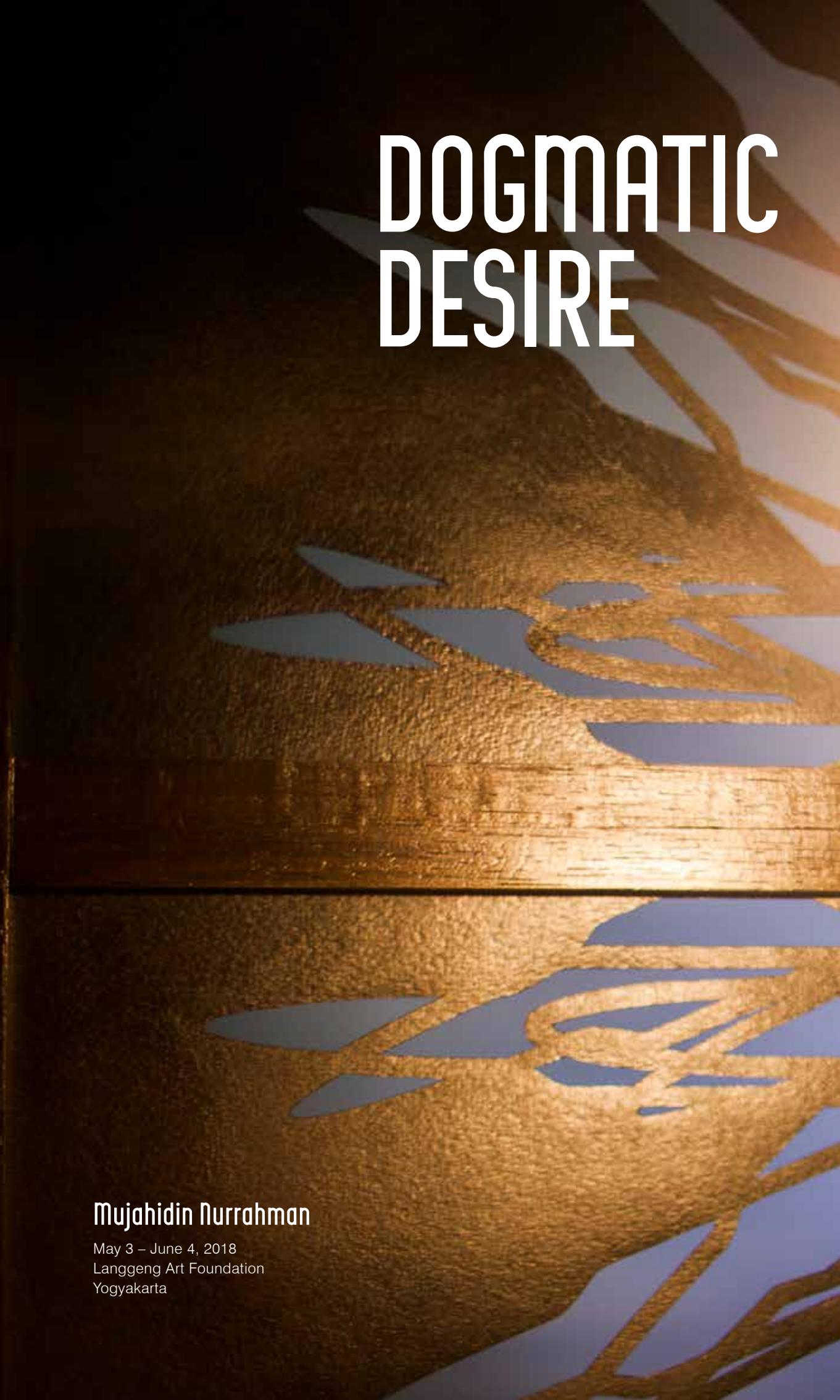


DOGOMATIC DESIRE



Mujahidin Nurrahman

May 3 – June 4, 2018
Langgeng Art Foundation
Yogyakarta

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Published in conjunction with the exhibition:

DOGOMATIC DESIRE

Mujahidin Nurrahman Solo Exhibition

May 3 – June 4, 2018
Langgeng Art Foundation, Yogyakarta

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Andonowati

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4	Foreword from / Pengantar dari ArtSociates
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Saya pertama kali bertemu dengan Mujahidin Nurrahman saat dia menjadi peserta Bandung Contemporary Art Award #03 (BaCAA #03); sebuah penghargaan yang diberikan dua tahun sekali untuk menggairahkan perkembangan seni rupa kontemporer di Indonesia, menuju kancan internasional. Penghargaan ini dimaksudkan untuk memberi perhatian pada seniman-seniman muda supaya meningkatkan partisipasi mereka di ruang-ruang seni penting. Karyanya yang disiapkan untuk BaCAA #03 memiliki karakter yang sangat kuat, dan ternyata menjadi salah satu pemenang BaCAA #03. Hadiah yang dia menangkan adalah keikutsertaan dalam program residensi di Perancis.

Saya sangat beruntung karena setelah BaCAA #03, kami tetap berhubungan baik dan dapat membentuk hubungan profesional, sampai sepakat untuk menjalankan manajemen seniman jangka panjang. Dalam kerja sama ini, Mujahidin Nurrahman telah mengikuti pameran di berbagai ruang seni, seperti di Lawangwangi, ArtStage Singapore, Art Tokyo, ArtStage Jakarta, Art Bazaar Jakarta, dan lembaga-lembaga di Perancis dan Jepang.

Pameran tunggal ini, berjudul *Dogmatic Desire*, akan diadakan dari 3 Mei - 4 Juni 2018, dan merupakan kolaborasi antara Lawangwangi, ArtSociates dan Galeri Langgeng.

I first met Mujahidin Nurrahman during his participation in the Bandung Contemporary Art Award #03 (BaCAA #03); an award that is given bi-annually aiming primarily to stimulate the development of contemporary visual art in Indonesia, leading to a place on the international map. The award is meant to give attention to young talented artists for furthering participation in important art venues. His artwork for BaCAA #03 had a very strong character, which turned out to be one of the winners of BaCAA #03. This award provided enabled him to join an Artist Residency Programme in France.

I am so fortunate that after BaCAA #03, we got along so very well that we had the chance to develop a professional relationship, which led to an agreement for long term artist management. Under this agreement, Mujahidin Nurrahman had been able to exhibit his works at many venues such as Lawangwangi, ArtStage Singapore, Art Tokyo, ArtStage Jakarta, Art Bazaar Jakarta, and various institutions in France and Japan.

This Solo Exhibition titled Natural Desire will be held on 3 May – 4 June 2018 and is a collaborative effort between Lawangwangi, ArtSociates

Pameran ini sudah dipersiapkan selama lebih dari satu tahun, dikuratori oleh Rifky Effendy.

Apresiasi saya sedalam-dalamnya saya sampaikan pada sang seniman karena telah mengalami berbagai stress dan kerja keras selama persiapan pameran. Masa penuh stress ini ditambah dengan kelahiran anak pertamanya yang mengalami sedikit kesulitan. Saya juga ingin berterima kasih pada Pak Dedi Irianto untuk kolaborasinya untuk proyek ini, dan kurator Rifky Effendy untuk jasanya mempersiapkan pameran tunggal ini.

Tentunya saya harus berterima kasih pada staf saya, Bagus Nugroho, Asnaini Aslam dan staf Langgeng Gallery, yang mengatur segala keperluan pameran ini, dan Arif Setiawan yang mendesain katalog dan materi publikasi.

Terakhir, saya ingin berterima kasih pada para pengunjung yang telah berbagi senang dengan sang seniman. Mudah-mudahan pameran ini berkontribusi besar pada karir sang seniman secara khusus, dan seni rupa kontemporer Indonesia secara umum.

Bandung, 20 April 2018

Andonowati
Direktur, ArtSociates

and Langgeng Gallery. The show has undergone preparation for over one year, curated by Rifky Effendy.

My deep appreciation goes to the artist for enduring all the stress and the hard work during the preparation for the Exhibition. This stressful period was added with the birth of his first child which experienced slight complications. I'd also like to thank Pak Dedi Irianto for the collaboration on this project and to the curator Rifky Effendy for preparing the Solo Exhibition.

I certainly have to thank my staff, Bagus Nugroho, Asnaini Aslam and staff of Langgeng Gallery who arranged everything for the exhibition, and Arif Setiawan, who designed the catalogue and publication material.

Finally, I would like to thank the audience who shared the happiness with the artist. I hope the exhibition contributes to the development of the artist career in particular, and the Indonesian contemporary visual art in general.

Bandung, 20 April 2018

Andonowati
Director, ArtSociates

DOGOMATIC DESIRE

Karya-karya terbaru Muhamidin Nurrahman memperlihatkan olahan artistik lanjut dari karya – karya sebelumnya. Rangkaian karya dalam seri terbarunya walaupun masih banyak menggunakan bentuk – bentuk ornamen arabesque sebagai kamuflase, yang berasal dari olahan imej dari senapan AK47 dan peluru menjadi motif *arabesque*. Bentuk motifnya menjadi tanda-tanda peperangan untuk merepresentasikan wacana politik kekerasan dalam konflik-konflik agama-agama dalam sejarah manusia sejak awal hingga saat ini. Dia masih memilih beberapa media untuk mengeksekusi bentuk karyanya, seperti karya ornamental menggunakan kertas (handcut) yang mengandung praktek *crafmentship* tinggi, painting, objek, video, fotografi dan belakangan lebih tertarik untuk membuat instalasi yg tentunya tetap menggunakan media kertas (handcut) sebagai media utama.

Mujahidin Nurrahman's latest work display a continuation of artistic processes from previous works. The latest series still uses Arabesque ornaments as camouflage, a distillation of images of AK 47s and bullets into an Arabesque motif. The motif's shapes signify conflict, representing the discourse of the politics of violence in religious conflicts throughout human history. He still chooses several mediums to shape his works, for instance the use of hand cut paper for ornamental work with high craftsmanship, paintings, objects, videos, photography; and in latter works, installations using hand cut paper as the main medium.

Pada pamerannya yang terbaru, ia memilih subyek yang lebih mendasar atau insting dasar yang ada didalam tiap manusia, yang menurutnya selalu ada keinginan untuk merusak dan membunuh sesamanya. Sejak Adam dan Hawa muncul di Bumi ini, peristiwa Qabil, yang membunuh Habil karena hasrat dasar seperti iri dan dengki. Maka mulailah manusia saling membunuh untuk berbagai kepentingan pribadi, kelompok dan golongannya. Apakah dengan berbagai alasan untuk melindungi, memberi kesejahteraan, dan lainnya. Ironisnya, berbagai agama diturunkan oleh sang Khalik ke Bumi untuk mengatur kehidupan manusia agar lebih beradab justru menjadikan membunuh itu seakan lazim. Bahkan ketika era-modern tiba, jumlah manusia yang terbunuh beribu kali lipat akibat peperangan dengan persenjataan yang lebih mutakhir. Tak hanya itu kualitas merusak alam pun dalam era modern ini semakin menjadi-jadi.

In his latest exhibition, he chose a more basic, instinctive subject buried within each person, which is a desire to destroy and kill their fellow man. Ever since the arrival of Adam and Eve upon Earth, how Cain killed Abel due to base desires like envy and spite. Man started killing each other for various personal, group or class reasons, whether to protect, maintain prosperity, or anything else. Ironically, the various religions given by God to the Earth to organize the life of man towards civility, made killing seem somewhat normal. Even with the arrival of the modern age, the amount of people dying increased exponentially due to war and modern weaponry. Not only that - degradation of the quality of the environment is also ever increasing.



Mujahidin memberikan porsi perhatian kepada hasrat alami manusia atau insting dasar manusia yang merusak. Naluri atau insting adalah suatu pola perilaku dan reaksi terhadap suatu rangsangan tertentu yang tidak dipelajari tetapi telah ada sejak kelahiran suatu makhluk hidup dan diperoleh secara turun-temurun (filogenetik). Hasrat Alami atau *Natural Desire* dalam pemahaman Roland Barthes sebagai nilai yang secara kultural terus – menerus terkonstruksi, bahkan diselewengkan ke dalam kehidupan suatu masyarakat, sepanjang peradaban atau budaya manusia dimanapun. Bagi Barthes, tak ada yang benar-benar alami tetapi semua terjadi secara kultural, terkonstruksi oleh suatu nilai kuasa perorangan, kelompok dan golongan, secara sengaja maupun tidak. Melalui suatu doktrin maupun dogma-dogma yang dikanonkan oleh ajaran-ajaran tertentu dalam suatu ideologi.

Mujahidin placed attention to these destructive base instincts of man. An instinct is a behaviour and reaction towards certain stimulus which is not learned, but is present since birth, and obtained filogenetically. Natural desire, according to Roland Barthes, is a value that is continually constructed in culture, even deviating into the lives of a people, for any type of human civilization or culture. Barthes posits that nothing truly originates from nature, but all is shaped culturally, constructed by individual, group and class values, whether on purpose or not. Through a doctrine as well as dogmas that canonized by certain teaching in an ideology.

Seperti yang terjadi pada rezim NAZI terhadap kaum minoritas karena keinginan menjadikan rasnya lebih unggul dengan menghabisi secara sistematis ras atau golongan lain, atau ketika Soeharto dengan Orde Baru-nya yang menghabisi kaum komunis, dan lain sebagainya.

Karya Mujahidin yang berupa peti mati kayu yang bagian permukaannya dibentuk terdiri dari jendela-jendela dengan ornament “arabesque”nya yang menerawang sehingga kita bisa melihat tengkorak manusia utuh yang tangannya menutup dadanya. Karya berjudul “Proud” ini menurut sang seniman, merepresentasikan kekuatan ideologi dalam diri manusia, membuatnya berani mati untuk ideologi tersebut, menjadikan kematian (pengorbanan) sebuah keindahan. Karya ini seolah menyentuh persoalan suatu ideologi dalam keseharian politik global terutama konflik-konflik di Timur Tengah, kelompok-kelompok fundamental menjadikan doktrin kematian seperti “bom bunuh diri” sebagai suatu ritual yang mengandung estetik, dilakukan dengan penuh kebanggaan dan dirayakan dengan penghormatan kepada para eksekutornya sebagai para pahlawan.

As happened in the Nazi regime oppressed minorities due to the desire to make their race more superior, to the point of systematic genocide; or how Soeharto’s New Order regime wiped out the communists, and so on.

One of Mujahidin’s works is a wood coffin with Arabeque ornamental windows on the top surface, enabling us to see within, where we can see a full human skeleton with its hands on its chest. This work, titled “Proud”, represents the power of ideology within man, making him willing to die for such ideology, making [the sacrifice] of death as something of beauty. This work seemingly touches on the issues of ideology of the day-to-day issues of global politics, especially the conflicts in the Middle East, and how fundamental groups shape the doctrine of death like “suicide bombers” as an aesthetic ritual, done in pride and celebrated through a hero’s tribute towards those who did it.

Karya berjudul “A Lady”, berupa gambar enigmatik perempuan berpakaian burqa dibalik lapisan *handcut* bermotif “arabesque”. Bagi Mujahidin karya ini teringat cerita Leila Khaled tokoh pergerakan kemerdekaan Palestina, ketika seorang wanita kuat bertekad untuk berjuang disaat itu pula budaya patriarki masih berlaku, seperti dua kali menjadi korban di tanah yang sama. Dalam situs Wikipedia Laila Khalid (lahir di Haifa, 9 April 1944) adalah perempuan pertama asal Palestina yang membajak dua pesawat sebagai protes terhadap penjajahan Israel terhadap negerinya. Dia merupakan anggota Barisan Rakyat untuk Pembebasan Palestina (PFLP). Pada 1940-an, di usia 15 tahun, ia bergabung dengan Gerakan Nasionalis Arab yang dimotori George Habash. Meski sempat menempuh pendidikan kedokteran di Universitas Amerika di Beirut (American University of Beirut), ia lebih tertarik pada politik. Laila masuk ke PFLP yang didirikan Habash setelah Perang Enam Hari pada tahun 1967. Ia mengungsi setelah Israel merebut kota kelahirannya dalam perang tahun 1948. Aksi pertama dilakukan pada 29 Agustus 1969 dengan sasaran Boeing 737 milik maskapai

The work titled “A Lady” depicts an enigmatic woman in a burqa with an Arabesque handcut motif. For Mujahidin, this work reminds him of the tale of Laila Khaled, a prominent figure of Palestinian independence; a woman who fought when the culture of patriarchy was strong - as though she was two times a victim on the same land. On Wikipedia, Laila Khalid (born in Haifa, April 9th, 1944) is described as the first Palestinian woman who hijacked two airplanes in protest of the Israeli occupation. She was a member of the People's Front for the Liberation of Palestine (PFLP). During the 1940s, when she was 15, she joined the Arab Nationalist Movement, led by George Habash. Despite having studied medicine at the American University of Beirut, she was more interested in politics. Laila joined the PFLP which was founded after the Six Day War of 1967. She herself fled Israeli forces after occupation of her town of birth during the war in 1948. Her first action was done on August 29th, 1969, targeting a Boeing 737 belonging to Trans World Airlines

Trans World Airlines bernomor penerbangan 840 dalam perjalanan Roma menuju Athena. Ia memaksa pilot mendarat di Bandar Udara Internasional Damaskus (Suriah) setelah terbang di atas Haifa. Setelah semua penumpang dan awak pesawat turun, Laila dan timnya meledakkan pesawat itu.

Laila sempat ditahan aparat keamanan Suriah. Setelah bebas, ia melakukan operasi plastik pertama untuk menyembunyikan identitas. Namun, ia kemudian melakukan misi keduanya yang berlangsung pada 6 September 1970. Bersama pria asal Nikaragua bernama Patrick Arguello, ia membajak pesawat bernomor 219 dengan rute Amsterdam ke New York milik maskapai Israel, El Al Nahas. Arguello tewas ditembak polisi Israel, sedangkan Laila diringkus dengan dua granat di tangan. Pesawat mendarat di Bandar Udara Heathrow, London. Ia dibebaskan pada 1 Oktober 1970 sebagai bagian dari pertukaran tahanan. Ia kemudian menjadi anggota Dewan Nasional Palestina dan aktif di Forum Sosial Dunia. Setelah bercerai dengan Dokter Fayed Rasyid dan tinggal bersama kedua anaknya (Badir dan Basyar) di Amman (Yordania). Ia

flight number 840, from Rome bound to Athens. She forced the pilot to land at Damascus International Airport (Syria) after flying over Haifa. After forcing the passengers and crew off the plane, Laila and her team blew up the airplane.

Laila spent some time under arrest under the Syrian authorities. After release, she went through her first plastic surgery to hide her identity. She then conducted her second mission on September 6th, 1970. With a Nicaraguan man called Patrick Arguello, she hijacked flight 219 from Amsterdam to New York which belonged to an Israeli airline, El Al Nahas. Arguello was shot to death by Israeli police, while Laila was captured carrying two grenades in her hand. The plane eventually landed in Heathrow Airport, London. She was released on October 1st, 1970 as part of a prisoner exchange. She then continued as part of the Palestinian National Council, and was active at the World Social Forum. After a divorce with Doctor Fayed Rasyid, she lived with her two sons (Badir and

juga mengajar bahasa Inggris di sekolah dasar dan sekolah menengah pertama di Kuwait. Sosok Leila tentunya menjadi inspirasi kepada banyak generasi muda di Palestina untuk memperjuangkan kebebasan Palestina, dengan menggunakan berbagai tindakan yang ekstrim.

Menurut Mujahidin ada alasan lain ketika manusia berani mati, yakni untuk mempertahankan/memperjuangkan hak - haknya sebagai manusia. Tokoh-tokoh seperti Leila dan lainnya menjadi ikon dan dimitoskan karena kebutuhan untuk mencari simbol-simbol sebagai penyemangat suatu gerakan.

Ideologi manusia bagi Mujahidin selalu punya potensi merusak, memaksa, menghancurkan bahkan membincaskan kelompok lain. Seperti yang digambarkan pada karya "Scratch", berupa karya interaktif berupa piringan dari kayu dengan hiasan dipermukaannya , lalu ia menyediakan tuas untuk pengunjung menariknya, ditusas tersebut dikaitkan batu. Sehingga ketika diputar, batu itu akan menggerus permukaan gambar hiasan tersebut.

Basyar) in Amman, Jordan. She also taught English at an elementary and junior high school in Kuwait. Laila naturally became an inspiration for many young generations in Palestine to fight for the freedom of Palestine, even through extreme means.

According to Mujahidin, there is another reason why man has the courage to die - when they are fighting for their right as humans. Figures like Laila and others become icons, shaped into myth due to the need of symbols to fan the flames of a movement.

Human ideology, according to Mujahidin, always has the potential to damage, force, destroy or obliterate other groups. This is depicted in the work titled "Scratch", an interactive work in the form of a wooden disc with ornaments on its surface. He provides a lever for an audience to pull, which is attached to a stone; whereas when the disc revolved, the stone will scratch the ornamental surface.

Lewat karya – karya interaktif lainnya berupa instalasi jejeran peluru – peluru berjudul "The One You Love or Hate", ia membayangkan korban kekerasan/peperangan bisa siapa saja (diri kita, saudara, teman, lawan, hewan peliharaan) apa saja dimana saja dan kapan saja. Kitapun bisa saja menjadi seorang eksekutor. Disini ia mengundang pengunjung untuk menorehkan nama-nama disetiap butir peluru. Interaksinya tentu menjadi terasa provokatif karena membiarkan bebas siapa nama yang akan muncul dalam benak tiap pengunjung, seolah mengundang insting membunuh setiap orang.

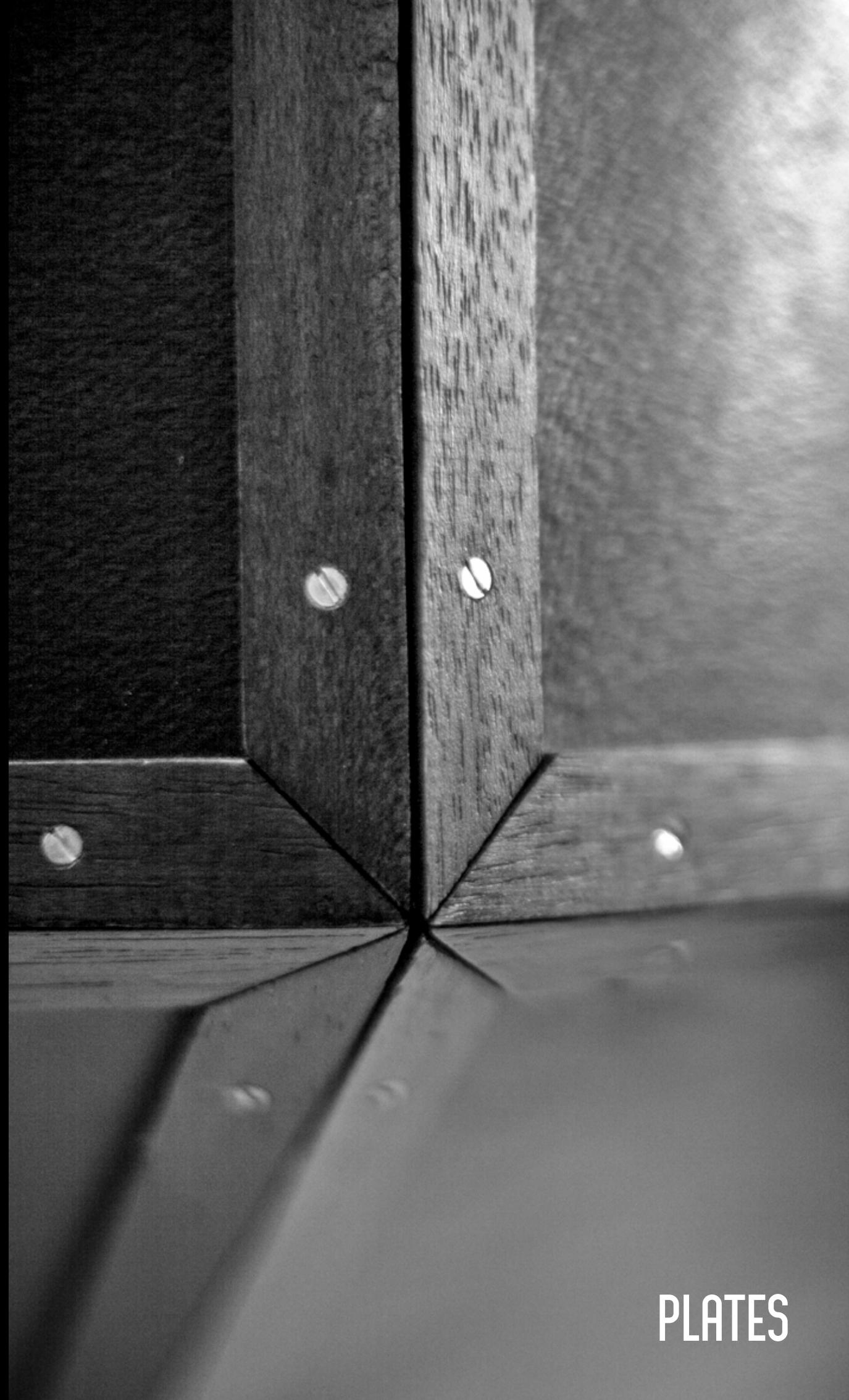
Sedangkan karya-karya lainnya, seperti lampion besar berjudul "The Pulse" dengan lampu kedap-kedip mengikuti denyut jantung seolah memperingati kita terhadap marabahaya. Karya berupa handcut lain dengan bentuk piringan seperti "Intense", "Vigorous" dan "Strenuous", selain nilai keindahan dan penjelajahan materi tetapi juga menurut Mujahidin: menyimbolkan pergerakan energi kekerasan/perang dengan intens.

Another interactive work displays rows of bullets titled "The One You Love or Hate", depicting that victims of violence/war could be anyone (ourselves, our relatives, friends, enemies, pets), whatever wherever and whenever. We ourselves could be the enactor. Here he invites the audience to write names on each of the bullets. This interaction feels provocative, as the name inscribed could be anyone in the audiences' mind, as though as inviting the killer instinct in everyone.

There is also the large lantern titled "The Pulse", its lamp pulsating according to a heartbeat, seemingly warning us of danger. Other handcut works in disc form like "Intense", "Vigorous" and "Strenuous", while showing beauty and exploration of material, also, according to Mujahidin, symbolizes the intense movement of energy in violence/war.

Garapan karya-karya Mujahidin kali ini juga menandai energi kerja yang terus-menerus dari sang seniman untuk mendalami materi dan subyek. *Handcut* kertas dengan penjelajahan subyek kekerasan agama, perang, senjata, membawanya kepada kedalaman memahami pola ornamen kamuflase "arabesque", bahan kertas dan simbol-simbolnya yang pada akhirnya menemukan suatu hakikat, yakni kepada persoalan insting dasar atau hasrat alami yang ada didalam diri semua orang. (Rifky Effendy)

The collection of works by Mujahidin also display the artist's continuous energy in his work to go further in his materials and subjects. Handcut paper with a subject exploration of religious violence, war, and weapons brings him to an understanding of the camouflaged ornamental Arabesque motifs, whereas the paper material and its symbolism finally arrive at some sort of nature, the issue of base instincts or natural desires within each man and woman. (Rifky Effendy)





STRENUOUS
52,5 cm x 3 cm
paper handcut, wood, veneer
glue, mdf, plexy glass
2018



VIGOROUS
60 cm x 5 cm
paper handcut, wood, veneer
glue, mdf, plexy glass
2018



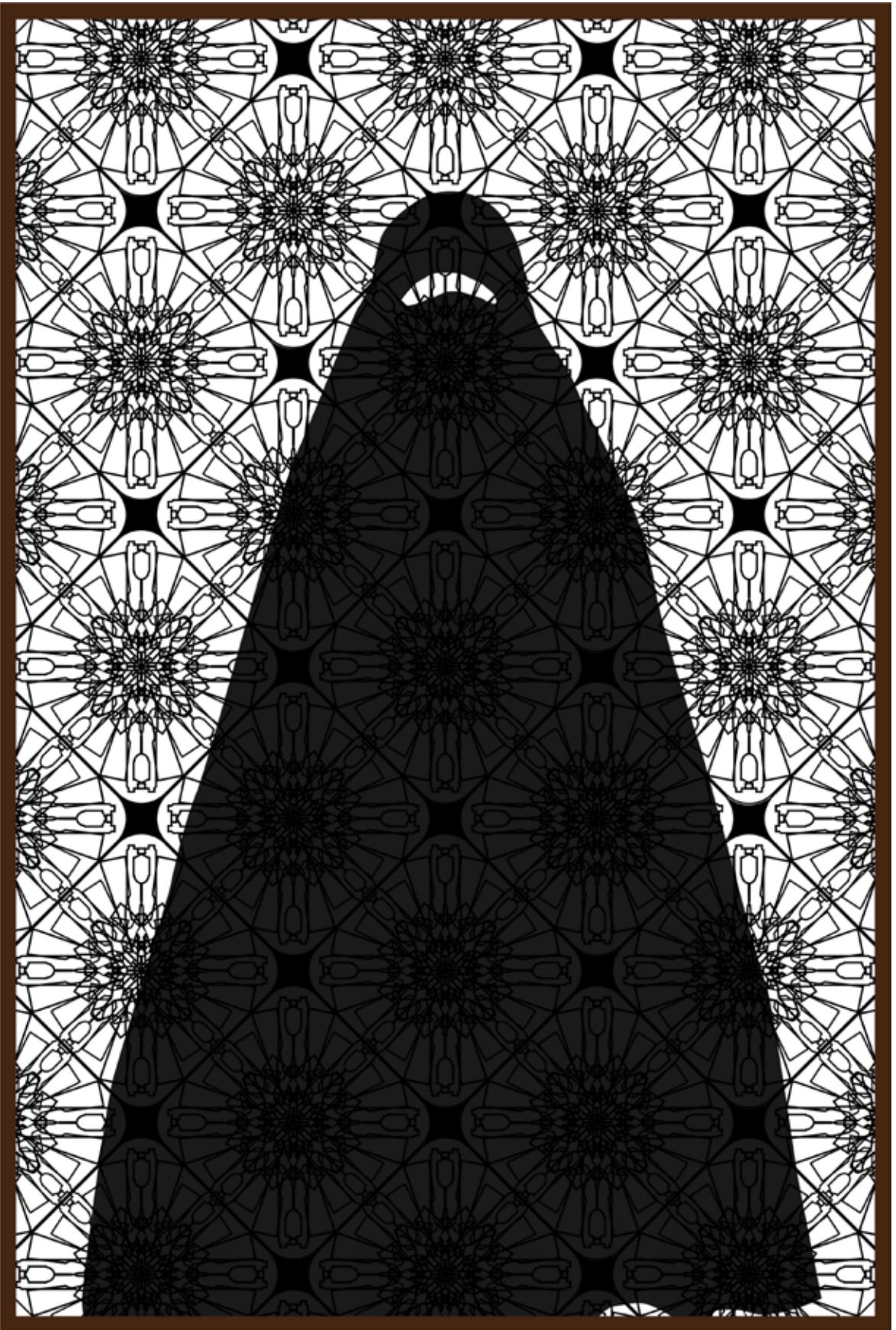
INTENSE
57 cm x 4 cm
paper handcut, wood, veneer
glue, mdf, plexy glass
2018



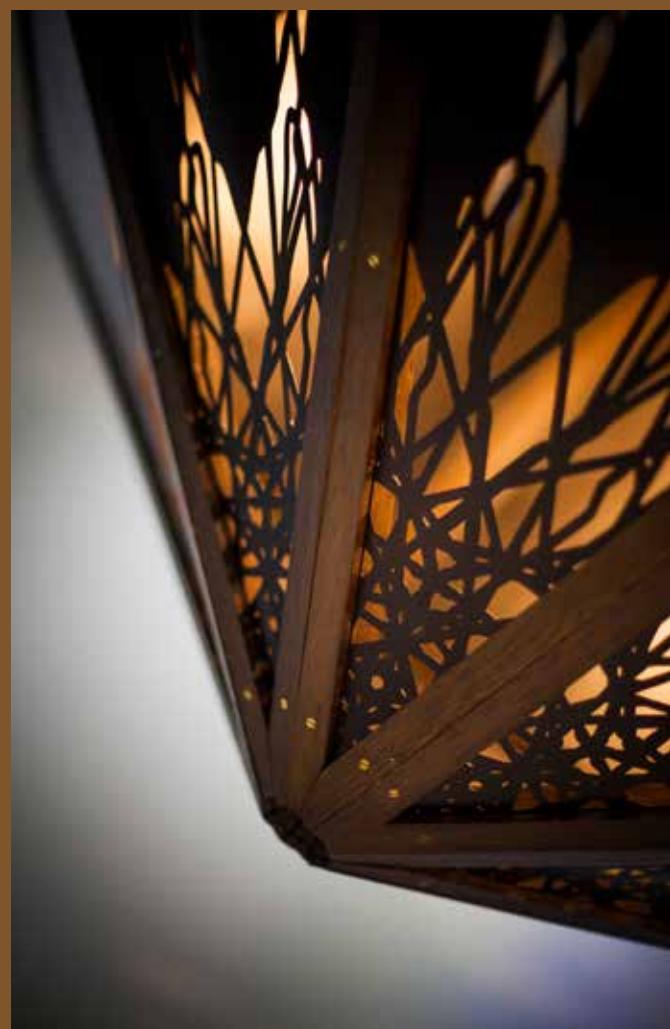
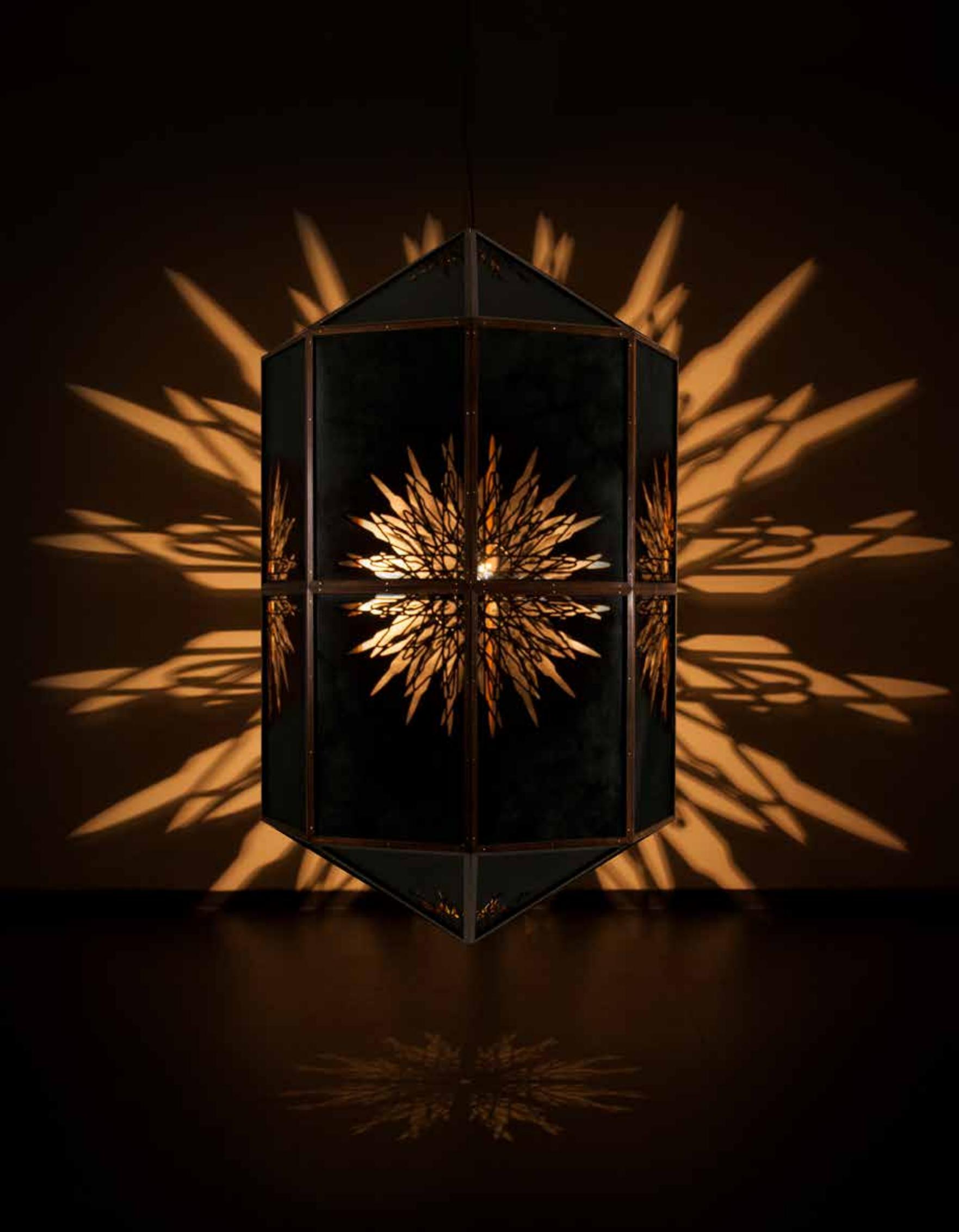
SCRATCH
188 cm x 25 cm
parquet, wood, iron,
acrylic, rock
2018
(work in progress)



THE ONE YOU LOVE OR HATE
400 cm x 18 cm
resin, spray paint, plywood
2018
(work in progress)



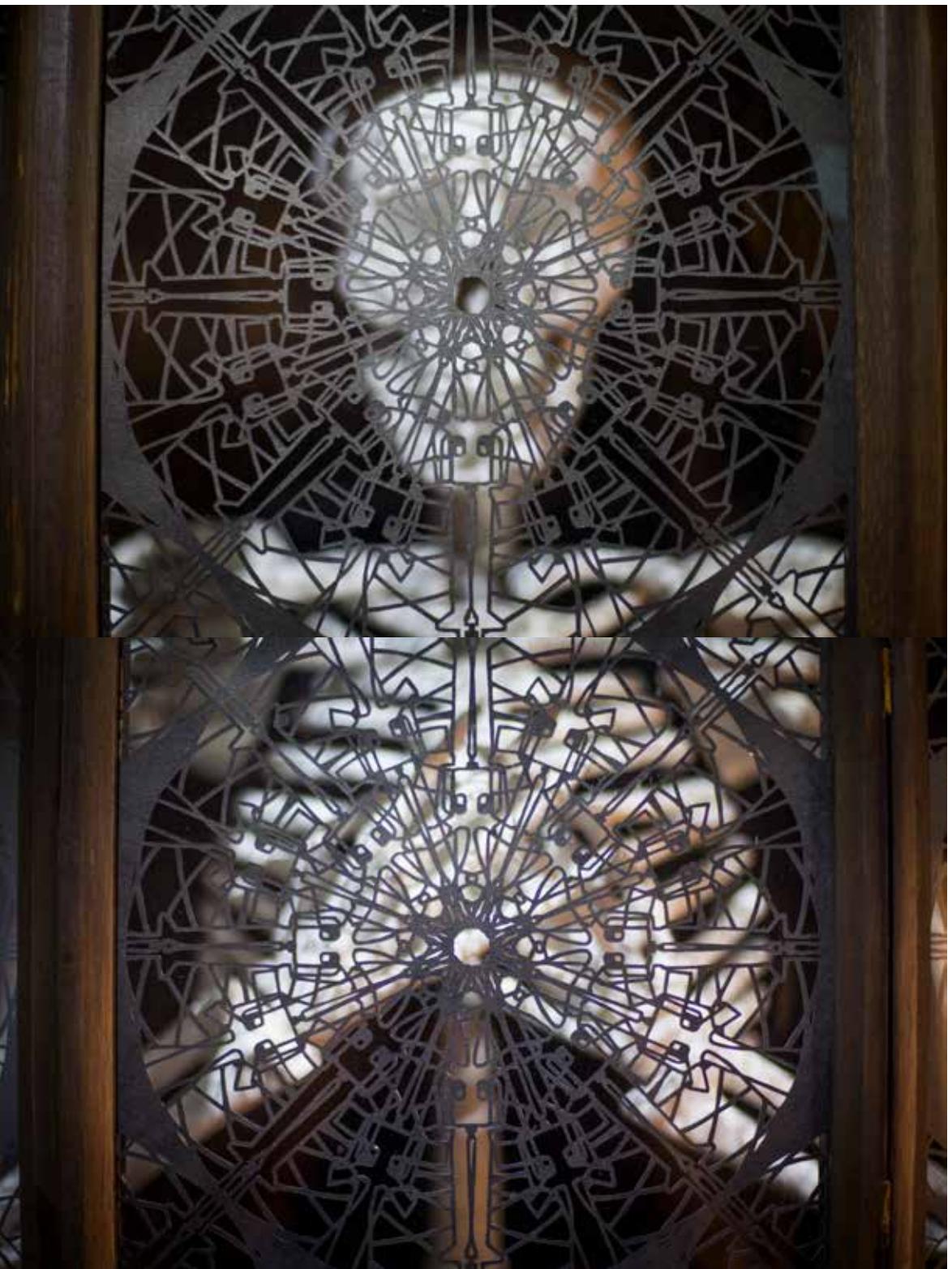
A LADY
7 cm x 60 cm x 100 cm
paper handcut, wood, ink,
digital print
2018
(work in progress)



THE PULSE
150 cm x 150 cm x 226 cm
paper handcut, wood, lamp, ink, wire
brass, mechanical dimmer
2018



THE PULSE (detail)



PROUD
85 cm x 185 cm x 28 cm
paper handcut, recycled paper, resin,
charcoal, wood, glue, plexy glass
2018



PROUD (detail)

MUJAHIDIN NURRAHMAN

Bandung, November 14, 1982
Indonesia

2007
BFA, Printmaking Major, Art Dept.
Bandung Institute Of Technology
(ITB), Bandung, Indonesia

AWARDS
Winner, Bandung Contemporary Art
Award#3, 2013

SOLO EXHIBITIONS
2018
Dogmatic Desire, Lawangwangi,
Langgeng Art Foundation, Yogyakarta

2017
The Black Gold, Art Fair Tokyo,
Tokyo, Japan

2016
Chamber of God, Lawangwangi
gallery, Singapore artstage

2015
Essentia, Centre Intermondes, La
Rochelle, France
Hidden, JIKKA, Tokyo, Japan

2014
SOFT POWER >< with all reasons
and decisions, lawangwangi,
Bandung

2010
Ornamen Kritis, Platform3, Bandung,
Indonesia

2008
In The End Of Time, Cemara 6
Gallery, Jakarta, Indonesia

COLLABORATION

2017
22 Collab Artprints 220 postcards,
Platformplus, Brightspot, Jakarta

2015
Mujahidin Nurrahman and J.
Ariadhitya Pramuhendra, video
screening "Long Way To Nothing",
A.P.A space, Jakarta, indonesia

GROUP EXHIBITIONS

2017
Jangan Sentuh, Visma Gallery,
Surabaya, Indonesia.

Art Charity, Art Bazaar, Jakarta,
Indonesia.

2016
French – Indonesian Connection:
History in the making contemporary
art, Lawangwangi creative space,
Bazaar Art Jakarta.

Art Charity, Art Bazaar, Jakarta,
Indonesia.

Waiting For It Happen, Platform3,
Nadi Gallery

2015
VOID, Langgeng Gallery, Magelang,
Indonesia.

NOW: Here - There - Everywhere,
Semarang Gallery, Semarang,
Indonesia.

2014
The Language of Human
Consciousness, ATHR Gallery, Jeddah
Today and Tomorrow: Indonesian
Contemporary Art, Yallay Gallery
Art Dubai, D Gallerie.

2013
Every Day Is Like Sunday, Langgeng
Gallery, Indonesia.

The SEA+ Triennial 2013, Galeri
Nasional, Jakarta, Indonesia.

BaCAA finalist, Lawangwangi
artspace, Indonesia

2012
Collective Project #1, Platform3,
Emmitan Gallery, Indonesia.

Yunnan International Prints 2012,
Yunnan, China.

2011
Fund Rising, Platform3, Bandung,
Indonesia.

ART/JOG/11, Yogyakarta's Cultural
Park, Yogyakarta, Indonesia.

2010
Sang Ahli Gambar dan Kawan-kawan,
Galeri Kita.

Room is Mine, Edwins Gallery.

2009
ASYAAF, Seoul, North Korea

Perang, Kata dan Rupa, Salihara
Gallery, Jakarta, Indonesia.

Deer Andry, Rumah Rupa, Jakarta,
Indonesia.

C-art Show(Cemara 6 Gallery), Grand
Indonesia, Jakarta, Indonesia.

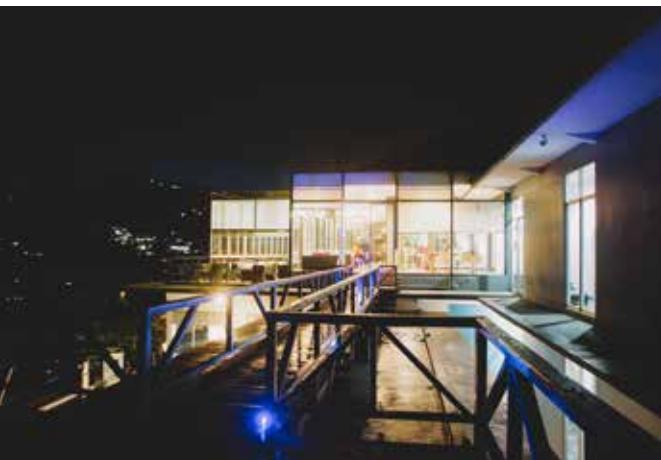
Bandung Art Now, Galeri Nasional,
Jakarta, Indonesia.

2008
Deer Andry, galeri S-14, Bandung,
Indonesia.

Siapa Salim, Galeri Nasional,
Jakarta, Indonesia.

- Ilustrasi kompas 2008, Bentara Budaya Jakarta, Indonesia.
- Ilustrasi kompas 2008, Bentara Budaya Yogyakarta, Indonesia.
- Ilustrasi kompas 2008, ORASIS Art gallery, Surabaya, Indonesia.
- Ilustrasi kompas 2008, Soemardja gallery, Bandung, Indonesia.
- Survey, Edwin, Gallery, Jakarta, Indonesia.
- B-Invasion, Canna Gallery, Jakarta, Indonesia.
- 2007**
Seven, Cemara 6 Gallery, Jakarta, Indonesia.
Seven, Soemardja Gallery, Bandung, Indonesia.
- 2006**
Exhibition of Workshop with Tisna Sanjaya, Galeri Soemardja, Indonesia.
Exhibition of Workshop with Tisna Sanjaya, Magelang, Indonesia.
- Mereka Mereka, Redpoint Gallery, Bandung, Indonesia.

- 2005**
Re: (Post), Japan Foundation, Jakarta, Indonesia.
- Human+Space, Soemardja Gallery, Bandung, Indonesia
- 2004**
Pabrik Artifisial, Kedai Kebun Forum, Yogyakarta, Indonesia.
- SM 3025, Soemardja Gallery, Bandung, Indonesia.
- 2003**
Inkubasi, Aula Timur ITB, Bandung, Indonesia.
- Ekologi Demokrasi, Lebak Siliwangi, Bandung, Indonesia.
- RESIDENCY**
- 2015**
Centre Intermondes, La Rochelle, France.
FAIR, Fuwari no more Artist In Residency, Narita, Japan.



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