

# MELATI SURYODARMO

## *PASSIONATE PILGRIM*

This summer, Ikon transforms its galleries into a platform for performance art, with the first UK exhibition by Indonesian artist Melati Suryodarmo (b. 1969, Surakarta).

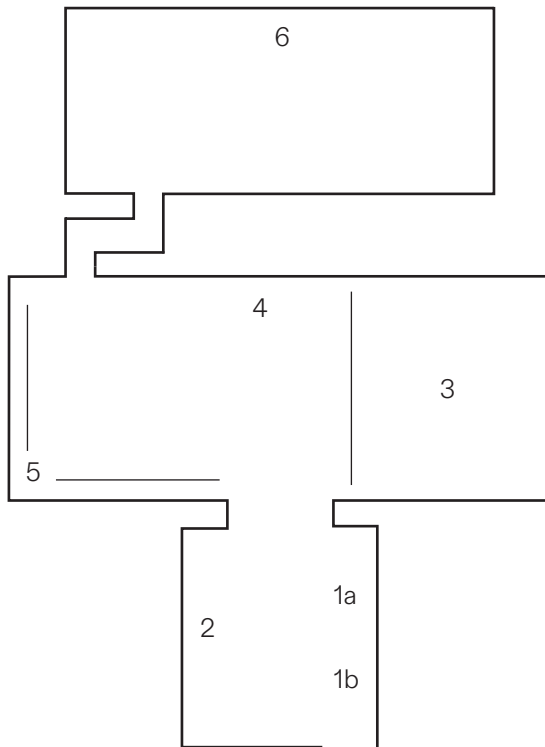
Melati Suryodarmo is one of Indonesia's most important living artists. Her durational performances can last several hours, testing the limits of the human mind and body. Performances, installations and films often merge live art with sculpture, drawing, photography and printmaking, interrogating notions of time, labour and identity.

In the 1990s, Suryodarmo moved to Germany, where she studied fine art (BA, 2001) and performance (MA, 2002) at the Academy of Fine Arts in Braunschweig. There, Suryodarmo was mentored by Serbian performance artist Marina Abramović and Butoh dancer and choreographer Anzu Furukawa. Her experience as an Indonesian woman living in Europe, and the mindfulness and endurance of these artists' work, strongly influenced her first performances.

Returning to Indonesia in 2014, Suryodarmo continues to be inspired by the country's cultural traditions. These include *sumarah*, a form of meditation that seeks to achieve heightened sensitivity and acceptance through deep relaxation, and the Javanese-Hindu concept of *rasa*, the 'aesthetic essence' or feeling of a work of art. She founded Studio Plesungan, located in the Javanese countryside, hosting artist residencies, workshops and events that bring together traditional and contemporary art.

The exhibition at Ikon Gallery presents live performances from Suryodarmo and delegated works performed by over 50 associated artists and community activists. A new work based on the artist's original solo performance *Passionate Pilgrim* (2010) recalls the passion, opportunities and hardship experienced by migrants and diasporic communities in Birmingham and around the world. The exhibition also explores Suryodarmo's artistic journey over the past 30 years, expressed in the title as a form of physical, emotional and creative pilgrimage.

## RECEPTION AND FIRST FLOOR



Entrance to First Floor



### RECEPTION

#### ***Sweet Dreams Sweet (2013)***

Single-channel video, colour, sound. Documentation of delegated performance at Hamburger Bahnhof, Berlin (2018). 18:29 minutes. Courtesy the artist and ShanghART.

This delegated performance expresses the tensions often felt by women in Indonesia and around the world between individual and collective identity. Thirty young women slowly move in pairs, staining their white costumes with blue water.



#### 1 ***Exergie–Butter Dance (2000)***

- a Single-channel video, colour, sound. Documentation of solo performance, Hebbel Theatre, Berlin (2000). 6:29 minutes. Courtesy the artist and ShanghART.
- b Single-channel video, colour, sound. Documentation of solo performance, Museum of Modern and Contemporary Art in Nusantara (Museum MACAN), Jakarta, Indonesia (2021). 10:59 minutes. Collection of the artist. Courtesy of Museum MACAN.

In the 20-minute performance *Exergie–Butter Dance* (2000), Melati Suryodarmo slowly dances on blocks of butter to the sound of Javanese percussion. Her movements squash the melting butter, causing her to repeatedly slip, fall and lift herself up. Filmed more than 15 years apart, the alternating videos invite reflection on physical change and the strength of the female body.



#### 2 ***Passionate Pilgrim Extended (2010–23)***

2-hour hybrid performance. 100 mirrors, each 33 × 17 cm. Courtesy the artist and ShanghART.

This new work is based on a solo performance for *House without a Maid* (2010), a project by filmmaker Jorge León and choreographer Simone Aughterlony which explored the working conditions, social networks and identity of migrant domestic workers. The performance at Ikon (Sunday 28 May, 2–4pm) involves Suryodarmo and women from the UK-based, activist group The Voice of Domestic Workers using cosmetic mirrors to contemplate their reflection, communicate with one another and capture the eyes of the audience. Before and after the performance, the mirrors form a floor installation.



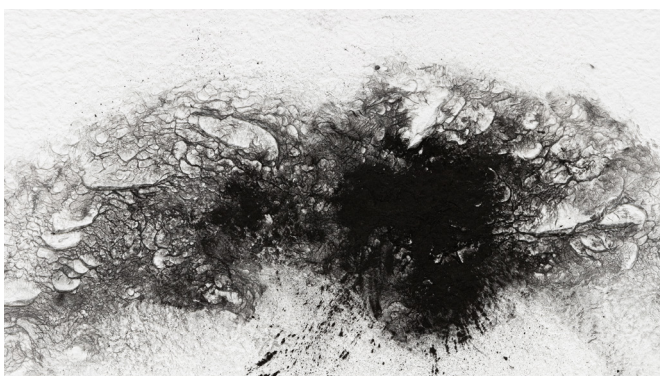
- 3 ***I'm a Ghost in My Own House (2012)***  
12-hour solo performance. Charcoal, iron and stone table, stone roller, charcoal-stained dress. Courtesy the artist and ShanghART.

In this durational performance, Suryodarmo grinds blocks of charcoal with a stone rolling pin for 12 hours. Her longest and most arduous work, it expresses the estrangement she felt upon returning to Indonesia in 2014 after living in Germany for 20 years. In the performance at Ikon Gallery (Friday 19 May, 10am–10pm) she physically exhausts herself, symbolising the expenditure of life's energy and the potential for renewal.



- 4 ***I'm a Ghost in My Own House (2012)***  
Single-channel video projection, colour, sound. Documentation of solo performance, Lawangwangi Foundation, Bandung, Indonesia (2012). 30:30 minutes. Courtesy the artist and ShanghART.

This video documents the first live performance of *I'm a Ghost in My Own House* in Indonesia.



- 5 **Works from the series *Falling, Klamauk and Limerence (2018)***  
**Left wall (L-R): *Limerence 6, 8, 3, 7, 9 and 4***  
**Right wall (L-R): *Klamauk 4, 3; Falling 1, 2***  
Charcoal powder rubbed into STPI handmade cotton paper. Various dimensions. Produced at STPI—Creative Workshop & Gallery, Singapore. © The artist / STPI—Creative Workshop & Gallery, Singapore.

To make these rubbings, Suryodarmo stained her hands with charcoal and kneaded them into wet cotton paper. Varying pressure creates different shapes, volumes and shades. Their textured surfaces evoke the brutal gestures of Suryodarmo's 12-hour performance, *I'm a Ghost in My Own House*.

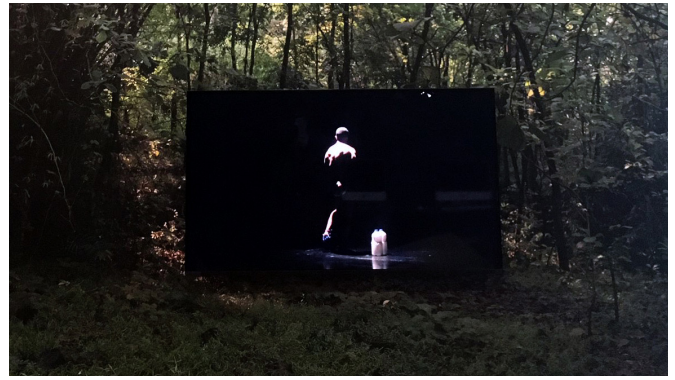
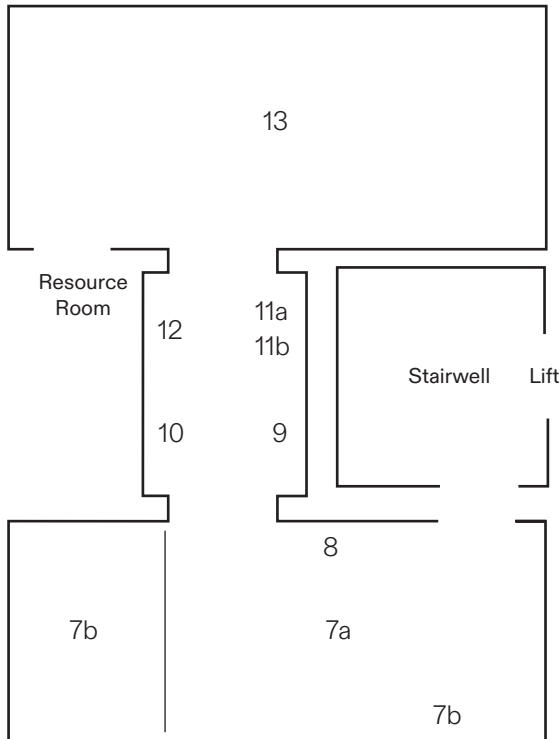


- 6 ***Memory of Water (2022)***  
Single-channel HD video projection, colour, sound. 30:02 minutes. Courtesy the artist and ShanghART.

This film was made following the death of Suryodarmo's father, Suprpto Suryodarmo (1945–2019). Wearing paper costumes, the artist and two performers carry out a series of rituals and gestures in search of the 'soul' of her father's house. The dream-like sequence culminates with the artist rolling around in a field of grass and torn paper, as if in a trance.

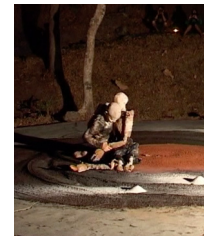
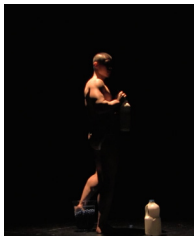


## SECOND FLOOR



- 7a **Studio Plesungan (2023)**  
Digital print on vinyl, wood, laminate flooring, natural palm, blinds, chairs, tables, plants, cushions. Various dimensions.
- b **Studio Plesungan Archive (2012–23)**  
Digitally-printed posters, 2 iMacs, 2 videos, colour, sound. Various durations.  
Courtesy the artist and ShanghART.

This installation brings the environment of Suryodarmo's artist-run space to Ikon Gallery. Vinyl prints show the surrounding Javanese countryside and wooden structures mirror its teak furniture, pavilions and architecture. Cicadas, tropical rain and wildlife are audible in a soundtrack. Audiences are invited to sit in the space and access documentation of the studio's past residencies, workshops and performances.



- 8a **Kelvin Atmadibrata, Forcing Hyacinth (2019)**  
Single-channel video, colour, sound.  
Documentation of performance, LAPSody at Theatre Academy, University of the Arts Helsinki, Finland. 28:19 minutes. Courtesy the artist.
- b **Selina Bonelli, pearl tongue (2015)**  
Single-channel video, colour, sound.  
Documentation of performance to camera with artist's grandmother's imitation pearls, London. 11:02 minutes. Courtesy the artist. Contains graphic content.
- c **Alastair MacLennan, Silibant Miscible (2022)**  
Single-channel video, colour, sound.  
Documentation of performance, The McManus Art Gallery & Museum, Dundee. 19:51 minutes. Courtesy of the Alastair MacLennan Archive, DJCAD, University of Dundee.
- d **Sinéad O'Donnell, Trigger (2021)**  
Single-channel video, colour, sound.  
Documentation of performance, Flax Art Studios, Belfast. 26:48 minutes. Courtesy the artist.
- e **Ratu R. Saraswati, Meronce (Beading) (2017)**  
Single-channel video, colour, sound.  
Documentation of performance at Museum Sejarah Jakarta. 2:29 minutes. Courtesy the artist and Jakarta Biennale.
- f **Marintan Sirait, Long Distance Call from Home (2012)** Single-channel video, colour, silent.  
Documentation of performance at Pala Project (2012), Studio Plesungan, Indonesia. 5:35 minutes. Courtesy the artist.

Video documentation of performances by artists participating in *Present to Presence*, a performance art laboratory at Ikon Gallery led by Melati Suryodarmo, 31 May–4 June.



9 **Membran (2019)**

Exhibition print, lambda on aluminium dibond, each 119 × 80 cm. Courtesy the artist and ShanghART.

10 **Self Portrait (triptych) (2018)**

Digital C-print, each 60 × 90 cm, framed. Courtesy the artist and ShanghART.



These self-portraits capture Suryodarmo against backgrounds resembling photographic studios where identity is often staged. Overlapping outlines of the artist's body trace dynamic actions, while hairstyles, costumes and gestures reference East Asian theatre and painting. The white dress and make-up in *Membran* evoke the influence of Japanese Butoh; an avant-garde dance characterised by slow, contorted movements.



12 **Karolina Nieduza**

**Wavy Rock Garden (2016)**

Single channel projection, colour, sound. 5:39 minutes. Courtesy the artist.

Archaeologist and performer Karolina Nieduza films Suryodarmo's father Suprpto Suryodarmo – the founder of Amerta Movement practice – on a windswept beach in Devon. Interaction with the surrounding landscape embodies the concept of multiple selves within a constantly changing environment.

11 **Eikoh Hosoe**

a **Kamaitachi #17 (1968)**

Initialed in ink on recto; signed, titled and dated on verso. Silver gelatin print, printed later. Image: 36 × 55 cm. © Eikoh Hosoe.

Courtesy Michael Hoppen Gallery.

b **Kamaitachi #23 (1965)**

Signed in ink on recto; signed, titled and dated in pencil on verso. Silver gelatin print, printed later. Image: 37 × 55 cm © Eikoh Hosoe.

Courtesy Michael Hoppen Gallery.

Founder of Japanese Butoh Tatsumi Hijikata (1928–86) is photographed performing a psychic dance in a rural landscape. Hijikata's ecstatic movements show a connection to nature and emotional release.



13 **Kleidungsaffe (2006)**

Performance–installation. 3-hour delegated performance. Clothes, wire, scaffold, foam, cardboard. 650 × 250 (diameter) cm. Courtesy the artist and ShanghART.

Translated as 'Clothes Ape', *Kleidungsaffe* reflects on excessive consumption and the desire to belong. The multicoloured structure contains more than 700 donated clothes from the West Midlands ethical recycling business Collection 4 Clothes. A solo performer sits on a perch and embraces it for 3 hours (Thursdays and Saturdays, 2–5pm). Their presence represents the social and economic ladder that many migrants feel they must climb to be accepted by society.



# PERFORMANCES



## **Delegated performance, *Sweet Dreams Sweet***

**Wednesday 17 May, 2–4pm**

Free, no need to book

Join us on the opening day of the exhibition for the 2-hour delegated performance *Sweet Dreams Sweet* (2013), performed by a group of young women from Birmingham.



## **Solo performance by Melati Suryodarmo, *I'm a Ghost in My Own House***

**Friday 19 May, 10am–10pm**

Free, no need to book

Witness Melati Suryodarmo perform her longest work, in which she grinds blocks of charcoal for 12 hours.



## **Performance by Melati Suryodarmo and women from *The Voice of Domestic Workers, Passionate Pilgrim Extended***

**Sunday 28 May, 2–4pm**

Free, no need to book

See the artist perform alongside women from The Voice of Domestic Workers in a new 2-hour performance.



## **Delegated performances of *Kleidungsaffe (Clothes Ape)***

**Thursday 25 and Saturday 27 May**

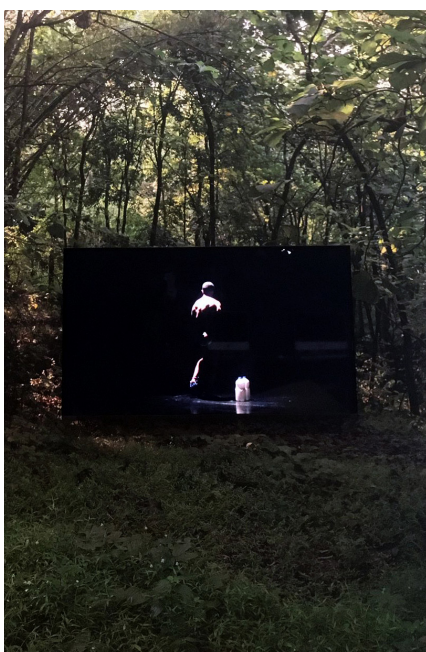
**Thursday 8, Saturday 17 and Thursday 22 June**

**Saturday 1, Thursday 6, Saturday 15, Thursday 20 and Saturday 29 July**

**Thursday 3, Saturday 12, Thursday 17, Saturday 26 and Thursday 31 August**  
**2–5pm**

Free, no need to book

Watch durational performances on *Kleidungsaffe (Clothes Ape)*, a 6-metre multicoloured 'tree' of donated garments that invites audiences to contemplate clothing consumption and desires to gain social status.



## *PRESENT TO PRESENCE*

PERFORMANCE ART LABORATORY PERFORMANCES

*Present to Presence* is a performance art laboratory with Indonesian and UK-based artists that will take place between Wednesday 31 May and Sunday 4 June. Free, no need to book

**Alastair MacLennan lecture, Thursday 1 June, 3–4pm**

**Marintan Sirait, Thursday 1 June, 6.30–7.30pm**

**Kelvin Atmadibrata, Friday 2 June, 12–12.40pm**

**Sinéad O'Donnell, Friday 2 June, 3–5pm**

**Selina Bonelli, Saturday 3 June, 3–5pm**

**Alastair MacLennan performance, Saturday 3 June, 6.30–7.30pm**

**Ratu R. Saraswati, Sunday 4 June, 2–3pm**

## TALKS AND EVENTS



**Artist's talk: Melati Suryodarmo**  
**Saturday 27 May, 6.30–7.30pm**

Free, book tickets online

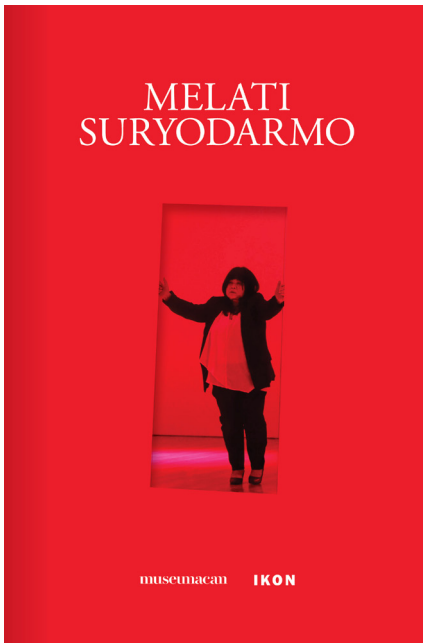
Melati Suryodarmo discusses themes and works in *Passionate Pilgrim*, with Melanie Pocock, Acting Artistic Director, Exhibitions, Ikon.

**Melati Suryodarmo and *Present to Presence* Artists: Panel Discussion**  
**Sunday 4 June, 6.30–7.30pm**

Free, book tickets online

Join Melati Suryodarmo and artists who have participated in the *Present to Presence* performance art laboratory for a panel discussion, during which they discuss their experience of taking part in the project and their concluding performances. Moderated by Dr Linzi Stauvers, Acting Artistic Director, Education, Ikon.

## MORE INFORMATION



### EXHIBITION CATALOGUE

A publication celebrating Suryodarmo's solo exhibition at the Museum of Modern and Contemporary Art in Nusantara (Museum MACAN) Jakarta, *Why Let the Chicken Run?* (2020–21), and her exhibition at Ikon Gallery, features full-colour documentation and texts by Aaron Seeto, Director of Museum MACAN; leading curators Alia Swastika and Philippe Pirotte; and Melanie Pocock, Acting Artistic Director, Exhibitions, Ikon.

[Pre-order from Ikon Shop online and in store. £20.](#)



### EDUCATION

Ikon welcomes school groups and offers free online resources, activity packs, tours and workshops. For more information visit Ikon's website.

*Passionate Pilgrim* is supported by Bagri Foundation, British Council through the Connections Through Culture grants programme, Birmingham City University, University of Leeds, and the Melati Suryodarmo Exhibition Circle: A.I. Gallery; ShanghART, Tanya Michele Amador and Michiel Verhoeven; and Michelangelo and Lourdes Samson.

It is developed in collaboration with Museum of Modern and Contemporary Art in Nusantara (Museum MACAN), Jakarta, Indonesia.

Exhibition supported by:



Melati Suryodarmo Exhibition Circle:



Tanya Michele Amador  
and Michiel Verhoeven

Michelangelo and  
Lourdes Samson

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