

# Sip!

## INDONESIAN ART TODAY



DISTANZ



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**Edited by Matthias Arndt**

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# Foreword

I discovered the rich artistic landscape of Southeast Asia about five years ago while researching for a show in Berlin. What I saw there—the sincerity and artistic skills in production, the formal diversity and the commitment with which the artists address the manifold issues in their societies—left a deep impression on me. While it seems that the trend in current Western art production tends towards confirming the views of an intended audience, when it comes to Southeast-Asian art, you feel that these artists have something to say. Their art has meaning, carrying a message that is both deeply enrooted in the diverse local cultures and traditions but also results from a struggle with contemporary life. That first show in 2011, *ASIA: Looking South*, marked the beginning of my new focus on art from Southeast Asia. The realization that it would be impossible to cover such a huge and culturally diverse area with one exhibition, and that discipline and method in exploring it would be essential, was one reason; on the other hand my instant passion for the particularly rich and developed art scene of Indonesia led to the current publication. May this book be the first of many: Southeast Asia is not only a thriving economical force and rich in cultural diversity, but it also boasts an artistic creation that, even on an international scale, is without example.

At its center is Indonesia, which not only represents the largest population in the region but is also home to one of the most diverse, vibrant and productive artistic scenes in Southeast Asia and as such deserves particular attention. The situation in Berlin, where over the past twenty years I was able to witness and participate in the rise of an art scene that, in its density and depth, was unique in the West, reminds me in many ways of Yogyakarta, the “capital” of Indonesia’s art scene. Similar to Berlin, “Jogja” functions as a central creative workshop that attracts many national and also international visitors, who come to encounter, study and collect Indonesian art. Again similar to Berlin, Jogja’s capital status is due to the wealth of its artistic communities and the networks out of which both a market and a platform are born, while the country’s actual wealth and its major collections are either in Jakarta or spread throughout other centers. Public institutions are rare, and there are only a very few semi-public institutions,

either initiated by artists themselves or by private collectors trying to work in a Not-For-Profit way in an art scene in which the only “evaluation authority” is the art market, represented by the auction houses. Once more this bears a marked similarity to Berlin, where the amazing rise and success of contemporary art in the absence of public funding and support over almost two decades could be called the “Wunder von Berlin” (The Miracle of Berlin). The equivalent in Indonesia might be called “Spontaneous Infrastructures”: what seems like a chaotic and disorganized scene on a first glance in fact turns out to be an organically structured network. Artists and curators refer to and introduce themselves to each other. In cities where Google Maps, navigation systems and even street signs are absent, only insider-knowledge helps you find your way to the next studio, gallery or exhibition space.

In Indonesia I also met some of the most curious and active collectors within Asia. Contrary to the early stages of the art market in China, when mostly foreigners bought Chinese art and only today is the market driven almost entirely by local demand, Indonesia has had a strong home market from the very beginning. So the growing community of international public and private collections is competing with a very active Indonesian market, that is both supporting Indonesian art while at the same time increasingly looking towards international art.

*SIP! Indonesian Art Today* aims to be both a guide to this fascinating art landscape and a foundation from which to look at and research the development of Indonesian contemporary art over the past two decades.

Last but not least, with *SIP! Indonesian Art Today* I would like to prove that a great work of art, regardless of its origins, speaks in a universal language, so the authors who address relevant topics in contemporary language can make themselves heard, no matter where they are in the world.

I hope you will enjoy this book as much as I enjoyed my journey through Indonesian art and the production of this publication.

Matthias Arndt, Singapore, March 1, 2013

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# Indonesian Contemporary Art: Becoming Contemporary, Becoming Global

Enin Supriyanto

In the Dutch language there exists an expression “being East-Indonesian deaf” (Oost-Indisch Doof zijn) which means listening selectively, only hearing what one likes to hear. In the West one is more or less “East-Indonesian deaf” concerning the subjects of modern Indonesian painting.

—Helena Spanjaard, 1990\*

Thus the twenty-first century is seeing the worldwide emergence of an art that lays claim to contemporaneity without limits and without history.

—Hans Belting and Andrea Buddensieg, 2011

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\* There is a very crucial mistake in this quote in which the Dutch term “Oost-Indisch Doot zijn” is translated into English as “[being] East-Indonesian deaf”. The correct one is “[being] East-Indies deaf” as the term “East Indies” refers to the area of South Asia and South-east Asia during colonial times and not “East-Indonesian” which can be misinterpreted as people from the eastern part of Indonesia. However, the quote above is taken from the original source in the essay: Helena Spanjaard, “Bandung, the Laboratory of the West?” in *Modern Indonesian Art, Three Generations of Tradition and Change 1945–1990*, edited by Joseph Fischer, exh. cat. Sewall Gallery, Rice University, Houston, et al. (Jakarta/New York: Panitia Pameran KIAS and Festival Indonesia, 1990), p. 68.

As the nineties approached, efforts had been made to introduce Indonesian modern art to the international public. The main target at the time: the United States of America. Such efforts were not a complete failure; at least they succeeded in making many different parties in Indonesia realize there were some fundamental matters determining the position of modern artworks from various nations outside the “Europe-America” center. These matters would therefore allow such works of art to be accepted and seen as on a par with what had already been achieved in that center, and as worthy of being displayed alongside for the public in the center to appreciate.

Because the dominant modern art discourse at the time was claimed to be the prerogative of art experts and institutions in the West, exhibitions of Indonesian modern art in the United States took place mostly in premises whose official focus of attention and agenda revolved around matters of archeology and anthropology instead of modern or contemporary art. Archeology and anthropology were the two scientific fields that had emerged as a force within Western scientific traditions, specifically geared to describe and map the “Other”—who generally resided in the East and would not be seen as members of “modern” society.

One instance of the above is the Indonesian art exhibition in the United States, part of Festival Indonesia that toured the continent in 1990–1992. The awareness of the dominance of the center, and subsequently the criticism of it, is evident in the essays published in a book accompanying the exhibition, which also served as the catalogue. In his introduction, Joseph Fischer, the exhibition’s curator and also the editor and author of the book-cum-catalogue, explained the marginalization of Indonesian modern art in the context of various exhibitions aimed at presenting “Indonesian art and culture”:

Almost all the attention given to Indonesian art both inside and outside the country has focused either on folk art or classical ancient art. Archaeology and anthropology have dominated this emphasis. From 1950 to 1990 some eighty exhibitions of Indonesian art were held outside Indonesia, mainly in Europe and United States and to a lesser extent in Australia and Japan. All of these were exhibits of ethnographic or ancient art; of these twenty-seven alone dealt with traditional textiles.<sup>1</sup>

In the early nineties, Fischer was aware that important things were worth doing to deal with such imbalance and constraints,

while also pointing the finger at “the West” as the party playing a role in complicating the matter further, mainly because of its own “limited” experience. At the end of his introduction, he writes:

The great lack of exhibitions and of any serious critical attention to modern Indonesian art outside of Indonesia, and particularly in the United States, has been a reflection of the limitations of the “Western” art experience. The cultural and art history of each of the so-called “Third World” countries have distinctive and differing characteristics that need to be studied and understood before true understanding and valid comparison can take place.<sup>2</sup>

What about in the current era, with the second decade of the twenty-first century approaching?

In the last two to three years, there has been an increase in the number and frequency of exhibitions that specifically present works of Indonesian contemporary art. Such exhibitions have taken place in Singapore, Australia, Japan, China, and in various cities in Europe and United States.<sup>3</sup>

Indonesian contemporary art—although it has not yet become a “principal brand” as is the case with contemporary art from China and India—has increasingly been accepted in today’s global contemporary art arena. Still in relation to Fischer’s note from the early nineties, this present book is also an effort to introduce Indonesian contemporary art to a wider public. This is also true for this brief essay, which will specifically try to explain the main issues related to the development of Indonesian contemporary art, covering a period from at least the late seventies to the present.<sup>4</sup> It will include references to events that are considered important milestones in the development of the Indonesian contemporary art. These events are seen not solely as determinants, but more as an arena in which various surrounding dynamics come together. Within this arena we will be able to see the various tensions, contestations and confirmations about the history of the Indonesian contemporary art, starting from the local level to its encounter with a range of regional and global developments since the nineties.

It is such developments that have enabled the Indonesian contemporary art to be accepted, appreciated and discussed by avoiding, to the best of one’s ability, the prejudices that at the time had been criticized as the hegemony of the “Euro-American-centric” perspective.

### **From Movement to the Contemporary**

According to Jim Supangkat—who began his career as an artist and is now better known as a prominent Indonesian art critic and curator—an Indonesian contemporary art emerged in 1975, when a number of young Indonesian artists, among them FX Harsono, initiated a movement that they called Gerakan Seni Rupa Baru Indonesia (GSRBI) or the Indonesian New Art Movement.<sup>5</sup> It is worth noting that when the GSRBI took place, Jim Supangkat actively took part as one of the exhibiting artists; at the same time he was also a “spokesman” who explained and defended the movement in a range of forums through his writing. For us to understand what we now generically term “Indonesian contemporary art,” it would

be beneficial to give our attention to several important issues related to the GSRBI.

One cannot deny that the GSRBI, in terms of its discourse, concept and forms of the works produced, was a movement that broke the complacency—or stagnation—of Indonesian art practices at the time, which had been dominated by painting and sculpture. Clearly, these two manifestations of art had to do with the fact that the aesthetic idea or “ideology” on which they were based had also been limited, exclusive, closed, and monolithic, ignoring the possibilities of other ideas and practices. This, too, became the main target of criticism from the young artists who initiated and supported the GSRBI.

Considering that GSRBI artists at the time were generally still university students, we could infer that their criticism in part was actually related to the stagnation and vapidness of the art education system—along with the “aesthetic ideology” that it espoused—that they experienced in the art institutions where they were studying.

This is related to the fact that most of the important and influential artists in Indonesia at the time were also lecturers in the two oldest and most prominent art education institutions in Indonesia, The Faculty of Art and Design of the Bandung Institute of Technology (ITB), and the Indonesian Art Institute (ISI, Institut Seni Indonesia) in Yogyakarta (which in the seventies still went by the name of ASRI—Akademi Seni Rupa Indonesia or the Indonesian Art Academy). Therefore, although the movement originated from criticism toward the kinds of painting considered to be “decorative” and not reflecting “the real problems within the Indonesian society,” at the end of the day GSRBI also constituted a criticism on the ideology and curriculum of art education in Indonesia, and at the same time an interrogation into the relevance of the current dominant artistic practices, deemed to be reflective of the apolitical stance of senior and established artists.<sup>6</sup>

As a solution or alternative, GSRBI then offered a range of creative approaches that moved away from—or actually broke with—the conventions that had so far restrained the practices of painting and sculpture in Indonesia. The works of GSRBI artists touched upon social issues, borrowed visual idioms from the pop culture around them, created installation works, and made use of photography, collage, comic, conceptual notes, found objects and whatnot.

In 1977, in line with what was taking place in Jakarta with the GSRBI movement, several art students and young artists in Yogyakarta initiated a movement and exhibition that they called *Seni Kepribadian Apa?* (literally “What Art Identity?”) which was shortened to “Pipa.” In essence, these artists rejected the demure and sterile “Indonesian character” that had become common in Indonesian art at the time. They also rejected the idea that demanded every artist have a certain “character”: a distinct painting style and technique, or even distinct theme and content, necessary for their works to be considered as “Indonesian.”

Their works—which ironically remained within the realm of painting—gave rise to a distinct and ongoing style focused on

detailed photographic-realism images, a style first practiced and introduced by one of the proponents of GSRBI, Dede Eri Supria. Although in the eighties paintings with such a visual approach, in many variations, had already emerged and had made an impact in the Indonesian painting world, market attention was generally still focused on paintings by artists of the fifties and also on works from the seventies with the decorative style that had previously received scathing criticism.<sup>7</sup>

In paintings by post-GSRBI/Pipa artists we can observe images of urban decay and of a life that is gloomy, dark and mystical. In others, we can see depictions of a fantastic, surrealistic atmosphere. All of these paintings employed techniques that made great use of details, set in orderly and well-arranged compositions. What is even more specific about this symptom is that most of the artists who advocated this style came from the art academy in Yogyakarta—so much so that in the Indonesian art world such a symptom was once given the moniker of “Yogya Surrealism.”<sup>8</sup>

Indeed, GSRBI offered new ideas and values for the Indonesian art practice: a plural art having many varieties and with a range of referential codes.<sup>9</sup> A number of exhibitions, publications and debates accompanying the works of young GSRBI artists can be considered to be important milestones, having a significant impact on Indonesian art academia in subsequent years. This does not necessarily mean, however, that the GSRBI successfully managed to revamp the entire mainstream art order in Indonesia. Both in the art market and on art campuses, at least, painting and sculptural works of the style that had been the target of GSRBI criticism were still in circulation, and the interest in them remained high. An eminent art critic in Indonesia, Sanento Yuliman, who also played a role in shaping the theoretical understanding about GSRBI, once criticized this condition. In the nineties, he stated that the dynamics of the Indonesian art market only provided a place for paintings with certain themes and content.<sup>10</sup> Meanwhile, other kinds of artwork with different approaches, new media, and themes that touched upon actual problems in the society had not secured a place in the market.

And so Indonesian art moved on to the next generation—which we now recognize as the “eighties generation”—who began developing concepts and work that refused to dwell on the beauty of nature or adhere to a tradition presented in tidy demure visuals, without any relationship to real issues in people’s daily lives. Most members of this generation (e.g. Mella Jaarsma and Agus Suwage) were those born at the end of the fifties, who had enrolled at art education institutions—in Yogyakarta, Bandung or Jakarta—at the end of the seventies or in the early eighties. This is the general description that categorizes them as the “eighties generation.” They had finished school or just started their professional careers as artists in the mid- to the end of the eighties. We can say that they are the post-GSRBI generation, and that they never had direct involvement with this movement. One exception, however, can perhaps be made: Dadang Christanto was eventually involved first-hand with the GSRBI by taking part in their exhibitions

in Jakarta, i.e. the exhibition *Pasaraya Dunia Fantasi*<sup>11</sup> at Ismail Marzuki Arts Center in Jakarta (June 15–30, 1987) which was a “comeback” of sorts after the movement had been disbanded in 1980.

## Regionalization, Internationalization

As the nineties approached, there had been at least two art events in Yogyakarta and Jakarta that could help us in tracing the development of Indonesian art from the eighties’ generation, with their various works and activities, to the art realm of the nineties. At the end of the day, these events helped build the understanding of art among the subsequent generation—that of the nineties—and influenced their contemporary art practices.

The first event was *Binal Experimental Arts* in Yogyakarta, which took place for nine days, from July 27 to August 4, in 1992 (with Agung Kurniawan, among others). Clearly the name was chosen to make fun of the official event in the same year, the *Yogyakarta Painting Biennale*. In Indonesian, there is only a one-letter difference between the word “biennial” and “binal,” but the meanings are truly different. The first refers to a two-yearly art event, while the second is an adjective meaning wild, wanton, or bawdy.<sup>12</sup> In essence, the event was designed and conducted by Yogyakarta’s young artists as a reaction and protest against the biennale, by presenting a range of non-painting works, whether in artists’ studios or on the streets and in public places across Yogyakarta. It did not merely reaffirm the presence of a group of restless and angry young artists, but also presented a number of works with definite new ideas and approaches, which in different ways tried to create spaces for public dialogue using performative and interactive methods.

The symptoms that one could observe in *Binal Experimental Arts* were also apparent among the young artists in another city, Bandung. It was these symptoms that Jim Supangkat then took up and presented in a big event in Jakarta, the *9th Biennale Fine Arts Jakarta*, 1993 (now titled *Jakarta Biennale*, including works by Mella Jaarsma, FX Harsono and Agus Suwage, among others). In the catalogue of this comprehensive exhibition, Supangkat tried to explain the relationship between the “rebellion art” from the GSRBI era and what he called “the art of the eighties”:

Art that had developed in the seventies, prior to the art of the eighties, was the art of rebellion (challenge, breakthrough, making over). (...) Therefore, it was only in the eighties, as post-rebellion developments had emerged, that the basis of this art of rebellion became clear: rejecting the principles of modernism.

The art of the eighties that is being displayed in the 1993 *Jakarta Art Biennale* is precisely this kind of post-rebellion art: no longer rejecting modernism, but rather leaving it behind. This kind of art is also known as post-modern art.<sup>13</sup>

It would be worthwhile to question Supangkat’s claim about “post-modern art,” and this statement did give rise to various reactions, polemics and debates—resembling the hullabaloo that accompanied his project two decades before, the GSRBI. Reflecting

on the various debates on the *Biennale*—and about post-modernism issues and its accompanying term of “contemporary art”—Agung Hujatnikajennong is of the opinion that although the occurring debates neither explained nor shed light on post-modernism or contemporary art, the *Biennale* succeeded in situating the issues of Indonesian contemporary art in immediate relation with the development of discourses and practices on the international stage.<sup>14</sup>

Apart from that, it is worth mentioning that the various works presented in the two above-mentioned events had eventually become examples and sources of inspiration for several youngsters who had been feeling restless, beset with ennui and boredom experienced during their art studies. S. Teddy D—one of these students who would become one of the earliest younger artists to be involved in the activities of the Eighties’ artists—once recounted how he and his friends enthusiastically visited the *9th Biennale Fine Arts Jakarta* and as he returned to Yogyakarta, he felt as if he just had an “enlightenment.”<sup>15</sup>

The *9th Biennale Fine Arts Jakarta* succeeded in introducing and presenting a variety of new art forms—performance, installation, photography, video, and site-specific projects—with installation works comprising half of the total exhibited works.<sup>16</sup> Thus we are able to witness how most Indonesian contemporary artists in the nineties had a certain enthusiasm in creating installation works, sometimes accompanied with performance art, or even sounds, mechanical tools and video.

The popularity of installation works was apparently related to the effort of making the work touch upon the old sources of local cultural traditions, which would then open the way for a vast choice in terms of materials, forms and symbols. This offered the artists various possibilities of conveying contextual and actual narratives. It is this, I suppose, that brought Jim Supangkat to the conclusion that there was a shift in the “political orientation” of the works of artists of the seventies compared to those of the eighties—as was evident in the *9th Biennale Fine Arts Jakarta* of which he was the curator—from the previous concern about “national identity” to issues about “socio-cultural identity.” He stated:

In the 1970s, when the rebellion emerged, the search for national identity was questioned. However, the search for identity continues without a clear orientation. In the 1980s a new orientation emerged and the search became a search for societal identity, which involved social and economic dimensions, as well as the aspects of educational levels, cultural backgrounds and shifts in culture.<sup>17</sup>

With regards to installation art, it seems that this kind of expression had been recognized in various international art forums as the general symptom of contemporary practices of Southeast Asian artists.<sup>18</sup> Meanwhile, the mode of aesthetic expressions tinged with a range of references toward traditions, local cultures and actual socio-political issues eventually became a focus of attention, and was used to explain and formulate the discourse about Southeast Asian contemporary art in various international art forums in the nineties.

In her introduction to the *1st Asia Pacific Triennial of Contemporary Art (1st APT)*—an art event that today is generally recognized

as one of the significant events in the nineties that changed the global contemporary art map by including art practices within the Asia-Pacific region in a special position—Caroline Turner wrote:

No art medium was excluded from the Triennial, although in the end the emphasis has been on painting, sculpture, photography, performance and installation. Installation has emerged as a particularly vital and interesting component of the art. (...) What is apparent is that the artists within this region are confident in their local and regional specificity as well as in the incorporating ideas which cross national boundaries—an art which engages with international art practice but is not dependent on international ideas imposed from the ‘center’.<sup>19</sup>

The “center” that Turner writes of here is Europe-America, as the main center of reference: the main paradigm used when one talks about the history of modern art in “the world.” Meanwhile, the reality of contemporary art practices presented in the *1st APT* was already enough for us to state “that Euro-American perspectives are no longer valid for evaluating the art of this region.”<sup>20</sup>

It was in the nineties that it became possible for us to see how in a variety of international contemporary art events—especially those held in Japan and Australia, which started in an increasing frequency to engage works of contemporary art from the Southeast Asian region—there were almost always discussions about the tensions and complexity of the distinct social, political and cultural histories within the experiences of the Southeast Asian countries as they intersected with the whole process of modernization (modernism and modernity). Say, for example, the exhibition *Tradition, the Source of Inspiration* that displayed works of artists from Brunei, Indonesia, Malaysia, the Philippines, Singapore, and Thailand (Fukuoka Art Museum, 1990), to the exhibition organized by Asia Society, *Tradition/Tension: Contemporary Art in Asia* (Asia Society, Queens Museum of Art, Grey Art Gallery, New York; The Art Gallery of Western Australia, Perth; Vancouver Art Gallery, 1996–1998); from the conference of *Modernism and Post-modernism in Asian Art* in Canberra (1991) to the symposium of *Asian Contemporary Art Reconsidered* (Japan Foundation Asia Center, Tokyo, 1997). It is in this framework of the development of discourse about contemporary art in Asia on the global stage in the nineties that Indonesian artworks started to be increasingly present in a range of international art events.<sup>21</sup> Since the mid-nineties names of such Indonesian artists as FX Harsono, Moelyono, Dadang Christanto and Heri Dono, and subsequently also Arahmaiani, Agus Suwage and Mella Jaarsma, have started to circulate in various international art events, as representatives of Indonesia. (See timeline, appendix.)

Aside from the issues about local identity and culture, linked as they were with the issue of modernization, works of Indonesian artists at the time were also recognized as revealing the critical stance taken by the artists with regard to issues of power and politics. In the works by FX Harsono, Dadang Christanto and Heri Dono, for example, various efforts to include elements of criticism and comments about social injustice or the atrocity of the authoritarian regime were obvious.

In the mid-nineties, although the regime of President Haji Mohamed Suharto still looked solid, the discontent of the middle class and intellectuals with regards to the various corrupt practices and nepotism of Suharto and the political elites was increasing. A range of efforts to hamper the progress of the regime was becoming apparent in different areas as the 1997 general election loomed. Such anger and discontent were also evident—in a variety of ways—in the works of contemporary art at the time.

All of the above-mentioned symptoms seemed to be the manifestation of significant changes on the global stage, whose beginnings had already occurred in the eighties: People Power that brought the Marcos regime down in the Philippines (1986), the protest movement of the Chinese students that ended in a bloody event at Tiananmen Square (1989), and the end of the “Cold War” (the fall of the Berlin Wall, 1989). Dreams and hopes of open and welcoming relationships among people, accepting differences, and being free and liberated, seemed to acquire historical legitimation. Meanwhile, in reality, the balance between the economic and political powers of the world that centered around ideas of democracy and liberalism was consistently giving rise to unexpected consequences.

One of these consequences was what Indonesia experienced at the end of the nineties. The economic and political balance and security in Indonesia, which had been under the tight control of Suharto’s New Order regime, suddenly shook, faltered and eventually collapsed after being hit by the financial crisis of 1997/1998—which the critic-cum-curator Jim Supangkat dubbed “the bankruptcy of ‘Asian Modernism’.”<sup>22</sup> The crises brought the people of Indonesia into a new stage of history, and a new millennium.

### From Reformation to the Global Network

We can now turn our attention to the intersection between Indonesian contemporary art and the global contemporary art practice and discourse, this time with the issues of social and political upheavals as the background, which influenced the shift in the societal order that had so far been under an authoritarian regime and was now heading in the direction of democracy. This shift started from the period of transition that today is known as the Reformation (1997–1998), which began from a number of events involving violence and victims.

Student and youth demonstrations—which then spread to different levels of the society—took place during May 1998. On May 21, 1998, Suharto eventually resigned from the ultimate seat of power that had been in his hands for thirty-two years. Meanwhile, a week before, mass riots took place in Jakarta and Solo. The targets that suffered heavy damages were shops in central Jakarta, whose owners were generally Chinese. There were not merely acts of vandalism and looting; activists who investigated the riots also found facts about cases of rape that had been done on Chinese women.<sup>23</sup>

As they experienced and witnessed the dramatic situations, the artists who had thus far conveyed elements of criticism and

comments on various social and political conditions in Indonesia almost spontaneously began to include issues of violence and conflicts from around the Reformation era in their works. In the increasingly open social and political arena, their comments and criticism contained more and more visual expressions and texts that were aimed directly at the powers that be.

It is from such situation of upheavals and shifts that works of a number of Indonesian artists emerged, heavy as they were with content conveying actual political issues. Examples of such works are those by FX Harsono: *Victims of Destruction* (installation, performance, 1997–1998), *Burnt Victims* (installation, performance, 1998), Agus Suwage: *Pressure and Pleasure* (installation, 1999); Agung Kurniawan: *Souvenirs from the Third World* (installation, 1997–1999).

It is through such works that the international art stage seemed to reaffirm its understanding about Indonesian contemporary art as a practice having a strong link with social and political issues, as well as with ideas of human rights. Caroline Turner further confirms this special position:

Indonesian artists of the past 20 years have created an extraordinary body of work in its impact on the region and beyond. Moreover, this work, together with that of artists from other parts of Asia of the same period relating to issues of human rights, has, since the 1980s, created a model for art and human rights expression which offers a way forward for a new kind of socially conscious art for the 21st century. Indonesian artists have been in the forefront of this movement.<sup>24</sup>

The spirit and content in the works created during that period had been recognized in an exhibition managed by Cemeti Art Foundation (which today goes by the name of Indonesian Visual Art Archive), *AWAS! Recent Art from Indonesia*. This important exhibition was designed and managed by the Indonesian artists themselves, and they managed to take it to various countries, namely Indonesia, Germany, the Netherlands, Japan and Australia, between 1999 and 2002.<sup>25</sup> This exhibition, including works by Agus Suwage and Agung Kurniawan, among others—apart from its importance as an exhibition that recorded and presented the angst and anxiety of the Reformation period—was also significant because of its organizational structure that relied on the initiatives by local artists.

This last issue is related to two other matters that also played important roles in the Indonesian art arena of the 2000s. First, the exhibition took the path that diverged from the common practice thus far, with the presence of Indonesian contemporary artwork in different international forums generally resulting from the initiatives of institutions in the developed countries that sent out the invitations. This time, the event was designed and initiated by Indonesian artists. Secondly, the event affirmed the important role played by artist-managed alternative spaces as an important agent that actively developed the Indonesian contemporary art world in the nineties, in the absence of the support of official state institutions.<sup>26</sup> Such alternative spaces were able to provide a space for different new tendencies in the Indonesian art world. For example, Jakarta-based ruangrupa held the *OK! Video Festival*

from 2003, while in Bandung, since 2006, Selasar Sunaryo Art-space has held *Bandung New Emergence*, which has succeeded in bringing to the fore several young artists such as Wiyoga Muhandanto, J. Ariadhitya Pramuhendra and Tromarama. The opportunity to shape and bring about the agenda of the communities or self-managed institutions was also in line with the spirit and the atmosphere of the Reformation.

But the Reformation naturally reached its end. People could not on an ongoing basis live a life that is full of tensions and upheavals in a protracted “transition period.” Life would eventually need to be reorganized, with new challenges to face—challenges that one had never thought of before. The freedom and democracy that the Reformation has brought about constitute an open Pandora’s box: a variety of interests from different societal groups along with the attendant potential for tension and conflict, which had been muffled under the authoritarian rule, but burst out in public on various occasions.

Such a condition seemed to have caused some artists to arrive at a critical and reflective stance to re-question the underlying reasons for the approaches and contents of their works, which had acquired a “brand” of sorts as “socio-political art” or “activist art.”<sup>27</sup> FX Harsono, for example, remembering the 1998 riot, stated:

At the time, in May 1998, I was overwhelmed by anger, fear and disappointment as a Chinese descendant who felt that Chinese people in Indonesia always became victims of political riots. (...) This was what drove me to reflect upon the creative work that I have done so far. This reflection eventually brought me to the question that would serve as my subsequent foundation for my creative work, i.e. “who am I” ...<sup>28</sup>

It was not only FX Harsono who felt compelled to reflect upon the artistic practices that he had been doing so far. I’ve asked the same question of Arahmaiani, Agus Suwage, Heri Dono and Agung Kurniawan. In different ways, they all admitted that the range of socio-political disorders had made them re-question their positions and their works in relation to “socio-political reality.”<sup>29</sup> Almost all of them subsequently took the path of an introspective journey. Even if the themes and contents of their works still contain socio-political narratives, their motivation was no longer to voice anger and trigger some changes; rather, this was based on an awareness to reflect upon the various socio-political issues that they were observing from an entirely personal position.

Apart from this, as had also become evident in some of the works by young artists who were involved in the exhibition of *AWAS! Recent Art from Indonesia*, certain awareness began to come into being, doubting and questioning the close linkage between artwork and socio-political matters that was often the main content in works by senior artists. These young artists even offered their shrewd observation that such works of art were actually just a result of some engineering effort on the part of the curators and international art institutions to seek and determine the “Indonesian identity,” serving the interest of their own political agenda.<sup>30</sup>

Among the younger generation—the young artists most of whom were just enrolled or were still studying in various art academies when the Reformation unfolded—there were different attitudes towards the heavy socio-political narrative contents in the works of art that had been in circulation at the time. The first group consisted of those who felt the need to truly introduce socio-political agenda in their art, or even used their works as mere tools for political activism. This is apparent in the stance and ideas of those who joined the “Taring Padi” (literally “Rice Fangs”) collective. Meanwhile, for some other artists, such socio-political issues were merely an inseparable part of the current climate. Their stance also shifted and changed when the socio-political condition moved in another direction.

Some other artists tried to seek ways of moving away from socio-political issues. Such a stance is not a deliberate manifestation of an awareness to become “apolitical”; rather, this was more driven by a desire to find distinct artistic approaches and creative modes. Eventually, as was the case for artists of Jendela Group (Handiwirman Saputra, Jumaldi Alfi, Rudi Mantofani, Yunizar, Yusra Martunus), their attention was more focused on matters that were more conceptual in nature, originating from a strong concern about the formal aspects in their works, be they paintings or installations.<sup>31</sup>

Meanwhile, in the case of other artists who were even younger than the previous ones and whom can truly be dubbed “the post-Reformation” generation, socio-political issues are apparently accepted as being on a par with many other surrounding issues. Enjoying the open socio-political field with the smooth exchanges of global information through the internet and a range of mobile tools, members of this generation find themselves preoccupied with references to various elements of global pop culture. If they do want to talk about socio-political matters around them, their attitude no longer smacks of anger nor does it reveal a desire to smash the problem down; rather, they display an attitude of someone who seems to be observing it all as something funny, weird and absurd. This stance is strongly evident in the works by Eko Nugroho, for example.

In other words, politics and power no longer serve as the main narrative, much less the main agenda, in these artistic explorations. In many cases, different issues are brought back to matters relating to the artists themselves, framed in the perspective of personal experiences.

### **And ... the Market!**

Occurring at the same time as this shift, Indonesian contemporary art enters the new millennium, which has turned out to bring with it different elements of changes with a global impact. The first one of these is the global political agenda of the “fight against terrorism” resulting from the terrorist attack against the United States on September 11, 2001. Indonesia has also been sucked into the vortex especially after the bomb attack in Bali (2002) and Jakarta (2003). The Indonesian contemporary art arena became more or

less isolated from the pulsating verve of international art events. There has been a decrease in the frequency of Indonesian artists' participations in various art events within the Asia-Pacific region during the second half of the 2000s.<sup>32</sup>

At the same time, however, there has been another contrast: the surging art market in the Asian region, which would then give rise to significant attention on—and funds for—works by contemporary artists from Southeast Asia, especially Indonesia. Sotheby's and Christie's auction houses started to sell Indonesian art works in their auctions in Singapore starting from the late nineties. In the mid-2000s, contemporary works by Indonesian artists started to fetch high prices, reaching to scores or hundreds of thousands of US dollars. At the end of the 2000s, such auction activities were moved to and centered in Hong Kong. In 2008, market activities became even more comprehensive with the emergence of art fairs such as the *Hong Kong International Art Fair (ART HK)* followed by *Art Stage Singapore* (from 2011).

The success of the art market in Hong Kong subsequently attracted the attention of various big galleries that had so far been operating in the art market centers in London and New York, triggering the decision to open branches in Hong Kong.<sup>33</sup> The latest news says that some of the shares of ART HK are now owned by the manager of the global art fair *Art Basel*. In 2013, the event will officially go by the name of *Art Basel Hong Kong*. Similarly, *Art Dubai* (which started in 2007 under the name of *Gulf Art Fair*) is now increasingly active in opening up networks to Asia, apparently wishing to draw the global art market towards the Middle East.

Of course, lately there have also been galleries from a variety of countries exhibiting and offering works by artists from Indonesia—as well as from Southeast Asia—to clients and the public: in Amsterdam, Paris, Milan, New York, Seoul, Beijing, Taipei, Singapore and many other cities. The activities of the contemporary art market today has served as a motor that carries Indonesian works of art forward and brings them into global distribution.

With the rapid transition heading in the highly unpredictable direction as the second half of the twenty-first century approaches, it seems that we finally come to the end of the hectic period among artists, curators and experts in trying to formulate issues of identity and theoretical paradigm in order to understand the variety of contemporary art phenomena in different countries and nations—as had been in vogue in the nineties. Japan Foundation, Fukuoka Asian Art Museum, *Yokohama Triennale* and *Asia Pacific Triennale*—the institutions that had in the past enthusiastically served as the main agents for the formulation and distribution of discourse about “Asian contemporary art”—now take virtually the same strategy as other biennales in other parts of the world, no longer advocating the specific themes that might serve as a platform to discuss a range of important issues with regards to contemporary art from Asia.

Some interesting developments can be observed on the local level. The *Jakarta Biennale*, like the *Biennale Jogja*, has in the last few years been revamping itself by taking the strategy of seeming

to position Indonesia in an important place within the context of regional—and even international—contemporary art market developments. Meanwhile, in other aspects, a number of large-scale exhibitions that had exclusively presented Indonesian contemporary art works in several world cities also had to do with the power of the market: supported and funded by local collectors. The rest has been handled by several commercial galleries.

Are these the signs of the demise of contemporary art “history,” as we are now entering the era—to borrow the term proposed by Hans Belting—of Global Art?<sup>34</sup>

1 Joseph Fischer, “Introduction” in *ibid.*, p. 10.

2 *Ibid.*, p. 12.

3 Some of these were: *Beyond The Dutch: Indonesia, The Netherlands and the Visual Arts since 1900* (Utrecht Centraal Museum, The Netherlands, 2010); *Contemporaneity: Contemporary Art of Indonesia* (MOCA Shanghai, China, 2010); *TRANS-FIGURATION: Indonesian Mythologies* (Espace Culturel Louis Vuitton, Paris, 2011); *Indonesian Eye: Fantasies and Realities* (The Saatchi Gallery, London, 2011); *Beyond The East: A Gaze on Indonesian Contemporary Art* (MACRO Testaccio Museum, Roma, Italia, 2012). Apart from group exhibitions in museums and cultural centers, there were also several solo exhibitions, whether in museums or commercial galleries; for example: *Agus Suwage: The End Is Just Beginning Is The End* (Tyler Rollins Fine Art, New York, 2012) or *Eko Nugroho: Témoin Hybride* (Musée d'art moderne de la Ville de Paris, 2012). This does not include a number of exhibitions that are on a par with biennales, which quite often present works of Indonesian artists, one of the latest being *The Global Contemporary, Art Worlds After 1989* (ZKM - Center for Art and Media Karlsruhe, 2012).

4 This temporal scope also relates to the selection of names and works of artists presented in this book: a small number of Indonesian artists as representatives of different stages of development as well as of the variety of artistic practices relevant to their respective eras. One of the artists who has remained active throughout this period up to this day is FX Harsono, one of the initiators and proponents of the Indonesian New Art Movement who took part in their first exhibition in Jakarta in 1975.

5 Jim Supangkat, “Indonesia Report, A Different Modern Art,” *Art and Asia Pacific*, sample copy (1993): p. 24. The journal specializing in contemporary art in the Asia-Pacific region was published in Sydney, Australia, until 2003 when it gained a new publisher and was subsequently issued in New York under the name *Art Asia Pacific*. Its birth in Australia—and its later relocation to New York—can also be seen as a part of the symptoms of acceptance and the re-mapping of global contemporary art, with contemporary art in the Asia-Pacific region as the protagonist.

6 It is at this point that GSRBI touched upon the social and political realm of the Indonesian student protests in general, especially in Bandung and Jakarta. At the end of the seventies, there were at least two student protest movements against the New Order regime and its supporter the military: the student protest in Jakarta on January 15, 1974, and the 1978 student movement at the ITB, Bandung. I think such an atmosphere clearly played a role in influencing the political awareness of art students, who then questioned the “apolitical” stance that became the main symptom in the practices and thoughts of the Indonesian art at the time, especially after the silencing of the left in the national political map at the end of the sixties. Quite a lot of prominent Indonesian artists and intellectuals that were involved—or merely seen to be involved—with the left were marginalized and became victims. The purging of the left that was initiated by the army and the New Order was clearly coercive and



- repressive, and it created a bloodbath. This was one of the most bloody stages in modern Indonesian history after World War II. The result of this is the ongoing stigma of “the threat of the left” and “politics = violence” within the “awareness” of Indonesian civil society. Every student movement in the seventies and afterwards, including the GSRBI, invariably ran the risk of being trapped in the same pattern of stigmatization during the authoritarian regime of the New Order/Suharto. After the flurry of the 1978 student movement, the New Order regime put a tight rein on campus life through a policy that they called “Normalization of Campus Life” or “NKK.”
- 7 Jim Supangkat, *Indonesian Modern Art and Beyond* (Jakarta: The Indonesia Fine Arts Foundation, 1997), p. 72.
  - 8 Sanento Yuliman, “Surrealisme Yogya” in *Dua Seni Rupa, Sepilihan Tulisan Sanento Yuliman*, edited by Asikin Hasan (Jakarta: Kalam, 2001), pp. 290–291. Also: M. Dwi Marianto, *Surrealisme Yogyakarta* (Yogyakarta: Rumah Penerbitan Merapi, 2001).
  - 9 GSRBI ‘Manifesto’ and a number of essays related to this movement can be read in the book *Gerakan Seni Rupa Baru*, edited by Jim Supangkat (Jakarta: Gramedia, 1979). Unfortunately, this important book has never been re-published with additional data, and it only exists in Indonesian.
  - 10 “We are also witnessing the diminishing of substance and themes. What we find now in every exhibition is the substance and theme that tend to give rise to a feeling of security, a sense of establishment and comfort. (...) Paintings that depict commoners bearing their life burden, which was all the rage among many painters in the past, have now been marginalized. (...) People are still being painted, indeed, but they are depicted in demure and soft forms, conveying a sense of comfort and nostalgia about the villages or kampongs, mostly in a decorative style.” — Sanento Yuliman, “Boom! Ke mana Seni Lukis Kita?” in *Dua Seni Rupa, Sepilihan Tulisan Sanento Yuliman*, edited by Asikin Hasan (Jakarta: Kalam, 2001), p. 118.
  - 11 Literally means “Fantasy World of the Market Place,” a reference to the newly opened theme park “Dunia Fantasi” or Fantasy World and Pasaraya Mall in Jakarta (translator’s note).
  - 12 Also read: Grace Samboh, “Jogja Biennale time after time, Assembling the documents and documentation of the Biennale Jogja,” <http://biennalejogja.org/?p=86&lang=en> (February 8, 2013).
  - 13 Jim Supangkat, “Seni Rupa Era ’80, Pengantar untuk Biennale Seni Rupa Jakarta IX (Art of the Eighties, Introduction for the 9th Jakarta Art Biennale)” in *Biennale IX Jakarta, 1993: Pameran Seni Lukis Indonesia*, exh. cat. (Jakarta: Dewan Kesenian Jakarta, 1993), p. 13.
  - 14 Agung Hujatnikajennong, “The Contemporary Turns: On the Indonesian Art World and the Aftermath of ‘the 80’s” in *Beyond The Dutch: Indonesia, The Netherlands and the Visual Arts, from 1900 until now*, edited by Meta Knol, Remco Raben, Kitty Zijlmans, exh. cat. Centraal Museum, Utrecht (Amsterdam: KIT Publishers, 2009), p. 142.
  - 15 S. Teddy D. in conversation, in Enin Supriyanto, “Art Merdeka! in the Visual Art Scene of Yogyakarta” in *REPOSITION: Art Merdeka!*, edited by Enin Supriyanto and Grace Samboh, exh. cat. (Yogyakarta: Langgeng Art Foundation, 2011), pp. 10–11.
  - 16 Jim Supangkat, 1997 (see footnote 7), p. 80.
  - 17 *Ibid.*, p. 78.
  - 18 Julie Ewington, “Five Elements: An abbreviated account of installation art in Southeast Asia,” *Art and Asia Pacific* 1 [2] (1995): pp. 108–115. About a similar symptom in the Philippines: Rachel Mayo, “Replanting Culture, The Indigenous Art Movement,” *Art and Asia Pacific* 1[1, Inaugural Issue] (1993): pp. 36–37.
  - 19 Caroline Turner, “Introduction—From Extraregionalism to Intraregionalism” in *The 1st Asia Pacific Triennial of Contemporary Art*, exh. cat. (Brisbane: Queensland Art Gallery / Gallery of Modern Art, 1993), p. 8.
  - 20 *Ibid.*, p. 9.
  - 21 Caroline Turner, “INDONESIA: Art, Freedom, Human Rights and Engagement with the West” in *Art and Social Change, Contemporary Art in Asia and the Pacific*, edited by Caroline Turner (Canberra: Pandanus Books, 2005), p. 205.
  - 22 Jim Supangkat, “Art and Politics in Indonesia” in *ibid.*, p. 225.
  - 23 Although various sources reported different numbers of victims, no one denied that cases of violence and rape did take place during the riot on May 14 and 15, 1998, in Jakarta. See: the Report of the Joint Fact-Finding Team: [http://id.wikisource.org/wiki/Laporan\\_Tim\\_Gabungan\\_Pencari\\_Fakta\\_\(TGPF\)\\_Peristiwa\\_Tanggal\\_13-15\\_Mei\\_1998/Temuan](http://id.wikisource.org/wiki/Laporan_Tim_Gabungan_Pencari_Fakta_(TGPF)_Peristiwa_Tanggal_13-15_Mei_1998/Temuan) (February 8, 2013). And the report of National Commission for Women: <http://komnasperempuan.or.id/publikasi/Indonesia/materi%20publikasi/2011/Seri%20Dokumen%20Kunci%20;%20Temuan%20Tim%20Gabungan%20Pencari%20Fakta%20Peristiwa%20Kerusuhan%20Mei%201998.pdf> (February 8, 2013).
  - 24 Caroline Turner, 2005 (see footnote 21), p. 211.
  - 25 Alexandra Kuss, et al., *AWAS! Recent Art from Indonesia*, exh. cat. Museum Benteng Vredenburg, Yogyakarta, et al. (Yogyakarta: Cemeti Art Foundation, 1999).
  - 26 Agung Hujatnikajennong also added the important role of the curators who work independently and help maintain the dynamics of activities and establish the network for the development of art in Indonesia. Hujatnikajennong, 2009 (see footnote 14), p. 144.
  - 27 Astri Wright, “Red and White Refigured, Indonesia Activist Art in Progress,” *Art Asia Pacific* 26 (2000): pp. 60–65.
  - 28 Hendro Wiyanto, “FX Harsono dan Perkembangan Karya-karyanya (1972–2009)” in Amanda Katherine Rath, et al., *RE: PETISI/POSI*, exh. cat. Langgeng Art Foundation, Yogyakarta (Magelang: Langgeng Gallery, 2010), p. 164.
  - 29 Enin Supriyanto, “Reformation, Changes and Transition” in *Indonesian Contemporary Art Now*, edited by Marc Bollandsee and Enin Supriyanto (Singapore: SNP Editions, 2007), pp. 34–35.
  - 30 Such criticism was present in Samuel Indratma’s drawing series *Seni Rupa Ajaib / Weird Visual Art* (1999). Cristine Clark talks about the same issue in “When the Alternative Becomes the Mainstream: Operating Globally without National Infrastructure” in *15 Years Cemeti Art House Exploring Vacuum, 1988–2003*, edited by Saut Situmorang et al. (Yogyakarta: Cemeti Art House, 2000), p. 122.
  - 31 Enin Supriyanto, “Seeing Through The ‘Window’” in Bollandsee and Supriyanto, 2007 (see footnote 29), pp. 9, 99–101.
  - 32 This was perhaps one of the factors that could explain the success and popularity of Philip Morris’ ASEAN Art Awards among young artists in the beginning of the 2000s, apart from the fact that contemporary art events had still been very much dominated by works full of socio-political messages by young artists of the Eighties who had become famous at the time. The event officially began in 1996, and was terminated in 2005 after receiving strong pressure and a barrage of protests from various “anti-smoking/anti-tobacco” groups.
  - 33 “Move to Hong Kong? Sounds like a good idea ...,” *The Art Newspaper* 235 (May 2012), <http://www.theartnewspaper.com/articles/Move-to-Hong-Kong-Sounds-like-a-good-idea.../26477> (February 8, 2013).
  - 34 Hans Belting, “Contemporary Art as Global Art, A Critical Estimate,” *globalartmuseum*, 2009, <http://globalartmuseum.de/media/file/476716148442.pdf> (February 8, 2013).

# Timeline—Indonesian Art Scenes in the Context of Related Social-Political Changes and International Art Scenes

SOCIAL-POLITICAL CHANGES

1970

INDONESIAN ART SCENE

INTERNATIONAL ART SCENE

1974

MALARI student protest and riot in Jakarta

1974 — Jakarta

Black December — Art students and young artists protested against the *Pameran Besar Seni Lukis Indonesia* (Grand Exhibition of Indonesian Painting). They were objecting to the fact that the exhibition and prizes given to senior artists' works represented the established and stagnated institution of Indonesian art.

1975, 1976, 1979 — Jakarta

Art students and young artists from Bandung and Yogyakarta joined forces and announced their manifesto and exhibited their art works known as *Gerakan Seni Rupa Baru Indonesia* (Indonesian New Art Movement). The movement officially disbanded after their 1979 show, even though the members often still worked together on various projects.

1977, 1979 — Yogyakarta

*Seni Kepribadian Apa?* (shortened to Pipa, literally "What Art Identity?")

1980

## SOCIAL-POLITICAL CHANGES

1980

## INDONESIAN ART SCENE

## INTERNATIONAL ART SCENE

### 1982 — Yogyakarta

*Pameran Seni Rupa Lingkungan* (Environmental Art Exhibition)

This was the first time young Indonesian artists did 'site-specific' installations at Parangtritis Beach to campaign about environmental issues.

### 1985 — Jakarta

*Proses '85*

A visual art project initiated by members of GSRBI to address environmental issues which started with field research in the heavily polluted industrial area north of Jakarta.

### 1987 — Jakarta

*Gerakan Seni Rupa Baru Indonesia (#2)*  
Indonesian New Art Movement

The group reunited again—with new members—and initiated a project addressing urban life issues and design aesthetic: *Pasaraya Dunia Fantasi* (Supermarket Fantasy World).

### 1988 — Yogyakarta

*Galeri Cemeti*

This alternative art space in Yogyakarta had a very significant role in the nineties' art scene, actively showing young artists' contemporary art works, and also building networks and organising projects with young artists in Yogyakarta, Bandung, Jakarta and Bali, as well as international artists. Later on, the name changed to *Rumah Seni Cemeti/Cemeti Art House* (1999).

### 1984 — Fukuoka

*Fukuoka Art Museum: 2nd Asian Art Show*  
Thirteen countries participated including Malaysia, Indonesia, Philippines, Singapore, Thailand, and Burma—special section: *Art of Bali*  
*Symposium: Contemporary Asian Art—Its Future Perspective.*

### 1989 — Fukuoka

*Fukuoka Art Museum: 3rd Asian Art Show: Symbolic Visions in Contemporary Asian Life*  
Fifteen countries participated including the founding members of ASEAN + Brunei.

1990

## SOCIAL-POLITICAL CHANGES

1990

## INDONESIAN ART SCENE

### REFORMASI!

#### 1997–1998

From July 1997 Indonesia was hit by the economic crisis. Government and private sectors had to deal with skyrocketing debt and financial burden.

#### May 13–14, 1998

Mass riots in Jakarta and Solo.

#### May 21, 1998

Suharto resigned; the end of Suharto's dictatorship.

#### August 30, 1999

An independence referendum was held in East Timor. The Indonesian government accepted the result on October 19, 1999 by repealing the laws that formally annexed East Timor to Indonesia since 1975.

2000

#### 1992 — Yogyakarta

*BINAL Experimental Arts*

#### 1993 — Jakarta

*Bienal Seni Rupa Jakarta IX* (9th Jakarta Visual Arts Biennale)

introducing the new trends of Indonesian contemporary art from late 1980s to early 90s.

#### 1995 — Jakarta

*Pameran Seni Rupa Kontemporer Negara-negara Non-Blok* (Contemporary Art of the Non-aligned Countries)

#### 1997 — Yogyakarta

Yayasan Seni Cemeti was established by artists/curators as an institution to focus on critical studies and archiving Indonesian modern/contemporary art. Later on, in 2007, it changed its name to Indonesian Visual Art Archive (IVAA).

#### 1999–2002 — Yogyakarta

*AWAS! Recent Art from Indonesia*  
Organised by Cemeti Art Foundation; traveled to Japan, Australia, and Europe. This was the first of its kind: a show of Indonesian contemporary art works, focused on socio-political issues, organised by a local art institution for international audiences.

#### 1997–1998 — Yogyakarta

Young artists in Yogyakarta started to form 'artists collectives' or groups. Among others: Jendela, Apotik Komik, Taring Padi.

## INTERNATIONAL ART SCENE

### 1990 — Tokyo

Japan Foundation ASEAN Cultural Center Gallery:  
*Narrative Visions in Contemporary ASEAN Art*  
(from the collection of the Fukuoka Art Museum)  
Participants: Brunei, Indonesia, Malaysia,  
Philippines, Singapore, Thailand.

### 1991-1992 — USA

*Kesenian Indonesia di Amerika Serikat* (Festival of  
Indonesia in U.S.)  
Modern Indonesian art shows in Houston, California,  
Seattle, Honolulu.

### 1993 — Queensland

Queensland Art Gallery: *Asia-Pacific Triennial (APT)*  
1996 (2nd), 1999 (3rd)

### 1995 — Tokyo

Japan Foundation Asia Center, Tokyo: *Asian  
Modernism: Diverse Development in Indonesia,  
the Philippines, and Thailand*

### 1996-1998 — New York

Asia Society, New York: *Contemporary Art in Asia:  
Tradition and Tension*

### 1997-2000 — Vienna et al.

*Cities On The Move*  
Austria, France, the United States, Denmark, Britain,  
Thailand, and Finland

### 1998 — Busan

*Busan Biennale*  
Originally named *Pusan International Contemporary  
Art Festival*. The name *Busan Biennale* was first used  
in 2001.

### 1991 — Canberra

Australian National University, Canberra:  
International Conference  
*Modernism and Post-modernism in Asian Art*

### 1992 — Fukuoka

Fukuoka Art Museum: *New Art from Southeast Asia*  
Organised and supported by Japan Foundation  
Participating artists from Brunei, Indonesia,  
Malaysia, Singapore, Thailand, Philippines.

### 1995 — Gwangju

*The Gwangju Biennale*

## International Art Publication:

### 1993 — Sydney

*Art and AsiaPacific* first published.

## International Auction Houses in Southeast Asia:

### 1992 — Singapore

Christie's established their office in Singapore.

### 1994 — Singapore

Christie's introduced the sale of Southeast  
Asian Modern Art in Singapore.

### 1996 — Singapore

Sotheby's started Southeast Asian Art sales  
in Singapore.

## SOCIAL-POLITICAL CHANGES

### 2000

U.S. global policy "War on Terrorism" not only sparked tensions and conflicts in Iraq and Afghanistan but also in Indonesia. The rise of Islamists groups and acts of terrorism in Indonesia was strong in the first half of 2000.

### December 24, 2000

A series of bomb attacks on churches during Christmas Eve, part of a high-scale terrorist attack by Al Qaeda and Jemaah Islamiyah.

### October 12, 2002

Bali bombings occurred in the tourist district of Kuta, Bali, killing more than 200 people.

### August 5, 2003

A suicide bomber detonated a car bomb outside the lobby of the JW Marriott Hotel, Jakarta.

### October 1, 2005

A series of terrorist suicide bombs and a series of car bomb attacks occurred in Bali.

## 2000

## INDONESIAN ART SCENE

### Major National/International Events:

#### 2003, 2005 — Jakarta

CP Biennale

#### 2009 — Jakarta

Jakarta Biennale: ARENA/Fluid Zones

#### 2010 — Jakarta

Indonesia National Gallery: MANIFESTO  
Grand Exhibition of Indonesian Visual Arts

#### 2011 — Yogyakarta

Biennale Jogja: EQUATOR

### Major Art Space Events:

#### 2003, 2005, 2007, 2009, 2011 —

#### Jakarta

ruangrupa: OK! Video Festival

#### 2006, 2008, 2010, 2012 —

#### Bandung

Selasar Sunaryo Artspace:  
Bandung New Emergence

### Major Solo Shows:

#### 2009 — Agus Suwage

Still Crazy After All These Years  
Jogja National Museum

#### 2009 — FX Harsono

The Erased Time  
Indonesia National Gallery, Jakarta

#### 2009 — Mella Jaarsma

The Fitting Room  
Indonesia National Gallery, Jakarta

#### 2010 — Entang Wiharso

Love Me Or Die  
Indonesia National Gallery, Jakarta

#### 2011 — Handiwirman

Saputra  
Objects In-Site: No Roots, No Shoots  
Indonesia National Gallery, Jakarta

#### 2012 —

Raden Saleh and The Begining of Indonesian  
Modern Painting  
Indonesia National Gallery, Jakarta

### Art Spaces / Institutions:

#### 2007 — Yogyakarta

Sangkring Artspace

#### 2009 — Bandung

Platform3

#### 2010 — Yogyakarta

Langgeng Art Foundation  
Jogja Biennale Foundation

### Local Art Auctions:

established

#### 2000 — Jakarta

Larasati Auction

established

#### 2004 — Jakarta

Borobudur Auction

## INTERNATIONAL ART SCENE

### International Group Shows (selected):

#### 2001 — Yokohama

Yokohama Triennale: *Mega-Wave*  
(2005: *Art Circus*; 2008: *Time Crevasse*)

#### 2002 — Queensland

Queensland Art Gallery: *4th Asia-Pacific Triennial*  
2006 (5th), 2009 (6th)

#### 2004 — Tokyo

The Japan Foundation Forum: *Have We Met?*

#### 2006 — Singapore

Singapore Biennale  
2008 (2nd), 2011 (3rd)

#### 2006 — Singapore

SAM, Singapore: *Telah Terbit/Out Now*

#### 2007 — Karlsruhe

ZKM, Karlsruhe: *Thermocline of Art: New Asian Waves*

#### 2009 — Utrecht

Utrecht Centraal Museum: *Beyond The Dutch:  
Indonesia, The Netherlands & the Visual Arts  
since 1900*

#### 2010 — Shanghai

MOCA Shanghai: *Contemporaneity: Contemporary  
Art of Indonesia*

#### 2011 — London

The Saatchi Gallery: *Indonesian Eye: Fantasies and  
Realities*

#### 2011 — Paris

Espace Culturel Louis Vuitton: *TRANS-FIGURATION:  
Indonesian Mythologies*

#### 2011 — Rome

MACRO Testaccio Museum: *Beyond The East:  
A Gaze on Indonesian Contemporary Art*

#### 2011 — Berlin

ARNDT Berlin: *ASIA: Looking South*

#### 2011 — Singapore

Singapore Art Museum: *Negotiating Home,  
History and Nation: Two decades of contemporary  
art in Southeast Asia 1991–2011*

#### 2012 — London

Ben Brown Fine Arts: *Contemporary Indonesia*

### International Solo Shows (selected):

#### 2010 — Singapore

Singapore Art Museum: *FX Harsono: Testimonies*

#### 2011 — New York

Paul Kasmin Gallery: *Nyoman Masriadi: Recent Paintings*

#### 2011 — New York

Tyler Rollins Fine Art: *Agus Suwage: The End Is Just  
Beginning Is The End*

#### 2012 — Paris

Musée d'art moderne de la Ville de Paris: *Eko Nugroho:  
Témoign Hybride*

#### 2012 — Singapore

Singapore Tyler Print Institute: *Handiwirman Saputra:  
Suspended Forms*

### International Art Fairs in Asia:

established

#### 2004 — Beijing

CIGE (China International Gallery Exposition)

established

#### 2007 — Shanghai

SH Contemporary

established

#### 2008 — Hong Kong

ART HK

established

#### 2011 — Singapore

Singapore Art Stage

forthcoming

#### 2013 — Hong Kong

Art Basel Hong Kong





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**Ay Tjoe Christine**

**Arin Dwihartanto Sunaryo**

**FX Harsono**

**indieguerillas**

**Mella Jaarsma**

**Agung Kurniawan**

**Rudi Mantofani**

**Wiyoga Muhardanto**

**Eko Nugroho**

**J. Ariadhitya Pramuhendra**

**Syagini Ratna Wulan**

**Wedhar Riyadi**

**Handiwirman Saputra**

**Agus Suwage**

**Tromarama**

**Entang Wiharso**

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# Ay Tjoe Christine

Ay Tjoe Christine has become known primarily for her poetic practice of revisiting parables from the Bible. In this, her sculptures, paintings and drawings are incisive, deconstructive, challenging and, at the same time, deeply contemplative. As the artist says, “I’m interested in the relationships between theology and humanity, which give rise to perceptions on the range of human emotions, motivations and experience.”<sup>1</sup>

Fragments of figures, hands and faces dissolve or converge into nests of super-fine lines, meandering in an out-of-focus way, becoming shadows or plain blank space. The visible and the invisible meet—along the lines of Ay Tjoe’s painterly re-interpretations. The artist’s unique visual language is rooted in dry-point processes on copper plates, which make use of a great variety of layers, tones and colors. The inherent fragility and transcendence of her technique is also transposed onto other surfaces than paper: notably acrylic and oil paint on canvas.

After 2005, Ay Tjoe began including found material in her work, exploring the fabrication and reprocessing of tangible objects. She uses dolls, second-hand goods and found objects to express her artistic reflections, thereby adding yet another level to her work. Another new method for her is the use of photography. “Ay Tjoe Christine makes her figures out of discarded materials such that they appear dirty and ragged. The process of making them this way and then digitally photographing them and transferring these images onto canvas, for Christine, is like creating another entity.”<sup>2</sup> As the artist herself puts it: “This process is important to me, reflecting that beyond an ordered and systemized existence, there is another order or system at work creating and imposing its will on all existence.”<sup>3</sup>

Ay Tjoe’s figures often appear ghostly, as they are broken into patches of colors and textures. In so doing, she is presenting the fragility of the body and the morbidity of the flesh, seeking for the force within: the manna. “If there is manna, I receive it from You. [...] You are the manna. If the eyes sparkle and become brighter every time [...] that is manna. If the closeness of two people gives birth to forgiveness [...] that is manna,” she says.<sup>4</sup> The “manna” referred to here is the “bread of heaven” or “food from heaven” mentioned in the Bible. Ay Tjoe’s selection of Biblical and theological

allegories often focus on ambivalent figures that she takes as parables to that premise. In *Interiority of Hope* (2008) she took as inspiration the figure of Barabbas, the criminal, whom Pilate released instead of Christ according to the demand of the people. The painting series depicts her imagining of the internal conflict of Barabbas after he was freed.

In 2010, Ay Tjoe collaborated with the artist Deden Sambas in the exhibition *Lama Sabakhtani Club*, which offered a deliberation between them and God. One of their works—the aluminum and mixed media installation *Today I Kill the First Layer, and I Find the Other Layer as a Landscape, Landscape, Landscape* (2009)—is made of a modified old typewriter. The modification was done in such a way that the only three letters left are D, G, and O; the rest of the keys can only produce dots, slashes, and other such marks. So the only possible readable “words” that can be made with this machine are DOG and GOD. As if playfully challenging or conversely confirming our belief that anyone can “find God,” the artists provided viewers with aluminum foil rather than paper, which was able to be torn off the machine and taken home. The result is a piece of aluminum sheet that is almost blank, as no ink is used. The only visible signs are marks and dots made by the impact of the keys on the sheet’s surface. And contrary to silent prayer, your quest for God or dog on this typewriter is noisy. Every strike of the key is amplified via a loudspeaker unit underneath the typewriter. Yet in the end, while scrutinising the shiny surface looking for God or dog, you will see your quest, along with Ay Tjoe’s own, has only just started.

1 Ay Tjoe Christine, quoted in: Marilyn Goh, “The Famous One from Lucas #1,” *Daily-serving*, October 29, 2011, <http://dailyserving.com/2011/10/the-famous-one-from-lucas-1/> (February 2, 2013).

2 Amanda Rath, “Ay Tjoe Christine: Taboo and Transgression,” *Nafas Magazine*, March 2005, [http://universes-in-universe.org/eng/nafas/articles/2005/taboo\\_and\\_transgression/photos/ay\\_tjoe/](http://universes-in-universe.org/eng/nafas/articles/2005/taboo_and_transgression/photos/ay_tjoe/) (September 17, 2012).

3 Ay Tjoe Christine, quoted in: *ibid.*

4 Ay Tjoe Christine, quoted in: Efix Mulyadi, “Lembut dan Peliknya Ay Tjoe,” *KOMPAS*, May 31, 2003, p. 33.

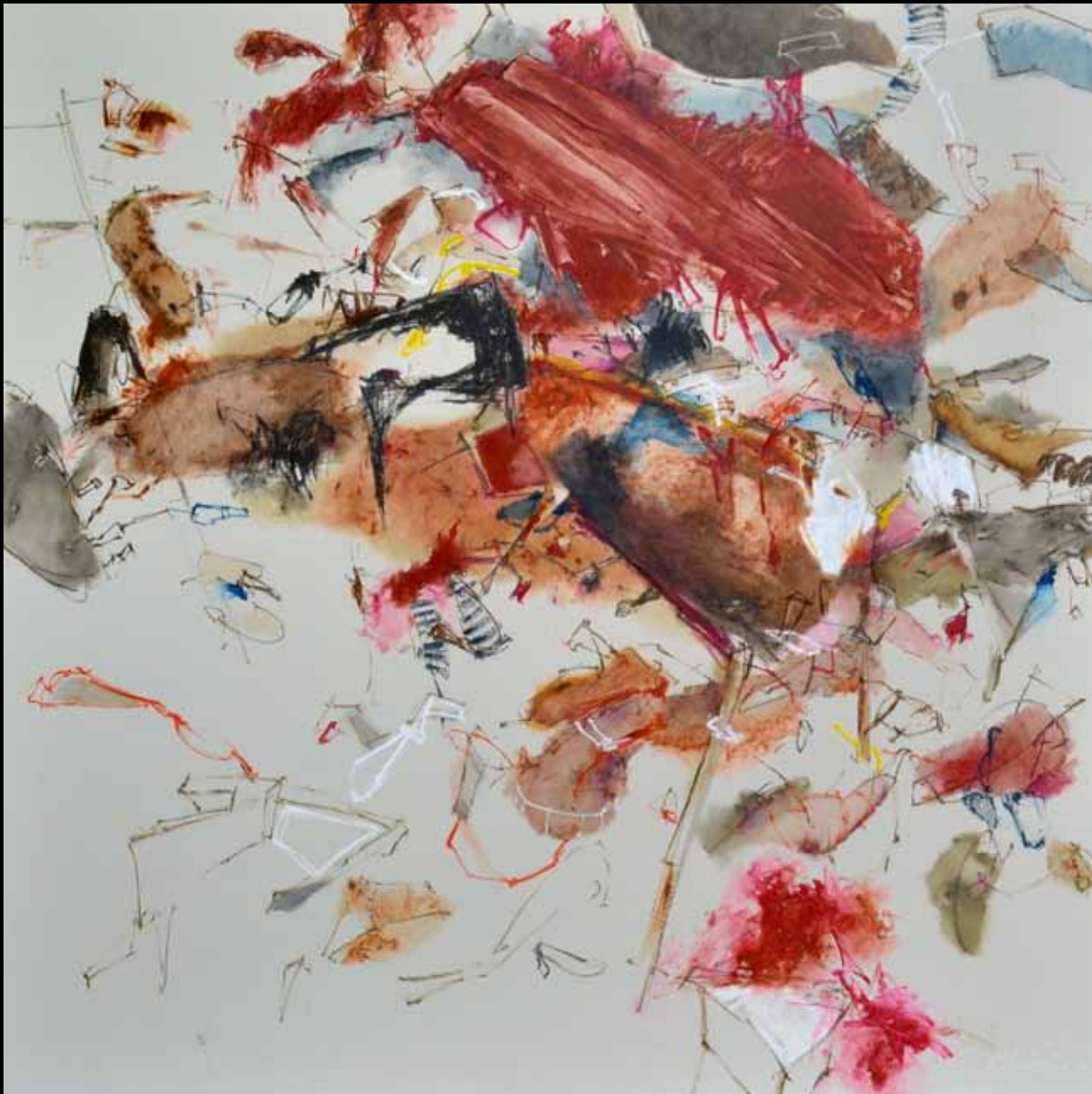


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Ay Tjoe Christine

**Second Studio, 2013**

Oil on canvas  
170 x 170 cm





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Ay Tjoe Christine

**MORE HANDCUFF, PLEASE!, 2007**

Acrylic on canvas

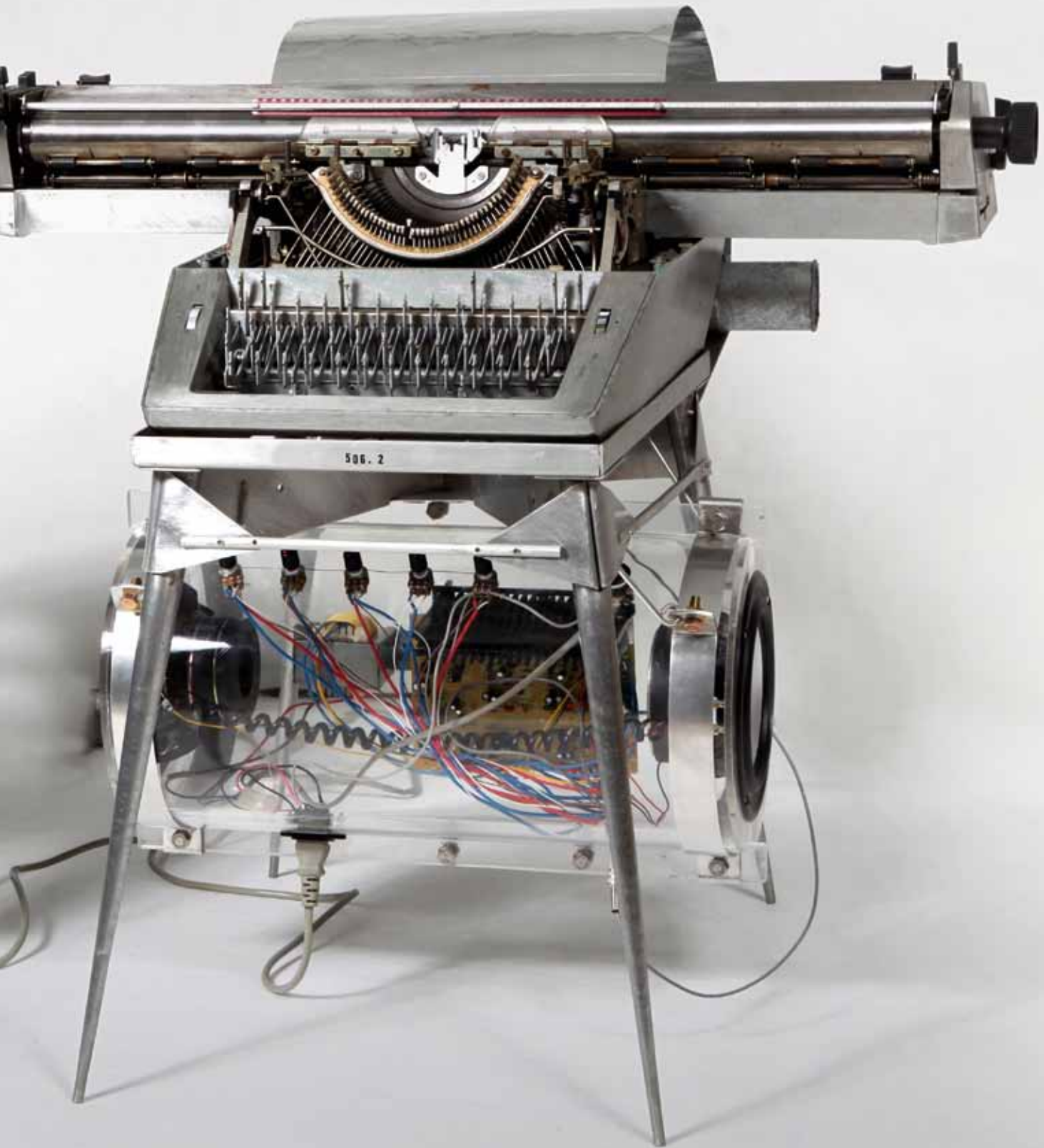
135 x 170 cm

Ay Tjoe Christine

**... Today I Kill the First Layer, and I  
Find the Other Layer as a Landscape,  
Landscape, Landscape ..., 2009**

Modified typewriter, aluminum foil, speakers  
Variable dimensions

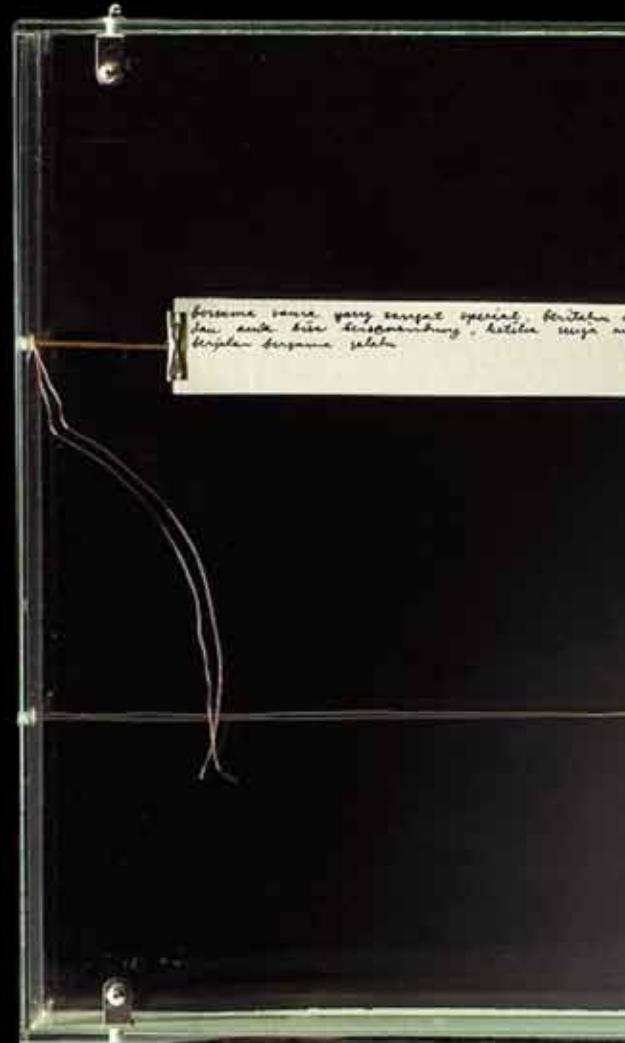




Ay Tjoe Christine

**Eksekusi Ego,**  
**(Ego Execution), 2006**

Mixed media, glass box  
38 x 80 x 4,5 cm





lele anak bekicot, monjaya dan meramu tikul layang, jalan kaki selama pulgas. Takan dikandung berjala Takah yak. dan Hala, obat  
saran obat, berjalakid dan therapy berastu balabat, antel monjaya amilumit amilumit Hama Takah dan berastu dan sif



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# Arin Dwiheartanto Sunaryo

Arin Dwiheartanto Sunaryo stands out from the Indonesian art scene with his continuous experiments with the medium of painting: both its material limitations and its possibilities. During his MFA studies in London, he was already no longer concentrating solely on the customs of image construction, but also allowing the natural characteristics of the applied materials to form the image. His paintings, exploding in raw clear colors—some reminiscent of thermo-photographic scans, others resembling volcanic outbursts or explosions in space—fascinate with their surprising interplay of material invention and conceptual thinking, integrating twentieth-century Western abstract ideas with his own personal narratives.

In his series *Lovebombs* (2005) and *Inside Out* (2005), the artist “lets smears and dribbles of oil paint mix with water following the rhythm on the surface of a canvas that has already been flooded with water, controlling it with movement, or letting it run wild, then thicken to form a dynamically textured surface.”<sup>1</sup> The dripping, spilling, and pouring of paints in his work “seemingly guarantee that the end result will still show traces of the initial conditions. We can envision a kind of cycle of material-image-material, composed with a strong sense of control, management, flexibility, and transparency.”<sup>2</sup> The artist explains, “As we use paints to create works, we are always made to stand face to face with the fluid nature of the paints. Here I try to make compromises between the natural character of the media and the theme or the image that I wish to create.”<sup>3</sup>

In 2008 he began to experiment with a material that only stays liquid for about fifteen minutes before hardening permanently—resin. “Resin is such a unique material,” says the artist. “It’s amazingly tense. For the best results, you have to finish each painting in just five minutes. It is so hard to predict. It always flows here and there once you put it on the object.”<sup>4</sup> This exploration of the medium serves as a new way to further elaborate abstract con-

cepts, as seen, for example, in *Untitled 1* (2010), a homage to Piet Mondrian. For his *Stratum Series* and also the painting *Mother and Child* (both 2010), Dwiheartanto Sunaryo incorporated photographs into the resin. Vaguely visible patches of digital print in the shape of a human hand or body part give the required depth. As noted by art critic Carla Bianpoen, the use of resin in this context signifies the artist’s reflection on the original use of that medium, namely the one of fixation (glue) and preservation. It is an element equally shared with painting, photography and drawing, all of which try to preserve the image.<sup>5</sup>

But it is his works made with the ash of the Merapi volcano, the *Volcanic Ash Series* (2010–2012), that really strike a chord. Dwiheartanto Sunaryo, shocked by the volcano’s eruption in 2010, traveled all the way from Bandung to the Yogyakarta eruption site to gather and preserve the ash that would inspire him to make works in memory of the disaster. With his works, he promises a new spirit of exploration in Indonesian abstract art—a discipline that historically contributed to the construction of the country’s modern art in the 1960s—and raises it to another level, representing his generation’s esthetic approach and relevance to the present era.

1 Rifky Effendy, “Ledakan Dari Ranah Kelabilan,” *KOMPAS*, May 21, 2006, p. 29.

2 Ibid.

3 Arin Dwiheartanto Sunaryo, quoted in: Hendro Wiyanto, “Arin’s Friction” in *Fluid friction #2: A Solo Exhibition by Arin Dwiheartanto*, exh. cat. (Jakarta: Sigiarts Gallery, 2010), pp. 29–35.

4 Arin Dwiheartanto Sunaryo, quoted in: “In Touch With Fluid Friction,” *Jakarta Globe*, April 9, 2010, [www.thejakartaglobe.com/lifeandtimes/in-touch-with-fluid-friction/368554](http://www.thejakartaglobe.com/lifeandtimes/in-touch-with-fluid-friction/368554) (January 3, 2013).

5 Carla Bianpoen, “Arin Dwiheartanto’s artistic exploration,” *The Jakarta Post*, March 1, 2012, [www2.thejakartapost.com/news/2012/03/01/arin-dwiheartanto-s-artistic-exploration.html](http://www2.thejakartapost.com/news/2012/03/01/arin-dwiheartanto-s-artistic-exploration.html) (January 3, 2013).

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Arin Dwiheartanto Sunaryo

## **Stratum #4 / CMYCMK, 2011**

Pigmented resin, digital print  
mounted on wooden panel  
184.5 x 144 cm





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Arin Dwihartanto Sunaryo

**Vulcanic Ash Series #4, 2012**

Merapi volcanic ash, pigmented resin  
mounted on wooden panel  
146 x 367 cm (diptych)





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Arin Dwihartanto Sunaryo  
**To a New Day, 2006**  
Oil on canvas  
76 x 76 cm

Arin Dwihartanto Sunaryo

**Glory, 2007**

Oil on canvas  
89 x 89 cm



For the past thirty years, FX Harsono has continually examined—and actively participated in—the social realities of his country. Anchoring himself as a “part of a hybrid identity” in a culture of diversity, his multifaceted work finds its expression in an overwhelming richness of codes and textures, issues and artistic practices. He employs a variety of media, fusing diverse methods such as performance, installation, printing, photography, photo etching, drawing and text.

Harsono became active in the visual arts world in the mid-1970s, primarily as the artist who initiated the Black December declaration, a movement of artists opposing the governmental institutionalisation of art in 1974. A year later, he and a number of other artists established the Gerakan Seni Rupa Baru (The New Art Movement), which made several incursions against the aesthetics of visual art at the time, introducing various approaches which were then still regarded as anti-aesthetic and unconventional, such as installation and performance art.

During the 1980s and 1990s Harsono was involved in what he and his colleagues described as “Contextual Art” and/or “Awareness Art.” The main goal of this arts movement was to develop an artistic practice that facilitates dialogical communication. Harsono collaborated with activists such as members of the Association of Indonesian Researchers, and the Vehicle for Living Environment Issues Indonesia (WALHI). *Suara Dari Dasar Bendungan* (Voices from the Bottom of the Dam, 1994), is an example of a work in which he utilised a local story. The installation was based on a case in Sampang, Madura, in 1992, where three farmers were killed by the military for protesting against the government’s plan to eradicate their paddy fields. Harsono went to the village and used objects he found there, such as the farmers’ clothes and water jugs, combining them with audio interviews with the villagers.

A clear shift in Harsono’s practice occurred during the Reformasi (the reformation of the Indonesian government) and the subsequent riots of May 1998. This can be seen in his *Korban Destruksi* (Victims of Destruction, 1997–98) and *Korban Yang Terbakar* (Burnt Victims, 1998), an homage to the Chinese communities that were violated and burned during the turmoil. Harsono never shied away from making social criticisms or indicating his empathy for those who were suffering. Thus his work became sharper and more direct, ironic, bitter, introspective and reflexive. The ambivalent characteristics of a society that was both victim and victimiser, accuser and accused, took on a greater prominence.

Since the beginning of the 2000s, Harsono’s work displays an increasingly internal focus, as he has turned towards examining his personal history. Because of his Indonesian-Chinese background, a primary focus is the history of discrimination and

victimization towards Chinese communities, although the work still relates to the development of socio-cultural issues in Indonesia in general. An example is *Cogito Ergo Sum* (2002–2003), consisting of six panels, each displaying a digital print of an ashen white face. Additionally, titles have become an important element in his work. Loaded with symbolism, icons, signs, codes, text and even rows of letters without meaning, they make reference to the precarious issues of cultural identity.

The semantic and artistic diversity extrapolated in Harsono’s use of language and media runs parallel to his concept of identity: “My home land and the roots of my life are not important. [...] History is more important for me than the roots of culture. [...] Identity is not based on the place one comes from, but is more connected to history, and history is not fixed in only one culture, but instead a mix of cultures. Identity has no single meaning for me, but rather is created through diversity. All this makes me a part of a hybrid identity.”<sup>1</sup>

This hybrid idea was refined and expressed in his recent works, which are based on the fact that Chinese communities are obliged to change their names from Chinese to Indonesian/Javanese-derived names—a regulation that has been enforced since 1976. This is depicted in a series of video performances, *Writing in The Rain* (2011), in which he repeatedly writes his Chinese name, Oh Hung Bun, in Chinese script on a glass wall. The repetitive process of writing his own name is also used in another work, *In Memory of a Name* (2012), where the Chinese script overlays several prints of Harsono’s self-portraits. In a Warholian style, the script dissolves gradually with the duplicates of the portraits. The work *Bone Cemetery Monument* (2011) is based on his research of and pilgrimage to the sites of mass graveyards in Java and Sumatra of anonymous Chinese communities, victimized during the independence era. In this haunting installation the artist combines photographs, video documentation and texts with the names of the victims printed on fabric.

The Indonesian philosopher ST Sunardi conceives of Harsono’s work as both a “retraumatization” and a recovery of the past, as such enabling the spectator to access a higher level of understanding. Through aesthetic experimentation Harsono intends to re-read traces of a violent past, not only pointing to the transitoriness of time, values, beliefs, possessions, relationships and one’s own personal story, but also the “hybrid” reality of Indonesian society.<sup>2</sup> FX Harsono’s works reach simultaneously into the past, present and future.

1 Hendro Wiyanto, “Reposisi: Narasi Individual” in Amanda Katherine Rath et al., *Re: Petisi/Posisi. FX Harsono / Repetition/position. F. X. Harsono*, exh. cat. (Magelang: Lenggeng Art Foundation, 2010), pp. 168–181.

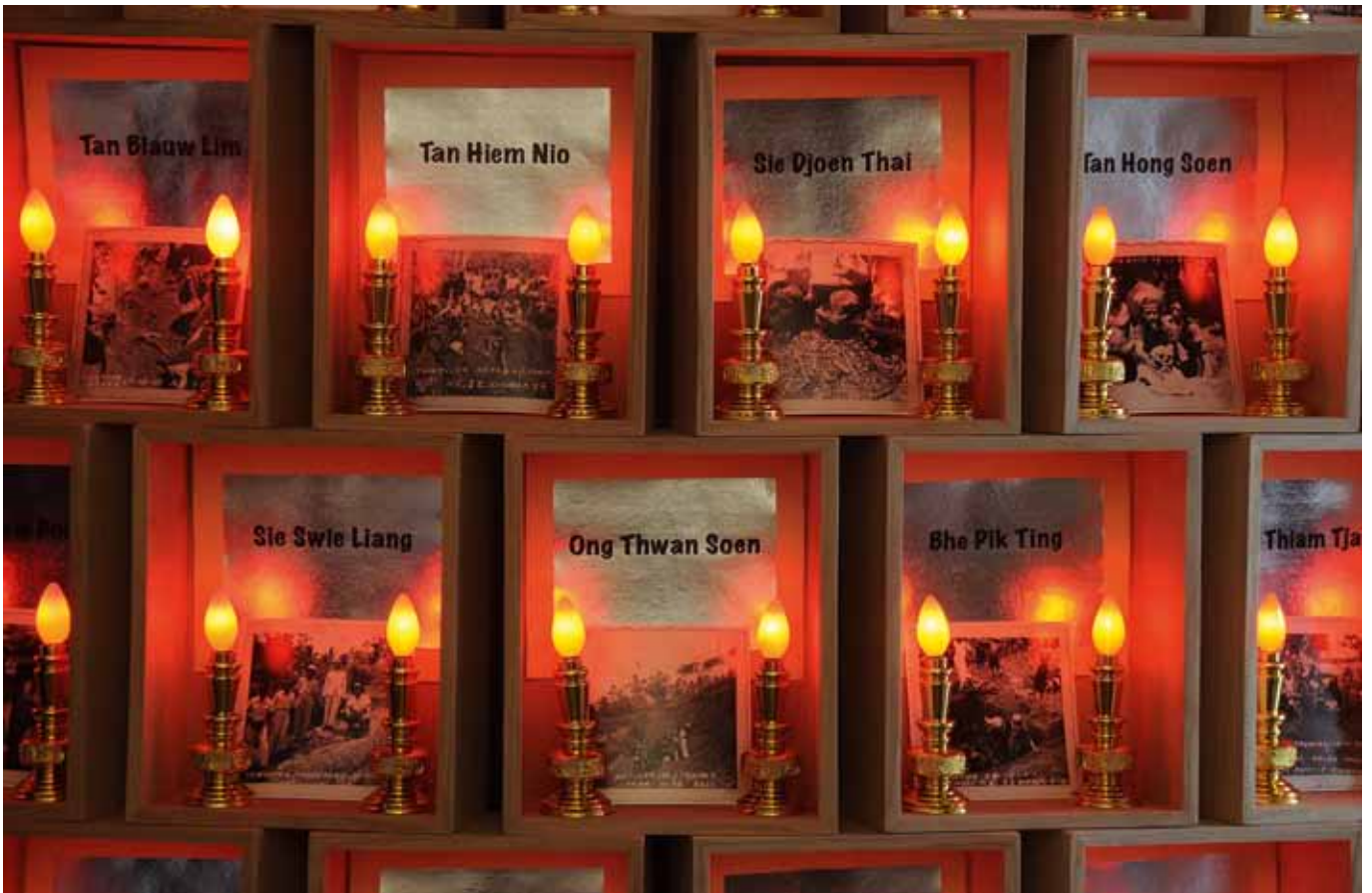
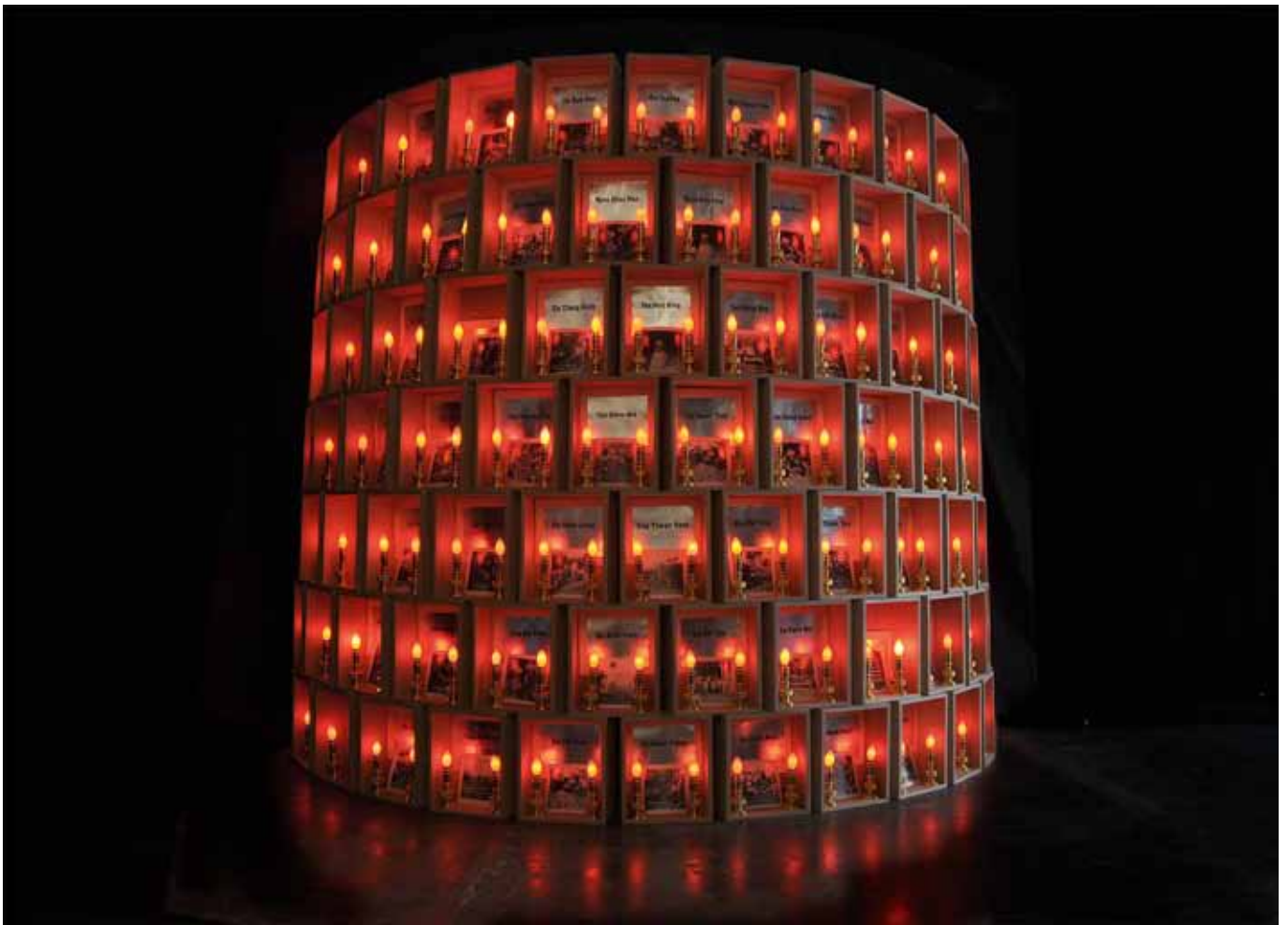
2 ST Sunardi, “Introduction” in *ibid.*, pp. xiv–xvi.

FX Harsono

## **Bone Cemetery Monument, 2011**

Plywood, electronic candlelight, screen print on paper, photographs  
Variable dimensions







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FX Harsono

**My Dream, My Journey, 2013**

Acrylic on canvas

Diptych, 100 x 135 cm each





FX Harsono  
Film stills from  
**Writing in the Rain, 2011**  
Single channel video  
Duration: 6 min

FX Harsono

**Rewriting the Erased, 2009**

Table with marble top, chair, ink, china brush,  
brush holder, the video of the performance  
projected onto a screen, 125 calligraphies  
Variable dimensions

Installation view *Edge of Elsewhere*, 4A Centre  
for Contemporary Asian Art, Sydney, 2011



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FX Harsono

**Korban Yang Terbakar  
(Burnt Victims), 1998**

Burnt wood, steel frame, earth sand,  
the video of the 1998 performance  
projected onto a screen  
Variable dimensions

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FX Harsono

**Korban Destruksi  
(Victims of Destruction), 1997—98**

Performance on the Southern square of the  
Keraton Yogyakarta, April 6, 1997, and installation  
with burnt logs, metal frames, wooden masks,  
a television set





indieguerillas was founded in 1999 by the couple Dyatmiko “Miko” Lancur Bawono and Santi Ariestyowanti. Having each received a formal education in the disciplines of graphic and interior design, they started out with their own independent design firm in Yogyakarta. They became well known for their distinctive design styles when they did the cover art for the local band Sheila on 7 and handled the layouts of an indie magazine, *OUTMAGZ*. This led to an invitation from Cemeti Art House to join some of the gallery’s collective exhibitions in 2002. From then on, indieguerillas began to explore the art scene more deliberately and intensively.

The art of indieguerillas stands out for its consistent style of blending disciplines, often blurring the boundaries between graphic design, media arts, folklore painting, printmaking, screenprinting and computer graphics. Although the artist duo is fond of using digital technology in their works, they also maintain a strong consciousness of exploring manual techniques. The skilled use of design elements in their handmade works is part of their awareness of not being specifically trained in fine art; instead they try to integrate and apply their graphic design approach into their paintings and other works, along with touches of comics and cartoons.

These experiments with disciplines and materials caused their work to evolve conceptually, by offering plays of iconographies relating to the issues of cultural identity, family roots and the globalized generation in Indonesia. This peaked with the series *Fools’lore: Folklore Reload* (2008). In these paintings, icons of Javanese arts like wayang shadow puppets blend with bikinis, Pop Art, Japanese Ukiyo-e, marionettes, European comics and much more—all presented in a spirit that is cheerful yet ironic, adventurous yet contemplative.

In 2010, indieguerillas launched *Happy Victim*, a series of products and popular items such as garments and everyday accessories that jauntily combined the local and the global, art and commercialism. The product launch was accompanied by a solo show of the same name at Valentine Willie Fine Arts, Singapore. *Happy Victim* encapsulates an ironic view of the new generation who often find themselves falling too easily for new commercial and global

commodities. The centerpiece of this project is the installation of a merchandise stall entitled *Ki Sadhe Mider Buwono* (Javanese for “Selling Around The World”), which functions practically as a stall and also as an art installation in its own right.

The “happy victim” premise is also present in the work *Hunter Gatherer Society* (2010). As curator Eva McGovern noted about this work, by using deer horns and mounting them like taxidermy heads, indieguerillas ironically present contemporary trophies of popular culture. And as with many prizes, the trophies are only valuable until the next product appears, tempting fickle minds into still more superficial consumption in a brand-saturated world.<sup>1</sup>

Recently, indieguerillas returned from a three-month residency at Heden, The Hague, where they undertook a project exploring relations between cultural and culinary history, entitled *Gastronaut: Eatventure LOOKING FOOD* (2011). The work serves as a visual diary of the duo’s experiences in researching the hybridism of both Holland and Indonesia by tasting a variety of Indonesian-Dutch food during their residency. Those experiences have been visualized and elaborated on by the creation of characters juxtaposing various aspects of food in the two cultures, seasoned with kitsch pop and a mixed bag of elements of global cultures that are being consumed continuously today.

As Ariestyowanti explained, “There is a strong urge in us to explore our roots, to return or revisit. Everyone here now has become more similar to others, no distinctive character. The same lifestyle, the same products, the same global brands. Who will care about our cultural roots if not ourselves? So we try to make fusions between our globalized self and where we come from. It is like making gateways, hybrid visuals that offer familiar elements on both sides.”<sup>2</sup>

1 Eva McGovern, “Curatorial Essay: Ignorance Is Bliss,” in *Happy Victims*, online exh. cat. (Kuala Lumpur: Valentine Willie Fine Art, 2010), <http://www.vwfa.net/indieguerillas/essay.html> (February 7, 2013).

2 Santi Ariestyowanti, quoted in: Farah Wardani, “Clash of Culture,” *Surface Asia* 3, April 11, 2011, <http://surfaceasiamag.com/read-news-5-0-294-clash-of-culture.surfaceasia.magz#.UPWwgYX5-qJ> (February 7, 2013).





indieguerillas

**This Hegemony Life, 2012**

Digital print on canvas

67 x 92 cm



indieguerillas

**Sons of The Beach, 2010**

Digital print on acrylic sheet  
mounted on wood panel  
184 x 171 x 20 cm



indieguerillas

**Hunter-Gatherer Society I:  
Javanicus Vandalicus Sneakerensis, 2010**

Mixed media  
160 x 45 x 80 cm

pages 50-51

indieguerillas

**My Motherland is a Wonderland, 2008**

Acrylic on canvas  
200 x 300 cm





Having come to Jakarta in 1984, the Dutch national Mella Jaarsma decided to stay there, perceiving her new home country as “a unique society, a lifestyle which mixes a strong traditional background, new capitalist consumerism and the pressures of complex politics.”<sup>1</sup> Since then, the tension created by her own identity as a “foreigner” has been an ongoing inspiration for her art practices. With her inventive costume installations, Jaarsma—also known as an activist and curator and who, with her husband Nindityo Adipurnomo, founded the most prominent contemporary arts organisation in Indonesia, Cemeti Art House—reflects on the current discourse of body politics as well as issues of cultural and geographic identities.

Jaarsma’s work draws on her conviction that the “layers” that constitute our selves, beginning with our skin, clothing, and homes, as well as our perceptions of other people’s layers, are connected to the existing social domain. This belief became most obvious in 1998 with her consistent use of the veil, which was continued in a further series of works created since the beginning of the 2000s. The veils, straddling the fine line between garment and sculpture, are manufactured from a great variety of materials: cocoons, squid, seaweed, political party badges, buffalo horns, kangaroo skin, goat skin, military uniforms, etc. The character, attributes and sensual qualities of each veil cannot be substituted by the use of another material, because each has its own history and specific significance.

A fine example is the work *SARA-swati I and II* (2000), both made of dried and compressed banana-tree bark. The title plays on the acronym “SARA,” which stands for “Suku-Agama-Ras-Antar Golongan” (“Ethnicity, Religion, Race and Groups”) and which signifies the rise of ethnic conflicts in Maluku and Kalimantan after the fall of Indonesia’s New Order, as well as referencing Saraswati, one of the most well-known Hindu goddesses. Fibreglass fingers protrude, as if pointing, from gaps in the banana-tree bark robe.

“I see how much value society attributes to things, when in fact value is relative, and can even differ strongly from one society to another. This difference is a dimension of the skin. I wanted to draw attention to this,”<sup>2</sup> Jaarsma says. Her work during this phase was often inspired by the racial and ethnic violence which occurred in Indonesia in May 1998.

After 2003, Jaarsma extended this issue to a further level, incorporating houses and shelters into her costume installations. *The Follower* (2002) consisted of a veil made from hundreds of embroidered emblems, collected by the artist from many different organizations such as sports clubs, social clubs, political parties and religious communities. The work, created shortly after the terrorist attack in Kuta, Bali, points to the plurality of Indonesia’s hybrid society, providing an alternative image of the country that—after the attack—was often labeled as “Moslem terrorist country” by the mass media. In *Refugee Only* (2003) Jaarsma combined the fabric of a military tent with personal objects such as toothpaste, brushes, soap, knives, sanitary napkins, etc. The work consists of two costumes that function and look like both a garment and a tent. One is made from textiles resembling the garments of common people, while the other is made of leather with fancy buckles usually affordable only by the solvent elite. These shelters point to the current global reality of migration in which everybody has to be ready to become a refugee—a notion on which the artist further elaborates in her *Shelter Me series* (2005).

Jaarsma’s recent works, developed in 2011–2012, are inspired by the Peranakan (hybrid) culture in Indonesia. The Indonesian Peranakans created a specific culture: a blend of Chinese, Indonesian, and Dutch customs and ethnicity. In her installation/performance *The Frontiers* (2012), for example, Jaarsma reflects on the decline of the local Peranakan heritage in a global era, in which the remains of the heritage, such as fashion and food, are subject to exoticization. On long sheets of silk suspended from the ceiling, using batik, she designed structural elements of the “assimilated architecture” found in the cities along the north coast of Java.

Through her work, Mella Jaarsma questions origins and actually deconstructs identities by producing renewable ones. She presents identity as a transient invention, an impermanent building or a changeable façade, thus provoking the viewer to reflect on how positions and identities within groups and individuals could be reversed, depending on their surroundings.

1 Mella Jaarsma, quoted in: Dody Wisnu, “Mella: Selubung Kulit dan Kejiwaan,” *KOMPAS*, July 13, 2002, p. 28.

2 *Ibid.*



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Mella Jaarsma

**The Senses Cheat You, 2012**

Installation and performance

5 cow-leather costumes and stuffed cow feet

Variable dimensions

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page 56

Mella Jaarsma

**The Frontiers, 2012**

Installation and performance

Batik on silk, stainless steel, teak wood

Approx. 300 x 120 x 500 cm

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page 57

Mella Jaarsma

**Zipper Zone, 2009**

Installation and performance

Zippers, photographs

Two walls, 300 x 300 cm each













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Mella Jaarsma

**Shelter Me II, 2005**

Installation and performance

Movable shelter with tattoo images on buffalo

leather, cow leather, wood, zinc, batik

Variable dimensions

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Mella Jaarsma

**Refugee Only, 2003**

Cow leather, metal, cloth, personal items

(toothpaste, brush, soap, knife, sanitary  
napkins, instant food, etc.)

200 x 120 x 120 cm



# Agung Kurniawan

Agung Kurniawan has developed his artistic work within the field of concrete socio-cultural activism. He believes that the role of an artist is more than simply producing work, and that there are larger social responsibilities to be met. Both as a studio artist and an art activist, he takes up clear positions and his approach often leads him either down to street level or to intervening in bureaucratic structures.

Kurniawan's work is reputed to be fairly "coarse" due to themes of violence, politics and taboo subjects. The artist started out with book illustrations, drawings and comics, which offered a harsh, often satirical critique of Indonesian society at that time. With his drawing *Happy Victim* (1996), depicting people hanging upside down while laughing cheerfully, he won a 1996 Philip Morris Art Award and gained international recognition. At that time he stated in an interview: "My main theme is violence. I want to point out how society can live in the centre of violence and repression that is so suppressive they are not even aware of it."<sup>1</sup>

Kurniawan's drawing *Holy Family* (1997) was included in the controversial *Slot in the Box* exhibition at Cemeti Art House that was heavily imbued with political subtexts. The drawing depicted a family of clowns resembling the family of President Suharto, who was still in power at the time. This drew such attention from authorities that the exhibition was almost shut down.

Kurniawan's work in the 1990s is an example of the practices of the generation that signified the zeitgeist of the time: one that had grown up with the New Order and formed a movement for change, culminating in the reformation of 1998. Kurniawan continued to work with and critique this issue after Reformasi, with his installation *Souvenirs from the Third World* (1998). The work, which was recently presented in the exhibition *Global Art 1989–Now* at the ZKM in Karlsruhe, curated by Hans Belting, reflects Kurniawan's unease with the phenomenon of Indonesia's expulsion from the forum of world politics. He felt the political events in Indonesia were a kind of exotic artefact, which was easily pawned off to other people.<sup>2</sup>

After Reformasi, Kurniawan increasingly focused on taboo subjects such as sexual politics and personal guilt, which he explored through Christian analogies, as in the work *Lapendos* (2011) (*Lapendos* is an abbreviation of "Laki-Laki Penuh Dosa"/A Man Full Of Sins). In this installation the artist presented a human figure based on his own body-cast, accompanied by monstrous and grotesque

figures. This work was meant as an auto-critique of the trend of artists taking on as well as commodifying political issues after 1998.

Around 2006, Kurniawan started his trellis series (e.g. *Pope and Mehmet*, 2011, *Soekarno, Art and Artist*, 2012, and *Family Photo 1974*, 2012), exploring issues of memory, both collective and personal. The series was inspired by an old family photo album from 1974, consisting of a photo diary of the artist's mother during the last days of her dying father. The photo diary works like sequences of comic book panels that Kurniawan tried to recreate in a series of trellises. Hung on the walls the trellises and the shadows they cast represent the blurred memory recorded in the photo album. The interweaving of lines, shadows and memory was further developed in works of social commentary such as *Jakarta 1998* (2012), which depicted historical events and figures photographed in the media.

Recently, Kurniawan has been working on a series of "drawing machines." *Artist is Beautiful Machine* (2011–2012), for example, is meant to engineer the various drawing styles of several Indonesian artists he regards as having their own particular characteristics. The drawing machines are embedded with ironic commentaries characterizing today's artists as "drawing machines," producing for the demands of the market.

Finally, the exploration of drawing, both conceptual and practical, becomes Agung Kurniawan's main artistic premise and the basis of his creative processes. As he says, "The strongest element of drawing is its documentary nature. In spite of this, it is unlike photography which records what is there; drawing is a kind of mental documentation. The most honest archives are those which note events before they occur. The process of making already tells a story about how drawings are given meaning."<sup>3</sup>

- 1 Agung Kurniawan in conversation, in Tom Plummer, "Agung Kurniawan: 'My main theme is violence'," *Inside Indonesia*, September 30, 2007, [www.insideindonesia.org/weekly-articles/agung-kurniawan-my-main-theme-is-violence](http://www.insideindonesia.org/weekly-articles/agung-kurniawan-my-main-theme-is-violence) (January 3, 2013).
- 2 Mikke Susanto, curatorial statement for the exhibition *In Between: Perupa dalam Rotasi Media*, Andi's Gallery, Jakarta, March 2003.
- 3 Enin Supriyanto, "Images of Memory's Shadows," curatorial statement for the exhibition *Agung Kurniawan: Actus Contritionis*, umahseni, Jakarta, May 2012, [http://umahseni.com/main/index.php?option=com\\_content&view=article&id=127&Itemid=7](http://umahseni.com/main/index.php?option=com_content&view=article&id=127&Itemid=7) (January 3, 2013).

Agung Kurniawan

## The Shoes Diary:

### Adidas Jakarta Tragedy 1988, 2010–2012

Screen print, etching on paper, cardboard box and shoes  
Variable dimensions





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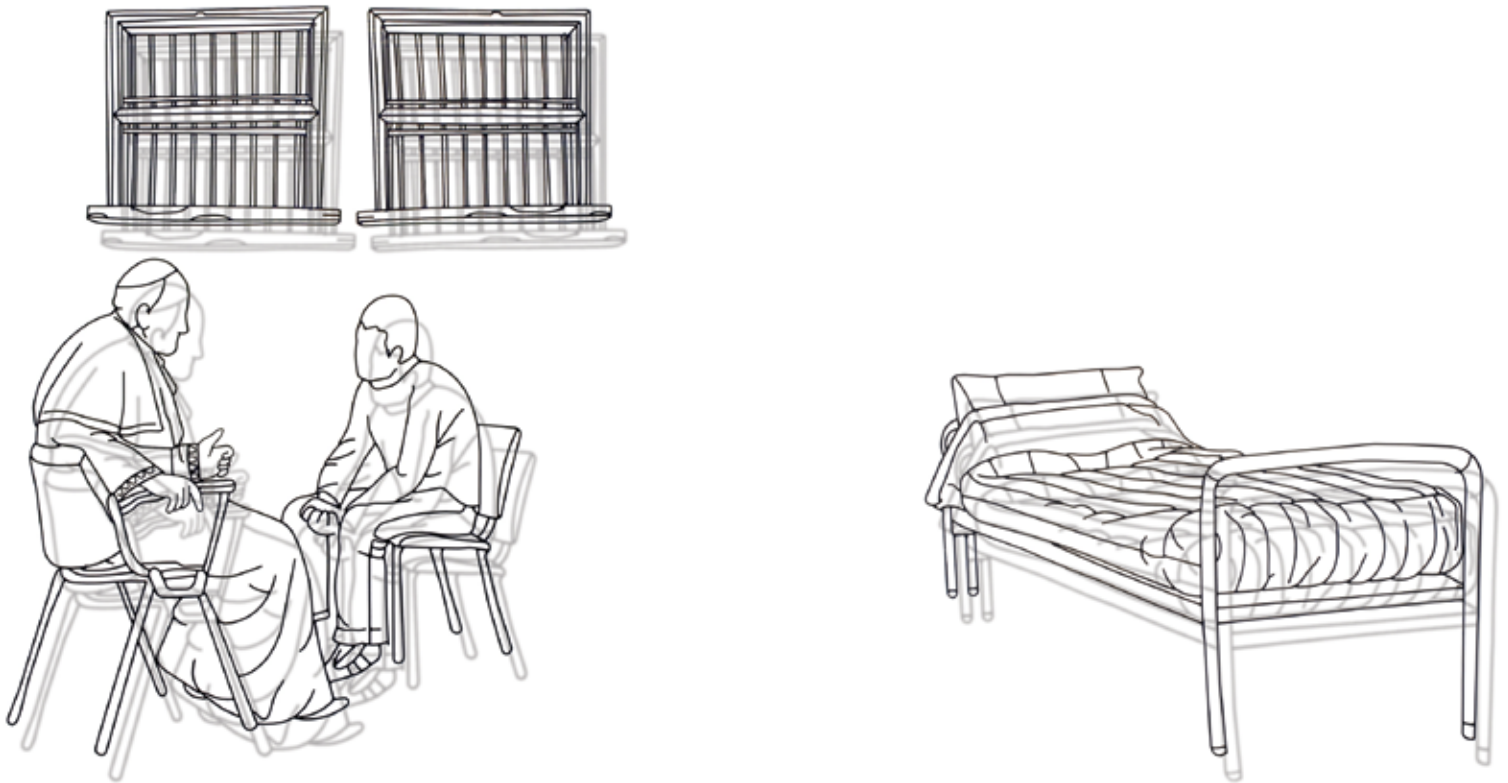
Agung Kurniawan

**Soekarno, Art and Artist, 2012**

Welded steel and paint

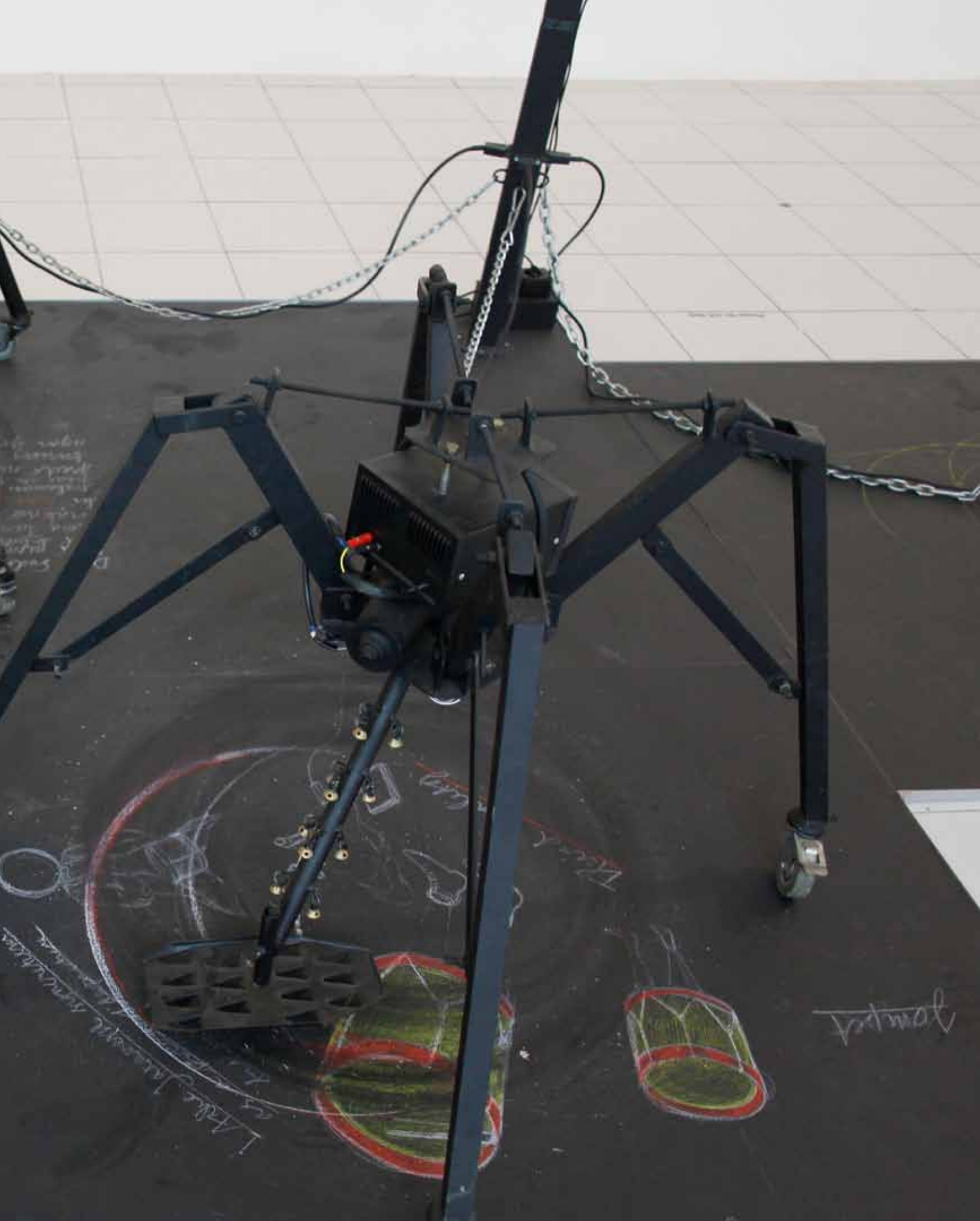
Approx. 140 x 213 cm







© 2009 by the artist



pages 64–65

Agung Kurniawan

**Artist is Beautiful Machine, 2011–2012**

Steel, kinetic machines, found objects

Variable dimensions

Agung Kurniawan

**Pieta: Maria, Bayi dan Seorang Nudis  
(Pieta: Mary, a Baby and a Nudist), 2003**

Pastel, conté on paper

Four panels, 100 x 268 cm





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# Rudi Mantofani

Rudi Mantofani takes ordinary objects and landscapes and transforms them into visual parables, often characterized by a sense of the absurd or surprise. The strength of his works lies in their reduced composition. Based on an intensive quest for visual achievements, his sculptures, installations and paintings evolve as frugal and minimal visualizations of our everyday world. They tend to focus on one shape or on single objects, since the artist believes the visual sensation gained from “subtle” compositions has a greater impact than that of frenetic ones.<sup>1</sup>

In the mid-1990s, while still a student at the Indonesian Art Institute (ISI) in Yogyakarta, Mantofani was one of the founders of the Jendela Art Group, an artist group consisting of five West Sumatran students from the same university. The Jendela Art Group is characterized by its members’ skeptical attitude toward art’s grand narration, as well as their doubts about contextual or moral messages reaching beyond the aesthetics of art. The members maintain their own personal styles, while also influencing one another. To Mantofani, the Jendela Art Group provides a conducive situation and productive energy for the creation of new artworks. He once stated that any discussion of him could not be separated from also talking about the Jendela Art Group.<sup>2</sup>

His tendency to deliver elements of formal and visual surprise was already evident in the early 2000s. The work *Gunung dan Bayangan* (2002), for example, presents a glass wheel that appears as if it is about to roll off its iron railing. His sculpture *Menyulam Denting* (2001) features a wineglass whose stem is stuck in the middle of a wooden pipe, which is suspended between two glass panels precariously standing on their edges. The deliberate pairing of seemingly fragile glass with solid and hard-to-break materials such as metal and wood creates an unsettling sensation in a viewer.

The clash of materials in his sculptures, as well as the subjects of his paintings attest to the artist’s ongoing meditation of the so-called “simple things” in life. All the while, poetic subversion is at work: a piece of lawn, a wall, a house in a landscape—with a single though deeply contemplated sleight of hand, the artist twists the image and the viewer’s mind alike.

From 2009 onward Mantofani has been working on a series of globes, finding ever-new metaphors for “the current global

situation,” which he understands as an “overlapping of ‘the earth’ and ‘the world’.”<sup>3</sup> Made from aluminum, and inscribed in Bahasa, the official language of Indonesia, his globes are inflated, distorted or indented; they assume the shapes of apples or design chairs, or are even simply cut in half. In *Cahaya Bumi* (Light of the Earth, 2005), for example, the world is a severed globe with a core of polished stainless steel. As such the halved earth becomes a mirror, a moon—and a riddle that points to a number of questions posed to the contemporary viewer: the degree of validity of our Eurocentric worldview, the polarities of globalization, the questionable distribution of wealth, the relationship between an individual and his or her view of the world, and many more.

Apart from his poetic inventiveness and his technical skills, it is this interplay between the literal and the metaphorical, between the everyday “thing” and the aesthetic “object,” which forms the hallmark of Mantofani’s artwork.

In 2012, in a group exhibition titled *The Window of Jendela*, held three years after their previous exhibition as a group, Mantofani again displayed his excellence in working with minimalist visual elements. *Looking at Earth* (*Melihat Bumi*, 2012) is a 1.5 m tall sculpture displaying what seems to be the floor of the exhibition room being peeled up to reveal the earth beneath. Once more, Mantofani employs his poetic wit to expose a deeper meaning behind an actual object. What is the visitor supposed to look at, exactly? The ground on which the gallery is built? The cultivated soil that brings forth the crops? The surface of our planet? The earth as we see it, points out Rudi Mantofani, is not the earth as we see it. Rather it is a universe of interlocked meanings. Therefore perhaps there is no reason to stray any further in search of another “grand narration.”

- 1 Nurdian Ihsan and Midori Hirota, *What’s in Your Pockets? Japan-Indonesia on Today*, exh. cat. (Yogyakarta: Gedung Langembara Purna Budaya, 2003), p.15.
- 2 Rudi Mantofani in conversation, in Grace Samboh, “Jendela Art (Study) Group” in *The Window of Jendela*, edited by Grace Samboh and Oei Hong Djien, exh. cat. (Magelang: OHD Museum, 2013), pp. 51–52.
- 3 Rudi Mantofani, quoted in: Hendro Wiyanto, “Curatorial Notes: Hello, The Globe ...” Semarang Contemporary Art Gallery, 2012, [www.galerisemarang.com/exdetails.php?id=49&ex=107](http://www.galerisemarang.com/exdetails.php?id=49&ex=107) (February 10, 2013).

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Rudi Mantofani

## Sudut Hijau (Green Corner), 2004–2012

Plastic, wood, stainless steel  
250 × 250 × 50 cm





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Rudi Mantofani

**Cahaya Bumi**

**(Light of the Earth), 2005**

Plastic, stainless steel, paint

Diameter 65 cm



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Rudi Mantofani

**Melihat Bumi**

**(Looking at the Earth), 2012**

On-site installation at OHD Museum,  
Magelang

Handmade cement tiles, stainless steel wire  
150 x 600 x 600 cm





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Rudi Mantofani

**Melihat Bumi**  
**(Looking at the Earth), 2007**

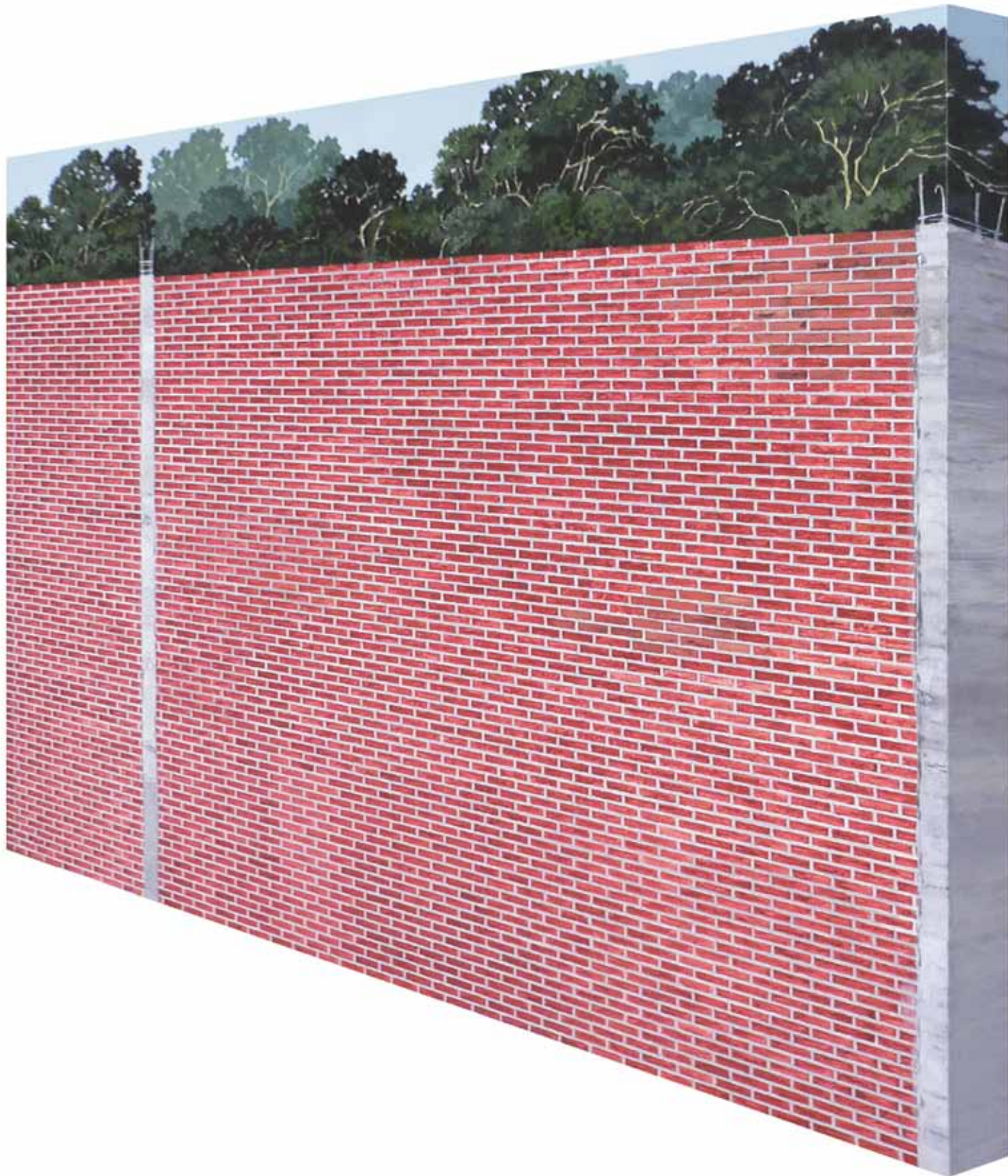
Acrylic on canvas  
180 x 180 cm

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Rudi Mantofani

**Tembok Tetangga #2, 2006/2007**

Acrylic on canvas  
145 x 195 x 5,5 cm



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# Wiyoga Muhardanto

Machine guns made of leather, handbags modeled in the shape of slumped and aging bodies, syringes adorned with glass beads: most of Muhardanto's sculptures and installations have been produced through a careful study of mass-produced objects, their colors, shapes, volume and texture. This is not merely because the artist was trained formally in sculpture; it is also due to his inclination to seek out the symbolic qualities and fetishistic attributes of everyday objects.

In his earlier works he experimented with merging two different common objects that are closely associated in either function or meaning. For *iType* (2005), for example, he combined a vintage manual typewriter with a glossy white container, reminiscent of the design of the latest laptop. But soon after this his artistic explorations ventured beyond the combination of everyday objects and consumer goods, and his work became increasingly critical. For his *LV Violence Series* (2006) he replicated weapons: knives, an AK-47, a handgun. The bodies of the weapons are made out of leather from imitation brand handbags, thus exposing the aggressiveness of commercial marketing. For *Spinning* (2007), Muhardanto brought together a domestic Koran easel and the shape of a turntable. This work comments on shifting cultural situations, especially those among contemporary Indonesian youths, for whom religious spiritual activity has been replaced by profane habits such as hanging out in nightclubs.

Muhardanto prefers to work in a fairly traditional way. Despite the intention to use "found signs" rather than found objects, he never really makes use of any ready-made materials without applying

his own personal touch. Instead he relies on conventional sculptural methods, laboriously recreating his pieces rather than simply using found objects. To create his work, he employs a modeling technique: a process of shaping or imitating a model by hand. This method takes a considerable amount of time, and is a complicated procedure. Muhardanto uses this technique as a strategy to avoid the impression that his works have been machine-fabricated, as well as a way of resurrecting the romantic idea of sculpting to create private and intimate objects.

One of his recent works, *As Soon As Possible* (2012), is a site-specific installation presenting series of objects. The installation created the atmosphere of a gallery booth that has not yet been set up by its owner; it featured items associated with the preparation for an exhibition such as replicas of various pieces of equipment, PVC pipes (commonly used to help roll up canvases), electric drills, toolboxes, cardboard boxes, and unopened wooden crates. The artist also included objects that seemingly belonged to the fictional gallerist; a suit and a bag were left on chairs, alongside a suitcase, bottles of mineral water, etc. Specially made to participate in a hyped art fair, this work is a deliberate provocation to the audience flocking to the booths with expectations of seeing art works on pedestals—as well as buying the works for their collections.

Wiyoga Muhardanto's traditional mode of manufacturing or repolishing objects, and his casual arrangement of these objects in a specific environment, turns them into signs that pose a characteristic surprise, full of humor yet also subversive in nature.

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Wiyoga Muhardanto

## **Distinctive Items, 2012**

Various materials and objects, text

Variable dimensions

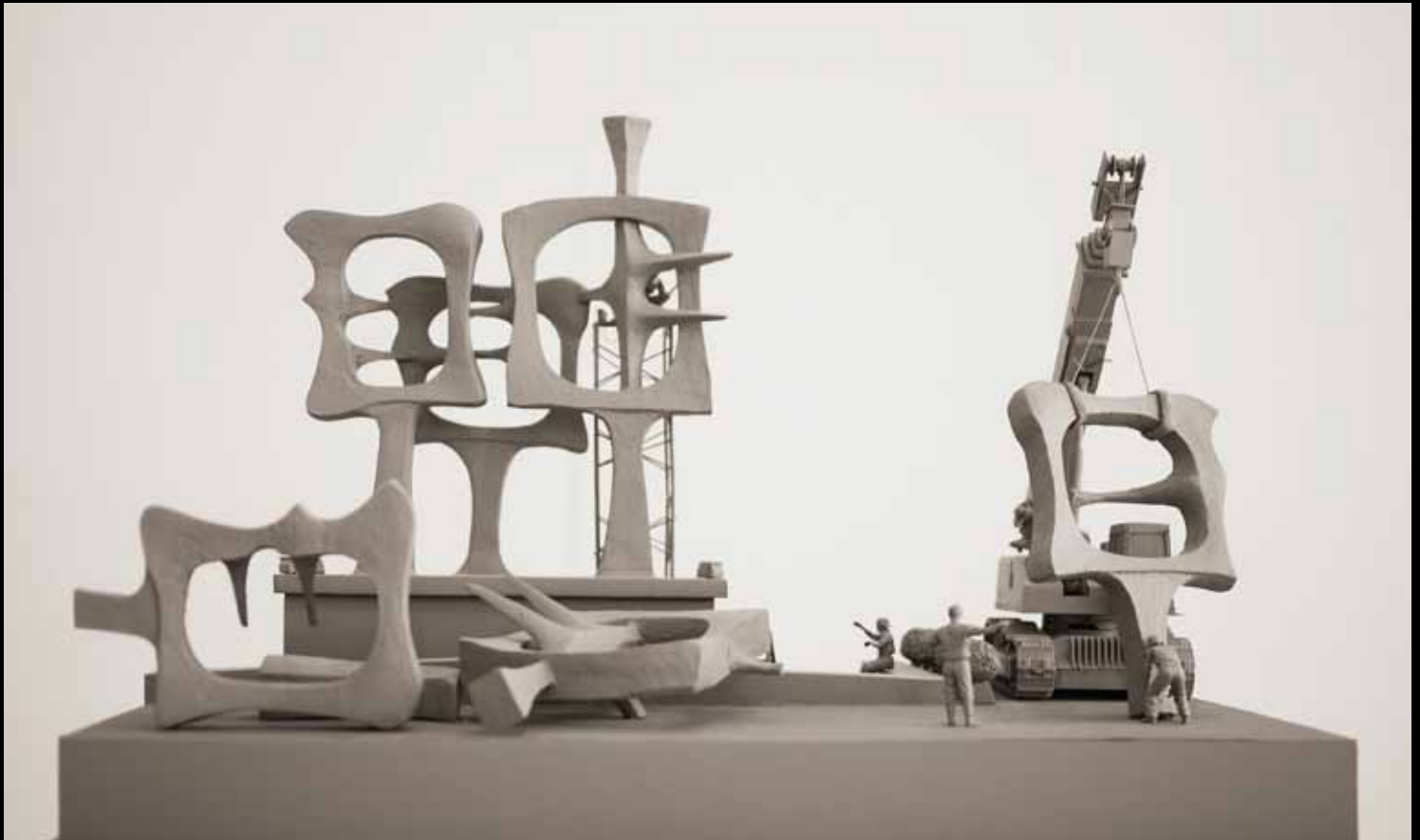
## Curious Cup



Satisfy your curiosity.

The cup is made of paper and can also serve as a hearing aid. If you are curious about the fortune that the stand next to yours might be making you can attach the cup on the booth wall and listen hard. You might thereby acquire useful knowledge that you can use to create a strategy to be successful in a global art market competition.





Wiyoga Muhardanto

**No. 7: Parliament Symbol**  
**(from "A Day in a Museum**  
**of Tropical Spring" series), 2012**

Plastic model kit, PVC, resin, MDF board, Plexiglas

33.7 x 47.4 x 29.5 cm



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Wiyoga Muhandanto  
**Ciao Bella, 2008**  
Painted resin, polyester  
putty, fiberglass  
109 x 214 x 90 cm

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Wiyoga Muhandanto  
**LV Violence Series, 2006**  
Imitation leather, cotton, plexiglass,  
painted plywood pedestal  
Variable dimensions  
Installation view *Bandung New Emergence*,  
Selasar Sunaryo Art Space, Bandung, 2006





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Wiyoga Muhardanto

**The Latest, 2007**

Painted resin, fiberglass,  
display case

200 x 400 x 40 cm





Paper does not suffice for the unique drawings of Eko Nugroho. The drawings push forward into space, onto the gallery floor, onto the walls of bridges, or even further; they leave their medium and become something else: books, embroidered hangings, performance, animation, street art, installation. Drawing, though, is the root of Nugroho's work: comical, surreal, combining text in a mix of languages with absurd yet satirical and genial connotations.

Nugroho first became known as the initiator of the *Daging Tumbuh* (Tumour) comic book community and particularly the DIY publication of the same name, which, in a photocopied print run, gathered together independent comic book makers from various places. He gained wider attention in the visual art scene in 2002, when he held a solo exhibition titled *Berceberong* (With Smoke Stacks) at the Cemeti Art House in Yogyakarta. This exhibition marked a significant shift in Indonesian art practices and set a new trend of pop surrealism for the post-2000s generation that followed.

Nugroho's work is ruled by the imagery, style and language code of comics. Clearly influenced by the works of Robert Crumb, COBRA, Indonesian artist Eddie Hara, and graffiti art, he fearlessly merges classical elements and icons from Indonesian culture—for example, wayang, everyday speak, and traditional manufacturing modes—into his own blend of “pop art.” He does so “without the feeling of being burdened with the categories and pigeon holes of visual art. He approaches process with a directness that is cheerful and unadorned, without being impeded by theory, tradition or convention. Nugroho plays between ‘high art’ and street or popular culture, and through this he tries to express his unique perspective, as an artist who is almost always inspired by everyday life in Yogyakarta.”<sup>1</sup>

There is one material that has become a distinctive feature of his work: embroidery. Nugroho explains: “In 1999 there was a lot of social conflict and gangs of youth started to emerge, and one of their characteristics was to have embroidered emblems stitched to the back of their jackets, as identifiers. They inspired me to think of how embroidered emblems can become a signifier of rebellion against the system. Then I discovered a village in Tasikmalaya which was well-known for its embroidery, so I learned how to embroider there.”<sup>2</sup>

He has continued the embroidery series up to the present day, with each work responding to the current political situation in Indonesia from the lowest to the highest level. Subtle yet cynical messages are embedded in the character designs, such as in the embroidery *Kecoa Yang Menangisi Jabatannya* (The Cockroach That Weeps Over His Position, 2011). Through these emblems, Nugroho speaks about the various contradictory elements in Indonesian-Javanese society: communal yet selfish, polite yet hypocritical, passive yet aggressive, civilized yet violent, and so on.

Nugroho's interest and involvement with the society around him has become the basis for his entire practice. His solo exhibition *Multicrisis is Delicious* in Semarang Gallery, 2008, reflected the cultural contradictions amongst the Indonesian people. For one of the works presented in this show, *Cari Selamat, Ikuti Saja Gajah Ini* (Looking for Safety, Just Follow These Elephants, 2005), he closely collaborated with the local community. He joined in discussions with the guard patrol, chatted with farmers in the paddies and with the community Lotto group, and attended neighborhood meetings. The exhibition fed on Nugroho's interest in the culture that characterizes a neighbourhood: the illusionary, glossy and materialistic culture of television, the agricultural traditions in the paddies and fields, the harsh worker culture of the factories, the culture of an artificial bureaucracy, and the sublime spiritual culture of Java. “When all of these cultures are mixed, it creates all sorts of contradictions. This is a really interesting inspiration,”<sup>3</sup> he says.

This grounded and simple approach creates an art that makes people smile but also sometimes confuses them due to the multi-levelled absurdities and deformities à la Nugroho. Interestingly, many people from diverse backgrounds feel they can access his work with ease. This democratic approach is part of the artist's own credo: “I'm interested in the interaction between ordinary people and my art. Their responses are never quite the same as [those of] an informed art gallery or museum audience. I'm curious as to what they think and feel [...]. This is particularly important for my personal development [...].”<sup>4</sup>

This is apparent in his latest work, a mural at The National Gallery of Victoria (NGV), Melbourne, *Flick That Chip Off Your Shoulder* (2012), made in collaboration with children visiting the NGV, who created drawings in response to the mural, using drawing materials provided by the gallery. The artist will use these drawings in his next projects. For Eko Nugroho, the aim of art is not merely to create objects that illustrate or reproduce realities; it becomes an active medium of communication transcending cultural boundaries and language barriers, playful and intriguing at the same time.

1 Adeline Ooi, “The Space Between Eko and Nugroho” in *Eko (Space) Nugroho*, edited by Adeline Ooi and Beverly Yong (Yogyakarta: Daging Tumbuh Studio, 2011), pp. 13–19.

2 Eko Nugroho, quoted in: Ilham Khoiri, “Sirkus Eko Nugroho,” *KOMPAS*, November 16, 2008, p. 27.

3 Ibid.

4 Eko Nugroho, “Artist Statement,” webpage for the exhibition *The Global Contemporary: Art Worlds After 1989*, ZKM – Center for Art and Media Karlsruhe, <http://www.global-contemporary.de/en/artists/32-eko-nugroho> (March 7, 2013).





Eko Nugroho

**Flower Generation #2, 2012**

Fiberglass resin, plastic  
110 x 61 x 153 cm

Installation view *RALLY: Contemporary  
Indonesian Art*—Jompet Kuswidananto &  
Eko Nugroho, National Gallery of Victoria,  
Melbourne, 2013





Eko Nugroho

**Flick That Chip Off Your Shoulder  
(Waterwall Mural), 2012**

Synthetic polymer paint on glass, synthetic  
polymer paint on composition board  
600 x 2,000 x 548 cm

Installation view *RALLY: Contemporary  
Indonesian Art—Jompert Kuswidananto & Eko  
Nugroho*, National Gallery of Victoria,  
Melbourne, 2013





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Eko Nugroho

**When The Soldier Is Cursed  
By His Superior, 2012**

Acrylic on canvas  
150 x 100 cm

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Eko Nugroho

**Under Pillow Ideology, 2009**

Fiberglass life-size sculpture, patchwork  
pillow, batik patchwork quilt, facemask  
130 x 110 x 110 cm







Eko Nugroho

**Kecoa Yang Menangisi  
Jabatannya (The Cockroach  
That Weeps Over His Position), 2011**

Embroidery  
130 x 96 cm

Eko Nugroho  
**Fear Nothing, 2010**  
Embroidery  
253 x 157 cm



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## J. Ariadhitya Pramuhendra

J. Ariadhitya Pramuhendra's work is informed by the artist's biographical interests and an emphasis on reassessing the self in relation to what constitutes identity in contemporary Indonesia. His large-scale charcoal drawings on canvas depict scenes from famous movies and paintings, but his current prevailing imagery is taken from the Bible—most often with the artist himself as protagonist/ the narrative center of these works.

As Pramuhendra says about the grounding of his artistic ideas, "As an artist, I always ask 'who am I?' in the context of myself, religion, societal and even in the art world constellation. The question and discussion therein becomes the basis of my works." This quest for identity and identification is even more complex bearing in mind that topics relating to Catholicism—Pramuhendra grew up in a Catholic family—are still not a popular issue in a predominantly Muslim country. But questions of identity in Indonesia are also grounded in rather more worldly reasons: the political changes after 1998, the constant accessibility of media and technology, and a present-day awareness that has resulted in a notion of a national identity which remains unresolved since the New Order era.

In one series of his drawings, Pramuhendra depicts himself as a lonesome traveller: *Lost in London* (2008), *Sleep in Berlin* (2008), and *Stranger in Moscow* (2008) stage him as a somber-faced man in front of blurred backdrops featuring the typical places of interest of each respective city. The pictures are dichromatic, and the figure in the foreground is almost photo-realistically drawn. Pramuhendra's work process often starts with the staging of a scene that he then photographs, and later transfers onto canvas using only charcoal and his fingers. This procedure could be inter-

preted as a tendency towards nostalgia which seems linked to the identity complex of Indonesian's young artists, who are trying to detach themselves from the romantic artistic notions of their predecessors while also partly continuing to yearn for those ideals.

In 2010 Pramuhendra began to combine his drawings with objects, thus creating installations. His work *Absolution Installation* (2011) presents a burned and ruined priest's chair, surrounded by ashes. Behind the chair is the confession table facing a large painting of Pramuhendra's sister in a pose resembling the crucifixion. The artist's depictions of himself or a family member as protagonist, playing the roles of various pious figures with reference to the stories in the New Testament—or the Pope, as seen in the new series of work with the theme "religion of science" (*Religion of Science*, 2012) —are full of ironies, if not contradiction.

Pramuhendra's multiple roles in one scene of *Theatre of God* (2012) seem to contradict each other: is he the doctor, the saviour, the holy one—or the victim, or the sinner? Or none of these, but simply someone who witnesses an event? Thus each painting relates strongly to the artist's personal quest and journey into the complex issues of one's identity in relation with religion, family, and the intricate web of personal memories and reflections.

Yet sometimes the artist simply offers straightforward tributes to and affection towards those who compassionately dedicate themselves to their faith, as in the portrait series of famous Catholic nuns, *Abhaya* (2012). The stained glass on top of the portraits bestows on the face of each figure a sublimely transparent colored light, which lends them a haunting visual existence bringing the nuns back to life.

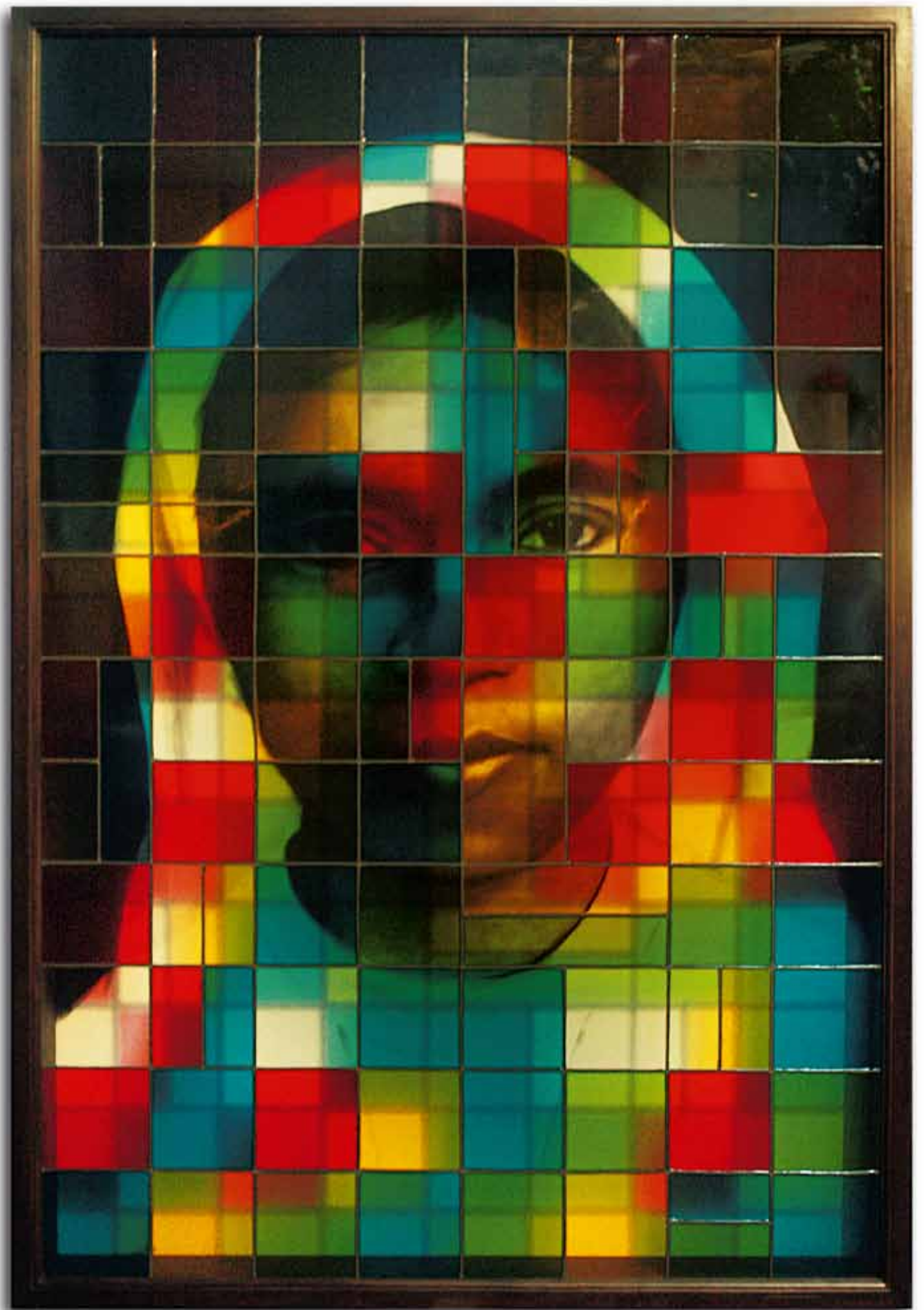
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J. Ariadhitya Pramuhendra

### **Abhaya (Religion of Science), 2012**

Charcoal on canvas, wood, stained glass

158 x 108 x 14 cm





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J. Ariadhitya Pramuhendra

**The Good and Evil  
(Religion of Science), 2012**

Charcoal on canvas  
190 x 300 cm

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J. Ariadhitya Pramuhendra

**My Right (Religion of Science), 2012**

Charcoal on canvas  
200 x 150 cm



J. Ariadhitya Pramuhendra

**By The Water and The Holy Spirit  
(Religion of Science), 2012**

Charcoal on canvas  
190 x 300 cm







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J. Ariadhitya Pramuhendra

**The Reunion (Ashes to Ashes), 2010**

Charcoal on canvas  
190 x 400 cm

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# Syagini Ratna Wulan

Since the beginning of her artistic career, Syagini Ratna Wulan has been known for her non-linear visual idioms. In her art, which is idiosyncratic, enigmatic and “feminine,” she explores issues of fantasies and human unconsciousness by means of textual interpretation. Both her penchant for absurd and fantastical narratives in films and music and her intellectual interest in the Surrealists run like a red thread through her oeuvre. Simultaneously stylish and subversive, her installations clearly connect her to contemporary pop culture, which is not surprising given the fact that, apart from working as a furniture-and interior designer, she is also known as a fashion stylist for a number of indie music groups in Bandung.

Basically, Ratna Wulan’s works are constituted by her reactions toward banal daily realities; they are commentaries on superficial middle-class behavior, and are often characterized by an acidic sense of humor and criticism of contemporary culture. *The Ten Commandments* (2001), for example, featured a bar of soap on which she printed the Ten Commandments. In another work, *Delirium* (2002), Ratna Wulan displayed household items inside chemical bottles as a comment on our addiction to consumerism in today’s society.

Ratna Wulan’s installation *Love Affair Pt. 1: The Dining Room/White Lies* (2010) explored the secrecy of double love-lives, unfaithfulness, seduction and the expurgation of fantasies. It featured a range of her works and objects, including paintings, drawings, embroidery, furniture, clothing, tableware and domestic objects, arranged in a stylish, inherently ironic way. The centerpiece was a dining room draped completely in white, including the cutlery on the dining table. The artist’s inspiration for *Love Affair* was the novel *A Spy in the House of Love* (1954) by French author Anaïs Nin. Ratna Wulan was intrigued by the novel’s elements of sexual

intrigue and taboos, as well as the provocative issues of intimacy and sanctity, which can easily be related to the private lives of middle-class Indonesian couples, presented as sacred but often hiding skeletons in the closet.

Ratna Wulan’s project *BiblioTea* (2011) invited viewers into an fake bookshop-tea house where various (fictitious) art books and flavored teas were on display. The work referred to Asian scholarly traditions where tea (and its appreciation) is intimately associated with philosophical and aesthetic contemplation. *BiblioTea* suggested that the content of the instructive art books has been infused into the teas; thus one can gain this knowledge by consuming the various teas. Simultaneously, this work reflected Ratna Wulan’s view on contemporary consumerist culture where people expect instant gratification and enlightenment with minimal effort.

In one of her most recent works, *100 Years of Tempest* (2012), she further developed her method of playing around with objects, inviting the audience to do the same and interact with the work. The installation, all of which was white, displayed a dozen lockers with serial numbers containing objects signifying personal/crisis moments in the artist’s life, in the form of videos, photos, drawings and audio recordings. All of these lockers presented clues to the audience, inviting them to reveal and recreate their own stories and endings according to their own wishes.

Through her works, Ratna Wulan expresses thoughts on the way in which nothing in contemporary life is what it seems, playing around with the seemingly sacred, beautiful surface that shrouds psychosis and neurosis in urban Indonesian cosmopolites. She uses projections of her own social image and personal life as the main narrative, told by means of games or tricks, inviting viewers to play along and find mutual understanding in creative, darkly humorous ways.

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Syagini Ratna Wulan

## **I Will Shine For You (100 Years of Tempest), 2012**

Metal locker box, neon sign lights, wire  
64 x 40 x 40 cm

WILL  
SHINE  
FOR  
YOU



Syagini Ratna Wulan

**SRW #028 (100 Years of Tempest), 2012**

Glazed porcelain

Variable dimensions

Syagini Ratna Wulan

**Remember, 2011**

Pillow and hair

40 x 60 cm





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Syagini Ratna Wulan

**Love Affair Pt. 1:**

**The Dining Room/ White Lies 2010**

Wood, porcelain, resin, stainless steel, embroidery  
150 x 200 x 100 cm

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Syagini Ratna Wulan

**ReStudy After Innocent, 2010/2011**

Digital print on paper mounted on aluminum  
100 x 66 cm



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# Wedhar Riyadi

Wedhar Riyadi's drawings and paintings reflect the latest trend towards dark underground humor now popular among many young artists all over the world. Violence is a recurring element in Riyadi's works. In his mural *Joke Murder* (2009), for example, a masked, three-legged figure is lying in a puddle of blood while, rising from its palm, is an image of a bearded man wearing sunglasses; the smile on his face only makes him seem more threatening. Riyadi belongs to a generation of Indonesian artists who came of age during the turmoils of the 1997 Asian monetary crisis, the fall of Suharto's regime in 1998, and the reformations and transition period that followed. The fact that Riyadi grew up in this chaotic period of Indonesian history might account for the element of violence in his works.

Utilising various media to communicate his themes (painting, drawing, collages, murals, comics, illustrations, stickers, posters, limited-edition toys, and clothing), and experimenting with metal, wood and car paint, Riyadi's art can be defined as "lowbrow" in its connection to the contemporary punk and outsider art scene in Indonesia. For his imagery the artist draws most of his inspiration from science fiction, cartoons, music, fashion and other pop art products, placing Indonesian Mysticism alongside modern reality, juxtaposing the traditional with the contemporary, and chaotic Indonesia with the calm West. Often combining dark and humorous elements, Riyadi explores themes of consumerism, politics and cultural identity, while at the same time telling personal stories about his idols, hobbies or peers.<sup>1</sup>

The stylistic use of contrast, the anti-establishment aesthetics and the underground comic characteristics of his art can all be clearly perceived in the series of oil paintings exhibited at the *7th Asia Pacific Triennial of Contemporary Art* (GOMA - Gallery of Modern Art, Brisbane, 2012/2013), titled *Kegaduhan di Negeri yang Subur* (e.g. *Noise From The Fertile Land #4*, 2012). Here Riyadi typically showcases two styles simultaneously, realism and fantasy, by exquisitely rendering found historical photographs of men,

women and children posing in Western dress and then irreverently overlaying them with his trademark cartoon violence. To him, "the juxtaposition of these styles symbolizes traditional versus modern, local versus global, public versus private, and many different contradictions in life."<sup>2</sup> The images of animals and nature in his works are a symbolic expression "of our human natural instincts that tend to be ferocious, wild and destructive": instincts that remain visible despite the advanced, glossy surface of our modern everyday lives.<sup>3</sup> Anthropomorphic piles of logs, and stones with dark eyes, are also often featured in his work, especially in the *Langkah Resah* series (2011). Riyadi uses these unique symbols to comment on the hidden history of violence in Indonesia, where seemingly harmless objects were often used as weapons or tools of destruction.

Although he mainly works with paper and canvas, Riyadi has no intention of limiting himself to these media, and he also produces other types of works. In 2010, in collaboration with Eko Nugroho (artist and creator of the *Daging Tumbuh* comic), Riyadi and his label *Evily Candy Machine* formed *Fight For Rice*, a shop that produces and sells unique merchandise items. The industrial concept of mass production does not apply to this store. Each item is produced in limited numbers and in editions of less than forty for each design.<sup>4</sup> Wedhar Riyadi continues to work on graphic designs for books, toys and posters in numerous other contexts.

1 See Alia Swastika and Simone Toellner, curatorial text for the exhibition *The Next Wave*, *Avanthay Contemporary*, Zurich, 2009, <http://likeyou.com/en/node/13534> (February 12, 2013).

2 Wedhar Riyadi in conversation, in "The Juxtaposition of Indonesia the Modern and Traditional: A Chat with Wedhar Riyadi," *+sixtwo*, n.d., <http://www.plussixtwo.org/wedhar-riyadi-interview> (February 12, 2013).

3 *Ibid.*

4 Irene Sarwindaningrum, "Bajaklah Karya Kami...", *KOMPAS*, July 30, 2010, p. 10.

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Wedhar Riyadi

## **Growing Together, 2012**

Coffee stain, ecoline ink on paper

45 x 33 cm





MORRIS & CO.



Wedhar Riyadi

**Welcome to Worried Land #2, 2011**

Oil on canvas  
200 x 160 cm

Wedhar Riyadi

**Noise From The Fertile Land #4, 2012**

Oil on canvas  
250 x 180 cm



# Handiwirman Saputra

Handiwirman Saputra plays with objects as material, and material as a kind of object. In his smooth-surfaced paintings the singular figures, reduced to softly rounded torsos, display an almost liquid quality, their tone and texture melting into their surroundings. Pastel shades of mint green and rose are predominant, the colors of sweets, sugar coating and diffused neon light, yet the resultant sense of artificiality succeeds in communicating truths more intuited than seen about the reality of flesh, desire and sacrifice. Saputra's objects, made of hair, foam, rubber, paper, plastic wrappings, cloth and resin, are equally ambivalent. Working through deconstruction, he transforms everyday items like a sofa or an air-conditioning unit into enigmatic objects imbued with completely different meanings. Saputra's art works evoke the impression of fetish and provoke reflection on the logic of materialism. His sensual and unique handling of subjects can be approached by a variety of discourses, be it in terms of perception, aesthetically, or in view of a re-engagement with traditional craft.

For his series of sculptures and wall objects *No Roots, No Shoots* (2010–2013), Saputra transformed what most would perceive to be insignificant debris from everyday life or actual trash into a potentially unlimited artistic medium. As Agung Hujatnikajennong noted, "Saputra can clearly show how strands of hair trapped in a bar of soap cannot easily be removed with wet fingers; how water leaking from the ceiling can create a stain which resembles a particular image, or how the creases of a t-shirt can remind us of the shape of a closed eye. For him all of these (visual) phenomena reveal the individual 'structure' or 'grammar' of a particular material."<sup>1</sup>

Saputra's surreal "grammar" springs from the intuitive progression of his perceptions: "I often make works simply with the process of organising, joining, reducing and adding again. In the beginning I rarely thought about or imagined the direction of the object that had become my work, I really just concentrated on the small things, details of the character of the material. Looking for irrational

combinations, strange things, paying attention to the contrast so that it's as if it is forming its own unique visual language."<sup>2</sup>

One of his most recent and technically most challenging works was created in 2012 during a residency in Singapore. *1/3 Of This Corridor* (2012) is a suite of fourteen prints on paper (over seventeen meters long), recording the traces on the floor of one of the busiest corridors in the Singapore Tyler Print Institute. The filigree textures of the corridor's cement were first transferred onto polyurethane and then onto paper, offering us "a short history (10 years) of the footsteps this passageway has experienced."<sup>3</sup> Each print is accompanied by an imaginary dialogue between two characters who are observing the floor as they walk along the corridor.

The words of Adeline Ooi, the curator of that exhibition, are not only valid for this specific series of prints but equally so for the whole of Handiwirman Saputra's work: "The works [...] are invitations to experience and engage in silent conversations with and about objects and images we encounter, each suggesting in their own way a sense of fragility, vulnerability or precariousness. They remind us of the beauty, the wonder and the strange in the mundane, overlooked, everyday experiences we take for granted in life."<sup>4</sup>

1 Agung Hujatnikajennong, "Melampaui Naturalisasi: Yang Akrab dan Yang Asing / Beyond Naturalization: The Familiar and The Foreign" in Agung Hujatnikajennong and Enin Supriyanto, *Handiwirman dan Benda-benda In-Situ: "Tak Berakar Tak Berpucuk" / Handiwirman and Objects In Situ: "No Roots no Shoots"*, exh. cat. Indonesia National Gallery, Jakarta (Jakarta: Nadi Gallery, 2011), see also: <http://archive.ivaa-online.org/archive/khazanahs/detail/1077> (January 22, 2013).

2 Handiwirman Saputra, "Handiwirman [artist statement]" in *Tali Ikat: Fiber Connection*, exh. cat. Taman Budaya Yogyakarta (Yogyakarta: Cemeti Art Foundation, 2002), pp. 64–65.

3 Adeline Ooi, "Taking the Road Less Travelled" in *Ujung Sangkut Sisi Sentuh / Suspended Forms*, edited by Roopa Dewan, exh. cat. (Singapore: Singapore Tyler Print Institute, 2012), [p. 20].

4 Ibid.

Handiwirman Saputra

## **Tak Berakar Tak Berpucuk #9 (No Roots No Shoots #9), 2011**

Sponge, aluminum wire, plastic, sarong cloth,  
thread, polyurethane paint on plastic, puff ink  
185 x 81 x 115 cm



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Handiwirman Saputra

**Tak Berakar Tak Berpucuk #4  
(No Roots No Shoots #4), 2010**

Resin fiber, silicone glue, screen print, puff ink,  
cloth, plastic acrylic paint  
173 x 240 x 115 cm







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Handiwirman Saputra

**Organic Oooh Plastic #3  
(No Roots No Shoots), 2013**

Digital C-print on photo paper,  
mounted on aluminum with acrylic cover  
100 x 111 cm



Handiwirman Saputra

**Object #3 (Mental Series), 2004**

Acrylic on canvas

140 x 140 cm



Agus Suwage's artistic explorations depart from the photographic image: both found photographs from the mass media and his own, which are reprocessed and altered by means of hand-drawing, painting or a mix of digital manipulation. The images, objects and installations are seemingly "truthful" or realistic. Yet they address various socio-cultural issues with cynicism, irony and a hint of parody.

Suwage began with pencil, watercolor and charcoal drawings in the 1990s. Now known as one of the most popular artists in Indonesia today, particularly for his self-portraits, he has steadily added new media and materials to his artistic arsenal: collage techniques, photography, objects, and space-sweeping installations. His graphic sensibility, however, has remained present in all his three-dimensional works.

Although Suwage's works appear driven by personal experiences relating to anxiety, fear, coercion, refusal and challenges, his main interest lies in social critique. For his installation *PinkSwing Park*—a collaboration with photographer Davy Linggar, displayed in 2005 at the *2nd CP Biennale* in Jakarta—he was sued by the militant group Islamic Defenders Front (FPI), who viewed the work as pornography. The installation work takes the form of a pink swing, surrounded by life-size photographs of a naked man and woman (who were, in reality, a famous TV actor and a model), referencing Adam and Eve in the Garden of Eden. Although the furore is now in the past and the work is even in the collection of the Singapore Art Museum, it could be said that the work was among the last in recent years to incite public reaction in Indonesia and to trigger a debate among people outside the art community.

Almost all the works that Suwage has made during the 2000s deal with both his own subjective viewpoint as an artist and a wider all-encompassing human perspective. This is reflected in the series *I Want To Live For Another Thousand Years* (2005): a massive collection of black-and-white watercolor paintings of legendary figures smoking cigarettes, regardless of whether or not they were smokers. Each holds the cigarette in the same way as does Chairil Anwar, Indonesia's legendary poet, in a famous photograph—except that, in an act of artistic appropriation, right and left have been reversed. The title of the series is a line from Anwar's most famous poem, *Aku I* (1943). This theme is transposed into a darker territory in *An Offering to An Ego* (2007–2008), a replica of a human

skeleton whose bones are black, accompanied by a series of charcoal drawings. The drawings depict self-portraits of the artist in different poses, interacting with and embracing the skeleton—thus raising issues of death, the decay of the self, and degeneration, which become Suwage's main preoccupation.

The personal tone is still greatly evident in his recent work, along with various narratives reflecting the multicultural crisis in Indonesia today. One example of this is his sound installation *Tembok Toleransi* (The Wall of Tolerance, 2012), in which Suwage uses as his basis the everyday experience of being besieged by muezzins' calls to prayer from the mosques around his home/studio in Yogyakarta. The muezzins' calls, intended to be beautiful and to entice Moslems to pray, often turn out to be jolting and deafening, blaring from three, four or five speakers from several nearby mosques at almost the same time, resulting in noise levels akin to a rock concert. Everyone in Indonesia is expected to tolerate this and is afraid to protest. At the end of the day, we develop "tolerance" by surrounding ourselves with walls, merely to muffle the deafening sound.

According to Enin Supriyanto, "Agus Suwage's creative method, in which he often engages in to-and-fro journeys tracing the various paths that he has taken in his own works, constitutes a stance that is equal with the skeptical stance of a scientist who continues to question the different conclusions they have made; the stance that prevents the artist from thinking that he has found the single and absolute 'truth'."<sup>1</sup> Or, as Aminudin Siregar reflects: "Suwage teaches us about self-criticism. As the subject of a large structure, Suwage is willing to let himself be the object."<sup>2</sup> That is why so many find his work compelling and able to be related to, with his use of self-images and popular iconography. At the same time it represents contemporary society's ironic desire to reattach themselves to the realities surrounding them, seeing them in different lights (and shadows) in the way in which Suwage does.

1 Enin Supriyanto, "Agus Suwage: Cycle," curatorial statement for the exhibition *Daur / Cycle - Agus Suwage*, Nadi Gallery, Jakarta, 2012, <http://fatumbrutum.blogspot.com/2012/05/agus-suwage-cycle.html> (February 1, 2013).

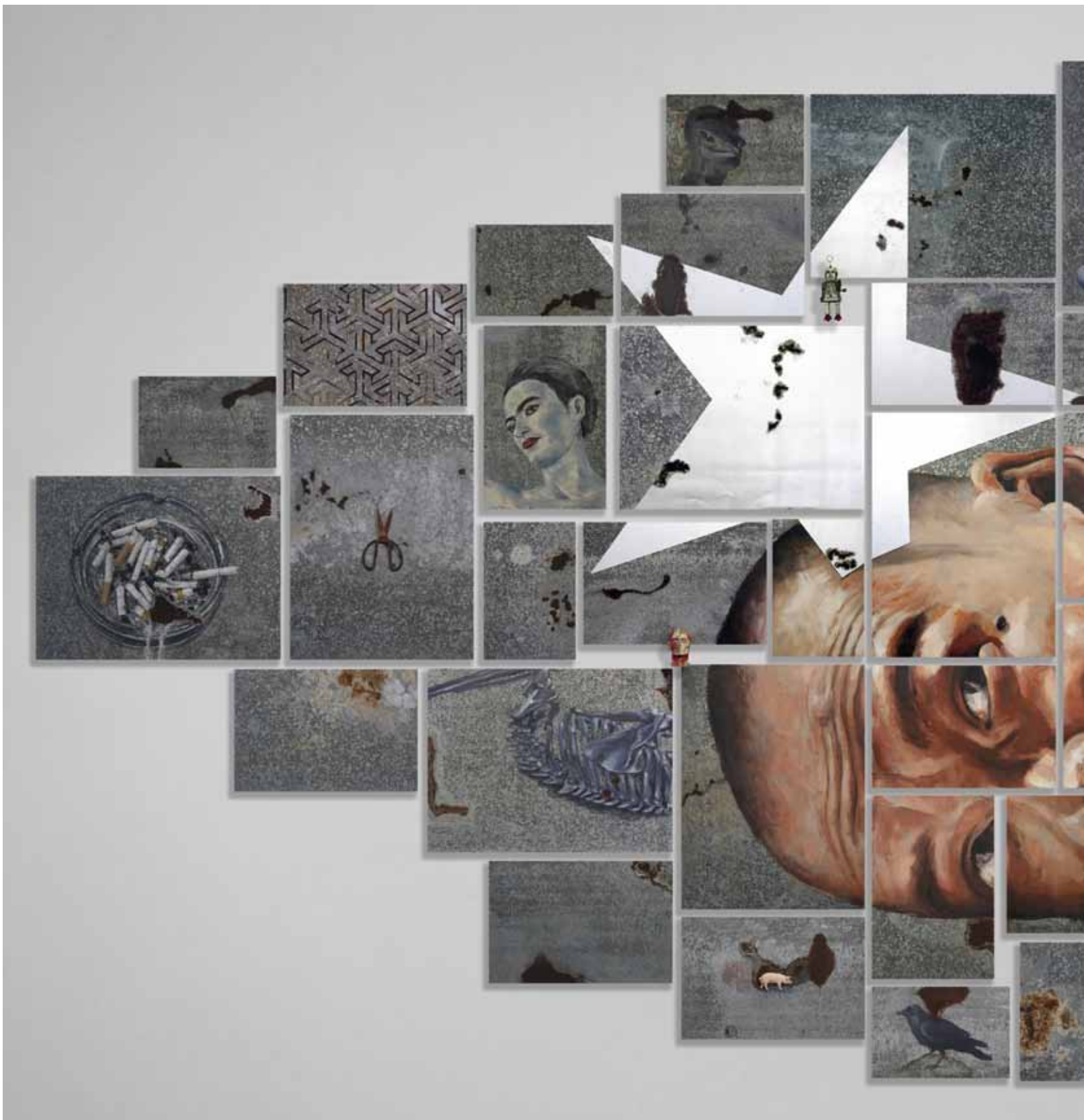
2 Aminudin TH Siregar, "The Logic of Instability: Some Aspects of the Works of Suwage" in *Eksotika Dotkom [Agus Suwage]*, exh. cat. (Bandung: Galeri Soemardja, 2000), pp. 8–11.

Agus Suwage

## **Monumen Yang Menjaga Hankamnas (The Monument with National Security Awareness), 2012**

Graphite on resin, gold-plated brass, cloth, steel, beer bottle, LED lights,  
acrylic box and fluorescent lights  
320 x 260 x 260 cm

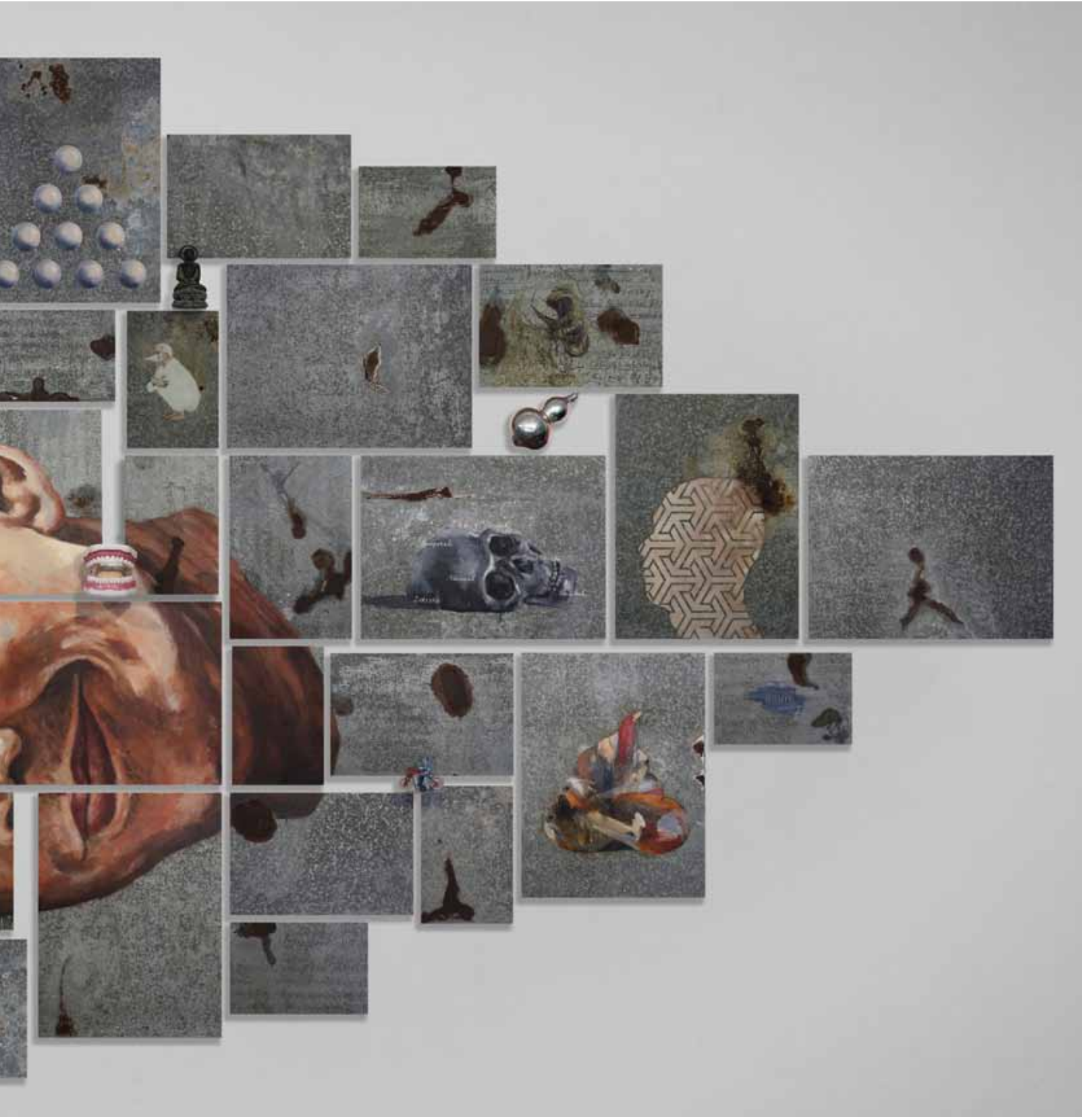




Agus Suwage

**Man of The Year #4, 2011**

Oil on galvanized zinc  
Approx. 450 x 915 cm



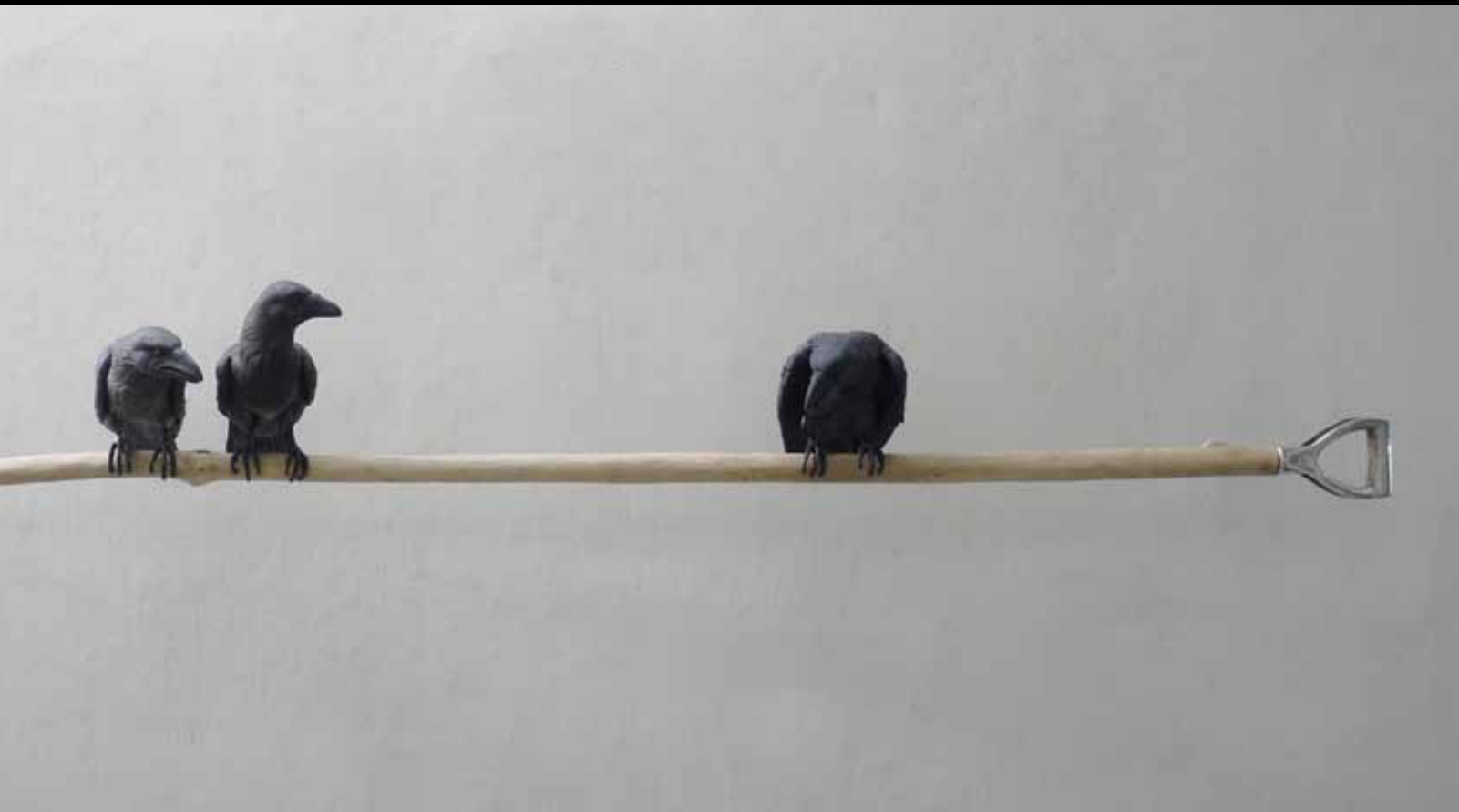
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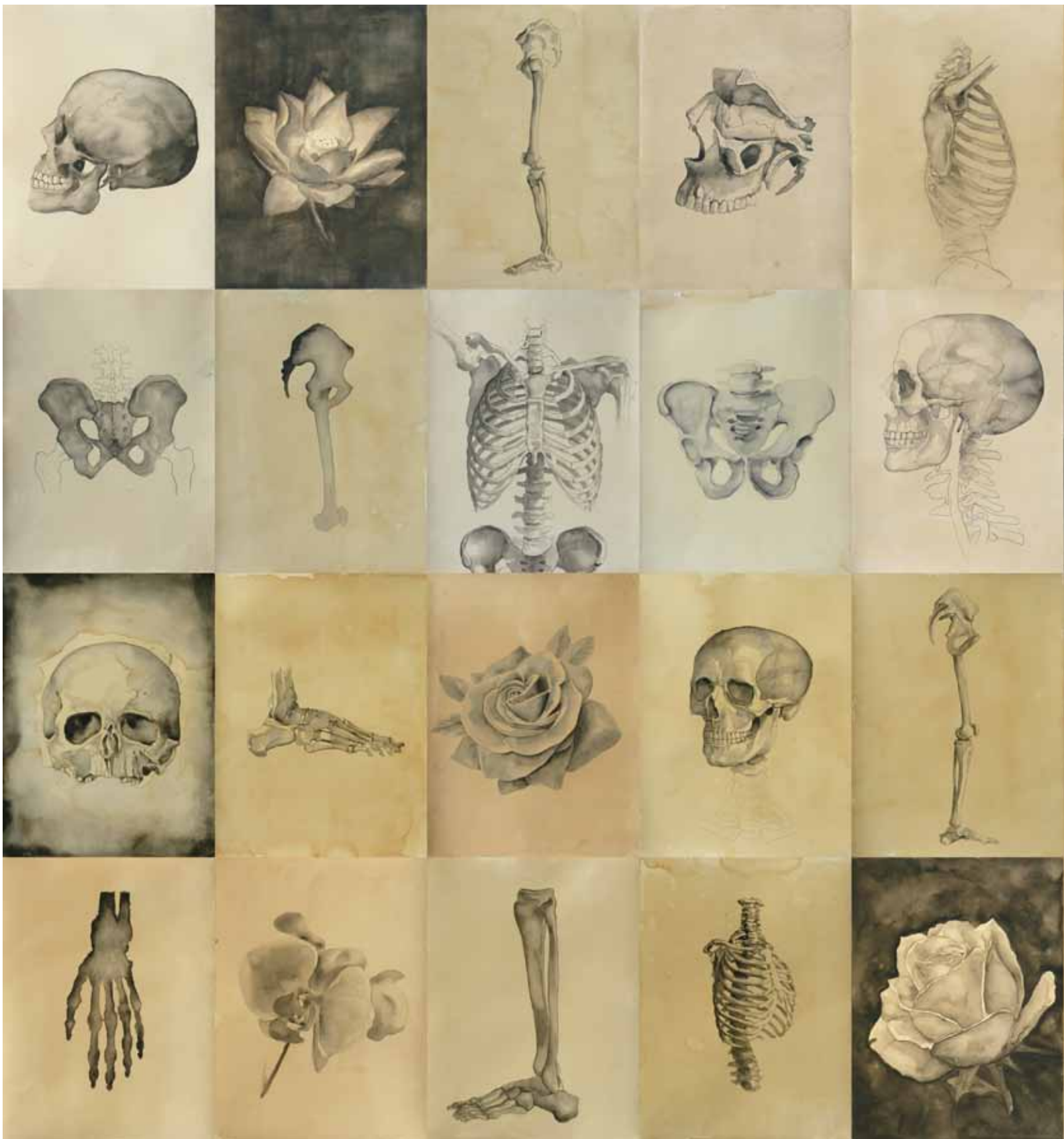
Agus Suwage

**Dead Poets Society, 2011**

Silver plating on brass, electro forming,  
black copper plating, wood  
50 x 275 x 35 cm





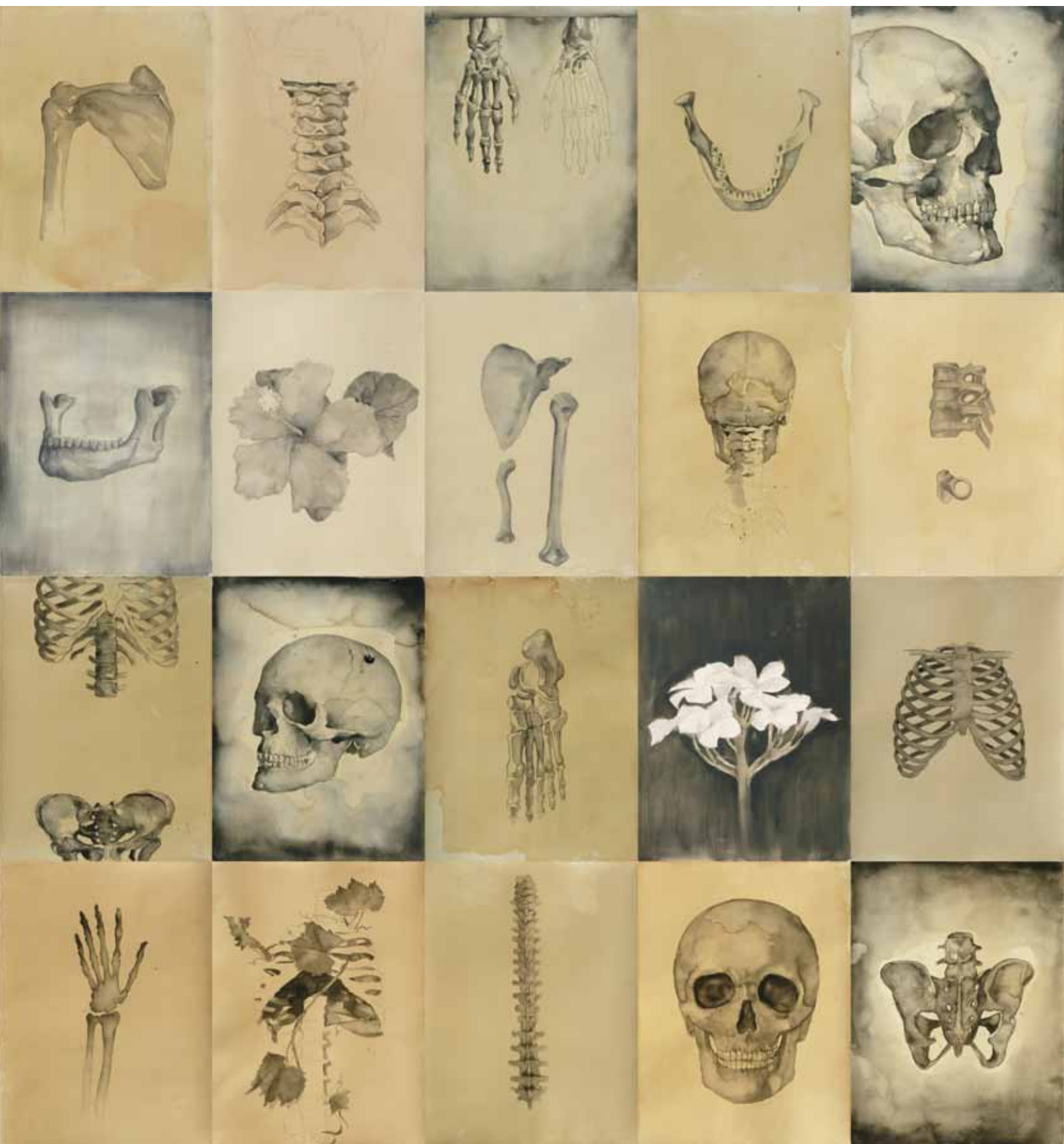


Agus Suwage

**Eros Kai Thanatos #1, 2010**

Watercolor, tobacco juice on paper  
40 panels, 56 x 42 cm each





Agus Suwage

**Aku Ingin Hidup Seribu Tahun Lagi  
(I Want To Live Another Thousand Years), 2005**

Modified pedicab, cigarette butts and watercolor on paper

27 panels, 75 x 55 cm each

Overall dimensions variable





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# Tromarama

To the artists' collective Tromarama, art is a playground, a place where they can freely imagine whatever is in their minds. They have chosen stop-motion animation as their principal medium of expression, as this allows them to imagine how daily objects might move as if they were alive. In their films they wish to give a second chance to the material world, so it might become something other than how it is "normally" perceived. For Tromarama, even the smallest, easily ignored part of this world can have its own story.<sup>1</sup>

Tromarama was formed in 2006, its members being Febie Babyrose, Herbert Hans and Ruddy Hatumena. The three met at the Bandung Institute of Technology (ITB) where Babyrose was studying printmaking, and Hans and Hatumena Visual Communication Design. All shared an interest in video, especially manual or analogue, already perhaps considered "old-fashioned." To them, an artwork ought not to lose the touch of the hand, since in their opinion this creates a sense of closeness between the artwork and the viewer. Along with elements from traditional Indonesian culture, Tromarama embrace aspects of American or Japanese pop culture, rearranging these in their own unique way.

Their video clip for the metal band Seringai (*Serigala Militia*, 2006) first caught the art public's eye, when it was presented in a group exhibition *Bandung New Emergence #1* in 2006 (Selasar Sunaryo Art Space, Bandung). Further music video works followed, such as *Zsa Zsa Zsu* (2007) and *Balonku* (My Balloon) (2007). All three music videos were created using unusual materials. *Serigala Militia* was made of a series of hundreds of woodcut panels, each meticulously crafted by hand; *Zsa Zsa Zsu* arranged thousands of different types of buttons in a myriad of colors; and *Balonku* consisted of a series of collage images made of colorful bits of paper. These three music videos were the group's visual interpretations of already existing songs; it was only in their work *Ting\** (2008) that they started to think of the visualization of a narrative and the audio/music aspects as a whole.

*Ting\** (2008), also made using stop-motion technique, is a cheerful film that depicts a range of white chinaware taking a

walk in the city before eventually returning to the "dormitory"—the kitchen cupboard. *Ting\** was screened within an installation made of a kitchen cabinet, with all the white chinaware used in the video stacked or scattered around inside it.

As cheerful and playful as Tromarama's works seem—an impression gained from the fact that stop-motion technique is often used for animation for children—they often have a critical undertone. An example of this is *Wattt?!* (2010), a work inspired by a high electricity bill, in which electrical appliances organize parties at night. *Wattt!?* portrays various types of lamps partying all night long in a house while the owner is asleep; it can be seen as a commentary on the excessively high cost of urban living, and the wasteful way in which we consume electrical energy.

From 2010 onwards Tromarama began developing more philosophical and sophisticated concepts in their collaborative works, often dealing with current affairs such as the financial scandals in *Happy Hour* (2010). This video is a stop-motion animation using real Indonesian's Rupiah bills that depict the portraits of national heroes and leaders. In the video, these heroes and leaders appear singing cheerfully about a happy life with loads of money.

As Natsumi Araki puts it: "Tromarama is equally uninhibited and flexible. While the members retain a respect for and love of the traditions of handwork, they do not overly focus on artifice, there is no fear of adopting unconventional interpretation or techniques. [...] The West's struggle between high and low art and the construction of elaborate concepts are absent from Tromarama's art. [...] The group simply uses art as an uninhibited avenue for experimentation."<sup>2</sup>

1 See Enin Supriyanto, "D.I.Y and Be Happy" in *Refresh: New Strategies in Indonesian Contemporary Art*, exh. cat. (Singapore: Valentine Willie Fine Art, 2009), pp. 2–4.

2 Natsumi Araki, "Tromarama: Hand-Made Video Art" in *MAM project 012: Tromarama*, exh. cat. (Tokyo: Mori Art Museum, 2010), see also <http://www.tromarama.blogspot.de/2010/09/tromarama-hand-made-video-art.html> [February 8, 2013].

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Tromarama

## Tugu Lentera Listrik, 2013

Single channel video, wallpaper made of digital prints

Loop

Variable dimensions





Tromarama  
Video stills from  
**Happy Hour, 2010**  
Stop motion animation video  
made with engraving on paper  
Duration: 1:56 min.  
Music by Panji Prasetyo



Tromarama  
Video stills from  
**Wattt?!, 2010**  
Stop motion animation video  
made with various objects  
Variable dimensions  
Duration: 5:48 min.  
Sound by Kulan



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Tromarama  
Video stills from  
**Serigala Militia, 2006**  
Music video for the band Seringai  
Stop motion animation video made  
with woodcut on plywood boards  
Duration: 4:22 min.





# Entang Wiharso

Entang Wiharso's work explores a variety of themes. Politics, economics, identity crises and cultural issues are condensed into a visual language that speaks of human agony, disturbance, violence and pain, yet strangely enough also boldly incorporates the notion of paradise therein. In his imagery as well as his artistic practice, traditional elements are mixed with contemporary approaches, and the observer feels as if he or she is crossing a swaying, delicately constructed bridge to a land of dangers and promises.

Wiharso started out with medium- to large-scale paintings on canvas. In furious yet precisely applied brushstrokes he developed scenes of disrupted physiognomies and figures, reminiscent of modern expressionism but incorporating elements of his native iconography such as ritual masks and postures. Since the beginning of the 2000s, however, he has turned to the genre of large-scale installation and monuments. In his solo exhibition *Inter-Eruption* (2005) at Bentara Budaya in Jakarta, for example, Wiharso processed different concepts and artistic practices and came up with installations that negotiated the ambivalences prevalent in his paintings to a totally new level. One of the works presented was *Forest of Eyes* (2002)—made of 1300 eye shapes placed in a space with a spiked steel fence in their midst. The piece reflected Wiharso's personal view on 9/11 and its impact on how people (foreigners) perceive his identity. The many eyes made of resin work as a metaphor for the terror of being "seen." This exhibition re-instated him as one of the most significant artists in Indonesia.

Wiharso is exploring the concept of the "fragility of mankind" — the fragility and transience of man's traces in the world. Many of his works disclose personal experiences and events; his paintings tell narratives of magic, ritual, violence and suffering, whereas some of his recent series feature paradise-like scenes. The image of an "island" floating in mid-air, containing a mountain, trees and flowers, and very often a loving couple, presents itself as a repeated theme in his most current works, such as in the triptych *Untold Story: Floating Island* (2012). This displays a perfect mix between

horror and beauty, hell and paradise, by depicting two figures, possibly lovers, situated in a surreal dreamlike landscape. Three islands float above, inhabited by distorted and dismembered bodies, all in contrasting palettes of black, gray, blue and shades of rosy pink.

In the installation *Temple of Hope Hit by a Bus* (2011), Wiharso built an edifice constructed from aluminum reliefs. The light within the temple passing through the reliefs made of inscriptions and images cast a fragile net of shadows onto the surrounding walls and floor. As described by curator Amanda Rath, "In this work, Wiharso combines the devices of reflection, and shadow and light in the wayang with the idea of relief sculpture that traditionally adorns the Hindu-Buddhist temples that dot the islands of Java and Bali. Reliefs are meant to be read as the devotee circumambulates around the exterior walls of the temple prior to entering the central chamber or sanctuary."<sup>1</sup> The audience can choose to enter the temple and explore the interior that represents the artist's thoughts, or stay outside and see the reflection of the imageries in the form of shadows, as if symbolizing the shadows of the past projected by the light of new hope.

Wiharso's colossal theatre of violence is a collection of reflections and declarations on the multifarious situations and socio-cultural problems in Indonesia. Wiharso himself says that he doesn't wish to criticise these issues. Instead he maintains a positive perspective: "I'm trying to be honest in expressing the reality of an aggressive mankind. That way, who knows, we might be able to realise the importance of building a more civilised existence."<sup>2</sup>

1 Amanda K. Rath, "Entang Wiharso's Untold Stories" in *Entang Wiharso: Untold Stories*, online exh. cat. (Berlin: Arndt, 2012), [http://www.arndtberlin.com/website/media/artists/wiharso/Entang\\_Wiharso\\_Untold\\_Stories\\_ARNDT\\_Online\\_Catalogue.pdf](http://www.arndtberlin.com/website/media/artists/wiharso/Entang_Wiharso_Untold_Stories_ARNDT_Online_Catalogue.pdf), p. 5 (pp. 4–10).

2 Entang Wiharso, quoted in: Ilham Khoiri, "Teater Kekerasan Entang Wiharso," *KOMPAS*, November 8, 2010, p. 39.

Entang Wiharso

## **Your Power is Mine (Comic Book Series), 2009**

Aluminum, car paint, screws  
400 x 350 cm





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Entang Wiharso

**Undermind: Can We Stay Together?, 2012**

Aluminum, brass, resin, pigment, thread (coated in polyurethane)

Figure 1: 108 x 110 cm

Figure 2: 106 x 55 cm

Figure 3: 112 x 60 cm

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Entang Wiharso

**Borderless: Floating Island, 2011/2012**

Graphite, resin, steel, brass, pigment, thread

350 x 750 x 140 cm

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Entang Wiharso

**Second Skin and Second Landscape, 2011**

Oil on canvas

277 x 480 cm









Let us try to know the spiritual significance of tolerance. Tolerance is not conscious submission to a superior power. Real tolerance is compassion in disguise. When we have real tolerance, the seeker in us sees the expansion of his loving heart, his illumining soul and his fulfilling goal. "I wish to fill in the gaps which have so far always

Entang Wiharso

**Temple of Hope Hit by a Bus, 2011**

Cast aluminum, lava stone, resin, thread, color pigment, 22 light bulbs, electrical cables, stainless steel screws, bolts  
300 x 325 x 225 cm









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# CVs & Bibliographies

## Ay Tjoe Christine

1973 born in Bandung, Java, Indonesia  
1992–1997 Bandung Institute of Technology,  
Faculty of Art and Design  
Currently lives and works in Yogyakarta, Java,  
Indonesia



### SELECTED SOLO EXHIBITIONS

- 2012 *The Path Less Found*, Michael Ku Gallery, Taipei, China
- 2011 *The Famous One from Lucas #1*, Third Floor Hermès, Singapore
- 2010 *Lama Sabakhtani Club*, ARTSociates, Lawangwangi Art & Science Estate, Bandung, Indonesia (with Deden Sambas)  
*Symmetrical Sanctuary*, SIGlarts Gallery, Jakarta, Indonesia
- 2009 *Panorama Without Distance*, Art HK – Hong Kong International Art Fair, China  
*Eating Excess*, Singapore Tyler Print Institute
- 2008 *Interiority of Hope*, Emmitan Fine Art Gallery, Surabaya, Indonesia  
*Wall Prison (part two)*, Scope Miami Art Fair, Miami, FL, USA
- 2007 *Silent Supper*, Ark Galerie, Jakarta, Indonesia
- 2006 *Eksekusi Ego*, Edwin's Gallery, Jakarta, Indonesia
- 2003 *Reach Me*, Cemeti Art House, Yogyakarta, Indonesia  
*aku/kau/uak*, Edwin's Gallery, Jakarta, Indonesia
- 2002 *At The Day of German Unity*, German Embassy Jakarta, Indonesia
- 2001 *Buka Untuk Melihat*, RedPoint Gallery, Bandung, Indonesia

### SELECTED GROUP EXHIBITIONS

- 2012 *Here and There, Now and Then*, Langgeng Art Foundation, Yogyakarta, Indonesia
- 2011 *Equator #1 – Shadow Lines: Indonesia meets India, Biennale Jogja XI*, Yogyakarta, Indonesia  
*Indonesian Eye: Fantasies & Realities*, Ciputra Artpreneur Center, Jakarta, Indonesia, and Saatchi Gallery, London, UK
- 2010 *Contemporaneity: Contemporary Art in Indonesia*, MOCA Shanghai – Museum of Contemporary Art, China
- 2009 *Common Sense*, Indonesia National Gallery, Jakarta  
*Bandung Art Now*, Indonesia National Gallery, Jakarta

- Pameran 10 Perupa Perempuan, Festival Enam Pekan Perempuan, Salihara Gallery, Jakarta, Indonesia  
*AWARENESS*, *Indonesian Art Today*, Canvas International Art, Amsterdam, The Netherlands
- 2008 *International Print Talk: From the Dark Background of Etchings*, Ark Galerie, Jakarta, Indonesia  
*The 5th China International Gallery Exposition (CIGE)*, Beijing  
*Manifesto*, Indonesia National Gallery, Jakarta  
*A Decade of Dedication: Ten Years Revisited*, Selasar Sunaryo Art Space, Bandung, Indonesia  
*SH Contemporary – The Asia Pacific Contemporary Art Fair Shanghai*, China
- 2007 *The 4th China International Gallery Exposition (CIGE)*, Beijing  
*Anti-Aging*, Gaya Art Space, Ubud, Bali, Indonesia  
*SH Contemporary – The Asia Pacific Contemporary Art Fair Shanghai*, China  
*Art Singapore – The Contemporary Asian Art Fair Imagining Asia: Understanding Diversity and Changes*, The 22nd Asian International Art Exhibition (AIAE), Selasar Sunaryo Art Space, Bandung, Indonesia  
*Bandung Petition #2*, Langgeng Gallery, Magelang, Indonesia
- 2006 *Jejak dalam Jejak*, GoetheHaus, Goethe-Institut Jakarta, Indonesia  
*The 3rd China International Gallery Exposition (CIGE)*, Beijing
- 2005 *Taboo and Transgression in Contemporary Indonesian Art*, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, USA  
*Jejak-Jejak Drawing*, Edwin's Gallery, Jakarta, Indonesia  
*Vision & Resonance*, Asian Civilisations Museum, Singapore
- 2004 *Schöppingen zu Gast in Brauweiler*, Abtei Brauweiler, Pulheim, Germany  
*Bingkai Narasi Kecil – Kll 12*, Edwin's Gallery, Jakarta, Indonesia  
*Equatorial Heat*, Sichuan Museum, China
- 2003 *Interpellation*, CP Open Biennale, Jakarta, Indonesia  
*Sixième Triennale mondiale d'estampes petit format*, Chamalières, France  
*The 1st Beijing International Art Biennale*, China  
*Mapping Asia*, The 18th Asian International Art Exhibition (AIAE), Hong Kong Heritage Museum, China  
*Read!*, Cemeti Art House, Yogyakarta, Indonesia  
*Passion: Etno-Identity*, Capital Library Gallery, Beijing, Liu Haisu Art Museum, Shanghai, both China; Galeri Canna, Jakarta, Indonesia
- 2002 *The 17th Asian International Art Exhibition (AIAE)*, Daejeon Municipal Museum of Art, South Korea
- 2001 *Sapopoe*, Bentara Budaya Yogyakarta, Indonesia  
*Print Making in the Future*, Cemeti Art House, Yogyakarta, Indonesia  
*Art Singapore – The Contemporary Asian Art Fair*

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Rath, Amanda "Christine Ay Tjoe – Taboo and Transgression." *Nafas Art Magazine*, 2005, [www.universes-in-universe.org/eng/nafas/articles/2005/taboo\\_and\\_transgression/photos/ay\\_tjoe](http://www.universes-in-universe.org/eng/nafas/articles/2005/taboo_and_transgression/photos/ay_tjoe) (January 3, 2013).
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Mulyadi, Efiz. "Lembut dan Peliknya Ay Tjoe." *KOMPAS*, May 31, 2003, p. 33.

## Arin Dwiheartanto Sunaryo

1978 born in Bandung, Java, Indonesia  
1996–2001 Bandung Institute of Technology,  
Faculty of Art and Design  
2004–2005 MA in Fine Art at Central Saint  
Martins College of Arts and Design, London, UK  
Currently lives and works in Bandung



## SELECTED SOLO EXHIBITIONS

- 2012 *Frozen Stratum*, Nadi Gallery, Jakarta, Indonesia
- 2010 *Fluid Friction #2*, SIGlarts Gallery, Jakarta, Indonesia
- 2007 *Fluid Friction*, Artipoli Art Gallery, Nordeen, The Netherlands
- 2006 *Unstable Ground*, Toni Heath Gallery, London, UK
- 2000 *Machine Head*, Koong Gallery, Jakarta, Indonesia

## SELECTED GROUP EXHIBITIONS

- 2013 *No Country: Contemporary Art for South and Southeast Asia*, Solomon R. Guggenheim Museum, New York, USA
- 2012 *Marcel Duchamp in Southeast Asia*, Equator Art Projects, Singapore
- 2010 *Post-Psychedelia*, Selasar Sunaryo Art Space, Bandung, Indonesia
- 2009 *Euroart Open Studios*, London, UK
- 2008 *A Decade of Dedication: Ten Years Revisited*, Selasar Sunaryo Art Space, Bandung, Indonesia
- Ganti Oli: Contemporary Paintings from Indonesia*, Valentine Willie Fine Art, Singapore
- Manifesto*, Indonesia National Gallery, Jakarta
- 2007 *Imagining Asia: Understanding Diversity and Changes, 22nd Asian International Art Exhibition (AIAE)*, Selasar Sunaryo Art Space, Bandung, Indonesia
- Young Masters*, Toni Heath Gallery, London, UK
- 2006 *Displaced on Arrival*, Grace Exhibition Space, New York, NY, USA
- The 21st Asian International Art Exhibition (AIAE)*, Singapore Art Museum
- Euroart Open Studios*, London, UK
- 2005 *The 20th Asian International Art Exhibition (AIAE)*, Ayala Museum, Makati City, The Philippines
- Leviathan*, Candid Arts Galleries, London, UK
- 2004 *Citra-citra Posthuman*, Semarang Contemporary Art Gallery, Semarang, Indonesia
- Beyond Panopticon: Art and Global Media Project*, Electronic City, Bandung, Indonesia
- Artscope – Inside of Myself/Outside of Yourself*, Selasar Sunaryo Art Space, Bandung, Indonesia
- 2003 *Passion: Etno-Identity*, Capital Library Gallery, Beijing, Liu Haisu Art Museum, Shanghai, both China; Galeri Canna, Jakarta, Indonesia
- Mapping Asia, The 18th Asian International Art Exhibition (AIAE)*, Hong Kong Heritage Museum, China
- Interpellation, CP Open Biennale*, Jakarta, Indonesia
- Four Bodies*, Lontar Gallery, Jakarta, Indonesia
- 2002 *The 17th Asian International Art Exhibition (AIAE)*, Daejeon Municipal Museum of Art, South Korea
- 2001 *Not I. Am I?*, Nadi Gallery, Jakarta, Indonesia
- 2000 *The 15th Asian International Art Exhibition (AIAE)*, Tainan County Cultural Center, China

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- 2000 — "Machine Head: Sebuah Penemuan." *KOMPAS*, July 9, 2000, p. 18.

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## FX Harsono

1949 born in Blitar, Java, Indonesia  
1987–1991 Jakarta Art Institute, Java, Indonesia  
1969–1974 Sekolah Tinggi Seni Rupa Indonesia, Yogyakarta, Java  
Currently lives and works in Jakarta



## SELECTED SOLO EXHIBITIONS

- 2012 *Writing in the Rain*, Tyler Rollins Fine Art, New York, NY, USA
- 2010 *Testimonies*, Singapore Art Museum
- Re: Petition/Position*, Langgeng Art Foundation, Yogyakarta, Indonesia
- 2009 *The Erased Time*, Indonesia National Gallery, Jakarta
- Surviving Memories*, Vanessa Art Link, Beijing, China
- 2008 *Aftertaste*, Koong Gallery, Jakarta, Indonesia
- 2007 *Titik Nyeri/Point of Pain*, Langgeng loon Gallery, Jakarta, Indonesia
- 2003 *Displaced*, Indonesia National Gallery, Jakarta, and Cemeti Art House, Yogyakarta, Indonesia
- 1998 *Victim*, Cemeti Gallery, Yogyakarta, Indonesia
- 1994 *Suara (Voice)*, Indonesia National Gallery, Jakarta

## SELECTED GROUP EXHIBITIONS

- 2013 *Indonesian Painting I*, Equator Art Projects, Singapore
- 2012 *What is it to be Chinese?*, Grimmuseum, Berlin, Germany
- Encounter: The Royal Academy in Asia*, ICAS – Institute of Contemporary Arts Singapore, LASALLE College of the Arts, Singapore
- Edge of Elsewhere*, 4A Centre for Contemporary Asian Art, Sydney, Australia
- Archive "Reclaim.doc"*, Indonesia National Gallery, Jakarta, Indonesia
- Migration*, ARNDT Sydney, Australia
- Contemporary Indonesia*, Ben Brown Fine Arts, London, UK
- Here and There, Now and Then*, Langgeng Art Foundation, Yogyakarta, Indonesia
- 2011 *Edge of Elsewhere*, 4A Centre for Contemporary Asian Art, Sydney, Australia
- Closing The Gap: Contemporary Indonesian Art*, MiFA – Melbourne Intercultural Fine Art, Australia
- Beyond the Self: Contemporary Portraiture from Asia*, National Portrait Gallery, Canberra, Australia
- Beyond the East*, MACRO – Museo d'Arte Contemporanea Roma, Rome, Italy
- Negotiating Home, History and Nation: Two Decades of Contemporary Art in Southeast Asia 1991–2011*, Singapore Art Museum
- 2010 *Contemporaneity: Contemporary Art in Indonesia*, MOCA Shanghai – Museum of Contemporary Art, China
- Pleasures of Chaos – Inside New Indonesian Art*, Primo Marella Gallery, Milan, Italy
- Digit[all]: Indonesian Contemporary New Media Practices*, Umahseni @ Menteng Art Space, Jakarta, Indonesia
- 2009 *Beyond the Dutch*, Centraal Museum, Utrecht, The Netherlands
- Face Value*, SIGlarts Gallery, Jakarta, Indonesia
- Milestone*, Vanessa Art Link, Jakarta, Indonesia
- 2008 *Art with an Accent*, Art64 Gallery, Guangzhou, China
- Res Publicum*, Galeri Canna, Jakarta, Indonesia
- Reflective Asia, The 3rd Nanjing Triennial*, China Manifesto, Indonesia National Gallery, Jakarta
- space/spacing*, Semarang Contemporary Art Gallery, Semarang, Indonesia
- 2007 *Ar[t]chipelago Alert*, Tonyraka Art Gallery, Ubud, Bali, Indonesia
- Imagined Affandi*, Semarang Contemporary Art Gallery, Semarang, Indonesia
- Anti-Aging*, Gaya Art Space, Ubud, Bali, Indonesia
- 2006 *Belief, The 1st Singapore Biennale*
- Out Now*, Singapore Art Museum
- ICON Retrospective: Visual Art Exhibition*, Jogja Gallery, Yogyakarta, Indonesia
- 2005 *Taboo and Transgression in Contemporary Indonesian Art*, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, USA
- Text Me: An Exploration of Body Language*, Sherman Galleries, Sydney, Australia
- Eksodus Barang*, Nadi Gallery, Jakarta, Indonesia
- 2003 *Exploring Vacuum 2*, Cemeti Art House, Yogyakarta, Indonesia
- Interpellation, CP Open Biennale*, Jakarta, Indonesia
- 2001 *Reading Frida Kahlo*, Nadi Gallery, Jakarta, Indonesia
- Print Making in the Future*, Cemeti Art House, Yogyakarta, Indonesia
- 2000 *Reformasi Indonesia, Protest in Beeld 1995–2000*, Museum Nusantara, Delft, The Netherlands

- Man + Space, The 3rd Gwangju Biennale, South Korea
- 1997 *Slot in the Box*, Cemeti Gallery, Yogyakarta, Indonesia
- 1996 *Contemporary Art in Asia: Traditions/Tensions*, Asia Society, New York, NY
- 1995 *Asian Modernism: Diverse Developments in Indonesia, the Philippines, and Thailand*, The Japan Foundation Forum, Tokyo, Japan; Metropolitan Museum of Manila, The Philippines, and The National Gallery of Bangkok, Thailand
- 1993 *Jakarta Biennale IX*, Taman Ismail Marzuki Art Center, Indonesia  
*The 1st Asia-Pacific Triennial of Contemporary Art*, Queensland Art Gallery, Brisbane, Australia
- 1987 *Pasar Raya Dunia Fantasi (Supermarket Fantasy World)*, Taman Ismail Marzuki Art Center, Jakarta, Indonesia
- 1985 *Proses '85*, Galeri Seni Rupa Ancol, Jakarta, Indonesia
- 1982 *Environmental Art*, Parangtritis Beach, Yogyakarta, Indonesia
- 1979 *Gerakan Seni Rupa Baru (New Art Movement) III*, Taman Ismail Marzuki Art Center, Jakarta, Indonesia
- 1977 *Gerakan Seni Rupa Baru (New Art Movement) II*, Taman Ismail Marzuki Art Center, Jakarta, Indonesia
- 1975 *Gerakan Seni Rupa Baru (New Art Movement) I*, Taman Ismail Marzuki Art Center, Jakarta, Indonesia
- 1974 *Pameran Besar Seni Lukis Indonesia (Grand Exhibition of Indonesian Painting)*, Taman Ismail Marzuki Art Center, Jakarta, Indonesia

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- 2010 Rath, Amanda Katherine, et al. *Re: Petisi/Posisi. FX Harsono / Repetition/position*. F. X. Harsono. Exh. cat. Magelang: Langgeng Art Foundation, 2010.
- 2009 Khoiri, Ilham. "Nama Saya Oh Hong Bun." *KOMPAS*, November 12, 2009, p. 27.
- 2007 *Titik Nyeri / Point of Pain* [F. X. Harsono]. Exh. cat. Jakarta: Langgeng loon Gallery, 2007.
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- 1995 Harsono, FX., and Pat HOFFIE. *Australia and Region Artists' Exchange – Torque*. North-bridge: Australia & Region Artists' Exchange Inc., 1995.
- 1993 Harsono, FX. "Social concern in the fine art of Indonesia." *Artlink – Australian Contemporary Art Quarterly* 13 (November 1993): pp. 46–63.

## indieguerillas

Artist collective founded in 1999

### Santi Ariestiyowanti

1977 born in Semarang, Java, Indonesia  
2001 BFA in Visual Communication Design at ISI – Indonesia Institute of the Arts, Visual Arts Faculty, Department of Design, Yogyakarta, Java, Indonesia  
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### Dyatmiko "Miko" Lancur Bawono

1975 born in Kudus, Java, Indonesia  
1999 BFA in Interior Design at ISI – Indonesia Institute of the Arts, Visual Arts Faculty, Department of Design, Yogyakarta, Java, Indonesia  
Currently lives and works in Yogyakarta



## SELECTED SOLO EXHIBITIONS

- 2012 *Please, Please, Please, Let Me Get, What I Want*, Equator Art Projects, Singapore  
(Foster) *The Prefabricated Faith*, Gillman Barracks, Singapore
- 2010 *Indie What? Indie Who?*, Garis Artspace, Jakarta, Indonesia  
*Happy Victims*, Valentine Willie Fine Art, Artspace @ Helutrans, Singapore
- 2008 *fool'slore: folklore reload*, Biasa Artspace, Kuta, Bali, Indonesia

## SELECTED GROUP EXHIBITIONS

- 2012 *Re.claim*, Indonesia National Gallery, Jakarta  
*Legacy – The Trace of Civilization*, Esa Sampoerna Art Museum, Surabaya, Indonesia  
*JANEFO #1 Jogja New Emerging Forces: The First Batch*, Langgeng Art Foundation, Yogyakarta, Indonesia  
*Marcel Duchamp in Southeast Asia*, Equator Art Projects, Singapore  
*Rupa Belanja, Rupa Kota (Forms of Shopping, Forms of Cities)*, Salihara Gallery, Jakarta, Indonesia
- 2011 *Art Domain Migration, ASEAN & China, 10+1 Art Tactic, The 4th Guangzhou Triennial*, China  
*Future Pass – From Asia to the World*, collateral event, 54. *Biennale di Venezia*, Palazzo Mangilli Valmarana, Venice, Italy
- 2010 *Ethnicity Now*, Indonesia National Gallery, Jakarta, Indonesia

- The Fantastic Garden*, Changwon Asian Art Festival, South Korea  
*Dua Kota Dua Cerita*, Semarang Contemporary Art Gallery, Semarang, Indonesia
- 2009 *Visual Attract and Attack, The 2nd Animamix Biennial*, MOCA Taipei – Museum of Contemporary Art, China  
*Jogja Jamming, Biennale Jogja X*, Yogyakarta, Indonesia  
*Cross / Piece*, Galeri Canna, Jakarta, Indonesia  
*Poli[chromatic]*, Bentara Budaya Yogyakarta, Indonesia  
*In Rainbow*, Esa Sampoerna Art Museum, Surabaya, Indonesia  
*Blueprint for Jogja*, Tembi Contemporary, Yogyakarta, Indonesia
- 2008 *Not Only China, please!*, Museo Nazionale del Cinema, Turin, Italy  
*Refresh: New Strategies in Indonesian Contemporary Art*, Valentine Willie Fine Art, Singapore  
*Hello Print!*, Edwin's Gallery, Jakarta, Indonesia  
*69 Seksi Nian: So Sexy 69*, Jogja Gallery, Yogyakarta, Indonesia
- 2007 *The Shadows of Prambanan*, Jogja Gallery, Yogyakarta, Indonesia  
*Neo Nation, Biennale Jogja IX*, Jogja National Museum, Yogyakarta, Indonesia  
*Artvertising*, Indonesia National Gallery, Jakarta  
*Shout Out!*, Yogyakarta Art Festival XIX, Indonesia  
*Massive Territory*, Indonesia National Gallery, Jakarta, Indonesia
- 2006 *Wedding: Tobacco & Art*, Gedung Tri Juang, Magelang, Indonesia
- 2005 *Urban / Culture, The 2nd CP Biennale*, Jakarta, Indonesia  
*Di Sini & Kini (Here & Now)*, Biennale Jogja VIII, Yogyakarta, Indonesia
- 2004 *Barcode*, Festival Kesenian Yogyakarta VI, Indonesia
- 2002 *Signs*, Cemeti Art House, Yogyakarta, Indonesia

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# Mella Jaarsma

1960 born in Emmeloord, The Netherlands  
1978–1984 Minerva Art Academy, Hanze  
University of Applied Sciences, Groningen,  
The Netherlands  
1984 Jakarta Art Institute, Java, Indonesia  
1985–1986 ISI – Indonesia Institute of the Arts,  
Yogyakarta, Java, Indonesia  
Lives and works in Yogyakarta since 1984



## SELECTED SOLO EXHIBITIONS

- 2012 *Truth, Lies and Senses*, Lawangwangi Creative Space, Bandung, Indonesia  
*Toekar Tambah*, Semarang Contemporary Art Gallery, Semarang, Indonesia (with Nindityo Adipurnomo)
- 2009 *The Fitting Room*, Indonesia National Gallery, Jakarta, and Selasar Sunaryo Art Space, Bandung, Indonesia  
*Zipper Zone*, s.14, Bandung, Indonesia
- 2006 *De Meeloper / The Follower*, Artoteek Den Haag, The Hague, The Netherlands  
*Shelter Me*, Gaya Art Space, Ubud, Bali, Indonesia
- 2005 *Asal*, Etemad Gallery, Tehran, Iran
- 2004 *The Shelter*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2002 *Moral Pointers*, Lontar Gallery, Jakarta, Indonesia
- 2001 *I Eat You Eat Me*, The Art Center, Center of Academic Resources, Chulalongkorn University, Bangkok, Thailand
- 2000 *Saya Makan Kamu Makan Saya*, Cemeti Art House, Yogyakarta, Indonesia

## SELECTED GROUP EXHIBITIONS

- 2012 *Feast: Radical Hospitality in Contemporary Art*, Smart Museum of Art, The University of Chicago, IL, USA  
*Dress/ID: The Language of the Self*, Centre d'Art Passerelle, Brest, France
- 2011 *Beyond The East: A Gaze on Indonesian Contemporary Art*, MACRO Testaccio Museum, Rome, Italy  
*Indonesian Eye: Fantasies & Realities*, Ciputra Art-preneur Center, Jakarta, Indonesia, and Saatchi Gallery, London, UK  
*Trans-Figurations – Indonesian Mythologies*, Espace culturel Louis Vuitton, Paris, France  
*Negotiating Home, History and Nation: Two Decades of Contemporary Art in Southeast Asia 1991–2011*, Singapore Art Museum

- 2010 *Aware: Art Fashion Identity*, GSK Contemporary, Royal Academy of Arts, London, UK  
*Digit(all): Indonesian Contemporary New Media Practices*, Umahseni @ Menteng Art Space, Jakarta, Indonesia  
*ShadowDance*, Kunsthal KAdE – Kunsthal in Amersfoort, The Netherlands  
*Material Girls*, 24HR Art – Northern Territory Centre for Contemporary Art, Darwin, Australia  
*No Direction Home*, Indonesia National Gallery, Jakarta
- 2009 *Jogja Jamming*, Biennale Jogja X, Yogyakarta, Indonesia  
*Beyond the Dutch*, Centraal Museum, Utrecht, The Netherlands  
*Fusion Folks*, Bo-Pi Liao, Taipei, Taiwan  
*So Close Yet So Far Away*, *The 2nd Incheon Women Artists' Biennale*, South Korea  
*Dress Codes: Clothing as Metaphor*, Katonah Museum of Art, NY, USA  
*The Living Legends*, Indonesia National Gallery, Jakarta
- 2008 *A Decade of Dedication: Ten Years Revisited*, Selasar Sunaryo Art Space, Bandung, Indonesia  
*8888*, Cultural Council, Sitges, and La Cartuja, Sevilla, both Spain  
*10th Sonsbeek International Sculpture Exhibition: Grandeur*, Park Sonsbeek, Arnhem, The Netherlands  
*Urban Concerns*, Bildmuseet – Umeå University, Sweden
- 2007 *Neo-Nation*, Biennale Jogja IX, Yogyakarta, Indonesia  
*Imagining Asia: Understanding Diversity and Changes*, *The 22nd Asian International Art Exhibition (AIAE)*, Selasar Sunaryo Art Space, Bandung, Indonesia  
*Fashion Accidentally*, MOCA Taipei – Museum of Contemporary Art, Taiwan
- 2006 *Saigon Open City: Liberation*, Saigon Open City Company, Fine Arts Museum and Southern Women's Museum, Ho Chi Minh City, Vietnam  
*Wherever we go: Art, Identity, Cultures in Transit*, Spazio Oberdan, Milan, Italy, and San Francisco Art Institute, CA, USA  
*Flucht, Vertreibung, Integration*, Haus der Geschichte, Bonn, Deutsches Historisches Museum, Berlin, and Zeitgeschichtliches Forum, Leipzig, all Germany
- 2005 *Taboo and Transgression in Contemporary Indonesian Art*, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, USA  
*Urban/Culture*, *The 2nd CP Biennale*, Jakarta, Indonesia  
*Yokohama Triennale 2005*, Yamashita Pier, Yokohama, Japan  
*Natural Selection*, Linden Centre for Contemporary Arts, Melbourne, Australia  
*Sweet Taboos / Episode 5: Go Inside*, *The 3rd Tirana Biennale*, Albania
- 2004 *Identities versus Globalisation?*, Chiang Mai Art Museum and National Gallery, Bangkok, both Thailand; SMPK – Dahlem Museums, Museum of Asian Art, Berlin, Germany  
*Artscope – Inside of Myself / Outside of Yourself*, Selasar Sunaryo Art Space, Bandung, Indonesia  
*Asian Traffic*, Asia-Australia Arts Centre, Sydney, Australia
- 2003 *Art and Human Rights: Witnessing to Silence*, Canberra Contemporary Art Space, Australia  
*Interpellation*, *CP Open Biennale*, Indonesia National Gallery, Jakarta  
*Countrybution*, Biennale Jogja VII, Yogyakarta, Indonesia
- 2002 *GRID*, Cemeti Art House, Yogyakarta, and The Erasmus Huis, Jakarta, both Indonesia  
*Site + Sight: Translating Cultures*, Earl Lu Gallery, LaSalle-Sia College of the Arts, Singapore  
*Visual Poetry*, Hokkaido Museum of Literature, Sapporo, Japan  
*Imaginaire Feminin*, *OPEN 2002 – The 5th International Exhibition of Sculptures and Installations*, Venice, Italy
- 2001 *Floating Chimeras*, Edsvik Art, Sollentuna, Sweden  
*ARS 01: Unfolding Perspectives*, Kiasma – Museum of Contemporary Art, Helsinki, Finland
- 2000 *Reformasi Indonesia, Protest in Beeld 1995–2000*, Museum Nusantara, Delft, The Netherlands
- 1999 *Womanifesto-II*, *The 2nd International Women's Art Exchange*, Saranrom Park, Bangkok, Thailand  
*Soul Ties: The Land and Her People – Art from Indonesia*, Singapore Art Museum  
*Beyond the Future*, *The 3rd Asia-Pacific Triennial of Contemporary Art*, Queensland Art Gallery, Brisbane, Australia  
*Ipho Art Festival IV*, Malaysia

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- 2012 *Toekar Tambah* [Nindityo Adipurnomo, Mella Jaarsma]. Exh. cat. Semarang: Semarang Contemporary Art Gallery, 2012.
- 2009 *The Fitting Room*. Exh. cat. Selasar Sunaryo Art Space, Bandung, and The National Gallery, Jakarta. Bandung: Selasar Sunaryo Art Space, 2009.  
Tanesia, Ade. "Burkha, tents and being foreign: The art of Mella Jaarsma." *Adetanesia*, February 6, 2009, [www.adetanesia.wordpress.com/2009/02/06/burkha-tents-and-being-foreign-the-art-of-mella-jaarsma/](http://www.adetanesia.wordpress.com/2009/02/06/burkha-tents-and-being-foreign-the-art-of-mella-jaarsma/) (February 8, 2013).
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- 2007 Bianpoen, Carla, and Heather Waugh, eds. *Indonesian Women Artists – The Curtain Opens*. Jakarta: Yayasan Seni Rupa, 2007.
- 2006 Hujatnikajennong, Agung, and Adeline Ooi. *De Meeloper / The Follower: Mella Jaarsma*. Exh. cat. The Hague: Artoteek Den Haag, 2006.
- 2004 *Mella Jaarsma: The shelter*. Exh. cat. Kuala Lumpur: Valentine Willie Fine Art, 2004.
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*GRID: Tiong Ang, Fendry Ekel, Mella Jaarsma, Remy Jungerman*. Exh. cat. Yogyakarta: Cemeti Art House, 2003.
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- 1999 Alexandra Kuss, et al., *AWAS! Recent Art from Indonesia*. Exh. cat. Museum Benteng Vredeburg, Yogyakarta, et al. Yogyakarta: Cemeti Art Foundation, 1999.
- 1997 Harsono, F. X., *Think it or not: Mella Jaarsma*. Exh. cat. Yogyakarta: Cemeti Gallery, 1997.
- 1996 Mulyadi, Efix, and Hariadi SN. "Selera Seni Kontemporer Nindityo-Mella." *KOMPAS*, December 19, 1996, p. 24.

## Agung Kurniawan

1968 born in Jember, Java, Indonesia  
1987–1991 Study of Archeology, Faculty of Literature, Gadjah Mada University, Yogyakarta, Java, Indonesia  
1991–1995 Study of Graphic Art, Visual Arts Faculty, Department of Fine Art, ISI – Indonesia Institute of the Arts, Yogyakarta  
Lives and works in Yogyakarta since 1984



### SELECTED SOLO EXHIBITIONS

- 2012 *Actus Contritionis*, Umahseni @ Menteng Art Space, Jakarta, Indonesia
- 2011 *The Lines That Remind Me Of You*, Kendra Gallery, Seminyak, Bali, Indonesia
- 2006 *Budiman's World*, Artipoli Art Gallery, Noorden, The Netherlands  
*Mural Project: Could I Entertain You, Sir?*, Esplanade – Theatres on the Bay, Singapore
- 2003 *Sex, Lies and Drawing*, GoetheHaus, Goethe-Institut Jakarta, Indonesia
- 2001 *Lick me, please!*, Cemeti Art House, Yogyakarta, Indonesia
- 2000 *Lapendoz*, Centre culturel français (CCF), Yogyakarta, Indonesia  
*Lapendoz*, Barak Gallery, Bandung, Indonesia
- 1998 *Ironi dan Parodi*, Lontar Gallery, Jakarta, Indonesia
- 1995 *Cemeti Gallery*, Yogyakarta, Indonesia
- 1994 *Cemeti Gallery*, Yogyakarta, Indonesia

### SELECTED GROUP EXHIBITIONS

- 2012 *Penumbrae*, Art Stage Singapore  
*Legacy – The Trace of Civilization*, Esa Sampoerna Art Museum, Surabaya, Indonesia  
*Flow – Indonesian Contemporary Art*, Michael Janssen Gallery, Berlin, Germany  
*Domestic Stuff*, Cemeti Art House, Yogyakarta, and Salihara Gallery, Jakarta, both Indonesia  
*Looking East – A Gaze of Indonesian Contemporary Art*, Art Jog 12 – Jogja Art Fair, Yogyakarta, Indonesia  
*Roundtable*, The 9th Gwangju Biennale, South Korea  
*Here and There, Now and Then*, Langgeng Art Foundation, Yogyakarta, Indonesia
- 2011 *Trans-Figurations – Indonesian Mythologies*, Espace culturel Louis Vuitton, Paris, France  
*The Global Contemporary. Art Worlds After 1989*, ZKM – Center for Art and Media Karlsruhe, Germany  
*Beastly*, Cemeti Art House, Yogyakarta, Indonesia

- 2010 *Manifesto of the New Aesthetic: Seven Artists from Indonesia*, ICA Gallery 1, Institute of Contemporary Arts Singapore, LASALLE College of the Arts
- 2009 *Beyond the Dutch*, Centraal Museum, Utrecht, The Netherlands  
*Spacing Contemporary*, Jogja Art Fair #2, Yogyakarta, Indonesia  
*The Living Legends*, Indonesia National Gallery, Jakarta  
*Jogja Jamming*, Biennale Jogja X, Yogyakarta, Indonesia
- 2008 *Be[com]ing Dutch*, Van Abbemuseum, Eindhoven, The Netherlands  
*The Scale of Black*, Valentine Willie Fine Art, Singapore  
*Grafis Hari Ini*, Bentara Budaya Jakarta, Indonesia
- 2007 *T-Shirt from March*, Bentara Budaya Yogyakarta, Indonesia
- 2006 *Sukrodimejo Museum*, Cemeti Art House, Yogyakarta, Indonesia
- 2004 *Reading Widayat's World*, Museum H. Widayat, Magelang, Indonesia  
*Barcode*, Yogyakarta Art Festival, Indonesia
- 2003 *Read!*, Cemeti Art House, Yogyakarta, Indonesia  
*Exploring Vacuum I*, Cemeti Art House, Yogyakarta, Indonesia
- 2002 *P\_A\_U\_S\_E*, The 4th Gwangju Biennale, South Korea
- 2001 *Print Making in the Future*, Cemeti Art House, Yogyakarta, Indonesia  
*Not Just Political*, Museum H. Widayat, Magelang, Indonesia  
*The 10th Asian Art Biennale*, Dhaka, Bangladesh
- 2000 *Reformasi Indonesia, Protest in Beeld 1995–2000*, Museum Nusantara, Delft, The Netherlands
- 1999 *Biennale Jogja VI*, Yogyakarta, Indonesia  
*Knalpot*, Cemeti Art House, Yogyakarta, and Museum Puri Lukisan, Ubud, Bali, both Indonesia  
*Soul Ties: The Land and Her People – Art from Indonesia*, Singapore Art Museum  
*Ipoh Art Festival IV*, Malaysia  
*AWAS! Recent Art from Indonesia*, Museum Benteng Vredeburg, Yogyakarta, Indonesia; Australian Centre for Contemporary Art, Melbourne, Contemporary Art Space, Canberra, Ivan Dougherty Gallery, Sydney, all Australia; Hiroshima City Museum of Contemporary Art, Hokkaido Asahikawa Museum of Art, both Japan; Asian Fine Arts Pruess & Ochs Gallery, Berlin, Germany; W139, Amsterdam, The Netherlands (among others)
- 1998 *Asia Print Adventure*, Hokkaido Museum of Modern Art, Sapporo, Japan  
*Crossing the Borders*, Galleria Jangva, Helsinki, Finland
- 1997 *Biennale Jogja V*, Yogyakarta, Indonesia  
*Slot in the Box*, Cemeti Gallery, Yogyakarta, Indonesia
- 1996 *The Philip Morris Indonesian Art Awards*, ASEAN Secretariat Building, Jakarta, Indonesia  
*Jakarta Biennale X*, Taman Ismail Marzuki Art Center, Indonesia  
*On Paper In Practice*, Doggett Street Studio, Brisbane, Australia
- 1990 *The 2nd Yogyakarta Art Festival*, Indonesia

### ART PROJECTS

- 2011 *PAUSE; Automatic Drawing – Simple and Dangerous*, Langgeng Art Foundation, Yogyakarta, Indonesia

### SELECTED BIBLIOGRAPHY

- 2012 Supriyanto, Enin. "Images of Memory's Shadows." Curatorial statement for the exhibition Agung Kurniawan: *Actus Contritionis*. Jakarta: umahseni, May 2012, [http://umahseni.com/main/index.php?option=com\\_content&view=article&id=127&Itemid=7](http://umahseni.com/main/index.php?option=com_content&view=article&id=127&Itemid=7) (January 3, 2013).
- 2011 Samboh, Grace, ed. *Pause: Automatic Drawing – Simple and Dangerous*. Exh. cat. Yogyakarta: Langgeng Art Foundation, 2011.
- 2007 Bollansee, Marc, and Enin Supriyanto. *Indonesian Contemporary Art Now*. Singapore: SNP International Publishing, 2007.
- 2006 Hujatnikajennong, Agung, and Garrett Kam. *Modern Indonesian Art: From Raden Saleh to the Present Day*. Denpasar: Koes Artbooks, 2006, p. 273.
- 2005 Kuncoro, Ikun Sri, and Agung Kurniawan. *Budiman in Wonderland* [based on Agung Kurniawan's work "Advocatus Diabolus"]. Comic book. Yogyakarta: Kedai Kebun Forum, 2005.
- 2003 Ingham, Susan. "Art and Political Activism in Indonesia." *Asian Art News* 2 [12] (March/April 2003): pp. 62–67.
- 1999 Alexandra Kuss, et al. *AWAS! Recent Art from Indonesia*. Exh. cat. Museum Benteng Vredeburg, Yogyakarta, et al. Yogyakarta: Cemeti Art Foundation, 1999.
- 1998 Kuss, Alexandra. "Tak Cukup Tempat Bagi Yang Nakal." *KOMPAS*, November 29, 1998, p. 5.

## Rudi Mantofani

1973 born in Padang, West Sumatra, Indonesia  
1996 ISI – Indonesia Institute of the Arts, Yogyakarta, Java, Indonesia  
Currently lives and works in Yogyakarta



### SELECTED SOLO EXHIBITIONS

- 2006 *The Culture of Things*, CP Artspace, Jakarta, Indonesia
- 2003 *Chouinard Gallery*, Hong Kong, China
- 2002 *Cakrawala Ganda*, Nadi Gallery, Jakarta, Indonesia

### SELECTED GROUP EXHIBITIONS

- 2012 *The Window of Jendela*, OHD Museum, Magelang, Indonesia
- 2011 *Indonesian Eye: Fantasies & Realities*, Ciputra Artpreneur Center, Jakarta, Indonesia, and Saatchi Gallery, London, UK



- Art Stage Singapore  
Collectors' Stage: Asian Contemporary Art from Private Collections, Singapore Art Museum
- 2010 Pleasures of Chaos – Inside New Indonesian Art, Primo Marella Gallery, Milan, Italy  
Almost White Cube, CGartspace, Jakarta, Indonesia  
Bakaba, Jogja National Museum, Yogyakarta, Indonesia  
Sign & After: Contemporary Islamic Art, Lawangwangi Art & Science Estate, Bandung, Indonesia  
Contemporaneity: Contemporary Art in Indonesia, MOCA Shanghai – Museum of Contemporary Art, China  
And\_Writers, The 1st Nanjing Biennale, China  
Rainbow Asia, Hangaram Art Museum, Seoul Arts Center, South Korea
- 2009 Jendela – A Play of the Ordinary, NUS Museum – National University of Singapore  
Fluid Zones, Jakarta Biennale XIII, Indonesia  
In Rainbow, Esa Sampoerna Art Museum, Surabaya, Indonesia  
The 6th Asia Pacific Triennial of Contemporary Art (APT6), Brisbane, Australia  
Jogja Jamming, Biennale Jogja X, Yogyakarta, Indonesia
- 2008 Indonesian Invasion, Sin Sin Fine Art, Hong Kong, China  
Manifesto, Indonesia National Gallery, Jakarta  
SH Contemporary – The Asia Pacific Contemporary Art Fair Shanghai, China  
Strategies Towards the Real: S. Sudjojono and Contemporary Indonesian Art, NUS Museum – National University of Singapore  
Tribes, Sin Sin Fine Art, Hong Kong, China
- 2007 Indonesian Contemporary Art Now, Nadi Gallery, Jakarta, Indonesia  
Imagining Asia: Understanding Diversity and Changes, The 22nd Asian International Art Exhibition (AIAE), Selasar Sunaryo Art Space, Bandung, Indonesia  
Cilukba! [Peekaboo!]: An exhibition by Kelompok Seni Rupa Jendela (Jendela Art Group), Valentine Willie Fine Art, Kuala Lumpur, Malaysia  
40 -, Sin Sin Fine Art, Hong Kong, China
- 2006 ICON Retrospective: Visual Art Exhibition, Jogja Gallery, Yogyakarta, Indonesia  
Jakarta Biennale XII, Indonesia  
Art Saturdays, Sin Sin Fine Art, Hong Kong, China
- 2005 Di Sini & Kini (Here & Now), Biennale Jogja VIII, Yogyakarta, Indonesia  
Urban / Culture, The 2nd CP Biennale, Jakarta, Indonesia  
Sculpture Expanded, CP Artspace, Jakarta, Indonesia  
Eksodus Barang, Nadi Gallery, Jakarta, Indonesia  
Jejak-Jejak Drawing, Edwin's Gallery, Jakarta, Indonesia  
Art Saturdays, Sin Sin Fine Art, Hong Kong, China
- China
- 2004 Equatorial Heat, Sichuan Museum, China  
Persepsi Dalam Vibrasi, Edwin's Gallery, Jakarta, Indonesia  
Have We Met?, The Japan Foundation Forum, Tokyo  
Object(ify), Nadi Gallery, Jakarta, Indonesia
- 2003 Interpellation, CP Open Biennale, Indonesia National Gallery, Jakarta  
What's in your Pockets?, Purna Budaya Yogyakarta, Indonesia  
Kado, Nadi Gallery, Jakarta, Indonesia
- 2002 Alfi – Yunizar – Mantofani: Three artists from Sumatra, Chouinard Gallery, Hong Kong, China  
Alam Hati Kecil, Edwin's Gallery, Jakarta, Indonesia

## SELECTED BIBLIOGRAPHY

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- 2011 Tjahjo Sasongko, A. "Sculpture 'Super Smash' Diresmikan." *KOMPAS*, March 3, 2011, <http://olahraga.kompas.com/read/2011/03/03/17322010/Sculpture.Super.Splash.Diresmikan> (February 10, 2013).
- 2008 Supryanto, Enin. *Indonesian Invasion*. Exh. cat. Hong Kong: Sin Sin Fine Art, 2008.
- 2003 Arcana, Putu Fajar. "Perayaan Sebuah Kemerdekaan." *KOMPAS*, March 22, 2003, p. 39.  
Ichsan, Nurdian, and Midori Hirota. *What's in Your Pockets? Japan-Indonesia on Today*. Exh. cat. Yogyakarta: Gedung Langembara Purna Budaya, 2003.
- 2002 Efix. "Rudi Mantofani dalam Kaca Miris." *KOMPAS*, March 23, 2002, p. 31.
- 2001 Efix. "Pameran 'Perspektif Lima Rupa' di Bentara Budaya Yogyakarta." *KOMPAS*, July 14, 2001, p. 9.  
"Wawancara Bersama Rudi Mantofani." *PBDjarum*, n.d., <http://www.pbdjarum.org/wawancara/view/84/wawancara-bersama-rudi-mantofani> (February 10, 2013).

## Wiyoga Muhardanto

1984 born in Jakarta, Java, Indonesia  
2007 BFA in Sculpture at Bandung Institute of Technology, Faculty of Art & Design, Java, Indonesia  
Currently lives and works in Bandung



## SELECTED SOLO EXHIBITIONS

- 2012 *Distinctive Items*, Art HK – Hong Kong International Art Fair, China  
*One Day in A Museum of Tropical Spring*, Galeri Canna, Jakarta, Indonesia
- 2011 *As Soon As Possible*, Platform 3 @ Art Stage Singapore

- 2009 *Landing Soon #11*, Cemeti Art House, Yogyakarta, Indonesia (with Rosalie Monod de Froideville)
- 2008 *Window Display*, Selasar Sunaryo Art Space, Bandung, Indonesia

## SELECTED GROUP EXHIBITIONS

- 2012 *Rupa Belanja*, Rupa Kota (Forms of Shopping, Forms of Cities), Salihara Gallery, Jakarta, Indonesia  
*Marcel Duchamp in Southeast Asia*, Equator Art Projects, Singapore
- 2011 *Equator #1 – Shadow Lines: Indonesia meets India*, Biennale Jogja XI, Yogyakarta, Indonesia  
*Indonesian Eye: Fantasies & Realities*, Ciputra Art-preneur Center, Jakarta, Indonesia, and Saatchi Gallery, London, UK  
*Kuota! Kuota! Kuota!*, Langgeng Art Foundation, Yogyakarta, Indonesia  
*AIR 3331*, 3331 Arts Chiyoda, Tokyo, Japan
- 2010 *Codex Code*, Kedai Kebun Forum, Yogyakarta, Indonesia  
*Halimun / The Mist: A Reflection Upon the Development of Indonesian Contemporary Art*, ARTSociates, Lawangwangi Art & Science Estate, Bandung, Indonesia
- 2009 *Bandung Art Now*, Indonesia National Gallery, Jakarta  
*Fluid Zones*, Jakarta Biennale XIII, Indonesia  
*Contemporary Archeology*, SIGlarts Gallery, Jakarta, Indonesia  
*Regression*, Edwin's Gallery, Jakarta, Indonesia  
*Everybody Got Mixed Feelings About the Function and the Form*, Goethe-Institut Jakarta, Indonesia  
*Beyond The Dutch*, Centraal Museum, Utrecht, The Netherlands  
*XYZ*, Edwin's Gallery, Jakarta, Indonesia
- 2008 *Survey*, Edwin's Gallery, Jakarta, Indonesia  
*A Slice – Indonesian Contemporary Art*, Soka Art Center, Beijing, China  
*Instead*, Cemeti Art House, Yogyakarta, Indonesia  
*Metaphoria – 15 x 15 x 15 Project Vol. 2*, Soemardja Gallery, Bandung Institute of Technology, Indonesia  
*Come-in: Interior Design as a Contemporary Art Medium in Germany*, Indonesia National Gallery, Jakarta
- 2007 *After Sculpture*, Bentara Budaya Yogyakarta, Indonesia  
*Fetish Objects Art Project #1*, Biasa Artspace, Kuta, Bali, Indonesia  
*Méttisages*, Selasar Sunaryo Art Space, Bandung, Indonesia  
*Imagining Asia: Understanding Diversity and Changes*, The 22nd Asian International Art Exhibition (AIAE), Selasar Sunaryo Art Space, Bandung, Indonesia  
*Bandung Petition #2*, Langgeng Gallery, Magelang, Indonesia  
*Kuota: Inbox 2007*, Indonesia National Gallery, Jakarta  
*On Appropriation*, Semarang Contemporary Art Gallery, Semarang, Indonesia
- 2006 *Bandung New Emergence*, Selasar Sunaryo Art Space, Bandung, Indonesia
- 2005 *Re:Post*, The Japan Foundation, Jakarta, Indonesia

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Hujatnikajennong, Agung. "Wiyoga Muhardanto: Window Display." *Nafas Art Magazine* (March 2009), [http://universes-in-universe.org/eng/nafas/articles/2009/wiyoga\\_muhardanto](http://universes-in-universe.org/eng/nafas/articles/2009/wiyoga_muhardanto) (January 22, 2013).

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- 2007 Effendy, Rifky. "Dalam Apropriasi, Praktek Apropriasi Dalam Spektrum Seni Rupa Kontemporer di Indonesia / On Appropriation. The Spectrum of Appropriation Practices in Indonesian Contemporary Art," in *On Appropriation*. Exh. cat. Semarang: Galeri Semarang, 2007, pp.18-19, [www.galerisemarang.com/exdetails.php?ex=38](http://www.galerisemarang.com/exdetails.php?ex=38) (January 4, 2013).

## Eko Nugroho

1977 born in Yogyakarta, Java, Indonesia  
1997 ISI - Indonesia Institute of the Arts,  
Visual Arts Faculty, Department of Fine Art,  
Yogyakarta  
Currently lives and works in Yogyakarta



### SELECTED SOLO EXHIBITIONS

- 2012 *Témoins hybride (Hybrid Witness)*, Musée d'art moderne de la Ville de Paris, France  
*Threat as a Flavour*, Arndt, Berlin, Germany
- 2011 *This Republic Need More Semeléh*, Ark Galerie, Jakarta, Indonesia  
*Snobs Behind Ketchup*, Lombard Freid Projects, New York, NY, USA  
*The Eko Chamber*, Art Gallery of South Australia, Adelaide, Australia
- 2009 *Hidden Violence*, Cemeti Art House, Yogyakarta, Indonesia  
*In the Name of Pating Tlecek*, Nadi Gallery, Jakarta, Indonesia  
*Under the Shadow*, Pékin Fine Arts, Beijing, China  
Galerie Nouvelles Images, The Hague, The Netherlands (with Hamid el Kanbouhi and Jan van der Pol)
- 2008 *The Pleasures of Chaos*, Ark Galerie, Jakarta, Indonesia  
*Multicrisis is delicious*, Semarang Contemporary Art Gallery, Semarang, Indonesia  
*Mapping Asia: 33 Young Asian Artists Solo Shows*, *The 5th China International Gallery Exposition (CIGE) Special Project*, Beijing
- 2007 *In Wonder Land*, Valentine Willie Fine Art Project Room, Kuala Lumpur, Malaysia

- 2006 *Merdeka atoe sms!*, Toimoi Gallery, Jakarta, Indonesia
- 2005 *Sorry I Am Late to Celebrate*, Artnivora Gallery, Jakarta, Indonesia  
*Artoteek Den Haag*, The Hague, The Netherlands
- 2004 *Jauh Di Mata Dekat Di Hati*, Fukuoka Asian Art Museum, Japan  
*Welcome Back Mayo'nnaise*, Cemeti Art House, Yogyakarta, Indonesia
- 2002 *Bercerobong (Like a Chimney)*, Cemeti Art House, Yogyakarta, Indonesia

### SELECTED GROUP EXHIBITIONS

- 2012 *XXL: State of Indonesian Art*, Jogja Contemporary @ Sangkring Art Space, Yogyakarta, Indonesia  
*2012 Move on Asia*, Alternative Space Loop, Seoul, South Korea  
*Monumental Southeast Asia*, Valentine Willie Fine Art, Singapore  
*Fantasy Islands*, Louis Vuitton Island Maison, Singapore  
*Migration*, First International Pop Up Show by Arndt, CASSydney, Sydney, Australia
- 2011 *Closing the Gap: Contemporary Indonesian Art*, MiFA - Melbourne Intercultural Fine Art, Australia  
*The Alleys of a City Named Jogja*, Primo Marella Gallery, Milan, Italy  
*Trans-Figurations - Indonesian Mythologies*, Espace culturel Louis Vuitton, Paris, France  
*Negotiating Home, History and Nation: Two Decades of Contemporary Art in Southeast Asia 1991-2011*, Singapore Art Museum  
*Asia: Looking South*, Arndt, Berlin, Germany  
*Beyond the East*, MACRO - Museo d'Arte Contemporanea Roma, Rome, Italy  
*The Global Contemporary: Art Worlds After 1989*, ZKM - Center for Art and Media Karlsruhe, Germany  
*Beyond the Self: Contemporary Portraiture from Asia*, National Portrait Gallery, Canberra, Australia  
*Beastly*, Cemeti Art House, Yogyakarta, Indonesia  
*Ekspansi: Contemporary Sculptures*, Indonesia National Gallery, Jakarta  
*Meer dan tekenen*, Galerie Nouvelles Images, The Hague, The Netherlands  
*Decompression #10 - Expanding the Space and Public*, Ruangrupa's 10th Anniversary, Indonesia National Gallery, Jakarta  
Art Stage Singapore
- 2010 *Contemporaneity: Contemporary Art in Indonesia*, MCCA Shanghai - Museum of Contemporary Art, China  
*Recorded Waves: Moving Images from Indonesia*, Para/Site Art Space, Hong Kong, China  
*Indonesian Art Now: The Strategies of Being*, Art Jog 10 - Jogja Art Fair, Yogyakarta, Indonesia  
*Beacons of Archipelago: Contemporary Art from Southeast Asia*, Arario Gallery, Seoul, South Korea  
*The Comical Brothers*, Indonesia National Gallery, Jakarta
- 2009 *Fluid Zones*, Jakarta Biennale XIII, Indonesia  
*Dorodoro, Doron - The Uncanny World in Folk and Contemporary Art in Asia*, Hiroshima City Museum of Contemporary Art, Japan  
*The Spectacle of the Everyday*, *The 10th Lyon Biennale*, France  
*Deep Images: Why We Need Images to Live?*, CREAM - Yokohama International Festival for Arts and Media, Japan
- 2008 *Expenditure*, *The 6th Busan Biennale*, South Korea  
*Something from Nothing*, CAC - Contemporary Arts Center, New Orleans, LA, USA

- Strategies Towards the Real*: S. Sudjojono and Contemporary Indonesian Art, NUS Museum - National University of Singapore
- 2007 *Wind from the East: Perspectives on Asian Contemporary Art*, Kiasma - Museum of Contemporary Art, Helsinki, Finland  
*The Past - The Forgotten Time*, Artoteek Den Haag, The Hague, The Netherlands; Cemeti Art House, Yogyakarta, Erasmus Huis, Jakarta, both Indonesia; Shanghai BizArt Art Center, China; National Museum of Singapore (among others)  
*Anti-Aging*, Cemeti Art House, Yogyakarta, Indonesia  
*OK. Video Militia*, *The 3rd Jakarta International Video Festival*, Indonesia  
*T-Shirt from March*, Bentara Budaya Yogyakarta, Indonesia
- 2006 *The 5th Asia Pacific Triennial of Contemporary Art (APT5)*, Brisbane, Australia  
*ICON Retrospective: Visual Art Exhibition*, Jogja Gallery, Yogyakarta, Indonesia  
*Dirty Yoga*, *The 5th Taipei Biennial*, China  
*Going Digital*, Theater de kikker, Utrecht, The Netherlands
- 2005 *Spaces and Shadows*, Haus der Kulturen der Welt (House of World Cultures), Berlin, Germany  
*3 Young Contemporaries*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia  
*OK. Video Sub/version*, *The 2nd Jakarta Video Festival*, Indonesia
- 2004 *Equatorial Heat*, Sichuan Museum, China  
*Have We Met?*, The Japan Foundation Forum, Tokyo  
*Urban Art Poster*, Cemeti Art House, Yogyakarta, Indonesia  
*Should I Stay or Should I Go?*, De Schone Kunsten Galerie, Haarlem, The Netherlands
- 2003 *Countrybution*, *Biennale Jogja VII*, Yogyakarta, Indonesia  
*House*, *The 5th Worms Festival*, Plastique Kinetic Worms, Singapore  
*OK. Video*, *The 1st Jakarta International Video Festival*, Indonesia
- 2002 *Dogshow*, *Surrounded By Water* Gallery, Mandaluyong City, The Philippines

### SELECTED BIBLIOGRAPHY

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Helmi, Kunang. "A splash in Paris: Eko Nugroho." *The Jakarta Post*, February 19, 2012, [www2.thejakartapost.com/news/2012/02/19/a-splash-paris-eko-nugroho.html](http://www2.thejakartapost.com/news/2012/02/19/a-splash-paris-eko-nugroho.html) (January 4, 2013).  
Siregar, Lisa. "For an Indonesian in Paris, Bravo." *Jakarta Globe*, April 9, 2012, [www.thejakarta-globe.com/arts/for-an-indonesian-in-paris-bravo/510220](http://www.thejakarta-globe.com/arts/for-an-indonesian-in-paris-bravo/510220) (January 4, 2013).
- 2011 Ooi, Adeline, and Beverly Yong, eds. *Eko (Space) Nugroho*. Yogyakarta: Daging Tumbuh Studio, 2011.
- 2009 Hou Hanru and T. Raspail, eds. *Le spectacle du quotidien / The Spectacle of the Everyday: Xe Biennale de Lyon*. Exh. cat. La Sucrière, MAC Lyon - le Musée d'Art Contemporain, La Fondation Bullukian, L'Entrepôt Bichat, Lyon. Dijon: Les Presses du réel, 2009.  
Swastika, Alia. *Hidden Violence [Eko Nugroho]*. Exh. cat. Yogyakarta: Cemeti Art House, 2009.  
Darmawan, Ade, ed. *Kaldu Ikan - Komik Indonesia + Jepang*. Jakarta: The Japan Foundation, 2008.
- 2008 Khoiri, Ilham. "Sirkus Eko Nugroho." *KOMPAS*, November 16, 2008, p. 27.
- 2007 Koskinen, Matti. "Interview with Eko Nugroho." *FREE! Magazine*, February 18, 2007,

www.freemagazine.fi/interview-with-eko-nugroho/  
(January 4, 2013).

2005 Afisina, Reza, et al. *OK Video – Jakarta  
Inter-national Video Festival 2005*. Jakarta:  
ruangrupa, 2005.

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## J. Ariadhitya Pramuhendra

1984 born in Semarang, Java, Indonesia  
2007 BFA in Printmaking at Bandung Institute  
of Technology, Faculty of Art and Design, Java,  
Indonesia  
Currently lives and works in Bandung



### SELECTED SOLO EXHIBITIONS

- 2012 *Religion of Science*, Galerie Perrotin, Hong Kong, China  
2011 *Silent Confession*, Michael Ku Gallery, Taipei, China  
2010 *Ashes to Ashes*, Platform 3 @ Art HK – Hong Kong International Art Fair, China  
2009 *Spacing Identities*, NUS Museum – National University of Singapore  
2008 *On Last Supper*, Cemara 6 Galeri, Jakarta, Indonesia  
*Searching In Red and Black*, Langgeng Icon Gallery, Jakarta, Indonesia (with Hamdan Omar)  
*Passions, SH Contemporary – The Asia Pacific Contemporary Art Fair Shanghai*, China (with Agus Suwage)

### SELECTED GROUP EXHIBITIONS

- 2011 *Equator #1 – Shadow Lines: Indonesia meets India*, Biennale Jogja XI, Yogyakarta, Indonesia  
*Indonesian Eye: Fantasies & Realities*, Ciputra Artpreneur Center, Jakarta, Indonesia, and Saatchi Gallery, London, UK  
*Trans-Figurations – Indonesian Mythologies*, Espace culturel Louis Vuitton, Paris, France  
*Opening Exhibition: Artists with Arario, Part 2*, Arario Gallery, Seoul, South Korea  
2010 *Beacons of Archipelago*, Arario Gallery, Seoul, South Korea  
*Critical Points*, Edwin's Gallery, Jakarta, Indonesia  
*No Direction Home*, Indonesia National Gallery, Jakarta  
*My World, Your World, Our World*, Wendt Gallery, New York, NY, USA  
2009 *The 6th China International Gallery Exposition (CIGE)*, Beijing  
*Middlebare Akte*, Soemardja Gallery, Bandung

Institute of Technology, Indonesia  
*Broadsheet Notations: Epilogue*, Tang Contemporary Art, Bangkok, Thailand  
*Kado #2*, Nadi Gallery, Jakarta, Indonesia  
*Art HK – Hong Kong International Art Fair*, China  
*Revisiting the Last Supper*, CGartspace, Jakarta, Indonesia  
*Bandung Art Now*, Indonesia National Gallery, Jakarta

- 2008 *space/spacing*, Semarang Contemporary Art Gallery, Semarang, Indonesia  
*Bandung New Emergence Volume II*, Selasar Sunaryo Art Space, Bandung, Indonesia  
*Manifesto*, Indonesia National Gallery, Jakarta  
*A Slice – Indonesian Contemporary Art*, Soka Art Center, Beijing, China  
*The Scale of Black*, Valentine Willie Fine Art, Singapore  
*3 Young Contemporaries*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia  
*Refresh: New Strategies in Indonesian Art*, Valentine Willie Fine Art, Singapore  
*Invasi Bandung (Bandung Invasion)*, Galeri Canna, Jakarta, Indonesia  
*All I want for Xmas ...*, Manila Contemporary, Makati City, The Philippines  
2007 *Kuota: Inbox 2007*, Indonesia National Gallery, Jakarta  
*Bandung Petition #2*, Langgeng Gallery, Magelang, Indonesia  
*errata-optika*, Selasar Sunaryo Art Space, Bandung, Indonesia  
*On Appropriation*, Semarang Contemporary Art Gallery, Semarang, Indonesia  
2005 *Human + Space*, Soemardja Gallery, Bandung Institute of Technology, Indonesia  
2004 *Pabrik ARTifisial (ARTificial Factory)*, Kedai Kebun Forum, Yogyakarta, Indonesia

### SELECTED BIBLIOGRAPHY

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2010 Yeoh, Peter. "art flair." *Glass*, June 17, 2010, [www.theglassmagazine.com/forum/article.asp?tid=1499#title](http://www.theglassmagazine.com/forum/article.asp?tid=1499#title) (January 4, 2013).  
2009 *Spacing Identities: J. Ariadhitya Pramuhendra*. Exh. cat. NUS Museum – National University of Singapore. Singapore: NUS Museum / Gajah Gallery, 2009.  
2008 Shiddiq, Arief Ash, ed. *On Last Supper: J. Ariadhitya Pramuhendra*. Exh. cat. Jakarta: Cemara 6 Galeri, 2008.

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## Syagini Ratna Wulan

1979 born in Bandung, Java, Indonesia  
2006 MA in Cultural Studies at Goldsmiths, University of London, UK  
2001 BFA in Printmaking at Bandung Institute of Technology, Faculty of Art and Design  
Currently lives and works in Bandung



### SELECTED SOLO EXHIBITIONS

- 2012 *100 Years of Tempest*, Ark Galerie, Jakarta, Indonesia  
2011 *Biblioteca*, Art HK – Hong Kong International Art Fair, China  
*The BAR vol. 5: Rounds*, Hiromiyoshii Roppongi, Tokyo, Japan (with Duto Hardono)  
2010 *Love Affair*, Vivi Yip Art Room, Jakarta, Indonesia

### SELECTED GROUP EXHIBITIONS

- 2012 *Home Again – 10 Artists Who Have Experienced Japan*, Hara Museum of Contemporary Art, Tokyo, Japan  
*40 x 40*, Vivi Yip Art Room, Jakarta, Indonesia  
*The Fountain of Lamneth*, Gajah Gallery, Singapore  
*Beauty Case*, Jakarta Art District, Indonesia  
2010 *Decompression #10 – Expanding the Space and Public*, Ruangrupa's 10th Anniversary, Indonesia National Gallery, Jakarta  
*The Mental Archive*, Cemeti Art House, Yogyakarta, Indonesia  
*Lompat Pagar (Crossing Borders)*, Indonesia National Gallery, Jakarta  
*Shopping*, Nadi Gallery, Jakarta, Indonesia  
*Post-Psychedelia*, Selasar Sunaryo Art Space, Bandung, Indonesia  
2009 *Cross / Piece*, Galeri Canna, Jakarta, Indonesia  
*Survey #2*, Edwin's Gallery, Jakarta, Indonesia  
*Bandung Art Now*, Indonesia National Gallery, Jakarta  
2008 *Untitled*, Selasar Sunaryo Art Space, Bandung, Indonesia  
2003 *Exploring Vacuum I*, Cemeti Art House, Yogyakarta, Indonesia  
*(Seduction) Boys Don't Cry*, Cemeti Art House, Yogyakarta, Indonesia  
2002 *Under Construction: New Dimensions of Asian Art*, The Japan Foundation Forum, Tokyo, and Tokyo Opera City Art Gallery, Japan  
*Alam Hati Kecil*, Edwin's Gallery, Jakarta, Indonesia  
*Delirium*, Japan Foundation, Jakarta, Indonesia

### SELECTED BIBLIOGRAPHY

- 2012 Hujatnikajennong, Agung. *100 Years of Tempest [Syagini Ratna Wulan]*. Exh. cat. Jakarta: Ark Galerie, 2012.  
Siregar, Aminudin T. H. *The Fountain of Lamneth*. Exh. cat. Singapore: Gajah Gallery, 2012.  
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2011 Horiuchi, Naoko. "The BAR vol. 5 Exhibition 'Rounds'." *AIT – Arts Initiative Tokyo*, June 17, 2011, [www.a-i-t.net/en/project/](http://www.a-i-t.net/en/project/) (January 4, 2013).

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- 2010 Thee, Marcel. "A Spy in the House Of White Lies." *Jakarta Globe*, January 22, 2010, [www.thejakartaglobe.com/lifeandtimes/a-spy-in-the-house-of-white-lies/354240](http://www.thejakartaglobe.com/lifeandtimes/a-spy-in-the-house-of-white-lies/354240) (January 4, 2013).
- 2009 Hujatnikajennong, Agung. *Love Affair* [Syagini Ratna Wulan]. Exh. cat. Vivi Yip Art Room, Jakarta, 2009. Hujatnikajennong, Agung. Curatorial Statement for the exhibition "Syagini Ratna Wulan: Love Affair." *Vivi Yip Art Room*, December 25, 2009, [www.viviyipartroom.com/657/love-affair-3](http://www.viviyipartroom.com/657/love-affair-3) (January 4, 2013).

## Wedhar Riyadi

1980 born in Yogyakarta, Java, Indonesia  
2007 BFA, ISI – Indonesia Institute of the Arts,  
Yogyakarta  
Currently lives and works in Yogyakarta



### SELECTED SOLO EXHIBITIONS

- 2012 *Kepala Kepala di Kepala*, Sangkring Art Space, Yogyakarta, Indonesia (with Dodo Hartoko)
- 2011 *Daging & Pedang: Kegaduhan di Negeri yang Subur*, Ark Galerie, Jakarta, Indonesia
- 2009 *Tales From Wounded-Land*, Tyler Rollins Fine Art, New York, NY, USA (with Eko Nugroho)
- 2008 *Expression of Desire*, Ark Galerie, Jakarta, Indonesia
- 2006 *Tribute*, Cemeti Art House, Yogyakarta, Indonesia (with Eko Didly Sukowati)

### SELECTED GROUP EXHIBITIONS

- 2012 *Phoning It In From Yogyakarta*, Space 1026, Philadelphia, PA, USA  
*The 7th Asia Pacific Triennial of Contemporary Art (APT7)*, Brisbane, Australia
- 2011 *Equator #1 – Shadow Lines: Indonesia meets India*, Biennale Jogja XI, Yogyakarta, Indonesia  
*Finding Me*, Semarang Contemporary Art Gallery, Semarang, Indonesia  
*Jogja Agro Pop, Art HK – Hong Kong International Art Fair*, China  
*Indonesian Eye: Fantasies & Realities*, Ciputra Artpreneur Center, Jakarta, Indonesia, and Saatchi Gallery, London, UK
- 2010 *Digit[all]: Indonesian Contemporary New Media Practices*, Umahseni @ Menteng Art Space, Jakarta, Indonesia

*The Comical Brothers*, Indonesia National Gallery, Jakarta

- 2009 *The Topology of Flatness*, Edwin's Gallery, Jakarta, Indonesia  
*The Next Wave – Outsider Lowbrow Punk Art?*, Avanthay Contemporary, Zurich, Switzerland  
*Freedom in Geekdom*, Nadi Gallery, Jakarta, Indonesia
- 2008 *The Highlight*, Jogja National Museum, Yogyakarta, Indonesia  
*Refresh: New Strategies in Indonesian Contemporary Art*, Valentine Willie Fine Art, Singapore  
*Hello Print!*, Edwin's Gallery, Jakarta, Indonesia  
*Manifesto*, Indonesia National Gallery, Jakarta  
*69 Seksi Nian: So Sexy 69*, Jogja Gallery, Yogyakarta, Indonesia  
*Ganti Oli: Contemporary Paintings from Indonesia*, Valentine Willie Fine Art, Singapore  
*Utopia Negativa*, Langgeng Gallery, Magelang, Indonesia  
*Wanakio 2008*, Wanakio Headquarter, Okinawa, Japan
- 2007 *Get It (W)all!*, Centre culturel français (CCF), Yogyakarta, Indonesia  
*T-Shirt from March*, Bentara Budaya Yogyakarta, Indonesia  
*Imagined Affandi*, Semarang Contemporary Art Gallery, Semarang, Indonesia  
*Popscape: Every day in Indonesia*, Cultural Center of the Philippines, Manila  
*Shout Out!*, Yogyakarta Art Festival XIX, Indonesia  
*Bocor #2*, Cemeti Art House, Yogyakarta, Indonesia  
*Artvertising*, Indonesia National Gallery, Jakarta  
*Neo-Nation*, Biennale Jogja IX, Yogyakarta, Indonesia
- 2006 *Terror?*, Intersection for the Arts, San Francisco, CA, USA  
*Art For Jogja*, Taman Budaya Yogyakarta, Indonesia  
*Young Arrows: 40 Emerging Young Artists of Indonesia*, Jogja Gallery, Yogyakarta, Indonesia
- 2005 *Pseudo Still Life*, Semarang Contemporary Art Gallery, Semarang, Indonesia  
*Ayo Ngguyu*, Bentara Budaya Yogyakarta, Indonesia
- 2004 *Persepsi Dalam Vibrasi*, Edwin's Gallery, Jakarta, Indonesia  
*Unidentified Fucking Object*, Kedai Kebun Forum, Yogyakarta, Indonesia  
*Barcode*, Yogyakarta Art Festival XVI, Indonesia
- 2003 *Reply*, Yogyakarta Art Festival XV, Indonesia
- 2002 *Age-hibition*, Edwin's Gallery, Jakarta, Indonesia  
*Mural Kota Sama-Sama*, Lempuyangan Flyover, Yogyakarta, Indonesia
- 2001 *Gledak 99*, Museum Benteng Vredenburg, Yogyakarta, Indonesia  
*Diversity in Harmony*, Taman Budaya Yogyakarta, Indonesia
- 1999 *Kelompok Kosong*, Museum Benteng Vredenburg, Yogyakarta, Indonesia

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- 2010 Sarwindaningrum, Irene. "Bajaklah Karya Kami..." *KOMPAS*, July 30, 2010, p. 10.
- 2009 *The Topology of Flatness*. Exh. cat. Jakarta: Edwin's Gallery, 2009.  
Wardani, Farah, and Landung Simatupang. *Freedom in Geekdom*. Exh. cat. Jakarta: Nadi Gallery, 2009.  
"The Juxtaposition of Indonesia the Modern and Traditional: A Chat with Wedhar Riyadi." +sixtwo, n.d., <http://www.plussixtwo.org/wedhar-riyadi-interview> (February 12, 2013).

## Handiwirman Saputra

1975 born in Bukittinggi, Sumatra, Indonesia  
1993–1996 ISI – Indonesia Institute of the Arts,  
Visual Arts Faculty, Department of Fine Art,  
Yogyakarta, Java, Indonesia  
Currently lives and works in Yogyakarta



### SELECTED SOLO EXHIBITIONS

- 2012 *Ujung Sangkut Sisi Sentuh / Suspended Forms*, Singapore Tyler Print Institute
- 2011 *Tak Berakar, Tak Berpucuk (No Roots, No Shoots)*, Indonesia National Gallery, Jakarta
- 2009 *Things, the Order of Handiwirman*, Cemeti Art House, Yogyakarta, Indonesia
- 2008 *In Lingo – Mapping Asia: 33 Young Asian Artists Solo Shows*, The 5th China International Gallery Exposition (CIGE), Special Project, Beijing  
*Nothing-Something-Nothing*, Showcase Singapore, Old City Hall  
*Inanimate Performance*, Soka Art Center, Taipei, China (with Agus Suwage)
- 2007 *Archaeology of a Hotel Room*, Nadi Gallery, Jakarta, Indonesia
- 2004 *Apa-apanya Dong?*, Nadi Gallery, Jakarta, Indonesia
- 2002 *Patah Hati / Broken Heart*, Cemeti Art House, Yogyakarta, Indonesia
- 2000 *Provocative Objects*, Lontar Gallery, Jakarta, Indonesia
- 1999 *Object*, Benda Art Space, Yogyakarta, Indonesia

### SELECTED GROUP EXHIBITIONS

- 2012 *Collective Ground: The Gallery in The Midst of Market And Discourse*, Gallery Rachel, Jakarta, Indonesia  
*XXL: State of Indonesian Art*, Jogja Contemporary @ Sangkring Art Space, Yogyakarta, Indonesia
- 2011 *Indonesian Eye: Fantasies & Realities*, Ciputra Artpreneur Center, Jakarta, Indonesia, and Saatchi Gallery, London, UK  
*Kembali ke Masa Depan: Back to the Future*, Sangkring Art Space, Yogyakarta
- 2010 *Made in Indonesia*, Galerie Christian Hosp, Berlin, Germany  
*Contemporaneity: Contemporary Art in Indonesia*, MOCA Shanghai – Museum of Contemporary Art, China  
*Classic Contemporary: Contemporary Southeast Asian Art from the Singapore Art Museum Collection*, Singapore Art Museum  
*Pleasures of Chaos – Inside New Indonesian Art*, Primo Marella Gallery, Milan, Italy

- Collectors' Stage: Asian Contemporary Art from Private Collections, Singapore Art Museum
- 2009 *Jogja Jamming, Biennale Jogja X*, Yogyakarta, Indonesia  
*Fluid Zones*, Jakarta Biennale XIII, Indonesia  
*Beyond the Dutch*, Centraal Museum, Utrecht, The Netherlands  
*Art HK – Hong Kong International Art Fair*, China  
*The 5th China International Gallery Exposition (CIGE)*, Beijing  
*Jendela – A Play of the Ordinary*, NUS Museum – National University of Singapore
- 2008 *Coffee, Cigarettes and Pad Thai: Contemporary Art in Southeast Asia*, Eslite Gallery, Taipei, China  
*Manifesto*, Indonesia National Gallery, Jakarta
- 2007 *Cilukba! (Peekaboo!): An exhibition by Kelompok Seni Rupa Jendela (Jendela Art Group)*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia  
*Soka's View: Southeast Asian Contemporary Art*, Soka Art Center, Taipei, China  
*The 4th China International Gallery Exposition (CIGE)*, Beijing  
*Indonesian Contemporary Art Now*, Nadi Gallery, Jakarta, Indonesia
- 2006 *Belief, The 1st Singapore Biennale*  
*Passing on Distance – Contemporary Art in Indonesia: The 4th Generation*, Base Gallery, Tokyo, Japan  
*ICON Retrospective: Visual Art Exhibition*, Jogja Gallery, Yogyakarta, Indonesia
- 2005 *Open View*, Biasa Art Space, Kuta, Bali, Indonesia  
*Sculpture Expanded*, CP Artspace, Jakarta, Indonesia  
*Passing on Distance*, Gallery NAF, Nagoya, Japan
- 2004 *Wings of Words, Wings of Color*, Langgeng Gallery, Magelang, Indonesia
- 2003 *Read!*, Cemeti Art House, Yogyakarta, Indonesia  
*Interpellation*, CP Open Biennale, Indonesia National Gallery, Jakarta  
*Countrybution*, Biennale Jogja VII, Yogyakarta, Indonesia
- 2002 *Under Construction: New Dimensions of Asian Art*, The Japan Foundation Forum, Tokyo, and Tokyo Opera City Art Gallery, Japan  
*Ecstasius Mundi*, Selasar Sunaryo Art Space, Bandung, and Air Art House, Jakarta, both Indonesia  
*Tali Ikat: Fiber Connection*, Taman Budaya Yogyakarta, Indonesia
- 1999 *Biennale Jogja VI*, Yogyakarta, Indonesia
- 1997 *The Philip Morris Indonesian Art Awards*, ASEAN Secretariat Building, Jakarta, Indonesia  
*Jendela, The 1st Exhibition of the Jendela Art Group (Kelompok Seni Rupa Jendela)*, Purna Budaya Yogyakarta, Indonesia
- 1996 *The 8th Yogyakarta Art Festival*, Indonesia

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- 2012 Supriyanto, Enin. "Kertas Bernapas Handiwirman." *KOMPAS*, March 4, 2012, p. 21.
- 2011 Hujatnikajennong, Agung, and Enin Supriyanto. *Handiwirman dan Benda-benda In-Situ: "Tak Berakar Tak Berpucuk" / Handiwirman and Objects In Situ: "No Roots no Shoots."* Exh. cat. Indonesia National Gallery, Jakarta. Jakarta: Nadi Gallery, 2011 [see also: <http://archive.ivaa-online.org/archive/khazanahs/detail/1077>. January 22, 2013].

- 2007 Supriyanto, Enin. *Cilukba! / Peekaboo! [Jendela Art Group]*. Exh. cat. Kuala Lumpur: Valentine Willie Fine Art, 2007.  
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- 2004 Mulyadi, Efix. "Benda-Benda Yang Selalu Luput." *KOMPAS*, September 26, 2004, p. 18.
- 2002 Saputra, Handiwirman. "Handiwirman," in *Tali Ikat: Fiber Connection*. Exh. cat. Taman Budaya Yogyakarta. Yogyakarta: Cemeti Art Foundation, 2002, pp. 64–65.

## Agus Suwage

1959 born in Purworejo, Java, Indonesia  
1979–1986 MFA in Graphic Design at Bandung Institute of Technology, Faculty of Art and Design, Java, Indonesia  
Currently lives and works in Yogyakarta, Java, Indonesia



## SELECTED SOLO EXHIBITIONS

- 2012 *Daur / Cycle*, Nadi Gallery, Jakarta, Indonesia
- 2011 *The End Is Just Beginning Is the End*, Tyler Rollins Fine Art, New York, NY, USA
- 2010 *Illuminance*, NUS Museum – National University of Singapore [with Filippo Sciacia]
- 2009 *Circle*, Singapore Tyler Print Institute  
*Still Crazy After All These Years*, Jogja National Museum, Yogyakarta, Indonesia
- 2008 *Beauty in the dark*, Avanthay Contemporary, Zurich, Switzerland  
*Inanimate Performance*, Soka Art Center, Taipei, China [with Handiwirman Saputra]
- 2007 *I/CON*, Nadi Gallery, Jakarta, Indonesia
- 2005 *Pause / Re-Play*, Soemardja Gallery, Bandung Institute of Technology, Indonesia
- 2004 *Toys 'S' Us*, CP Art Space, Jakarta, Selasar Sunaryo Art Space, Bandung, Emmitan Fine Art Gallery, Surabaya, Gaya Art Space, Ubud, Bali, and Bentara Budaya Yogyakarta, all Indonesia  
*Playing the Fool*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2003 *Ough ... Nguik!!*, Indonesia National Gallery, Jakarta
- 2002 *Channel of Desire*, Nadi Gallery, Jakarta, Indonesia
- 2001 *I & I*, Nadi Gallery, Jakarta, Indonesia  
*Beautiful*, Cemeti Art House, Yogyakarta, Indonesia
- 2000 *Eksotika dotcom*, Soemardja Gallery, Bandung Institute of Technology, Indonesia

- 1998 *Ancient Instinct*, Cemeti Gallery, Yogyakarta, Indonesia
- 1997 *Room of Mine*, Lontar Gallery, Jakarta, Indonesia
- 1995 *Cemeti Gallery*, Yogyakarta, Indonesia

## SELECTED GROUP EXHIBITIONS

- 2012 *Panorama: Recent Art from Contemporary Asia*, Singapore Art Museum  
*Migration*, Arndt, CASSydney, Sydney, Australia  
*Here and There, Now and Then*, Langgeng Art Foundation, Yogyakarta, Indonesia
- 2011 *Negotiating Home, History and Nation: Two Decades of Contemporary Art in Southeast Asia 1991–2011*, Singapore Art Museum  
*Beyond the East*, MACRO – Museo d'Arte Contemporanea Roma, Rome, Italy  
*Beyond the Self: Contemporary Portraiture from Asia*, National Portrait Gallery, Canberra, Australia  
*Asia: Looking South*, Arndt, Berlin, Germany
- 2010 *Contemporaneity: Contemporary Art in Indonesia*, MOCA Shanghai – Museum of Contemporary Art, China  
*Collectors' Stage: Asian Contemporary Art from Private Collections*, Singapore Art Museum  
*Pleasures of Chaos – Inside New Indonesian Art*, Primo Marella Gallery, Milan, Italy
- 2009 *Broadsheet Notations: Epilogue*, Tang Contemporary Art, Bangkok, Thailand  
*Post-Tsunami-Art. South East B(I)ooming*, Primo Marella Gallery, Milan, Italy  
*The Simple Art of Parody*, MOCA Taipei – Museum of Contemporary Art, China
- 2008 *Manifesto*, Indonesia National Gallery, Jakarta  
*The 5th China International Gallery Exposition (CIGE)*, Beijing
- 2007 *Neo-Nation, Biennale Jogja IX*, Yogyakarta, Indonesia  
*Imagining Asia: Understanding Diversity and Changes*, The 22nd Asian International Art Exhibition (AIAE), Selasar Sunaryo Art Space, Bandung, Indonesia  
*On Appropriation*, Semarang Contemporary Art Gallery, Semarang, Indonesia  
*Thermocline of Art. New Asian Waves*, ZKM – Center for Art and Media Karlsruhe, Germany  
*The Past – The Forgotten Time*, Artoteek Den Haag, The Hague, The Netherlands; Cemeti Art House, Yogyakarta, Erasmus Huis, Jakarta, both Indonesia; Shanghai BizArt Art Center, China; National Museum of Singapore (among others)
- 2006 *Anti-Aging*, Gaya Art Space, Ubud, Bali, Indonesia  
*Belief, The 1st Singapore Biennale 21*, The 21st Asian International Art Exhibition (AIAE), Singapore Art Museum
- 2005 *Beauty and Terror*, Loft Gallery, Paris, France  
*Urban / Culture*, The 2nd CP Biennale, Jakarta, Indonesia
- 2004 *Artscope – Inside of Myself / Outside of Yourself*, Selasar Sunaryo Art Space, Bandung, Indonesia  
*Silent Action: Creativity for Tolerance and Peace*, Art Summit Indonesia IV, Indonesia National Gallery, Jakarta  
*Transindonesia: Scooping Culture in Contemporary Indonesian Art*, Govett-Brewster Art Gallery, New Plymouth, New Zealand
- 2003 *Countrybution, Biennale Jogja VII*, Yogyakarta, Indonesia  
*Passion: Ethno-Identity*, Capital Library Gallery, Beijing, Liu Haisu Art Museum, Shanghai, both China; Galeri Canna, Jakarta, Indonesia
- 2002 *Not I. Am I?*, CP Artspace, Washington, D. C., USA
- 2001 *Not Just Political*, Museum H. Widayat, Magelang, Indonesia

- 2000 *Five Continents and One City: Second International Salon of Painting*, Museum of Mexico City, Mexico
- 1999 *AWAS! Recent Art from Indonesia*, Museum Benteng Vredenburg, Yogyakarta, Indonesia; Australian Centre for Contemporary Art, Melbourne, Contemporary Art Space, Canberra, Ivan Dougherty Gallery, Sydney, all Australia; Hiroshima City Museum of Contemporary Art, Hokkaido Asahikawa Museum of Art, both Japan; Asian Fine Arts Pruess & Ochs Gallery, Berlin, Germany; W139, Amsterdam, The Netherlands (among others)
- 1997 *Art in Southeast Asia 1997 – Glimpse into the Future*, Museum of Contemporary Art Tokyo and Hiroshima City Museum of Contemporary Art – Hiroshima MOCA, both Japan  
*Individual and Memory, The 6th Biennial of Havana, Cuba*  
*Ipoh Art Festival II, Malaysia*
- 1996 *The Philip Morris Indonesian Art Awards*, ASEAN Secretariat Building, Jakarta, Indonesia  
*The 2nd Asia Pacific Triennial of Contemporary Art (APT2)*, Queensland Art Gallery, Brisbane, Australia  
*Jakarta Biennale X*, Taman Ismail Marzuki Art Center, Indonesia
- 1994 *Biennale Jogja IV*, Yogyakarta, Indonesia
- 1993 *Jakarta Biennale IX*, Taman Ismail Marzuki Art Center, Indonesia

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- 2011 Lenzi, Iola, ed. *Negotiating Home, History and Nation: Two Decades of Contemporary Art in Southeast Asia, 1991–2011*. Exh. cat. Singapore: Singapore Art Museum, 2011.
- 2010 Supriyanto, Enin, ed. *Agus Suwage: Still Crazy After All These Years. Archives 1985–2009*. Exh. cat. Jogja National Museum, Yogyakarta. Yogyakarta: Studio Biru, 2010.
- 2009 Yujin Seng, Agus Suwage: CIRCL3. Exh. cat. Singapore: Singapore Tyler Print Institute, 2009. Supriyanto, Enin, ed. *Wet Paint: Pause / Reply [Agus Suwage]*. Exh. cat. Galeri Soemardja, Institut Teknologi Bandung. Yogyakarta: Studio Biru, 2009.
- 2008 Wiyanto, Hendro. *Allegorical Bodies*. Exh. cat. Taipei: A Art Contemporary Space, 2008.
- 2007 Effendy, Rifky. "Dalam Apropriasi, Praktek Apropriasi Dalam Spektrum Seni Rupa Kontemporer di Indonesia," in *On Appropriation*. Exh. cat. Semarang: Galeri Semarang, 2007, pp. 15–16. Hujatnikajennong, Agung, ed. *I/con: Agus Suwage*. Exh. cat. Jakarta: Nadi Gallery, 2007.
- 2006 Supriyanto, Enin. "Salah Paham dan Takut pada Kebebasan?." *KOMPAS*, June 3, 2006, p. 42. Supangkat, Jim. "Nabi-Isme, Ideologi Seni, Kebebasan Ekspresi." *KOMPAS*, July 2, 2006, p. 26. Supriyanto, Enin. "Lagi-lagi, Salah Paham dan Takut pada Kebebasan." *KOMPAS*, July 16, 2006, p. 28. Supangkat, Jim. "Lagi-lagi Tidak Paham." *KOMPAS*, July 30, 2006, p. 19. Supriyanto, Enin. "Memang Tidak [Se]Paham." *KOMPAS*, August 27, 2006, p. 29.
- 2005 CP Biennale and Jim Supangkat, eds. *CP Biennale 2005: Urban / Culture*. Exh. cat.

- Museum of Bank Indonesia, Jakarta. Jakarta: CP Foundation, 2005.
- 2004 Zaelani, Rizki A. *Fabulous Fable: Agus Suwage*. Exh. cat. Jakarta: Nadi Gallery, 2004.
- 2003 —, and Sudjud Dartanto. *Agus Suwage: 'Ough ... Nguik!!'*. Exh. cat. Galeri Nasional Indonesia, Jakarta. Jakarta: Nadi Gallery, 2003.
- 2000 *Eksotika Dotkom [Agus Suwage]*. Exh. cat. Bandung: Galeri Soemardja, 2000.

## Tromarama

Artist collective founded in 2006. Its members currently live and work in Bandung, Java, Indonesia.

### Febie Babyrose

1985 born in Jakarta, Java, Indonesia  
2008 BFA in Printmaking at Bandung Institute of Technology, Faculty of Art and Design, Java, Indonesia

### Herbert Hans Maruli. A

1984 born in Jakarta, Java, Indonesia  
2008 BFA in Visual Communication Design at Bandung Institute of Technology, Faculty of Art and Design, Java, Indonesia

### Ruddy Alexander Hatumena

1984 born in Bahrain  
2007 BFA in Visual Communication Design at Bandung Institute of Technology, Faculty of Art and Design, Java, Indonesia



## SELECTED SOLO EXHIBITIONS

- 2011 *More We Less Me, Art HK – Hong Kong International Art Fair*, China  
*Kidult*, Tembi Contemporary, Yogyakarta, Indonesia
- 2010 *MAM Project 012*, Mori Art Museum, Tokyo, Japan
- 2012 *2nd Jakarta Contemporary Ceramic Biennale*, North Art Space, Jakarta, Indonesia  
*The 7th Asia Pacific Triennial of Contemporary Art (APT7)*, Brisbane, Australia  
*HotWave #4*, Cemeti Art House, Yogyakarta, Indonesia
- 2011 *Equator #1 – Shadow Lines: Indonesia meets India*, Biennale Jogja XI, Yogyakarta, Indonesia

## SELECTED GROUP EXHIBITIONS

- 2012 *2nd Jakarta Contemporary Ceramic Biennale*, North Art Space, Jakarta, Indonesia  
*The 7th Asia Pacific Triennial of Contemporary Art (APT7)*, Brisbane, Australia  
*HotWave #4*, Cemeti Art House, Yogyakarta, Indonesia
- 2011 *Equator #1 – Shadow Lines: Indonesia meets India*, Biennale Jogja XI, Yogyakarta, Indonesia

- Medi(t)ation, The 3rd Asian Art Biennial*, National Taiwan Museum of Fine Arts, Taichung, China  
*OK. Video Flesh, The 5th Jakarta International Video Festival*, Indonesia
- 2010 *Contemporaneity: Contemporary Art in Indonesia*, MOCA Shanghai – Museum of Contemporary Art, China  
*The Graphic Unconscious, Philagrafika – Philadelphia's International Festival Celebrating Print in Contemporary Art*, PA, USA  
*Halimun / The Mist: A Reflection Upon the Development of Indonesian Contemporary Art*, Lawangwangi Art & Science Estate, Bandung, Indonesia  
*Emerging Asian Artists, art:gwangju:10*, South Korea  
*Dua Kota Dua Cerita*, Semarang Contemporary Art Gallery, Semarang, Indonesia
- 2009 *Bandung Art Now*, Indonesia National Gallery, Jakarta  
*OK. Video Comedy, The 4th Jakarta International Video Festival*, Indonesia
- 2008 *After Ten Years, Friends Call Us Unkle*, Gedung FBB (Forum Bela Bangsa), Bandung, Indonesia  
*City Landscapes and Urban Visions, Europe on Screen – The 8th European Film Festival*, Jakarta, Indonesia  
*Refresh: New Strategies in Indonesian Art*, Valentine Willie Fine Art, Singapore  
*Wonder, The 2nd Singapore Biennale*  
*A Decade of Dedication: Ten Years Revisited*, Selasar Sunaryo Art Space, Bandung, Indonesia  
*Indonesian Graphics Now*, Tembi Contemporary, Yogyakarta, Indonesia
- 2007 *URBANimation*, Taman Ismail Marzuki Art Center, Jakarta, Indonesia
- 2006 *Chapter One: Der Ach – Paper Model & Custom Sneakers Exhibition*, Letz & Mondayz, Bandung, Indonesia  
*Bandung New Emergence*, Selasar Sunaryo Art Space, Bandung, Indonesia  
*Video After School Vol. 1*, Universitas Widyatama, Bandung, Indonesia

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# Entang Wiharso

1967 born in Tegal, Java, Indonesia  
1987–1994 ISI – Indonesia Institute of the Arts,  
Visual Arts Faculty, Department of Fine Art,  
Yogyakarta, Java, Indonesia  
Currently lives and works in Yogyakarta



## SELECTED SOLO EXHIBITIONS

- 2013 *Crush ME*, Pearl Lam Galleries, Shanghai, China  
*Geo Portrait*, Primae Noctis Art Gallery, Lugano, Switzerland
- 2012 *Untold Story*, Arndt, Berlin, Germany
- 2011 *Second Skin: Peeling Back the Layers*, Kalamazoo Institute of Arts, MI, USA  
*Love Me or Die*, Primo Marella Gallery, Milan, Italy
- 2010 *Love Me or Die*, Indonesia National Gallery, Jakarta
- 2008 *Black Goat is My Last Defense*, 5 Traverse Gallery, Providence, RI, USA  
*Black Goat Space*, Ark Galerie, Jakarta, Indonesia  
*I Am Black Goat*, SMU Concourse, Singapore  
*Black Goat*, The Drawing Room, Makati City, The Philippines
- 2007 *Intoxic*, Rumah Seni Yaitu, Semarang, Indonesia
- 2006 *Puppet Blues*, Western Michigan University, Kalamazoo, USA
- 2005 *Inter-Eruption*, Bentara Budaya Jakarta, Indonesia
- 2004 *Sublime Tunnel*, CP Artspace, Jakarta, Indonesia
- 2003 *Hurting Landscape: Between Two Lines*, Gallery Agniel, Providence, RI, USA
- 2001 *NusaAmuk*, Indonesia National Gallery and Nadi Gallery, Jakarta, Purna Budaya and Bentara Budaya Yogyakarta, all Indonesia; Circle Point Art Space, Washington, D. C., USA  
Chouinard Gallery, Hong Kong, China
- 2000 *Melting Souls*, Gallery Agniel, Providence, RI, USA
- 1999 *Melting Souls*, Hewlett Gallery, Carnegie Mellon University, Pittsburgh, PA, USA  
*The New God Series*, Hunt-Cavanagh Gallery, Providence College, RI, USA
- 1998 *Evidence on Earth*, CenterCity Contemporary Arts, Providence, RI, USA
- 1997 *Strange Journey*, Museum Benteng Vredeburg, Yogyakarta, Indonesia
- 1996 *Idea is Form*, Indonesia National Gallery, Jakarta, Indonesia
- 1995 *Konflik, Mimpi dan Tragedi (Conflict, Dreams and Tragedy)*, Purna Budaya Yogyakarta, Indonesia

## SELECTED GROUP EXHIBITIONS

- 2012 *The Collectors Show: Chimera*, Singapore Art Museum  
*Contemporary Indonesia*, Ben Brown Fine Arts, London, UK
- 2011 *Beyond the East*, MACRO – Museo d'Arte Contemporanea Roma, Rome, Italy  
*Asia: Looking South*, Arndt, Berlin, Germany  
*Body Kontemporer: Indonesian Soul*, Albertine Monroe-Brown Gallery, James W. and Lois I. Richmond Center for Visual Arts, Western Michigan University, Kalamazoo, USA  
*Closing the Gap: Contemporary Indonesian Art*, MiFA – Melbourne Intercultural Fine Art, Australia
- 2010 *And\_Writers, The 1st Nanjing Biennale*, China  
*Rainbow Asia*, Hangaram Art Museum, Seoul Arts Center, South Korea  
*Contemporaneity: Contemporary Art in Indonesia*, MOCA Shanghai – Museum of Contemporary Art, China  
*Vault Series: Portraits*, New Bedford Art Museum, MA, USA  
*Crossing and Blurring the Boundaries: The Mediums in Indonesian Contemporary Visual Arts*, Andi's Gallery, Jakarta, Indonesia
- 2009 *Expanded Painting 3, Prague Biennale 4*, Czech Republic  
*Viewpoints & Viewing Points*, Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung, China  
*Post-Tsunami-Art. South East B(l)ooming*, Primo Marella Gallery, Milan, Italy  
*Jogja Jamming, Biennale Jogja X*, Yogyakarta, Indonesia  
*The Living Legends*, Indonesia National Gallery, Jakarta
- 2008 *Manifesto*, Indonesia National Gallery, Jakarta, Indonesia  
*The Third Space: Cultural Identity Today*, Mead Art Museum, Amherst College, MA, USA  
*Indonesian Invasion*, Sin Sin Fine Art, Hong Kong, China
- 2007 *Wind from the East: Perspectives on Asian Contemporary Art*, Kiasma – Museum of Contemporary Art, Helsinki, Finland  
*The Big Picture Show*, Singapore Art Museum  
*Neo-Nation, Biennale Jogja IX*, Yogyakarta, Indonesia  
*Fetish Objects Art Project #1*, Biasa Artspace, Kuta, Bali, Indonesia
- 2006 *Jakarta Biennale XII*, Indonesia
- 2005 *Actualizing Insight Virtuality*, Indonesian Pavilion, 51. Biennale di Venezia, Venice, Italy  
*Urban / Culture, CP Biennale*, Jakarta, Indonesia  
*Di Sini & Kini (Here & Now)*, Biennale Jogja VIII, Yogyakarta, Indonesia
- 2003 *Passion: Ethno-Identity*, Capital Library Gallery, Beijing, Liu Haisu Art Museum, Shanghai, both China; Galeri Canna, Jakarta, Indonesia  
*Interpellation, CP Open Biennale*, Jakarta, Indonesia
- 2002 *Eye*, Nadi Gallery, Jakarta, Indonesia
- 2001 *Not Just Political*, Museum H. Widayat, Magelang, Indonesia
- 1999 *Biennale Jogja VI*, Yogyakarta, Indonesia
- 1998 *Jakarta Biennale XI*, Taman Ismail Marzuki Art Center, Indonesia
- 1997 *Illusion, Myth and Reality*, Gajah Gallery, Singapore
- 1996 *Biennale Jogja V*, Yogyakarta, Indonesia  
*Jakarta Biennale X*, Taman Ismail Marzuki Art Center, Indonesia

- 1995 *Unity in Diversity: Contemporary Art of the Non-Aligned Countries*, Indonesia National Gallery, Jakarta
- 1994 *Biennale Jogja IV*, Yogyakarta, Indonesia

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## Author Biographies

**Enin Supriyanto** is an independent curator and writer, living and working in Jakarta, Indonesia. His publications include *Indonesian Contemporary Art Now*, co-edited with Marc Bollandsee (Singapore: SNP Editions, 2007), and *Agus Suwage: Still Crazy After All These Years*, co-edited with Adeline Ooi and Beverly Yong (Yogyakarta: Studio Biru, 2010). He has curated many projects and shows involving Indonesian contemporary artists, e.g. *Agus Suwage: Still Crazy After All These Years* (Jogja National Museum, Yogyakarta, and Selasar Sunaryo Art Space, Bandung, 2009), *Beyond The Dutch* (co-curated with Meta Knol, Utrecht Centraal Museum, The Netherlands, 2009), and *Handiwirman Saputra: No Roots, No Shoots* (co-curated with Agung Hujatnikajennong, National Gallery, Jakarta, 2011). He is now the Project Officer of the *Equator International Symposium*, a parallel event of the upcoming *Biennale Jogja*, 2013.

**Farah Wardani** is an art historian, curator and writer, living and working in Yogyakarta, Indonesia. She completed her MA in Art History (20th Century) from the Department of Historical & Cultural Studies, Goldsmiths College, London, in 2001. Since 2002, her writings have been published in journals and mass media such as *KOMPAS*, *The Jakarta Post*, *The Jakarta Globe*, *Art Asia Pacific* and *Surface Asia*. She was on the editorial board of Indonesian art magazine *Visual Arts* from 2004 to 2006. With Carla Bianpoen and Wulan Dirgantoro, she co-wrote the book *Indonesian Women Artists: The Curtain Opens* (Jakarta: Yayasan Senirupa Indonesia, 2007). She was the consulting curator of the exhibition *Indonesian Eye: Fantasies & Realities* (Saatchi Gallery, London, 2011), and will be the Artistic Director of the *Biennale Jogja* in 2013. From 2007 until the present day, she is the director of the *Indonesian Visual Art Archive* (IVAA) in Yogyakarta, Indonesia, where she established the online archive <http://archive.ivaa-online.org/>, the first digital archive of contemporary art in the country.

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## Acknowledgements

I would like to thank all the artists who have so generously supported this publication, my team in Berlin, Enin Supriyanto for his advice, IVAA – Indonesian Visual Art Archive for giving us access to their files, Jean-Marc Decrop for having taken me on my first journey to Indonesia, Kristin Rieber and Delia Keller for their outstanding skills and efforts, DISTANZ Verlag and its team for their confidence as well as all the galleries, institutions and private collectors, who provided us with images and information about the works.

—Matthias Arndt



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**Production**

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Indonesian Visual Art Archive

**Cover Image**

Eko Nugroho, *Flower Generation #2*, 2012

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**Distribution**

Gestalten, Berlin

[www.gestalten.com](http://www.gestalten.com)

[sales@gestalten.com](mailto:sales@gestalten.com)

ISBN 978-3-95476-007-7

Printed in Germany

**Published by**

DISTANZ Verlag

[www.distanz.de](http://www.distanz.de)



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