



TYLER ROLLINS
FINE ART

THE CHRONICLES OF RESILIENCE
FX HARSONO



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FOREWORD

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The Chronicles of Resilience is published in conjunction with a solo exhibition of the same title presented by FX Harsono at our gallery in New York (March 3 – April 16, 2016). Curated by Leeza Ahmady, independent curator and director of New York's Asia Contemporary Art Week, the exhibition centers on two new installation works that were specially conceived for the show. One of Indonesia's most revered contemporary artists, Harsono has been a central figure of the Indonesian art scene for over 40 years. In 1975, he was among a group of young artists who founded Indonesia's Gerakan Seni Rupa Baru (New Art Movement), which emphasized an experimental, conceptual approach, the use of everyday materials, and engagement with social and political issues. Over the course of recent decades that have seen enormous transformations in Indonesia, Harsono has continuously explored the role of the artist in society, in particular his relationship to history. During Indonesia's dictatorial Suharto regime (1967-98), his installation and performance works were powerfully eloquent acts of protest against an oppressive state apparatus. The fall of the regime in 1998, which triggered rioting and widespread violence, mainly against Indonesia's ethnic Chinese minority, prompted an introspective turn in Harsono's artistic practice. He embarked on an ongoing investigation of his own family history and the position of minorities in society, especially his own Chinese-Indonesian community. The recovery of buried or repressed histories, cultures, and identities – and the part that the artist can play in this process – have remained a significant preoccupation. Through looking into his own past, Harsono has touched on concerns that resonate globally, foregrounding fundamental issues that are central to the formation of group and personal identities in our rapidly changing world.

The Chronicles of Resilience marks an important new stage in this process. Initially inspired by a cache of documentary photographs taken by his father in the 1950s, Harsono has, since 2009, been actively tracking down little known mass gravesites of ethnic Chinese massacred in his native Java from 1947-49, during the period of conflict leading to Indonesia's independence in 1949. After years of investigation, and the discovery of many neglected sites, Harsono has created a series of artworks that seek to give form to what has been buried along with the bodies: not only the stories of individual lives, but the historical memory of a nation. The two installations, *Memory of the Survivor* and *The Light of Spirit* (both 2016), function as monuments of remembrance, commemorating the specificity of personal tragedies alongside the collective loss, and bringing light to a past that had long been consigned to the darkness. Other works in a variety of media reflect the artist's own attempts to come to terms with the reality of the sites as physical testaments to history, incorporating documentary materials such as government reports, Google maps, and the artist's own handmade rubbings of inscriptions. "The works embody Harsono's socio-philosophical lens, which views the life of an individual as intrinsically linked to collective history," Ahmady explains. "They are a making and recording of history, simultaneously. An encapsulation of a particular people's experience in a particular place and time, told in ways that create transparent, personal, and emotional spaces for viewers to stand very much apart from negative identity-politics, and instead very close to universal humanity."

In recognition of his decades long "commitment to art and to freedom of expression in art," Harsono was awarded the Joseph Balestier Award for the Freedom of Art in 2015, presented by the US embassy in Singapore, and in 2014 he was given the Prince Klaus Award honoring his "crucial role in Indonesia's contemporary art scene for forty years." His work has been shown in over 100 exhibitions around the world, including the seminal *Traditions/Tensions: Contemporary Art in Asia* at Asia Society in New York (1996), and the first Asia-Pacific Triennial of Contemporary Art in Brisbane, Australia (1993). The Singapore Art Museum mounted a major career retrospective, *FX Harsono: Testimonies*, in 2010. He presented his first solo exhibition in the United States, *Writing in the Rain*, at Tyler Rollins Fine Art in 2012. Recent biennials include the Sydney Biennale (2016) and Indonesia's Jogja Biennale (2013).

THE CHRONICLES OF RESILIENCE CURATORIAL STATEMENT

LEEZA AHMADY



FX Harsono's new exhibition *The Chronicles of Resilience* encompasses the artist's efforts over the past five years to document significant events, people, and circumstances surrounding massacres committed against Indonesians of Chinese descent across villages and cities of Java from 1947 to 1949. To this day, these violent, traumatic episodes, which destroyed thousands of lives, remain largely obscure in Indonesia's history. No official acknowledgment, nor reconciliation, has been offered by the government, despite some positive recent policy changes against discrimination and a more politically engaged younger generation inside of what is Southeast Asia's most populous, multiethnic, and religiously diverse country.

Harsono first learned about the mass killings of this period through an image archive belonging to his father, who had photographed the exhumations of known mass-graves in the early 1950s, which were organized by the victims' families and associations in order to properly re-bury the remains in cemeteries. The locals referred to the reburied remains as "Bong Belung," literally meaning "graves of bones." Since 2009, Harsono has been visiting these burial sites and villages, directed by his father's detailed written captions on photographs he had taken over 60 years ago. Harsono has interviewed village and community members, eyewitnesses, and even a few of the survivors and their children. These interactions have opened doors to other resources and organizations that provided Harsono with information to conduct surveys and find more mass-gravesites at other locations. Recording every step of his journey in a variety of formats—photographs, documentary videos, drawings, paintings, performances, and mixed media installations, which he has exhibited both inside and outside of Indonesia—Harsono has been piecing together fragments of a dark, emotionally charged puzzle with the tenacity of a patient seeking a cure from a doctor. Only Harsono is the doctor, registering tales never before asked about and rarely spoken of, so that we may somehow seek our own cures from the hundreds and thousands of killings, displacements, and traumas that people across the world are suffering today, from Palestine to Afghanistan, to Syria, Kashmir, Yemen, Nigeria, the Ukraine, Iraq and elsewhere.

Over these years, Harsono discovered eleven new mass-gravesites, some simply designed while others elaborately maintained and visited as part of yearly festivals by the local Chinese communities that care for these sites. Each chapter of his research has led to new discoveries, documents, records, and accounts that mirror the distant past and modern history of a country in which ethnic Chinese have, on many occasions, been on the receiving end of violence and discriminatory policies. In fact, historians trace the origins of this affliction to the early period of Dutch colonial rule in the seventeenth century. Numerous bloodbaths in the 1700s pitted thousands of Chinese against one another and other communities within the region, in the context of the geo-economic politics of colonial powers tugging for territories in Southeast Asia. The Dutch returned to reconquer Indonesia in 1946 after the defeat of the Japanese, who surrendered their domination of the country as a result of their defeat in World War II.

Only few historians have written about the Chinese massacres of 1947-1949, citing them as the recurrence of an old narrative at play: an independent, financially successful Chinese community (which, for the better part of the its centuries-old existence in the region, either lived in forced or self-imposed isolation from other ethnic and religious groups) caught in the net of an old colonial game at the height of the country's independence-nationalistic fervor. While some ethnic Chinese gave into pressure and cooperated with the Dutch as military police, stand-by troops, and spies in various regions at this time, Dutch officials spread false statements that all Chinese communities were supporters of the Dutch. This gave the Indonesian forces (official and para-military groups, newly-freed prisoners, as well as psychopathic bandits) fighting against the Dutch justification to unleash yet another horrendous cycle of murder, rape, and destruction on the Chinese communities, while rehashing anti-Chinese sentiments in the public sphere.



A selection of photographs taken by his father in early 1950s documented the exhumation process of some of the mass graves located in Harsono's hometown in East Java. (This page and previous spread.)

Cycles of violence in history occur because collective memory is easily triggered to react when age-old communal conflicts, grudges, violence, and traumas are repressed by fear and shame, and left unprocessed by the generation that lived through them and by those who come after. History is therefore a central ingredient in Harsono's forty-year artistic trajectory, traceable in a special documentation-installation in this exhibition, entitled *Harsono Timeline*.

Works in *The Chronicles of Resilience*, most specifically developed for this exhibition, aim to fulfill much more than mere references to history. They are a making and recording of history, simultaneously. An encapsulation of a particular people's experience in a particular place and time, told in ways that create transparent, personal, and emotional spaces for viewers to stand very much apart from negative identity-politics, and instead very close to universal humanity. The works embody Harsono's socio-philosophical lens, which views the life of an individual as intrinsically linked to collective history. The transformation of collective trauma begins with individuals who are willing to confront and process collective memories in their respective societies. Masses do not transform, people do. Therefore, as an artist, Harsono is fulfilling his responsibility to his collective, but also to humanity at large. Aesthetics are instrumental for Harsono, who, as a true activist and humanitarian at heart, literally gives form to what has been kept very abstract before, and what could become abstract in the future.

The ongoing online project *Digital Souls*, for example, is a curation of the actual physical locations of some of the mass gravesites, which he has photographed in detail and uploaded onto Google Maps – ensuring that viewers can virtually travel to, and interact with, these sites at the click of a mouse in the gallery, while leaving traces of their existence for the future, when perhaps these gravesites might be physically demolished, as some gravesites he discovered a few years ago already have been.

An official document that Harsono uncovered during his research at the National Archives (Leiden University Library, Netherlands) is entitled *Memorandum of Inhumane Acts* and subtitled: "Outlining Acts of Violence and Inhumanity Perpetrated by Indonesian Bands on Innocent Chinese Before and After the Dutch Police Action Was Enforced on July 21, 1947." The entire content of this document is rendered as an installation of 33 individual prints, each replicating the original pages of the published document, onto which Harsono has made his own drawings and markings.

Found and collected objects and other memorabilia are juxtaposed alongside miniature-scale 3D printed models of some of the mass-gravesites within the cabinetry of another major installation, *Memory of the Survivor*. The installation symbolizes the physical, spiritual, and emotional body of a woman survivor interviewed by Harsono in her home last year. Her image is projected onto a wheelchair amidst a number of competing sound recordings inside objects, which are triggered by viewers walking by.

Another seminal new work, *The Light of Spirit*, replicates a single marked gravesite made from earth and sand, over which a chandelier of over 200 electric candles dangles. Giving physical shapes and forms to the experiences of the survivors, their families and community, Harsono is honoring a collective that has, for the most part, refused to be violent, angry, or vengeful, but rather patiently focused on persevering to succeed in bettering present and future conditions of its members' lives, and the lives of their offspring.

The works have been conceived to evoke deep emotional consciousness for viewers to contemplate their own conceptions of responsibility, empathy, forgiveness, loss, love, trauma, and community. The exhibition in its essence is a performance expressing the artist's gratitude for a very particular, profound, and unbreakable quality in human nature, known as the spirit of resilience. The works are, in many respects, a celebration and memorialization of this great internal human condition: resiliency, which has allowed the people that Harsono has been interviewing, and others throughout the world, to transform their losses and dark experiences, to persevere beyond survival, and to nurture love and compassion for themselves and others. Such grave histories as the massacres of 1947-1949 do not have to be repeated if we acknowledge, confront, record, remember, and seek to understand their causes actively, every day, as individuals sharing this planet together for a time.

The Chronicles of Resilience, as an exhibition, is now an official historical record. It is written in the form of artworks to be kept sacred, not as objects but as guides to be more diligent now and in the future, in terms of how we interact with history. Most importantly, this exhibition urges us to question how each one of us contributes energy towards the state of our own collectives, and towards the world at large.



FX Harsono's documentation of a mass gravesite in Wonosobo, Java, Indonesia, 2009-2016.



FX Harsono's documentation of a mass gravesite in Biltar, Java, Indonesia, 2009-2016.



FX Harsono's documentation of mass gravesites in Kediri low, Purwokerto, and T-Augung low, Java, Indonesia, 2009-2016.

Born and raised in Afghanistan, Leeza Ahmady is a New York based independent curator noted for her foundational work concerning art practices in Central Asia. She directs the educational and curatorial platform Asia Contemporary Art Week (ACAW), which partners with leading institutions in New York and Asia to present significant artists, curators and practitioners in special exhibitions, performances and forums in the United States. Ahmady has presented exhibitions and programs at numerous local and international venues including The Metropolitan Museum of Art, Asia Society, Solomon R. Guggenheim Museum, DOCUMENTA (13), and Mathaf Arab Museum of Modern Art amongst many others.



VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



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MEMORY OF THE SURVIVOR

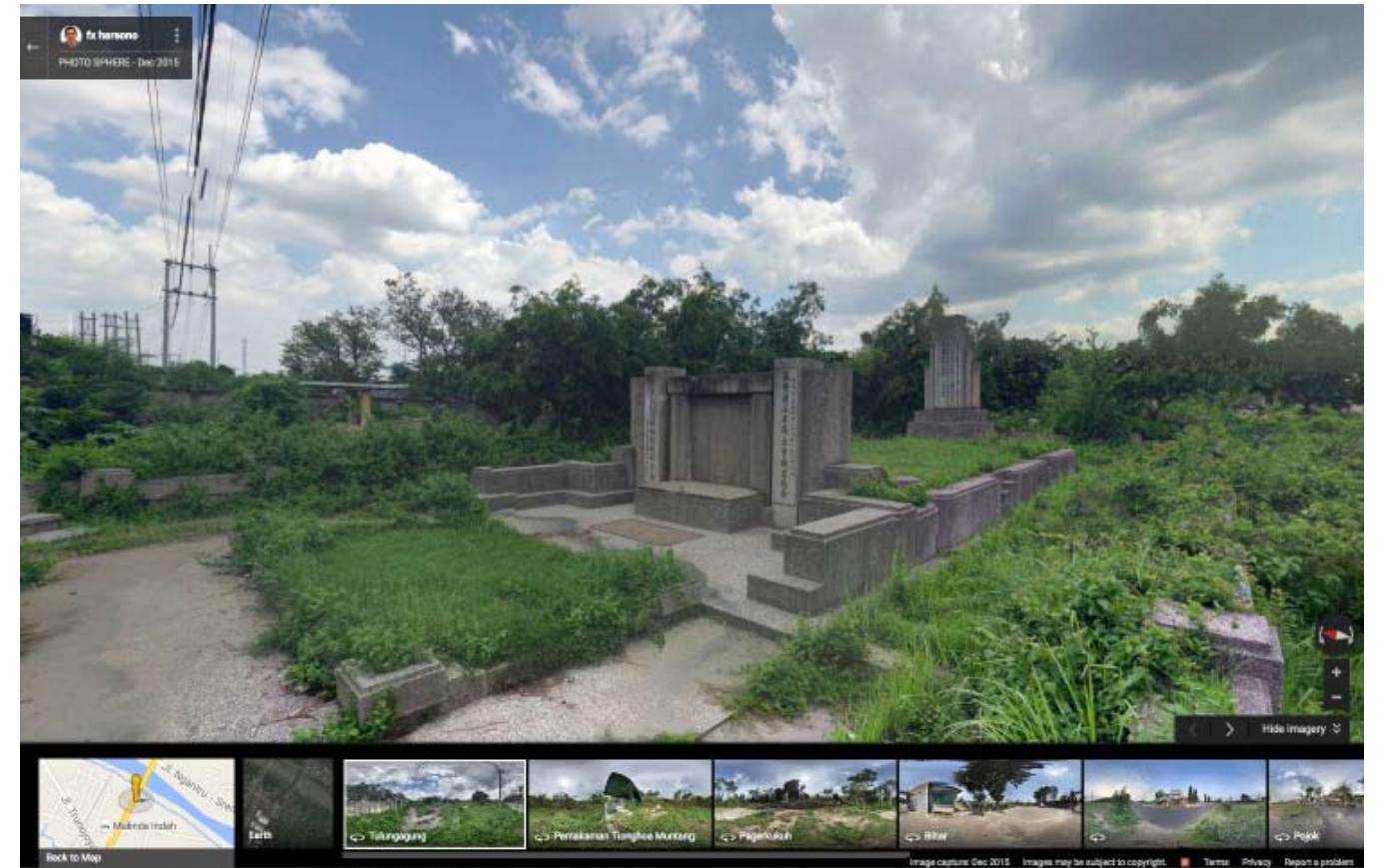
2016

WOODEN FURNITURE, FUSED DEPOSITION MODELS, STANDING LAMP, CERAMICS, SOUND RECORDINGS, RADIO, VIDEO PROJECTION, BATIK FABRICS
DIMENSIONS VARIABLE



THE LIGHT OF SPIRIT

2016
 PLASTIC ELECTRIC CANDLES, LED BULBS, SAND, CAST CEMENT, WOOD
 86 ½ X 82 ½ X 118 IN. (220 X 210 X 300 CM)
 EDITION OF 2, 1 AP



DIGITAL SOULS

2016
 GOOGLE MAPS ONLINE PROJECT



MEMORANDUM OF INHUMANE ACTS

2016
PIGMENT BASED DIGITAL PRINT ON ACID FREE PAPER, GRAPHITE, CHARCOAL, AND WATERCOLOR, 33 PIECES
EACH 13 ½ X 15 ¾ IN. (34.5 X 40 CM)
TOTAL DIMENSIONS: 41 X 174 ¾ IN. (104.5 X 444 CM)



REWRITING ON THE TOMB

2013
 SERIES OF DIGITAL PRINTS ON TEXTILE
 DIMENSIONS VARIABLE
 EDITION OF 5, 1 AP



PILGRIMAGE TO HISTORY

2013
 SINGLE CHANNEL VIDEO
 13:40 MIN.
 EDITION OF 5, 1 AP

TIMELINE

1. 1975-1979

HARSONO AND THE NEW ART MOVEMENT (GSRB)

THE MALARI RIOT

Petitions and demonstrations by Indonesian students were rife in the years 1970-1974: The "Anti-Corruption Committee" (1970), the movement against the elections (1971), a protest against the Draft of Marriage Law (1973) and against the "Taman Mini Indonesia Indah" (TMI) prestige project to build a miniature park highlighting Indonesian culture and lifestyle. The petitions and demonstrations turned into mass rioting known as the "Malari" (Fifteenth of January Catastrophe), the first riots of the New Order Period.

THE EXHIBITION "NEW INDONESIAN ART 75"

Conflicts between students and teachers triggered by "Black December" brought young artists from Yogya and Bandung together. They agreed to hold an exhibition called "New Art Indonesia 75" in Taman Ismail Marzuki, Jakarta (August 2-7, 1975).



"BLACK DECEMBER" AND A WREATH FOR MOURNING

"Black December" was a petition signed by thirteen artists in Jakarta on December 31, 1974, protesting against the Indonesian Painting Exhibition and the committee's decision to award a prize entitled "The Face of Indonesian Contemporary Art" to senior artists instead of emerging artists.

LEGEND

- WORKS
Synopsis of Harsono's Works
- MAJOR SOCIAL AND POLITICAL EVENTS
- ART MILESTONE
Art historical milestones in Indonesia
- ARTS AND CULTURAL TIMELINE
- TIMELINE FOR SOCIO-POLITICAL CONTEXT
- MAIN TIMELINE



RELAXED CHAIN

1975

Installation with pillows, mattress, chain
65 x 97 x 57 cm

"An installation of cushions gently embraced by chains, a commentary on the oppression facing every facet of people's lives, even when they are in their most intimate space... We have grown so used to being controlled that we actually feel relaxed and comfortable in that state." (New York Times review, March 11, 2010)

TRANSMIGRATION PROGRAM

The New Order government in the 1970s planned to remedy the population density problem of Java by way of mass resettlement. In order to clear the forest, the poor were evicted from Java and forced to farm elsewhere.

GSRB disbanded.

1976 1977 1978 1979



TOP 75

1975

Plastic rifle, fabric, wood, wire mesh
50 x 100 x 157 cm

As a founding artist member of the GSRB (The New Art Movement), Harsono started using found objects for his work. This work satirizes the New Order Regime, which had become increasingly militaristic and repressive, by referencing and depicting the regime's political orientation towards the countries of the western block.

TRANSMIGRASI

1977

Installation made of doll shaped crackers and scraps of cloth

The installation represented the Transmigration Program, which was a poverty relocation project in the 1970s, in a haphazard "pattern" and colored material demonstrating poverty.



2. 1980-1998

ARTIST-ACTIVIST

FOREST AND WASTE

Indonesia has an area of no less than 143 million hectares of tropical forest. Each year an area of 500,000 hectares is logged through forest concessions (HPK) with no guaranty they will ever be green again.

2,000 factories and 30,000 businesses dispose of their waste into the 17 rivers that flow into Jakarta Bay. "Minamata Syndrome" — physical and neurological disorders as a result of heavy metal toxicity (Hg) — begins to appear in the populations around the bay, given this area's higher consumption of fish than the average Indonesian.

HUTAN TRIPLEK PLYWOOD FOREST

1985

Installation with screen print on plywood



1980 1981 1982 1983 1984



PLYWOOD FENCE AND OUR FORESTS

1982

Plywood board and stenciled text
120 cm x 15 cm x 600 m

A site-specific work on Parangtritis beach with stenciled messages considering the widespread destruction of tropical forests in the world and the general culture of consumption that disregards the care for and preservation of nature.

ENVIRONMENTAL ART EXHIBITION "PROCESS 85"

1985

Together with a handful of ex GSRB (The New Art Movement) artists and Pipa (Kepribadian Apa/What Personality), Harsono exhibited works with environmental themes in the Pasar Jaya Ancol Fine Arts Gallery in Jakarta.

1985 1986 1987

EXHIBITION "SENI RUPA BARU PROYEK I, PASARAYA DUNIA FANTASI"

Taman Ismail Marzuki, Jakarta
June 15-30, 1987
A "reunion" of former GSRB (The New Art Movement) members resulted in a collective exhibition project along the theme of urban cultural trends (consumerism, lifestyle, popular culture, art / pop icons, etc.) in an attempt to dissolve the boundaries of high art and low art.



THE POWER AND THE OPPRESSED

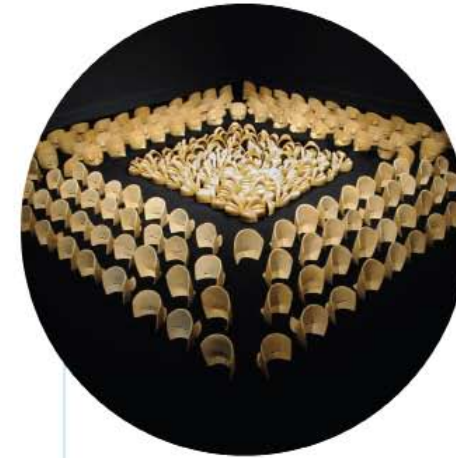
1992
Installation made of twigs, cloth with printed image, soil, chairs and barbed wire
Varying dimensions
Harsono criticized the Javanese worldview which sustained the power of the New Order. Small mounds of soil covered in ragged cloth and twigs, which represented the Indonesian people, were arranged in a tight grid before a chair — the symbol of authority and power.

Nipah dam land buyouts

REPELITA AND THE GAG OF THE MEDIA

Even though a set of regulations and media censorships known as The Five Year Development Plan I (Repelita 1969/1970 - 1993/1994) came to an end, freedom of expression in Indonesia was still very limited. After the government released the official philosophical guidelines for the Indonesian state known as Pancasila in 1984, the political voices of various parties became more and more uniform. In June 1994, three members of the mass media in Jakarta — Majalah Tempo, Editor, and Tabloid Detik were gagged because of the news they published. Other young journalists, some members of the Independent Journalists Alliance (AJI), were also arrested and detained.

Majalah Tempo, Editor, and Tabloid Detik were gagged because of the news they published.



VOICE CONTROLLED BY POWER

1994
Wooden masks and cloth
Two weeks after the press gag, Harsono created this work for his first solo exhibition "Voices" (1994). The work questioned how violence has become an integral part of the socio-psychological culture in Indonesia.

People's Democratic Party (PRD) was established.

The kidnapping and disappearance of a number of pro-democracy activists.

1988 1989 1990 1991 1992



SUPERMARKET FANTASY WORLD

1987
Multimedia collaborative project with The New Art Movement members

RESIDENCY PROGRAM AND EXHIBITION, ARX 3, PERTH, AUSTRALIA

1992
Ideas about environmental art and Asian modernism became an international debate. Harsono attended a three-month residency program at the School of Art, The South Australian University (Adelaide, Australia) and took part in the exhibition ARX 3 (Perth, 1992) and the Asia Pacific Triennial (Brisbane, 1993).



VOICE WITHOUT VOICE

1993-1994
Screen printing on canvas (9 panels), wooden benches, stamps and pads. 143.5 x 95.5 cm (each)
The sign language for the deaf inscribed on each canvas spells out the word "D-E-M-O-C-R-A-C-Y."
Viewers must physically engage with the work in order to spell out each letter to reveal the full text.

VOICE FROM THE DAM

1994
Installation with Maduranese attire and utensils, chili, pots, microphones, voice recording



1995 1996 1997



DESTRUCTION

1997 Performance
For "Slot In The Box" exhibition, Cemeti Art House, Yogyakarta
The artist's first performance piece, held in Southern Town Square, Yogyakarta, right before a national election. Harsono played a tyrannical king, sawing and setting fire to masks atop three chairs, which symbolized the three political parties allowed to stand for election.



THE NEW ORDER'S FALL

On January 20, 1998, Suharto was reelected as president for his seventh term. The rate of the rupiah against the US dollar went from Rp 2000 to Rp 16000. Thousands of students joined anti-Suharto demonstrations and succeeded in occupying the DPR/MPR building (May 19-23). Between May 13 and 15, 1998, a series of violent riots directed mainly against ethnic Chinese minorities took place in Jakarta. President Suharto stepped down on May 21, 1998.

The May 1998 riots, reform movement, and anti-Suharto demonstrations.

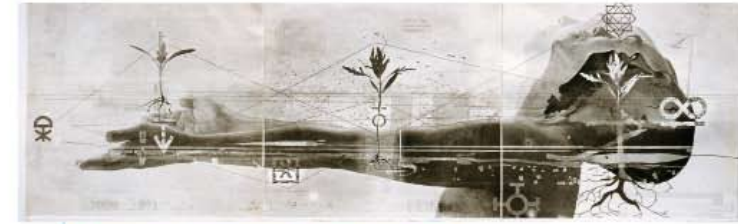
3. 1998-2008

REFORM ERA

President Gus Dur repealed the Presidential Instruction No. 14 / 1967, which prohibited displays of Chinese cultural expressions. Indonesia experienced what is known as the era of political openness and the euphoria of freedom. In 2001, Harsono openly displayed Chinese characters in his work "Wear Mask."



WEAR MASK
2001
Photo-etching on paper
62 x 57 cm



TUBUHKU ADALAH LAHAN (MY BODY AS A FIELD)
2002,
Mixed media on paper
Exhibited at "Testimonies" exhibition at Singapore Art Museum in 2010.
With outstretched arms and head tilted backwards, the self portrait is a more optimistic denotation of self - Harsono appearing as if in prayer or "a total state of self-renewal."

1998 1999

2000

2001



REPUBLIC INDOCHAOS (5 PIECES)
1999
Photo etching on paper
57 x 53 cm (each)
Similar to the layout of official stamps, this parody-style series of stamps features the smiling face of Suharto accompanied by the word "resigned." The New Order is compared to "rare species," which are often commemorated through official symbols such as stamps.



2002

2003 2004 2005 2006 2007 2008

OPEN YOUR MOUTH
2001
Photo-etching on paper
57 x 219 cm
Portraits of Harsono himself began appearing in his work, foreshadowing the selfhood identity theme. He demonstrated his bitterness and frustration towards empty promises made by politicians who continue to thwart progress while alienating various groups in society.

PIG OR ANGEL? SO WHAT? #2
2002
Photo-etching on paper
50 x 67 cm
The wild and lowly quality of a pig is hidden behind the facade of an angel. The nature of society is contradictory because reality is hidden and masked by various forces in power.



BON APPÉTIT
2008
Installation with tables, chairs, tablecloth, bowls, plates, butterflies, and pins
A feeling of things "misplaced" accompanies Harsono's search for new modes of expression in his work. The question "who am I?" brings the metaphor closer to the victims.



4.
2009 - 2014

HISTORICAL CHRONICLE

The Dutch conducted "police actions" (1946-1949) to reoccupy their colony of Indonesia. Amongst the native population, resentment grew against ethnic Chinese Indonesians who were seen as henchmen and supporters of the Dutch.



PROYEK NDUDAH

2009

Video documentary

21' 20"

By looking into his own family history, Harsono unraveled little known events surrounding the mass killings of Chinese communities in between 1947 and 1949, immediately after WWII. A collection of photographs taken by his father in the 1950s documented the exhumation process of some of the mass graves located in Harsono's hometown in East Java. In Javanese, "nDudah" means "to dig up."

5.
2013-2015

1. PENGHARGAAN

(JULY 1 - 22, 2013)

Solo exhibition at Jogja National Museum (the historic campus, STSRI "ASRI," Yogyakarta, where he had once been suspended from exhibiting), "What We Have Here Perceived as Truth We Shall Some Day Encounter as Beauty."

Outstanding artist, Tempo magazine, Jakarta.

Prince Claus Award, the Netherlands.

The Joseph Balesier Award for the Freedom of Art.

2009

THAT WHICH WAS DELETED, I WRITE AGAIN #1 AND #2

2009

C-print on photo paper
110 x 180 cm (each)

For many years Harsono was not outspoken about his ethnic Chinese background. As the time came for him to come to terms with this trauma, he committed to repeatedly write the three characters of his Chinese name, Oh Hong Boen.



2010 2011 2012

2013

REWRITING ON THE TOMB

2013

Performance with
pastel on cloth

The NDudah project is a long journey to unravel the massacres that took place in Java from 1947-1949. Harsono started his research into these dark historical events from his own birthplace, Blitar (East Java).



2014

2015

FX HARSONO

SELECTED BIOGRAPHY

Born 1949 in Blitar (East Java), Indonesia. Lives and works in Jakarta, Indonesia.

EDUCATION

1987 – 91 Jakarta Art Institute, Jakarta, Indonesia.
1969 – 74 Sekolah Tinggi Seni Rupa Indonesi (STSRI "ASRI"), Yogyakarta, Indonesia.

SOLO EXHIBITIONS

2016 *The Chronicles of Resilience*, Tyler Rollins Fine Art, New York, NY, USA.
2015 *The Life and Chaos of Objects, Images, and Words*, Erasmus Huis, Jakarta, Indonesia.
Beyond Identity, Nexus Arts, Adelaide, Australia.
2014 *Things Happen When We Remember / Kita Ingat Maka Terjadilah*, Selasar Sunaryo Art Space, Bandung, Indonesia.
2013 *What we have here perceived as truth we shall some day encounter as beauty*, Jogja National Museum, Jogja, Indonesia.
2012 *Writing in the Rain*, Tyler Rollins Fine Art, New York, NY, USA.
2010 *FX Harsono: Testimonies*, Singapore Art Museum, Singapore.
Re:petisi/posisi, Langgeng Art Foundation, Yogyakarta, Indonesia.
2009 *The Erased Time*, National Gallery of Indonesia, Jakarta, Indonesia.
Surviving Memories, Vanessa Art Link, Beijing, China.
2008 *Aftertaste*, Koong Gallery, Jakarta, Indonesia.
2007 *Titik Nyeri/ Point of Pain*, Langgeng Icon Gallery, Jakarta, Indonesia.
2004 *Mediamorfe/phosa*, Puri Galllery, Malang, Indonesia, Indonesia.
2003 *Displaced*, National Gallery of Indonesia, Jakarta, Indonesia.
Displaced, Cemeti Art House, Yogyakarta, Indonesia.
1998 *Victim*, Cemeti Art Gallery, Yogyakarta, Indonesia.
1996 *Suara (Voice)*, Cemeti Art Gallery, Yogyakarta, Indonesia.
1994 *Suara (Voice)*, National Gallery of Indonesia, Jakarta, Indonesia.

SELECTED GROUP EXHIBITIONS

2016 20th Biennale of Sydney, *The Future is Already Here – It's Just Not Evenly Distributed*, Sydney, Australia.
2015 *Concept Context Contestation Hanoi: Art and the Collective in Southeast Asia*, Goethe-Institut, Hanoi, Vietnam.
Tell Me My Truth, 4A Centre for Contemporary Asian Art, Sydney, Australia.
2014 *The Roving Eye*, ARTER Space for Art, Istanbul, Turkey.
Past Traditions/New Voices in Asian Art, Hofstra University Museum, Hempstead, NY, USA.
Finding your place in the world: Asian photomedia, National Gallery of Australia, Canberra, Australia.
Market Forces - Erasure: From Conceptualism to Abstraction, Co-presented by Osage Art Foundation and City University of Hong Kong, Hong Kong.
2013 Jogja Biennale, Yogyakarta, Indonesia.
2012 *Encounter: Royal Academy in Asia*, Institute of Contemporary Arts Singapore.
2011 *Edge of Elsewhere*, 4A Centre for Contemporary Asian Art, Sydney, Australia.
Closing The Gap, Melbourne Institute Of Fine Art (MIFA), Melbourne, Australia.
2010 *Contemporaneity/Contemporary Art in Indonesia*, Museum of Contemporary Art, Shanghai, China.
2009 *Beyond The Dutch*, Centraal Museum, Utrecht, the Netherlands.
2008 *Highlight*, ISI, Jogya National Museum, Yogyakarta, Indonesia.
ALLEGORICAL BODIES, A Art Contemporary Space, Taipei, Taiwan.
3rd Nanjing Triennale, Nanjing, China.

2007 *Imagine Affandi*, National Archive Centre, Jakarta, Indonesia.
2006 *Out Now*, Singapore Art Museum, Singapore.
The Past Forgotten Time, Cemeti Art House, Yogyakarta, Indonesia.
2005 *Taboo and Transgression in Contemporary Indonesian Art*, Herbert F. Johnson Museum of Art, Cornell University, NY, USA.
Text Me, Sherman Gallery, Sydney, Australia.
Reformasi, Sculpture Square, Singapore.
2003 *Exploring Vacuum 2*, Cemeti Art House, Yogyakarta, Indonesia.
CP Open Biennale, Jakarta, Indonesia.
2001 International Print Triennial, Kanagawa, Yokohama, Japan.
2000 *Reformasi Indonesia, Protest in Beeld*, Museum Nusantara, Delft, the Netherlands.
The Third Kwangju Biennial, Kwangju, Korea.
Setengah Abad Seni Grafis Indonesia, Bentara Budaya, Jakarta, Indonesia.
1999 *Art Document 1999*, Kanazu Forest Museum, Kanazu, Japan.
Volume & Form, Singapore.
1998 *Meet 3:3*, Purna Budaya, Yogyakarta, Indonesia.
1997 International Contemporary Art Festival (NICAF), Tokyo, Japan.
1996 Museum City Project, Fukuoka, Japan.
Traditions/Tensions, Asia Society, New York, NY, USA (continued to Vancouver, Canada; Perth, Australia; Seoul, Korea).
1995 *Asian Modernism*, Japan Foundation, Tokyo, Japan.
1994 Jakarta Biennial Contemporary Art Taman Ismail Marzuki (TIM), Jakarta, Indonesia.
1993 Baguio Art Festival, Baguio, Philippines.
Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia.
1992 Artist Regional Exchange (ARX 3), Perth, Australia.
Artists Week, Adelaide Festival, Adelaide, Australia.
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Artists Week, Adelaide Festival, Adelaide, Australia.
1987 *Pasar Raya Dunia Fantasi*, Seni Rupa Baru (SRB) Proyek I, TIM, Jakarta, Indonesia.
1985 *Proses 85, Art on the Environment*, Galeri Seni Rupa Ancol (in cooperation with Walhi and SKEPHI), Jakarta, Indonesia.
1982 *Environmental Art*, Parangtritis Beach, Yogyakarta, Indonesia.
1979 *Gerakan Seni Rupa Baru (New Art Movement III)*, TIM, Jakarta, Indonesia.
1977 *Gerakan Seni Rupa Baru (New Art Movement II)*, TIM, Jakarta, Indonesia.
1976 *Concept, New Art Movement*, Balai Budaya, Jakarta, Indonesia.
1975 1st Exhibition Gerakan Seni Rupa Baru (New Art Movement), TIM, Jakarta, Indonesia.
1973 *Kelompok Lima Pelukis Muda (KLPM)*, Yogyakarta and Solo, Indonesia.

PUBLIC COLLECTIONS

Singapore Art Museum, Singapore.
National Gallery of Singapore, Singapore.
National Gallery of Victoria, Melbourne, Australia.
National Gallery of Australia, Canberra, Australia.
Queensland Art Gallery, Brisbane, Australia.
Sherman Contemporary Art Foundation, Paddington, Australia.
Fukuoka Asian Art Museum, Fukuoka, Japan.
Ullens Center for Contemporary Art, Beijing, China.
Arthub Asia, Far East Far West collection, Shanghai.
National Gallery of Indonesia, Jakarta, Indonesia.
OHD Museum, Magelang, Indonesia.

Front cover:
Detail of *The Light of Spirit*

Inside front cover:
Detail of *Memory of the Survivor*

Inside back cover:
Detail of *Memory of the Survivor*

The artist would like to thank:

Miebi Sikoki, Digital Nativ for fused deposition models.
Lintang Radittya for sound.
Pius Rino Pungkiawan for video and editing.
Working team from FX Harsono studio.

PUBLISHED ON THE OCCASION OF THE EXHIBITION

FX HARSONO
THE CHRONICLES OF RESILIENCE
MARCH 3 - APRIL 16, 2016

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