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BROKEN WHITE #4 PROJECT

Condro Priyoaji
Enka komariah
Iwan Effendi
Iyok Prayogo
Maryanto
Meliantha Muliawan
Rudy "Atche" Dharmawan
Sulung Widya P
Wedhar Riyadhi



BROKEN WHITE PROJECT

Ace House Collective is an artists' collective that works with communities and their networks in running a space as a youth art and culture laboratory. Established in 2011 on self-funding, this community strives to address the role and function of contemporary art in society today. This includes generating projects that utilizes imitation and fictional institutions as a methodology to represent an art form by using various interpretations of the everyday infrastructure surrounding institutions-trade bodies that are often encountered by Indonesian people. Ace House also supports and develops the potential and the contribution to the latest art practices by providing a platform for productions, dialogues, and collaborations through assembly forums and exchanges.

Since 2014, Ace House has managed a typical residential building that was converted into a gallery. Ace House positions the physical space they manage as a form of collective work experiment, living installation, and art laboratory space.

The Broken White Project is a series of exhibition programs initiated by Ace House Collective in partnership with their supported system to present selected artists. During the program period, selected artists were encouraged to explore and re-examine their work processes with intensive assistance from Ace House Collective members as partners to encourage the development of their works and offer a series of activities that focuses on the care work to support their artistic practices.



MOMEN MENIKUNG

Catatan Proses Kekaryaan Perupa Broken White Project #4

Hendra Himawan

Selalu ada dualitas dalam proses kreatif perupa, kadang saling menegasi namun kebanyakan berjalin pidan. Perupa mengambil tegangan antara subjek dan objek, konsep dan konteks, idea dan materialitas, aksi dan refleksi untuk menemu titik selaras. Kala seni kontemporer dihadapkan pada polemik representasi, refleksi dan identifikasi diri menjadi urgensi untuk menumbuhkan kesadaran dan kemawasan akan segenap orientasi kerja seni. Studio menjadi ruang aktif - reflektif untuk menjaga nalar di tengah arus liar politik, seni, dan dinamika sosial akibat perubahan tatanan normal. Ruang untuk menumbuhkan pertanyaan dan gagasan oto-kritik perihal batasan material, medium, estetika, politik, sosial, dan epistemik seperti apa yang telah dan akan mereka lintasi.

Menelusuri kembali proses kreatif perupa selalu menjadi momen yang menikung dalam perbincangan seni, seringkali sekedar subordinat bagi tawaran wacana (konsep+konteks) yang selalu dianggap pusat. Tak pernah diorientasikan sejak awal, refleksi atas proses kreatif hadir saat perupa berhadapan dengan benturan, patahan, atau muncul di akhir saat merasa perlu mencari relevansi dan korelasi karya. Proses kreatif bersifat konstruktif, menjadi medan intim eksistensi diri. Sementara praktik refleksi hadir sepanjang proses kreatif, beriring antara teori dan praktik, yang menumbuhkan sikap untuk menerima dan memahami pergeseran sudut pandang atas karya (momentik dan situasional), dan terus menerus menumbuhkan kesadaran dalam menimbang urgensi, serta keselarasan gagasan dan karya. Refleksi memberi alternatif cara pandang baru atas pengalaman lama, sekaligus menegaskan praktik ini sebagai bentuk 'riset'

VEERING MOMENTS

Notes on the Artistic Work Process of Broken White Project #4 Artists

Hendra Himawan

There is always a duality in the artist creative process, which often is a confirmation to one another but mostly are intertwined. The artists highlight the tensions between subject and object, concept and context, ideas and materiality, action and reflection to discover the point of harmony. When contemporary art faces the polemic of representation, the reflection and self identification become an urgency to develop awareness and insight of the whole art processes orientation. The studio becomes an active-reflective space to maintain the reasoning in the wild currents of politics, arts, and social dynamics caused by the shifting of normal order. A space to raise questions and autocritical ideas on the limitation of materials, medium, aesthetics, politics, social, and type of episteme that they had been or will be traversing through.

Reconsidering the artist creative process is always a veering moment in art discussion, it is often seen as a mere sub-ordinate to the centerpiece that is the offer of discourse (concept+context). Rarely being oriented in the beginning, the reflection of creative process often happened when the artist faces conflicts or faults, or at the end of the process when they felt the necessity to find the artwork's relevances and correlations. A creative process is always constructive, a space of intimate struggles of self-existence. While the practice of reflection is present throughout the creative process, a parallel of theory and practices, which develops an attitude to accept and understand the perspective shifts on the artwork (both momentarily and situational), and continuously growing awareness in weighing

berbasis seni' bukan semata 'seni berbasis riset'. Secara sadar sembilan perupa yang terlibat dalam gelaran **Broken White Project #4** kali ini menggunakan mode ini untuk merangkai tawaran gagasan baru, yang berpijak dari tradisi kekaryaan yang selama mereka lakoni. Pameran ini merentang ragam tema dan isu yang luas, mulai dari menyoal ulang basis elementer formalistik seperti garis, warna, cahaya dan ruang dalam perkembangan seni kontemporer, signifikasi material dan medium gender, wacana kolase dan praktik populer dalam bingkai sejarah seni, sampai perihal lanskap digital hingga isu-isu ekologis.

Condro Priyoaji tertarik untuk menggali kembali potensi warna pada karya seni lukis sebagai objek kajian. Melalui medium pigmen dan cahaya sebagai sumber bagaimana warna dicerap mata dan dipersepsi. Warna sendiri adalah bagian dari persepsi yang dibawa oleh perbedaan spektrum cahaya. Cahaya mengisi dan memberikan bentuk pada dunia, memediasi manusia dengan realitas. Melukis bayangan dimaknai sebagai jalan 'membumikan' objek dan mempertanyakan materialitas lukisan. Warna bayangan yang subtil, sangat dipengaruhi oleh warna sumber cahaya, intensitas, jarak, dan warna permukaan material tempat jatuhnya bayangan. Sumber cahaya yang sejuk akan membuat bayangan yang hangat dan cahaya hangat akan membuat warna bayangan yang sejuk. Sederhananya, ada variabel material, ruang, dan situasi. Dan pada variabel ini ia memberi konteks pada bayangan sebagai cara untuk memahami jejak objek dan membekukan momen.

Enka Komariah mengkaji sejarah dan peristiwa dalam panggung seni rupa Indonesia lewat pembabakan berdasar lini masa dari media massa yang ia rujuk. Riwayat sejarah menjadi penggalan fragmen ke fragmen, bukan satuan kronologis. Menyadari bahwa segala yang terjadi bergerak secara diskontinu, fragmentaris dan acak. Ia

the urgency, as well as the harmony of ideas and works. Reflection provides an alternative of new perspectives on past experiences, of which the artist utilizes to perform an 'art-based research' and not just a 'research-based art'. The nine artists in Broken White Project #4 consciously utilised this mode to arrange the new ideas offer, that started off from the tradition of work that they have been doing. This exhibition is spanning over a wide variety of themes and issues starting from requestioning the formal element base such as lines, colors, lights, and space in the development of contemporary art, the significance of materials and medium gender, the discourses of collage and popular practices in the mindframe of art history, digital landscape, all the way to ecological issues.

Condro Priyoaji is interested to reexplore the potentials of colors on paintings as the study object. Through the medium of pigment and lights as the source on how colors are absorbed and perceived by the eyes. Color itself is a part of perception caused by the differences in the light spectrums. The light fill and gives the world its shape, mediating between human and the reality. Painting the shadows is understood as a way to 'ground' the object and question the painting's materiality. The subtle colors of the shadows are greatly influenced by the color of the light source, its intensity, distance, and the color of the material surface where the shadow is casted upon. Cool light source will give a warm shadow tone and warm light will give a cool shadow tone. In short, there are the variables of materials, space, and situations. And on these variables he provided contexts on shadows as a way to understand the trace of objects and to freeze the moments.

Enka Komariah studied the history and events of Indonesian visual arts scene by dividing it to fragments based on the timeline of the mass media he used as reference. History becomes a sequence

membangun kesadaran bahwa setiap peristiwa mempunyai modusnya sendiri-sendiri. Masing-masing lokal mempunyai rentang masa dan nalarnya sendiri. Penggalan-penggalan peristiwa ini ia hadirkan hingga membangun narasi personal untuk menolak linearitas sejarah, ataupun hubungan kausalitas. Ia melihat sejarah dalam satuan-satuan lokal ‘mikroskopis’, yang mendorongnya untuk mengakui kebenaran dalam lokalitas tertentu. Bukan hal yang dominan, namun yang momentik, signifikan, dan menggelitik nalar publik. Merentang dan meniti nalar sejarah seni rupa modern Indonesia bukanlah hal mudah, ia adalah sebuah proses panjang pencarian pengetahuan dan disiplin berfikir yang dibangun dari rezim diskursus dan kebenaran. Karya Enka bertindak dalam perspektif secara arkeologis, melihat peristiwa sebagai teks dan interteks. Ia melakukan perbandingan dengan teks yang sama di lokal yang berbeda. Tujuannya menyingkap unsur yang tersembunyi, fragmen yang terabaikan dan menunjukkan secara simbolik bagaimana ‘kebenaran-kebenaran’ dibangun atas masing-masing peristiwa. Melalui drawing ilustratif ia menantang dirinya sendiri untuk melihat sejauhmana pola, variabel politis, dan motif dari serangkaian peristiwa sejarah seni yang ia baca dan pahami, meminjam nalar genealogis dari konstruksi besar sejarah seni rupa Indonesia.

Iwan Effendi menciptakan karya drawing yang bergerak dalam spektrum riset artistik yang berfokus pada persimpangan antara praktik terap skenografi, imersi post-dramatic teater, dan ‘gambar yang diperluas’ (expanded drawing). Serangkaian karya menjadi bentuk investigasi, untuk menilik kembali catatan dan mengingat lanskap emosi yang dihayatinya dari sekian pertunjukan bersama Papermoon Puppet Theatre. Melalui catatan skenografi, sketsa tata artistik dan material pertunjukan, ia bangun bentuk tokoh dan struktur visual karya. Drawing menjadi proses reflektif. Menginterogasi, mengembangkan sekaligus mengkontekstualisasikan potensi praktik personal dalam imersi teater post-dramatik yang berciri pada materialitas pang

of fragments instead of chronological units. Realizing that everything moves discontinually, fragmented, and in random. He built an awareness that each action has its own motive. Each local has its own time-span and reasoning. He presented these fragments of events to form a personal narrative to defer historical linearity, or causality relationship. He sees history in local ‘microscopic’ units, that drives him to recognize truths in certain locality. Not the dominant things, but the momentarily, significant things that stimulates the public’s mind. Spanning out and tracing the history if Indonesian modern art is not an easy thing, it is a long process of seeking knowledge and disciplined thinking built by the regime of discourses and truth. Enka’s works act in archeological perspective, observing events as texts and intertexts. He carried out comparisons on the same text in different localities. The goal is to reveal the hidden elements, the neglected fragments and display them symbolically how ‘truths’ are built upon each event. Through illustrative drawing he challenged himself to see how far patterns, political variables, and motifs of a series of art historical events that he read and understood, borrowing the genealogical reasonong from the grand construction of Indonesian art.

Iwan Effendi created drawing works that move within the spectrums of artistic research focusing on the crossroads between scenography practice, immersive post-dramatic theatre, and expanded drawing. A series of works became a form of investigation, to reconsider the notes and recalling the emotional landscapes he occupied in the numbers of performances with Papermoon Puppet Theatre. Through scenography notes, performances artistic layout and materials, he built the character’s forms and the artworks’ visual structures. Drawing becomes a reflective process. It interrogates, develops, and at the same time contextualize the potential of personal practices in immersive post-dramatic theatre which is characterized by the materiality of the stage and the audience’s relations-reactions. Borrowing the visual

gung berikut relasi-reaksi penonton. Meminjam pola rupa dari pertunjukan ia menguji kemungkinan performatif karya drawing, sejauh mana jejak gerak tertanam kuat dalam goresan charcoal. Gagasan hybrid ini membuka kemungkinan untuk memperluas praktik drawing dalam kekaryaan Iwan, salah satunya adalah mengubah proses gambar menjadi karya animatif. Memperluas definisi gambar, mendekonstruksi konsep gambar yang terpaku bidang datar, dan menguji sejauhmana gambar direpresentasikan dalam ruang yang berbeda dan distribusi lebih luas. Praktik ini sekaligus menunjukkan bahwa ia setia pada urgensi cerita dan logika performatif, bagaimana corak garisnya secara inheren : teatriskal. Signifikasi karya drawing Iwan adalah pertemuan antara logika pertunjukan dan praktik seni rupa. Meramu kedua pendekatan dalam menyusun konten dan meneliski potensi ‘pelibatan’ penonton. Dengan perluasan medium, kehadiran spektatorial menjadi fokus Iwan di atas makna naratif, struktur plot, dan anonimitas figur dalam karya drawingnya.

Iyok Prayogo menyodorkan persoalan tentang moralitas dalam bentuk yang paling sederhana : heroisme dan fanatism. Moralitas sering diidentikkan dengan ukuran kebenaran dan representasi citra diri protagonis. Penerjemahan banal ini sering menemu praksisnya dalam tindak heroisme, kebanalan yang mempersempit realitas fikir yang menumbuhkan sikap fanatik, kultus, dan taklid buta. Heroisme adalah tradisi dan mitos yang dilanggengkan lewat serangkaian musilhat bahasa, tatanan simbol, hierarki sosial dan struktur kekuasaan. Sebagai mitos, heroisme adalah penanda ambigu. Satu sisi ia adalah makna, di sisi lain menjadi bentuk. Sebagai makna, heroisme memiliki unsur pengetahuan, ide, kesadaran dan praktik-praktik dialektika komparatif, sementara jika heroisme semata bentuk, maka ia kosong dan tak berarti apa-apa. Iyok menyuguhkan kritik melalui kedua karyanya, pengkhontbah dengan petuah moralitas dan euphoria fanatism kolektifitas. Potret ambiguitas diri para ‘hero’, dan gambaran hipokrit

patterns of performance, he tested the performative possibilities of drawing works, how deep the traces of movements are engraved in the strokes of charcoal. This hybrid idea opens up the possibilities to expand the drawing practice in Iwan's works, among them is to transform the drawing process into an animative artwork. Expanding the definition of drawing, deconstructing the concept of drawing being fixed on a two-dimensional plane, and examining the extent to which the image is represented in different spaces and in a wider distribution. This practice also demonstrates that he is faithful to the urgency of a story and performative logics, how his strokes patterns are inherently theatrical. The significance in Iwan's drawing is a meeting between logics of performance and visual art practices. Concocting both approaches in arranging the contents and investigating the potentials of audience ‘involvement’. By expanding the medium, the spectators presence becomes Iwan's focus on narrative interpretation, plot structures, and figure anonymity in his drawings.

Iyok Prayogo presented a matter of morality in its simplest form: heroism and fanaticism. Morality is often synonymous with measurement of truth and representation of protagonist-self image. This banal interpretation often found its praxis in act of heroism, the banality that shrunk the reality of mind that develops an attitude of fanaticism, cults, and blind taqlid (unquestioning acceptance). Heroism is a tradition and myth eternalized through a series of language deception, order of symbols, social hierarchies, and power structures. As a myth, heroism is a sign of ambiguity. On one side it is meaning, on the other side it is form. As a meaning, heroism possessed an element of knowledge, ideas, awareness and practices of comparative dialectics, while if heroism is a mere form it is empty and holds no meaning. Iyok presents a critic through his two artworks, a preacher with moral advice and the euphoria of collective fanaticism. The ambiguous portrait of the ‘heroes’ and the description of acute hypocrisy of the

masyarakat yang akut. Pilihan visual yang bersumber dari kecenderungan ilustrasi popular adalah mewakili latar pemahaman gagasan yang dekat dengan kultur grafis dalam skena musik. Paradigma tentang heroisme juga banyak direcap dari literasi terkait kultur ini, dan sebagai pijakan kritik ia mengambil titik yang berseberangan : anti-hero. Ia memilih untuk untuk menjadi counter dominan dari pandangan konvensional tentang otoritarian moral. Memberi ruang pada gagasan anti kemapanan, kebebasan, dan sikap-sikap jujur yang mengikuti naluri. Melakukan apa yang mesti dilakukan tanpa terperangkap dalam nilai label moralitas.

Maryanto memaknai setiap perjalanannya sebagai sumber langsung untuk materi yang membentuk praktik keseniannya. Ia meneliti tempat-tempat yang menyisakan jejak eksploitasi kapital dan industrialisasi. Membangun intensi yang mendalam akan alam yang enigmatik, ia hadirkan ruang banal panoramik, berikut artefak maupun situs lokal yang terdegradasi. Melalui perjalanan dirangkumnya ingatan, menelusuri imaji atas kondisi sebelumnya dan realitas kini. Membekukan tangkapan mata dalam kamera dan memilih warna monokromatik sebagai pengolahan dramatis, lukisan Maryanto adalah gambaran sinematik kondisi ruang dan budaya yang degradatif. Penggunaan angle potret tertentu menghubungkan sebuah karya ke tempat tertentu, disaat yang sama, sekaligus juga mewakili universalitas pengalaman. Jurang bekas tambang dan pepohonan yang tumbang, adalah gambaran satir dari materialitas pola pikir, tanpa melihat kondisi ekologis yang menuju titik nadir. Ia membawa model pelukisan alam (landscape painting) secara politis. Pemilihan warna hitam putih dengan gurat tekstur tradisi teknis seni grafis dan drawing, ia mengolah warna gelap dari tradisi lukisan pastoral, yang dalam literasi sejarah kritis seringkali dimaknai sebagai sudut terpencil tempat disembunyikannya praktik-praktik eksploitasi. Pemilihan material ini sekaligus mewakili pesan bagaimana karbon hitam mewakili sejarah geolo-

society. The visual options based on the tendencies of popular illustration is representing the background of ideas understanding close to the graphic culture of music scenes. The paradigm of heroism is also mostly recapped from literatures related to the culture, and his base of critic stood on the juxtaposing point: anti-hero. He chose to become a counter dominant of the conventional perspective on moral authoritarian. This provides a space to the ideas of anti-establishment, freedom, and honest attitude that follows instinct. To do what needs to be done without being trapped in the value of morality label.

Maryanto interprets each of his journey as a direct source for materials that forms his artistic practices. He researched places that leave traces of capital exploitation and industrialization. Building deep intentions of enigmatic nature, he presents a panoramic banal space, along with artefacts or degraded local sites. He summarizes memories through his journey, walking through the images of the previous conditions and the current realities. Freezing up what the eyes see on camera and chose monochromatic colors as the dramatic processing, Maryanto's paintings are the cinematic description of the degraded conditions of space and culture. The use of certain portrait angle connects the artwork to a certain place, while at the same time represents the universality of experience. The abyss of the old mines and the fallen trees are a satirical picture of the materiality of mindset, regardless of the ecological conditions that reach its lowest point. He politically presented the landscape painting model. By selecting the black and white palette and the textured strokes of graphic art and drawing technical traditions, he processes the dark colors of pastoral painting tradition, which in the critical history literature often interpreted as a secluded corner where exploitation practices are hidden. This material selection also represents the message how black carbon represents the geological history of a location. He uses landscape painting the show relations, the sense of uncertainty, building under

gis suatu tempat. Ia menggunakan lukisan lanskap untuk memunculkan keterkaitan, rasa ketidakpastian, membangun pemahaman dan pengakuan relasi manusia dan alam . Menjadi penanda dan catatan atas ruang-waktu yang terus berubah seiring dengan perkembangan hidup yang erat dengan kecepatan, mobilitas, dan pembangunan. Lukisan Maryanto menyertakan pemahaman sejarah atas situs, materialitas pada permukaan lukisan, serta pemahaman konseptual terkait seni lukis pemandangan alam kontemporer.

Meliantha Muliawan secara konsisten mengolah material sebagai medium representasi. Spesifik dalam memilih, mencari relevansi dalam konteks sosial-historis dan posisi kultural di mana material itu berada. Ia bergerak dari kecenderungan definitif dan kapasitas material dalam sebuah sistem sosial. Setiap material/objek memiliki konteks politik, ekonomi, atau sosial yang sangat spesifik yang membentuk cara mereka digunakan dan dimaknai. Melalui material ia mempelajari bagaimana manusia berperilaku. Berhadapan dengan material berarti memulai tegangan antara ingatan dan kebutuhan atas representasi. Mengolah nilai dengan menjadikan objek tak semata membentuk karya seni, ia pertanyakan kembali problem keindahan dalam praktik seni kontemporer. Pilihan material menjadi sangat intim, personal, dan seturut pengalaman yang menubuh. Benda domestik (kain lap) yang familiar diolah untuk diceritakan ulang, diberikan nilai dan dimaknai kembali. Kesadaran mengamati material sebagai penanda/petanda, ia mendorong tegangan makna material dalam memori kolektif dan persepsi publik. Memantik pikiran perspektif alternatif : pemahaman ulang atas apa yang dianggap penting dan tidak. Perubahan konteks atas benda rumah tangga dalam karya ini menunjukkan bagaimana peran aktif yang dimainkan seni dalam produksi identitas subjek dan praktik sosial hingga bagaimana sebuah artefak domestik secara aktif membentuk dinamika produksi budaya.

standing and recognition on the relation between men and nature. It becomes markers and records of space-time that continue to change along with the development of life that is closely related to speed, mobility, and development. Maryanto's paintings include the historical understanding of the site, materiality of the painting surface, and conceptual understanding related to contemporary natural landscape painting.

Meliantha Muliawan consistently processes the material as a medium of representation. Specific in choosing, finding relevance in the social-historical context and cultural position of where the material is. She moves from the definitive tendencies and material capacities in a social system. Each material'object has specific political, economy, or social contexts that shape the way it is utilized and perceived. Through the materials she studied how human behave. Facing a material means initiating tensions between memory and the needs of representation. Processing values by creating an object is not merely shaping and artwork, she questions the issues of beauty in the practice of contemporary art. Material selections become something very intimate, personal, and comparable to bodily experience. A familiar domestic object (tea towel) is processed to be retold, given values, and reinterpreted. The awareness to observe materials as a marker/-sign pushes the tensions of the meaning of material in the collective memory and public perception. Igniting the alternative perspective ideas: reinterpretation of what is considered important and what is not. The contextual change on domestic objects in this artwork shows how an active role is played by art in producing the identity of subject and social practices to how a domestic artefact actively forms the dynamics of its cultural production.

Rudy 'Atche' Dharmawan mengolah tradisi tatah sunging wayang kulit sebagai pengembangan dari praktik karya papercut, di mana kualitas potongan menentukan bayangan yang melengkapi kualitas dramatik atas narasi karya. Secara material, bayangan lebih dianggap sebagai 'akibat', 'konsekuensi', 'minor' dan 'oposisional'. Proses penciptaan karya Atche berkaitan dengan; 1. Elemen-elemen yang akan dihadirkannya dalam bidang kulit (lapisan-lapisan gambar), ataupun tembok ruangan yang menjadi layar. 2. Teknis yang membentuknya (tata letak, cahaya, dsb). 3. Imaji-imaji visual yang karakteristik, berikut representasi imaji yang terkait dengan penonton. Maka, kita akan dihadapkan bukan sekedar pada gurat tatah atau hadirnya figur, namun juga jelajahnya atas keberadaan cahaya yang menjadi pemicu lahirnya bayangan. Bayangan yang dihadirkan Atche menjadi 'alternatif subject' yang cenderung agitatif, meminta penonton untuk membenturkan realitas objek dan bayangan yang dihadirkan, yang dengannya persepsi visual dibangun. Bayangan-bayangan yang dihadirkan melalui karyanya mengajak persepsi penonton berjingkit dari 'imaji' ke 'informasi', menuju 'ungkapan ekspresi' seterusnya 'estetika dan makna'.

Sulung Widya P perlahan meninggalkan praktik kolase yang identik dalam kekaryaannya selama ini, menghilangkan objek dan menarik ke depan semua latar objek menjadi penampil utama. Pada praktik karya terdahulu, gradasi warna digunakan untuk memunculkan kedalaman latar, pola komposisi keruangan, dan efek plastis. Semen-tara graduasi warna yang kini hadir adalah implikasi dari kajian Sulung atas studinya terhadap materi elementer (formalisme) dari karakter lukisan seni modern, terkhusus lukisan Futurisme. Praktik kerja Sulung menunjukkan perlintasan dari kajian praktik sejarah seni : ia menggabungkan gagasan pemikiran perupa modern dengan pandangan anti-rasionalistik posmodernisme. Mendorong 'potensi warna untuk menghadirkan pengalaman sensorik', dan menjauhi 'bias kon-

Rudy 'Atche' Dharmawan cultivate the tradition of shadow puppet tatah sunging (etch sculpting) as a development of the practice of papercut work, where the quality of the cut determines the shadows created that complements the dramatic quality of the narrative of the work. In material, the shadow tends to be considered as the 'effect', 'consequence', 'minor', and 'oppositional'. The process of Atche's work production is related with; 1. The elements he would present on the leather surface (layers of images), or the wall that will be the screen. 2. The techniques to shape it (the layout, the lighting, etc.). 3. The characteristical visual images, along with image representation related to the audience. Therefore, we would see something more than etches or the presence of figures, but also its exploration on the presence of light which would triggered the birth of the shadows. The shadows presented by Atche becomes an 'alternative subject' that tends to be agitative, asking the audience to clash the reality of the objects and the presented shadows, of which the visual perception is built upon. The shadows presented through his works invite the audience perception to shift from 'images' to 'information', toward 'form of expression' all the way to 'aesthetics and meanings'.

Sulung Widya P slowly left behind the collage practice that identifies his works so far, removing objects and push forward all background objects as the main performer. In his past work practice, color gradation was used to present depth of background, spatial composition pattern, and plastic effect. While color gradation presents now is an implication of Sulung's study on elementary material (formalism) from the characteristic of modern painting, especially Futurism. Sulung's work practices demonstrate the crossing from the study of art history practices: he combines the ideas of modern artists with the anti-rationalist views of postmodernism. Driving the 'color potentials to bring forward sensoric experiences', and avoiding

septual' dalam penulisan material seni di mana warna identik dengan penilaian filosofis. Warna memang memiliki kekuatan : membawa makna dan efek sugestif mengganggu persepsi. Warna-warna Sulung didorong untuk melahirkan pengalaman yang momentik, fractal, berkorelasi secara langsung maupun tak langsung dengan praktik modernitas. Warna dilihat sebagai pigmen, material objek, bukan atmosfer alam yang natural. Setiap hari kita akrab dengan warna-warna digital, pendar lampu kota, dan kilat cahaya industri. Kesemuanya selaras dengan imaji dan bentuk seni urban dan industrial, di mana Sulung membawa semua pengalaman itu ke dalam karya.

Wedhar Riyadi mengolah karya portrait figural dengan raut yang disamarkan melalui penggabungan image. Kolase dan potret adalah dua metode perwujudan karya dengan analisis yang berbeda, menjadi tawaran penting dari proses kekaryaannya. Dalam kesadaran praktis, ia mendudukan kolase pada tiga orientasi ; pertama, membangun pertanyaan atas lukisan 'genre' dan devaluasi ruang perspektif, kedua terkait materialitas yang mengantarkan pada realitas baru, dan yang terakhir adalah kolase sebagai tindakan subversif. Menguji sejauh mana kaidah dan mekanisme praktik dasar tradisi seni lukis 'genre' akademis (portrait painting, still life dan landscape painting) menemu relevansi dalam seni kontemporer. Menjadi bentuk kritisisme dan refleksi kesejarahan terkait teknis maupun wacana. Memadukan kolase dan lukisan potret untuk memperluas percakapan terkait makna material yang digunakan kembali sebagai bagian integral dari komposisi. Penggunaan kolase sebagai teknik dalam membuat potret memungkinkan dirinya untuk menambahkan dimensi dan kedalaman analisis dan interpretasi terkait realitas dunia digital sebagai narasi tematik. Realitas ini dimaknai dalam dua sisi, pertama terkait fenomena psiko-sosial dunia digital, kedua, sebagai ruang arsip tak terbatas dan medan akumulasi pengalaman dan pemahaman. Distorsi wajah dengan tubuh seduktif dan erotis, menjadi gambaran kritis atas

'conceptual bias' in writing art material where color is synonymous with philosophical consideration. Colors do have power: it brings meanings and suggestive effects that disrupt the perception. Sulung's colors are driven to give birth to a momentarily, fractalized experiences, directly or indirectly correlates to the practices of modernity. Color is seen as pigments, material object, not a common natural atmosphere. Every day we are used to digital colors, the fluorescent city lights, the flashing lights of industry. Everything are in harmony with the images and forms of urban and industrial culture, where Sulung brought all of these experiences into his works.

Wedhar Riyadi processed figural portrait with disguised expression through the merging of images. Collage and portrait are two methods of work embodiment with different analysis, an important offer from the process of his work. In practical awareness, he puts in three orientations; first, building questions regarding 'genre' paintings and the devaluation of perspective space; second, related to materiality that leads to new reality; and lastly, collage as a subversive act. Examining the extent to which the basic practice rules and mechanisms of academic 'genre' painting traditions (portrait painting, still life, and landscape painting) find relevance in contemporary art. Becoming a form of criticism and historical reflection related to techniques and discourses. Combining collage and portrait painting to expand discussions related to the meaning of materials being reused as an integral part of the composition. The use of collage as a technique in creating portraits allows him to add dimensions and depths to the analysis and interpretation related to the reality of the digital world as a thematic narrative. This reality is interpreted in two ways; firstly, related to psycho-social phenomena in the digital world, secondly, as an unlimited archive space and a field for accumulating experience and understanding. Distortion of the face with seductive and erotic body becomes a critical image of the capitalist digital

ephemera digital kapitalis. Potongan realitas yang paradoks antara 'dunia tanpa tubuh' yang menghasut ketelanjangan, dunia sekilas pandang tanpa jeda, yang tak memberi kesempatan melihat detail. Lebih tegas, ia melihat dunia digital sebagai kolase fragmentaris dari realitas manusia yang narsistik, konsumtif, sekaligus obsesif atas transparansi, -apapun-, termasuk juga pornografi. Ia membawa kolase pada irisan politis antara tradisi seni genre seni lukis potret dan praktik seni lukis kontemporer, dengan tekanan pada konteks tanpa kehilangan sifat taktil dan kaidah formal lukisan. Serangkaian mode kekaryaan ini menjadi subversif secara tekstual dan kontekstual.

Refleksi menuntut ruang hening yang memicu momen untuk mempertanyakan laku. Membaca kembali kedirian, menengok kembali kerja seni yang lama tersimpan, atau gagasan yang belum-usai dilanjutkan. Melirik kembali garis sebelum menjadi bentuk, menengok kembali sketsa sebelum menjadi karya. Membuka kembali arsip ingatan, dan dokumentasi kerja yang telah lalu, menghayati tiap temuan dan menumbuhkan cara pandang baru akan praktik masa lalu. Proses kreatif perupa adalah kerja ulang-alik, kadang lurus mendobrak arus, kadang menikung - memutar balik. Mencari celah atas stagnasi, menguji inovasi dan praktik eksperimentasi, sarana evaluasi dan mempertajam orientasi. Praktik yang menunjukkan bagaimana seni menjadi cara perupa melakukan kajian atas beragam isu dan pendekatan melalui kerja-kerja penciptaan.

ephemera. A paradoxical slice of reality between a 'world without bodies' that incite nudity, a world of glimpses without pause, which spares no chance to observe details. More assertively, he sees the digital world as a fragmentary collage of human reality that is narcissistic, consumptive, and obsessive about transparency, of anything, including pornography. He brings collage onto the political wedge between the art tradition of portrait painting genre and the practice of contemporary painting, with an emphasis on context without losing the tactile nature and formal rules of painting. This series of work modes become subversive textually and contextually.

Reflection demands a quiet space that triggers moments to question actions. A reinterpretation of self, looking back to art processes that have been stored for long, or the continuation of unfinished ideas. Returning the lines that are yet to form shapes, revisiting sketches before it morphed into artworks. Reopening the archive of memories, and the documentation of past works, experiencing each discovery and developing new perspectives of past practices. The creative process of an artist is a round trip, sometimes going straight against the current, sometimes veering - turning around. Finding loopholes over stagnation, testing innovations and experimental practices, evaluating tools and sharpening orientation. A practice that shows how art is a way for artists to study various issues and approaches through creative works.





Condro Priyoaji

Still Life #1

140x100 cm

acrylic on canvas

2021



Fragmen 1,1800

kandang singa

56 x 76 cm

drawing on paper

2020



Fragmen 1,1800

dibalik slintru

56 x 76 cm

drawing on paper

2020

Enka Komariah

Tiga fragmen - #1 (3 pcs)

56 x 76 cm

drawing on paper

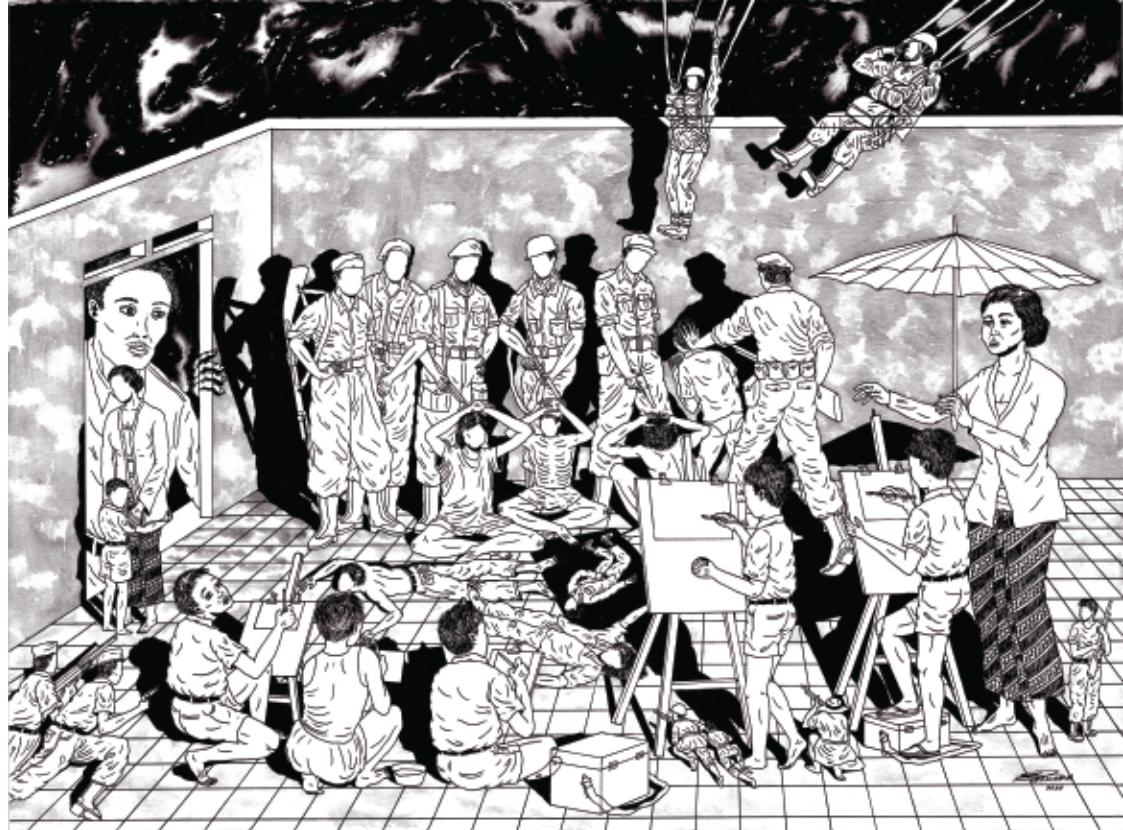
2020



Fragmen 1,1800
Raden Saleh pulang ke jawa
56 x 76 cm
drawing on paper
2020



Fragmen 2, 1900
Seni rupa Indonesia
56 x 76 cm
drawing on paper
2020



Fragmen 2, 1900
Seni rupa Indonesia
56 x 76 cm
drawing on paper
2020

Enka Komariah

Tiga fragmen - #2 (4 pcs)
drawing on paper
2020



Fragmen 2, 1900

1965

56 x 76 cm

drawing on paper

2020



Fragmen 2, 1900

GSRB

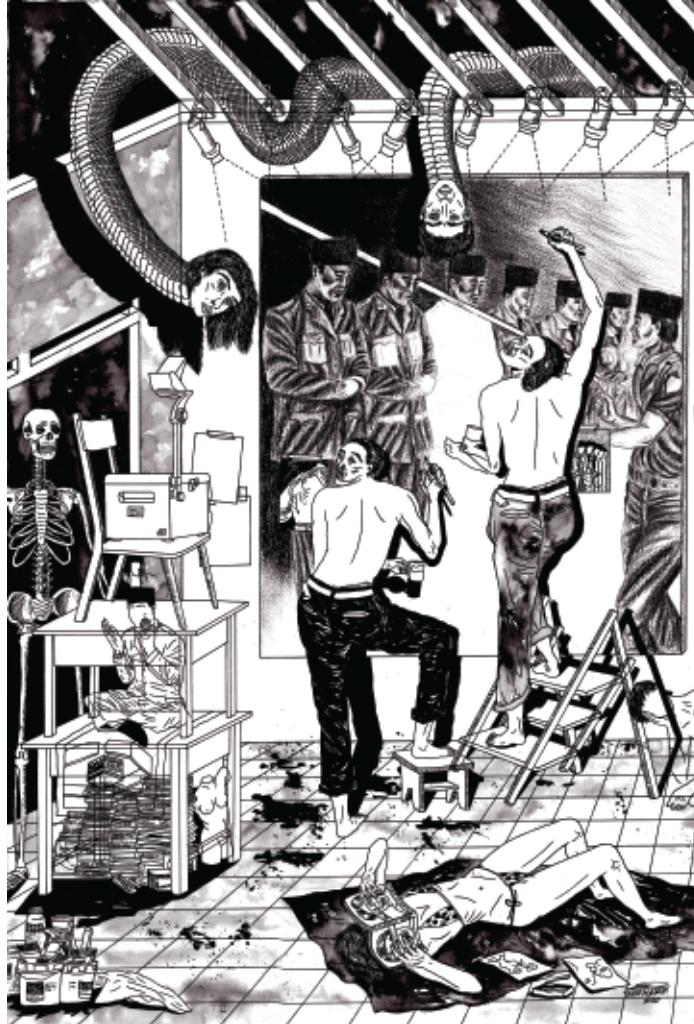
56 x 76 cm

drawing on paper

2020

Enka Komariah

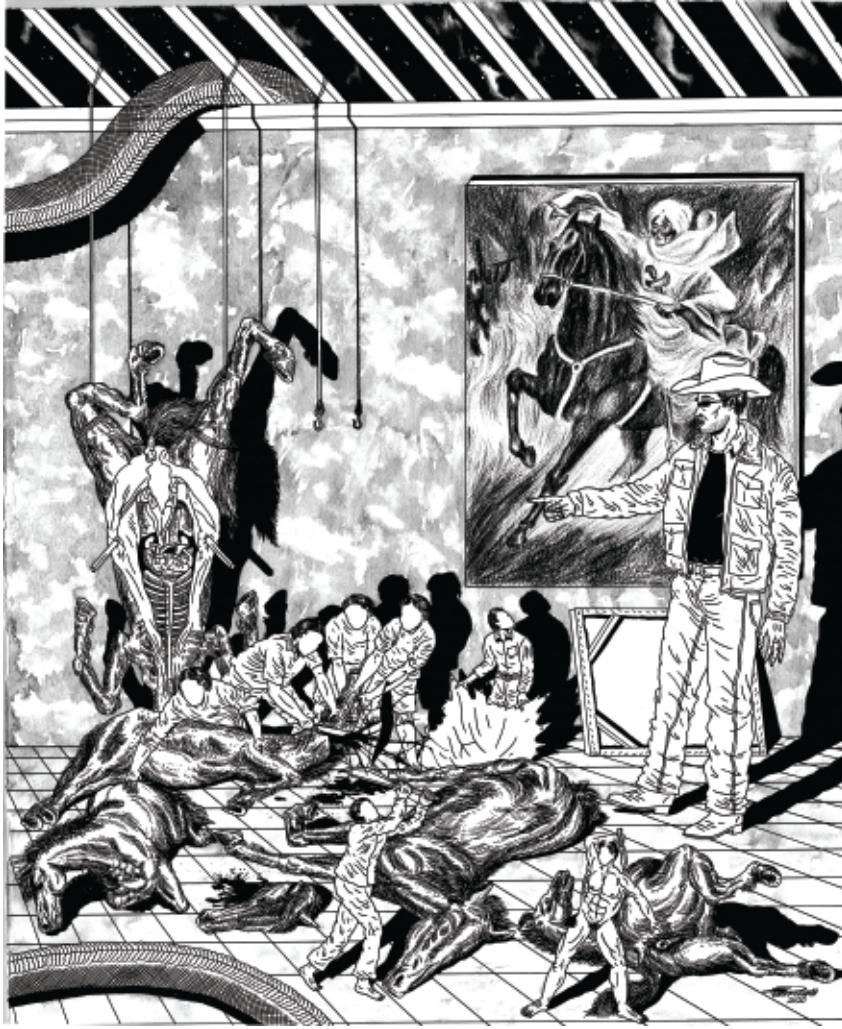
Tiga fragmen - #3 (6 pcs)
drawing on paper
2020



Fragmen 3,2000
Over head projector
59 x 71 cm
drawing on paper
2020



Fragmen 3,2000
Projector
59 x 71 cm
drawing on paper
2020



Fragmen 3,2000

Jagal

59 x 71 cm

drawing on paper

2020



Fragmen 3,2000

Cetak dan duplikat

50 x 72 cm

drawing on paper

2020



Fragmen 3,2000

Found object

59 x 71 cm

drawing on paper

2020



Fragmen 3,2000

Transisi 2

59 x 71 cm

drawing on paper

2020

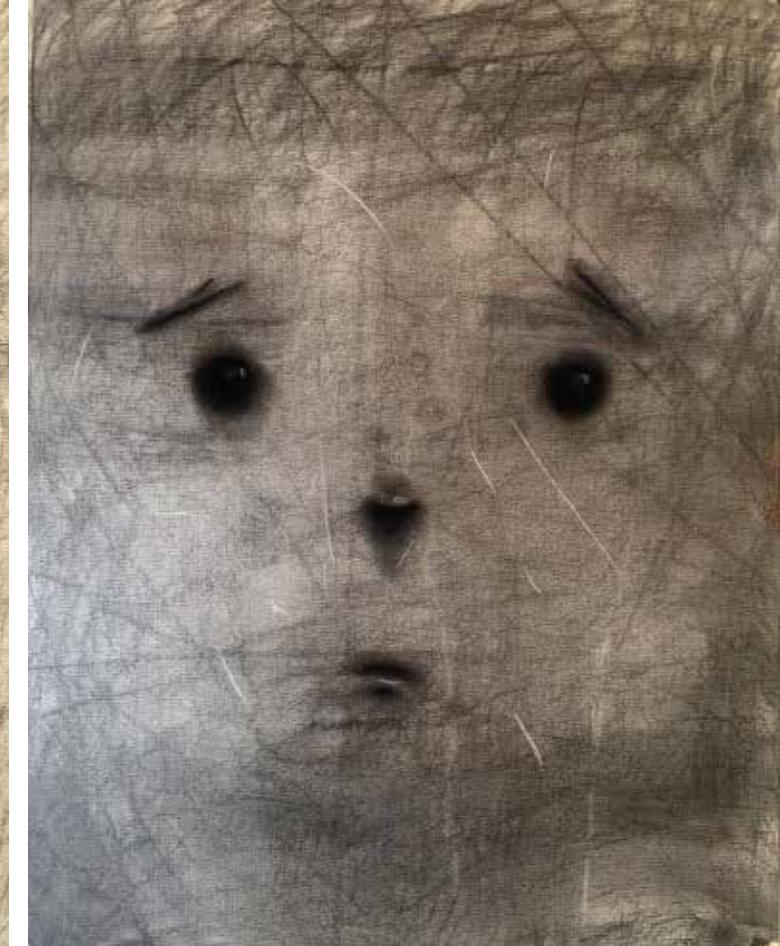


Iwan Effendi

Pramuat

83 x 83 cm

charcoal, soft pastel on watercolor paper
2021



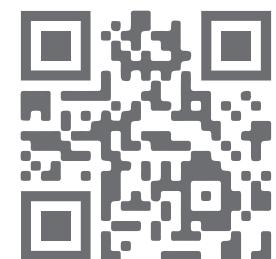
Iwan Effendi

Jejak Gerak #1, #2, #3

50 x 65 cm

charcoal, soft pastel on watercolor paper

2021



Jejak gerak
Short Charcoal Drawing Animation



Iyok Prayogo

Congregations

60 x 76 x 9 cm

plexiglass, canvas,
acrylic paint, spray can
2021



Iyok Prayogo

The Preacher

49 x 70 x 5 cm

plexiglass, acrylic Paint, spray can,
gold leaf, led lamp, teak wood

2021



Maryanto

Sandmining Kaliurang
150 x 200 cm
acrylic on canvas
2021





Meliantha Muliawan

Visual neglect

15 x 15cm/each 81 pcs
resin, cloth, acrylic, wood
2021



Details, *Visual neglect.*

Rudy 'Atche' Dharmawan

Menarilah!
variable dimension
Perchament (3 pcs)
2021



Details, *Menarilah !*

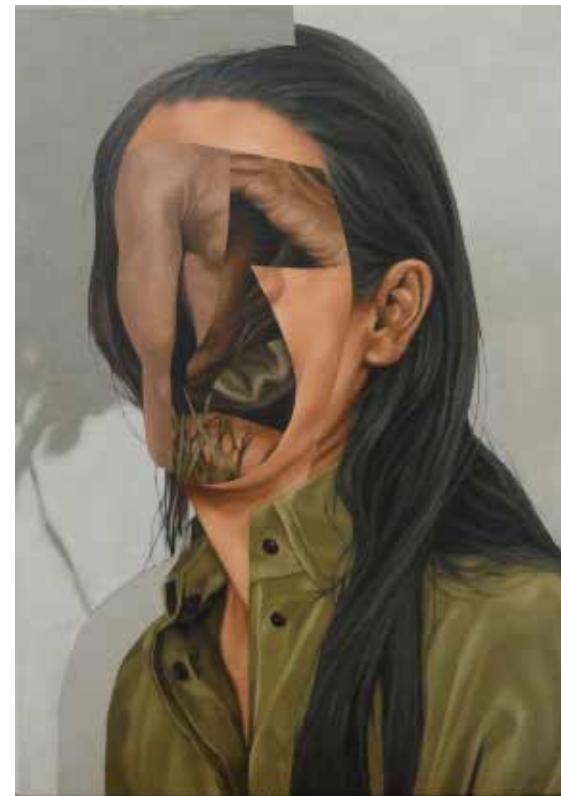
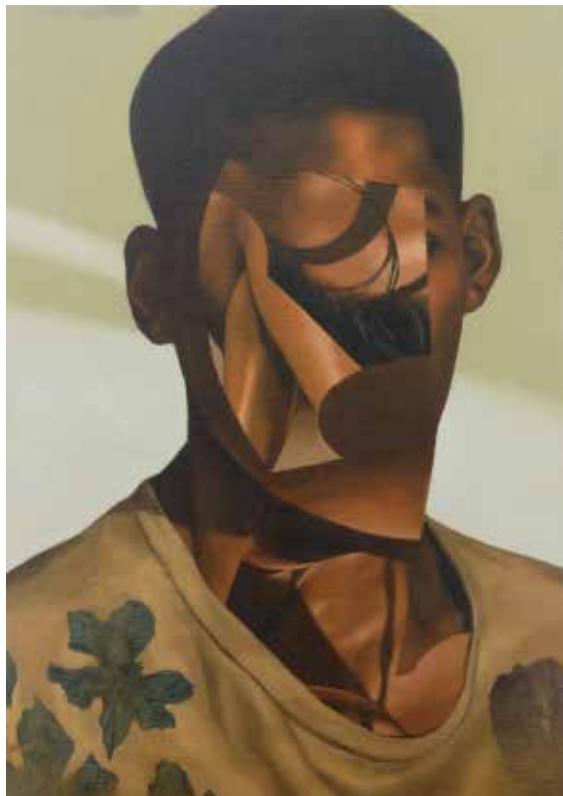




Sulung Widya P

Futura

150 x 200 cm
acrylic on canvas
2021



Wedhar Riyadi

Flatten Face #1

30 x 40 cm
oil on canvas
2021

Flatten Face #2

25 x 35 cm
oil on canvas
2021

Flatten Face #3

25 x 35 cm
oil on canvas
2021

Wedhar Riyadi

Slices
75 x 80 cm
oil on canvas
2021





**Condro Priyoaji (1993)**

Born in Jember.

Education

2012-2016

Bandung Institute of Technology, Bachelor of Visual Arts.

Residency

2018 3rd Three Musketeers (3M) Project, Ace House, Yogyakarta.

Solo exhibition

2021 "Warnantara" Gelanggang Olah Rasa, Bandung.

Group exhibition

2021 "Shifting Spaces" Orbital Dago, Bandung.

2020 "Manifesto VII PANDEMI" Galeri Nasional Indonesia, galnasonline.id.

"Nodes" Galeri Ruang Dini, Bandung.

2019 "Lukisan Gapilan" Selasar Sunaryo Art Space, Bandung.

7th 15x15x15 Mini Art Project "following the rules without breaking the rules" Galeri Soemardja, Bandung.

2018 "Microgalleries; Empowerment" Kathmandu, Nepal.

"Brightspot Market" with Rakarsa at Pacific Place Jakarta.

"Three Musketeers Project No.3; Kalibrasi: Lanskap dan Performativitas" at Ace House, Yogyakarta.

You've Got One Notification an Artist Book Exhibition by movingclass at The Parlor, Bandung.

2017 Mural conceptor, Coordinator "Fashion Village Lab" at Cigondewah, Bandung.

Mural conceptor, Coordinator "Cijawura Creative Village" at Cijawura, Bandung.

Mural conceptor, Coordinator "Linggawastu Riverplay" at Linggawastu, Bandung.

"PLANAR UNGSI" workshop exhibition at Omnispace, Bandung.

"KayaKayu Exhibition" at The Parlor, Bandung.

"I Know What I Do; And I Do It Anyway" 15x15x15 mini art project at Galeri Soemardja, Bandung.



Enka Komariah (1993)

Born in Klaten, Jawa tengah, Indonesia.

Lives and works in Yogyakarta.

Education

Graduated in 2017

Faculty of Printmaking, Indonesia Institute of the Art, Yogyakarta, Indonesia.

Collective group

Gegerboyo, Barasub, Beresyit, Street Art Klaten.

Achievement

2020 Commended UOB Painting of the Year.

2019 The Winner Young Artist Award Artjog MMIX.

2013 The winner Printmaking Award Dies Natalis Indonesian Art Institute.

The Winner 5th Pedicap design Yogyakarta Indonesia.

Solo exhibition

2017 Cebolang Minggat, Kedai Kebun Forum, kkf Yogyakarta, Indonesia.

Duet exhibition

2016 Poster Horror With Ipeh Nur, Krack Studio Yogyakarta, Indonesia.

Group exhibition

2021 Broken White Project #4 Ace House/Ace.CBD.

Artjog Time to Wonder, Jogja National Museum.

Keep the Fire On, Survive Garage.

2020 UOB Painting of the Year 2020.

Indonesia Calling 16albermanle Sydney Australia.

Art Jakarta virtual 2020, Cemeti booth.

Artjog Resilience, Jogja National Museum Yogyakarta.

Keep The Fire On #6, Survive Garage Yogyakarta.

International Mural By Mail Project, Gegerboyo Group Elisabeth Art Center USA.

2019 Anatomy of Experience, Uma Seminyak Bali.

Jogja Biennale 2019 With Gegerboyo Group. Jogja National Museum, Indonesia.

Nandur Srawung 2019 Sesama x Vendy Methodos TBY Indonesia.

ARTJOG Common Space, Jogja National Museum, Yogyakarta, Indonesia.

One Decade One Street 10 Tahun SAK Tan Hana Dharma Mangrwa Gegerboyo, Redbase Yogyakarta, Indonesia.

2018 Tribute To Maestro Rustamadji, Galeri Monju Klaten, Central Java, Indonesia.

ARTUNLTD, Art Jakarta, Pacific Place, Jakarta, Indonesia.

The Makers Art Jakarta, Pacific Place, Jakarta, Indonesia.

Kembali ke Jalur Purworejo, Via-via Resto Yogyakarta, Indonesia.

Keep The Fire on 4, Survive Garage, Yogyakarta, Indonesia.

Impian Indah Sang Juru Taman, MAS Masriadi Art Foundation Yogyakarta, Indonesia.

2017 Klaten Biennale, GOR Klaten, Indonesia.

Kios Kaos, Kedai Kebun Forum, Yogyakarta, Indonesia.

Paperu, Festival Kesenian Yogyakarta, Piramid, Yogyakarta, Indonesia.



Iwan Effendi (1979)

Born in Yogyakarta, Indonesia.

Lives and works in Yogyakarta, Indonesia.

Education

2002 - 2004

Fine Art, Department of Visual Art, Indonesia Institute of the Arts, Yogyakarta, Indonesia.

2002 - 2002

Visual Art Education, Universitas Pendidikan Indonesia, Bandung, Indonesia.

Solo exhibition

2020 DRAWING withdrawing, Mizuma Gallery, Singapore.

2019 Face to Face, Mizuma Gallery, Singapore.

2014 Dia and His Secrets, feat. Papermoon Puppet Theatre, Bazaar Art Jakarta, Indonesia.

2013 Finding Lunang, feat. Papermoon Puppet Theatre at ARTJOG 2013, Yogyakarta, Indonesia.
Lunang, Lir Space, Yogyakarta, Indonesia.

2011 Eye of The Messenger, Yavuz Gallery, Singapore.

Group exhibition

2020 Jumping the Shadow, Sapar Contemporary, New York City, United States.

2019 Eastern Rhythms, History Museum of Sofia, Sofia, Bulgaria.

INTENTION, PLEASE!, Edwin's Gallery, Jakarta, Indonesia.

2018 REDRAW III: UGAHARI, Edwin's Gallery, Jakarta, Indonesia.
Folkloristics, Mizuma Gallery, Singapore.

2017 Carte Blanche, Mizuma Gallery, Singapore.

2015 REVITALISASI MUSEUM WIDAYAT, Museum H Widayat, Magelang, Indonesia.

ARTJOG 2015, Taman Budaya, Yogyakarta, Indonesia.

BETWIXT AND BETWEEN, Lir Space, Yogyakarta, Indonesia.



Iyok Prayogo (1981)

Born di Soroako.

Lives and works in Yogyakarta, Indonesia.

Education

Graduated in 2009

Printmaking, Indonesia Institute of the Arts, Yogyakarta, Indonesia.

Solo exhibition

2013 "CUT IT OUT VISUAL HIJACKING", Krack Studio ,Yogyakarta.

Group exhibition

2021 "Broken White Project #4" , Acehouse, Yogyakarta.

2019 "Festival Ahli gambar", Galeri Katamsi, Yogyakarta.

"Pekan Seni Grafis Yogyakarta" museum Sonobudoyo,Yogyakarta.

2018 "Mei mei Art Project" Ace House,Yogyakarta.

"Mbleset" Krack Studio, Yogyakarta.

2017 "Animalia" Simple Plant resto,Yogyakarta.

"Look Into The Labyrinth" Tahun Mas Art Space.



Maryanto (1977)

Born in Jakarta, Indonesia
Lives and works in Yogyakarta.

Education

1997 – 2005

Faculty of Fine Art, Indonesia Institute of the Art,
Yogyakarta, Indonesia.

Solo exhibition

- 2019 'A Journey of Forking Paths', Yeo Workshop, Singapore.
- 2019 'permanent osmosis' LIR Space, Yogyakarta, Indonesia.
- 2017 'Story of Space', Yeo Workshop, Singapore.
- 2015 'Space of Exception', Yeo Workshop, Singapore.
- 2013 'RABKopen 2013', Rijksakademie van beeldende kunsten, Amsterdam, Netherlands.
'Contemporary Indonesia: Maryanto', ArtAffairs, Amsterdam, Netherlands.
'The New Order', Heden, Denhaag, Netherlands.
- 2012 'RAB Kopen 2012', Rijksakademie van beeldende kunsten, Amsterdam, Netherlands.

Group exhibition

- 2019 900 mdpl, "Ghosts of a Thousand Conversations", Kaliurang, Indonesia.
'Eastern Rhythms Indonesia', The Triangle Tower of Serdica, Sofia Bulgaria.
Art Jakarta 2019, Jakarta, Indonesia.
'Indonesian Contemporary Art and Design 2019: Faktor X', grandkemang Hotel Jakarta, Jakarta, Indonesia.
- 2018 'Java Art Energy' Institut des Cultures d'Islam, Paris, France.
'II. Industrial Art Biennial', Labin Art Express XXI, Labin, Croatia.
'Pressing Matters', Framer Framed, Amsterdam, Netherlands.
'Behind the Terrain - Sketches on imaginative landscape', Koganei Art Spot Chateau,Tokyo, Japan.
- 2017 'After Utopia: Revisiting the Ideal in Asian Contemporary Art', Samstag Museum of Art, Adelaide, Australia.
'ACC-Rijksakademie Dialogue and Exchange', Asia Culture Centre, Gwangju, South Korea.
'Europalia', Bozar Centre for Fine Arts, Brussels, Belgium.
- 2016 'Behind the Terrain - sketches on imaginative landscape', Studio Kalahan, Yogyakarta.
'In Search of Balance', Setouchi Triennale, Naoshima, Japan.
Art | JOG |16, Taman Budaya Yogyakarta, Indonesia.
Art Basel Hong Kong, Discoveries Section.
- 2015 'Maju Kena Mundur Kena: Learning in The Present', Jakarta Biennale, Jakarta, Indonesia.
'Hacking Conflict', Jogja Biennale XIII, Yogyakarta, Indonesia.
Art Bazaar Jakarta 2015, Jakarta, Indonesia.
Art | JOG | 15, Taman Budaya Yogyakarta, Indonesia.
'AFTER UTOPIA', Singapore Art Museum, Singapore.
Art Paris Art Fair 2015, Grand Palais, Paris, France.



Meliantha Muliawan (1992)

Born in Pontianak, Indonesia.

Lives and works in Jakarta.

Education

2010-2014

Fine Arts, Faculty of Visual Art and Design, Bandung Institute of Technology, Bandung.

Solo exhibition

2019 Solo Exhibition 'Mon-Fri', at RUBANAH Underground Hub, Jakarta.

Group exhibition

2021 Hidup Berdampingan Dengan Musuh. Virtual Exhibition, Ciputra Artpreneur.

2020 Humdrum Hum ' ISA Art & Design, Jakarta.

Tomorrow is Tomorrow. Virtual Exhibition, Santy Saptari Art Consulting.

Use Your Illusion. Edwins Gallery, Jakarta.

2019 Do We Play at the Same Playground? Biennale Jogja Equator 5, Yogyakarta.

I.....Therefore I am, Can's Gallery, Jakarta.

Intention, Please!, Edwin's Gallery, Jakarta.

Museum of Days, Sillivan+Strumpf, Singapore.

2018 Celebration of The Future, AB.BC Building, Bali.

#Perempuan, Space 28, VCA Performing Arts, Melbourne.

Eyes of Matrix, Redbase Foundation, Yogyakarta.

Art Jakarta 2018, CG Artspace Booth, Jakarta.

SPEKTRUM Hendra Gunawan. Museum dan Ciputra Gallery, Jakarta.

Enlightenment ARTJOG 11, Jogja National Museum, Yogyakarta.

2017 ART STAGE 2017, REDBASE Booth, Jakarta.

ARTMOSPHERE: Road to Art Stage Jakarta 2017, Galeries Lafayette, Jakarta.

Changing Perspective ARTJOG 10, Jogja National Museum, Yogyakarta.



Rudy 'Atche' Dharmawan (1982)

Born in Langsa.

Lives and works in Yogyakarta, Indonesia.

Education

2002-2009

Graphic Fine Art, Indonesia Institute of The Arts,
Yogyakarta, Indonesia.

Solo exhibition

2012 Welcome To The Jungle, Kedai Kebun Forum,
Yogyakarta, Indonesia.

Residency

2014 SAN ART, Session 5 San Art Laboratory,
Ho Chi Minh City, Saigon, Vietnam.

Commission Works

2017 FBAIR, Facebook Office, Jakarta, Indonesia.

Group exhibition

- 2021 Hexagon "Open House", Bale Banjar, Yogyakarta.
- 2019 "WIRAMA" Festival Kebudayaan Yogyakarta, Museum Sonobudoyo, Yogyakarta, Indonesia.
- 2018 Manifesto 6.0 "Multipolar", National Gallery of Indonesia, Jakarta, Indonesia.
- Martell "A Small Universe in the Field of Meaning", Edwin's Gallery, Jakarta, Indonesia
- 2017 On A Lighter Note, Ark Galerie, Yogyakarta, Indonesia.
- SIVA "Messages on Paper", Galeri-Museum Seni FSRD ISI Surakarta, Solo, Indonesia.
- Yogya Annual Art (YAA) #2 "Bergerak", Balai Banjar Sangkring, Yogyakarta, Indonesia.
- BTTF #4 "Absolute System Is Sound System", Acehouse, Yogyakarta, Indonesia.
- "Rest Area: Perupa Membaca Indonesia", National Gallery of Indonesia, Jakarta, Indonesia.
- 2016 Deck-Construct, at The Space Gallery, Bandung, Indonesia.
- Asia Young 36, Jeonbuk Museum of Art, Jeonju, Republic of Korea.
- The Masks, at Diesel Gallery, Shibuya Tokyo, Japan.
- Print Parade 2, Studio Grafis Minggiran, Yogyakarta, Indonesia.
- Yogya Annual Art, "Niat", Balai Banjar Sangkring, Yogyakarta, Indonesia.
- 2015 Jogja Biennale XIII Archive, Jogja National Museum, Yogyakarta, Indonesia.
- Drawing, Museum dan Tanah Liat, Yogyakarta, Indonesia.
- Revitalisasi 20 tahun Museum H. Widayat, Museum of Widayat, Magelang, Indonesia.

Art project

- 2015 - 2017 Acemart Project, Acehouse, Yogyakarta, Indonesia.
- 2017 Rough Machine/Soft Power, Lithuania.
- 2017 BIENNALE JOGJA XIV Equator #4 "Age of Hope", Jogja National Museum, Yogyakarta, Indonesia.
- 2016 Indonesia Dance Festival "Tubuh Sonik", TIM, Jakarta, Indonesia.
- Jogja The Lepidopters: A Space Opera Concert – WTF 2016, Power House, Australia.
- 2015 BIENNALE JOGJA XIII "Hacking Conflict", Jogja National Museum, Yogyakarta, Indonesia.
- 2013 Macanista for SANGKAKALA, Kedai Kebun Forum, Yogyakarta, Indonesia.
- 2011 FFR VS SANGKAKALA, Fight For Rice, Yogyakarta, Indonesia.
- 2009 BIENNALE JOGJA X, SANGKAKALA MACANISTA, Taman Budaya, Yogyakarta, Indonesia.
- 2006 "Mom And Her Bastard Sons" Collab W/ with Jane Cornall, Home Sick Café, Yogyakarta, Indonesia.



Sulung Widya P (1985)

Born in Magelang.

Lives and works in Yogyakarta.

Education

Graduated in 2010

Art Faculty, Fine Art Program, Major in Printmaking, Indonesian Institute of The Art Yogyakarta.

Solo exhibition

2019 Crude Aesthetics, De Braga by Artotel Artspace, Bandung.

2018 Attendance, Artotel, Surabaya.

Residency

2016 Akumassa Chronicle, by Forum Lenteng in collab W/ Yayasan Pasirputih, North Lombok, Indonesia.

Group exhibition

2019 Nandur Srawung #6, Taman Budaya Yogyakarta.

Yogyakarta Komik Weeks, Museum Sono Budoyo, Yogyakarta.

Keep The Fire On #5, Survive Garage, Yogyakarta.

2018 The Makers, Art Jakarta, The Ritz-Carlton Pacific Place, Jakarta.

Mei Mei Art In Jogja, Ace House, Yogyakarta.

Magelang Youth Art Fair, Artos Mall Atrium, Magelang.

2017 Paperu, Festival Kesenian Yogyakarta 29, Planet Pyramid, Yogyakarta.

Look Into The Labyrinth, Tahunmas Artroom, Yogyakarta.

When I think About The Death Of Painting, I Collage, BTTF #3, Ace House, Yogyakarta.

2016 Hello Moto, Live Painting, Liquid Bar and Kitchen, Yogyakarta.

Print Parade #2, Studio Grafis Minggiran, Yogyakarta.

Bangsal Menggawe, Akumassa Chronicle Project, Lombok Utara, Nusa Tenggara Barat.

2015 Bebas Tapi Sopan, Visual Jalanan, Galeri Nasional, Jakarta.

FCAC Hearts Jogja #2 , Roslyn Smorgon Gallery & Gabriel Gallery-

Footscray Community Arts Centre, Melbourne, Australia.

Surf An Enjoy, Breaking The Myth, Live Painting, Parangtritis Beach.



Wedhar Riyadi (1980)

Born in Yogyakarta.

Lives and works in Yogyakarta, Indonesia.

Education

1999-2006

Indonesia Institute of Art, Yogyakarta.

Solo exhibition

- 2019 Slices, Yavuz Gallery, Singapore.
- 2014 Bones After Bones: Echo, Yavuz Gallery, Singapore.
- 2013 Bones After Bones: The Shadow, ARNDT Berlin, Berlin, Germany.
- 2011 Daging & Pedang: Kegaduhan di Negeri Yang Subur, Ark Galerie, Jakarta, Indonesia.
- 2008 Expression of Desire, Ark Galerie, Jakarta, Indonesia.

Group exhibition

- 2018 Bangkit/Arise, Clarion Alley Mural Project, San Francisco, California, USA.
ArtJog 11: Enlightenment, Jogja National Museum, Jogjakarta, Indonesia.
Manifesto 6: Multipolar, National Gallery Indonesia, Jakarta, Indonesia.
The Primacy of Seeing, Semarang Gallery, Semarang, Indonesia.
- 2017 ArtJog 10: Changing Perspective, Jogja National Museum, Jogjakarta, Indonesia.
When I Think about the Death of Painting, I Play, Ark Galerie, Jakarta, Indonesia.
- 2016 ArtJog|9: Universal Influence, Jogja National Museum, Jogjakarta, Indonesia.
- 2014 Mooi Indie - Beautiful Indies, Anne & Gordon Samstag Museum of Art, Adelaide, Australia.
- 2013 Asian Art Biennial, Taichung, Taiwan.
SIP! Indonesian Art Today, ARNDT Berlin, Germany.













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WHITE
PROJECT

YAVUZ GALLERY