kenyataan subyek kontemporer, di mana identitas individu tidak memiliki substansi tunggal yang esensialis melainkan terdiri dari unsur-unsur luar yang turut membentuk dirinya. Mengutip sebagai sebuah cara belajar adalah modus yang menarik. Susan Stewart misalnya, beranggapan bahwa tindakan mengutip dan memberi tanda kutip atas suatu tuturan menggambarkan ambivalensi kutipan.² Di satu sisi tanda kutip buka menandai kesetiaan pengutip pada tuturan asli, di sisi lain tanda kutip tutup memberi batas pada tuturan asli dan membawanya ke konteks lain yang terbuka pada interpretasi sang pengutip. Tuturan yang telah dikutip

dengan sendirinya tidak lagi dimiliki oleh sang penutur, dan ia kini masuksi sebuah arena konflik sosial yang dapat dimanipulasi dan diteliti dalam batas yang berbeda dari konteks aslinya.

Si Anak Agung Radio, Perselingkuhan dengan Jongos dan Ilusi Pengawetan Budaya

Pertama kali melihat figur-figur berkepala topeng Bali dengan pakaian manusia masa kini pada gambar Charlotte, saya segera teringat pada nama anak bungsu Raja Karangasem yang hidup di tahun 1930-an, Anak Agung Radio. Nama yang terdengar sedikit janggal ini dengan baik menggambarkan ambiguitas modernisme di Bali pada era kolonial. Raja Karangasem, yang waktu itu sudah akrab dengan teknologi telepon dan menamai paviliun di istananya “Bale Paris”, “Bale London” dan “Bale Amsterdam”³—meski dengan kecenderungan kosmopolitnya ini ternyata tetap memiliki kebijakan dengan bingkai konservatif yang ingin mempertahankan tradisi di tengah masyarakat. Ada semacam keinginan untuk mempertahankan benteng-benteng tradisi dan menjaga jarak dengan modernitas. Teknologi dan kemajuan diambil sekaligus dicurigai, kebudayaan tradisional dilihat sebagai produk otentik yang tidak boleh terjamah oleh elemen-elemen asing.

2. Susan Stewart, *On Longing*, Duke University Press, US, 2003, hlm. 19.

3. Henk Schule Nordholt, *Outward Appearances*, LkiS, Yogyakarta, 2005, hlm. 28.

Di sisi lain, dalam kehidupan para perempuan totok kulit putih Belanda di era kolonial, juga ada keinginan untuk mempertahankan perilaku hidup "asli" mereka sebagai usaha pembaratan, sebagaimana disebutkan oleh Lochter-Scholten⁴. Perilaku pembaratan ini memperkuat pola-pola hierarki demi membedakan diri mereka dengan kaum pribumi. Pada tahun 1930 misalnya, Catenius-van der Meijden menulis sebuah manual cara berpakaian bagi perempuan Belanda yang tinggal di Hindia Belanda, menyatakan bahwa sarung dan kebaya dianggap sebagai kebiasaan buruk untuk tidak berdandan dan merupakan praktik berpakaian yang tidak dapat diterima. Melalui teknologi radio dan majalah-majalah mode, perempuan-perempuan ini mengawetkan ilusi mereka atas kebudayaan "asli" Eropa mereka dengan mengacu pada perkembangan mode di Paris dan New York. Meski demikian, usaha pembaratan ini terbelit oleh gosip-gosip seputar kehidupan para perempuan totok Belanda yang dikisahkan kerap berselingkuh dengan jongos pribumi ketika suami-suami mereka sedang bepergian.

Cara pandang sang Raja Karangasem dan para perempuan totok Belanda kurang lebih serupa dengan bagaimana antropolog konvensional mengategorikan pakaian

sebagai cerminan struktur sosial "Barat" dan "Non Barat" yang mengarah pada orientalisme. Sementara, sempalan-sempalan asing seperti kacamata hitam, sepeda motor atau rokok Marlboro diabaikan begitu saja meski sebenarnya mencerminkan cara hidup yang lumrah. Politik pernikahan totok Belanda yang mencoba menjaga batas-batas rasial juga justru menimbulkan hubungan seksual yang ganjil dan gelap. Kosakata-kosakata baru dalam cara berpakaian dan perilaku hidup sehari-hari menunjukkan bahwa dua kebudayaan yang dulu seolah memiliki definisi baku, Timur dan Barat, tidak lagi dapat dilihat sebagai oposisi biner. Keduanya merupakan subyek aktif yang berada di arus ambivalensi kebudayaan, tarik menarik, saling baku hantam sekaligus mesra, menolak presentasi tunggal. Seperti mode dan modernitas, kemajuan adalah proses pengadopsian dan pengutipan di sana sini yang berlangsung terus menerus.

Karya-karya Charlotte adalah sebuah refleksi atas pencarian identitas dalam subyek kontemporer. Sebagaimana Charlotte membiarkan beberapa bagian di kertas gambaranya seperti tampak belum selesai, dan seperti sketsa yang menolak kesimpulan; bukankah proses pencarian identitas juga adalah sebuah usaha yang tidak pernah selesai?

4. Lochter-Scholten dalam Nordholt, *Outward Appearances*, LkiS, Yogyakarta, 2005, hlm. 236.





22



Mardijkers, 55 cm x 38 cm, Mixed techniques on paper

23



Njais, 55 cm x 44,5 cm, Mixed techniques on paper



26



Charles & Joe Kissner

27



28



29



CHARLOTTE SCHLEIFFERT

Born 1967 Tilburg , Lives and works in Rotterdam (NL)

30 Solo exhibitions

- 2013
Hotwave#/6, Charlotte Schleiffert/ M.R. Adytama P. Charda, Cemeti Art House, Yogyakarta, (ID)
Pongo pygmaeus, Morus bassanus and comrades, Annie Gentils Gallery Antwerp, (BE)
Spring, Galerie Barbara Gross, Munich (DE)
- 2012
Mr.Routledge and the Lions, Akinci Galerie Amsterdam (NL)
New Drawings, Annie Gentils Gallery Antwerp (BE)
- 2011
Rozen en pistolen, Museum Het Domein, Sittard (NL)
When the second voice does not occupy a stable position, Maddy Arkesteyn and Charlotte Schleiffert Pictura, Dordrecht (NL)
- 2010
Save The World, Galerie Akinci (Attachment), Amsterdam (NL)
Home Rock Butterflies, Galerie Annie Gentils, Antwerp (BE)
- 2009
Drawings, Akinci Galerie Amsterdam, Art Rotterdam (NL)
Douglas Kolk, Charlotte Schleiffert, Galerie Akinci Amsterdam (NL)
- 2008
Berlin Works, Galerie Annie Gentils, Antwerp (BE)
Schlüsselszene, Kunstlerhaus Bethanien, Berlin (DE)
- 2007
Never Let Me Down, Galerie Akinci, Amsterdam (NL)
- 2006
Galerie Akinci, Amsterdam (installation) (NL)
Galerie Barbara Gross, Munich (DE)
You Speak Too Much, Palais für aktuelle Kunst/ Gluckstadt (DE)
- 2005
Galerie Akinci, Amsterdam (installation) (NL)
Charlotte Schleiffert, Zachary Wppard, Barbara Gross Galerie, Munich (DE)
- 2004
Galerie Akinci, Amsterdam (rear space) (NL)

- Sabine Wachters Galerie, Knokke (BE)
Feel No Shame, Museum Boijmans van Beuningen Rotterdam (NL)
Muka, International Youth Print Exhibition, Auckland (NZ)

Selected Group Exhibitions

- 2013
Art Rotterdam, International Artfair, booth/Akinci Galerie
Gratis is het woord niet: kunstenaars maken een werk bij een gedicht van Arnon Grunberg, Pulchristudio, Den Haag, Atrium, Den Haag (NL)
The Glorious Rise and Fall (and so on), Part 1: Voormalig Groot Zieken Gasthuis, s-Hertogenbosch (NL)
The Glorious Rise and Fall (and so on), Part 2: Moscow (RU)
Heden There, Cemeti Art House, Yogyakarta (ID)
- 2012
Amsterdam Drawing, An Art Fair for Original Works on Paper, Amsterdam (NL)
Through An Open Window, Art contemporain de la Rabo Art Collection, Institut Néerlandais, Paris (FR)
Figuurlijk, de menselijke figuur in de beeldende kunst, Museum Hilversum (NL)
De Nederlandse identiteit? Half suiker, half zand. De recente geschiedenis door de ogen van Mister Motley, De Paviljoens Almere (NL)
Salvo, Galerie Annie Gentils, Antwerp (BE)
Hong Kong International Art Fair, booth Annie Gentils Galery
Art Rotterdam, International Artfair, booth/Akinci Galerie
- 2011
Sweatboxing 2, Showroom Mama/Leto Gallery Warchau (PL)
Ik Jij Wij/Rabo Kunstzone, Utrecht (NL)
I Should Have Done That, Nest, Den Haag (NL)
Ode aan Merina Beekman "Dazzle the Evil Eye", Kunsthall Kade, Amersfoort (NL)
Hollandse Meesters, filmportretten van kunstenaars, Kunsthall Rotterdam (NL)
All About Drawing; 100 nederlandse kunstenaars, Stedelijk Museum Schiedam, Schiedam (NL)
- 2010
Op Papier Gezet, Centraal museum Utrecht (NL)
Dialogue 2010, World Expo Shanghai, Dutch Cultural Center Shanghai (CN)

- Cabinfever, Tupajumi, Co-Prosperity Sphere, Chicago (US)
Der Himmel Über Antwerpen, Galerie Annie Gentils, Antwerp (BE)

- 2009
Trendbeheer Meets Proximity, Co-Prosperity Sphere, Chicago (US)
Towing The Line, Drawing Space.White Box, New York City (US)
Dialogue, Ceac 10 years anniversary, Xiamen (CN)
De Ideale Vrouw, Noord Brabants Museum, s-Hertogenbosch (NL)
Trendbeheer, Rotterdam (NL)
200 Jaar Prix De Rome, Kunsthall, Rotterdam (NL)
Rebelle; Museum voor Moderne Kunst, Arnhem (NL)
Stressed Spaces, Parkeergarage Paleiskwartier, s-Hertogenbosch (NL)
Tekens Van Leven En Dood, Gemak, Den Haag (NL)

- 2008
Let Op Kijk Uit, Museum Jan Cunen, Oss (NL)
Eyes Wide Open, aankopen Stedelijk Museum CS, Amsterdam (NL)
The Furious Gaze, Cultural Center Montehermoso, Vitoria (Spain)
Wintertoontoonstelling, Annie Gentils Galerie, Antwerp (BE)

- 2007
Drawing Typologies, Stedelijk Museum CS, Amsterdam (NL)
Leve De Schilderkunst! Terug Naar De Figuur, Kunsthall Rotterdam (NL)
Nieuwe Gezichten, Fries Museum, Leeuwarden (NL)

- 2006
Take it(as it comes) Universal Studios, Beijing (CN)
Virtual&Physical, Muka Gallery, Auckland (NZ)
Under The Skin, Barbara Gross Galerie, Munich (DE)
Breaking The Rules, Stedelijk Museum CS, Amsterdam (NL)

- 2005
Projekt Rotterdam, Museum Boijmans van Beuningen, Rotterdam (NL)
Dutch Artist In China, Nederlands Fonds voor Beeldende Kunst, Amsterdam (NL)
Black/White, Museum voor Moderne Kunst, Arnhem (NL)
(Getting Rid Of) Madonna, Kunsthaus Dresden(DE)

- 2004
Premio Del Golfo 2004, Biennale Europea Arti Visive La Spezia, Centro Arte Moderna Contemporanea, La Spezia (IT)
Secrets of the '90s, Museum of Modern Art, Arnhem (NL)
Verf/Paint, Stadsgalerij Heerlen (NL)
Microcosmos, Centraal Museum Utrecht (NL)
Freundschaftsmachine, Galerie Annie Gentils, Antwerp (BE)

31 Awards 1999 Prix De Rome

- ## Catalogs
- Charlotte Schleiffert, "Feel No Shame", Museum Boijmans van Beuningen Rotterdam, NAI Publishers Rotterdam (NL), 2004
Charlotte Schleiffert, "You Speak Too Much", Palais Fur Aktuelle Kunst, Gluckstadt (DE)
Charlotte Schleiffert, "Schlüsselszene", Künstlerhaus Bethanien, Berlin (DE)
Charlotte Schleiffert, Cemeti Art House, Yogyakarta (ID), 2013

- ## Residencies
- 2003 CEAC, Xiamen (CN)
2007/2008 Künstlerhaus Bethanien, Berlin (DE)
2012 Atelier Holsboer (Cite des Arts), Paris (FR)
2013 Cemeti Arthouse, Yogyakarta (ID)

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COLOPHON

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Overview of activities during this period:

24 April 2013

Artists Talk of HotWave #6 Artists in Residence by M.R. Adytama P. Charda and Charlotte Schleiffert at Cemeti Art House

25 May 2013

Fiction Figure Drawing Workshop for Children by Charlotte Schleiffert at Cemeti Art House

29-30 May 2013

Memorabilia Photogram Workshop by M.R. Adytama P. Charda at Cemeti Art House

22 - 29 June 2013

HotWave #6 Artists in Residence Exhibition by M.R. Adytama P. Charda and Charlotte Schleiffert at Cemeti Art House

29 June 2013

Discussion with HotWave #6 Artists in Residence by M.R. Adytama P. Charda and Charlotte Schleiffert at Cemeti Art House

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