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ATTUNEMENT

Nadi Gallery 22nd anniversary, September 15 - October 5, 2022



NADIGALLERY

Jl. Kembang Indah III Blok G3 no. 4-5

Puri Indah, Jakarta 11610, Indonesia

Phone: + 62 21 5818129

Fax: + 62 21 5805677

Email: nadigallery@gmail.com

Website: www.nadigallery.net

Agung Santosa
Agus Suwage
Budi Kustarto
Dadang Rukmana
Dewa Ngakan Made Ardana
Eddie Hara
Eko Nugroho
Goenawan Mohamad
Handiwirman Saputra
Heri Dono
J. Ariadhitya Pramuhendra
Jumaldi Alfi
Mella Jaarsma
Ronald Efendi
Sardono W. Kusumo
Teguh Ostenrik
Uji 'Hahan' Handoko Eko Saputro
Yuli Prayitno
Yusra Martunus

22 Tahun Nadi Gallery

Hari ini 15 September 2022, Nadi Gallery telah berusia 22 tahun. Setelah vacuum cukup lama akibat pandemic, banyak kawan yang mendorong saya untuk mengadakan pameran lagi. Sekitar bulan Juli 2022 saya berkunjung ke Yogyakarta, bertemu dengan beberapa seniman dan tercetus ide untuk mengadakan acara ini.

Tidak seperti biasanya dalam setiap penyelenggaraan pameran bersama, Nadi Gallery selalu mengusung tema atau pendekatan tertentu—kali ini kami hanya mengundang para seniman untuk mengirimkan karya tanpa tema yang mengikat. Di satu sisi, pameran ini memang dimaksudkan untuk sekedar meramaikan acara perayaan ulang tahun Nadi Gallery. Namun demikian, kami yakin bahwa karya-karya yang tampil tetap bisa kita nikmati dan kita jadikan acuan untuk mengira-ngira bagaimana perkembangan karya masing-masing seniman akhir-akhir ini.

Untuk semua kemeriahan acara ulang tahun Nadi Gallery kali ini kami mengucapkan terima kasih yang sebesar-besarnya kepada Ferdinand Indrajaya yang telah membuat pengantar pameran agar acara ini bisa tampil lebih menarik. Juga kepada Agung Santosa, Agus Suwage, Budi Kustarto, Dadang Rukmana, Dewa Ngakan Made Ardana, Eddie Hara, Eko Nugroho, Goenawan Mohamad, Handiwirman Saputra, Heri Dono, J. Ariadhitya Pramuhendra, Jumaldi Alfi, Mella Jaarsma, Ronald Efendi, Sardono W. Kusumo, Teguh Ostenrik, Uji 'Hahan' Handoko Eko Saputro, Yuli Prayitno, Yusra Martunus yang telah mempersiapkan karya untuk acara ini.

Terimakasih juga kepada kalangan seniman, kurator, media massa, para kolektor, art-dealer serta semua pihak yang telah memberi dorongan dengan cara masing-masing kepada Nadi Gallery sehingga kami bisa tetap aktif dan berperan di medan seni rupa Indonesia selama ini. Kami berharap agar sokongan dan kerjasama yang terjalin selama ini bisa terus terpelihara dan berkembang; menjadi modal utama Nadi Gallery untuk terus aktif dan meningkatkan perannya bagi kemajuan seni rupa Indonesia di masa-masa mendatang.

Biantoro Santoso & Meli Angkapradipta

Nadi Gallery: Twenty-Two Years On

Today, September 15, 2022, Nadi Gallery has reached the age of twenty-two. After a long hiatus due to the pandemic, many friends encouraged me to hold another exhibition again. Around July 2022, I visited Yogyakarta, met several artists and came up with the idea to hold this event.

Unlike our usual approach—in every joint-exhibition that Nadi Gallery has held, a certain theme or approach is proposed—this time we only invite the artists to submit their works without any binding theme. On the one hand, the exhibition is only intended to give an extra zing to the celebration of Nadi Gallery's anniversary. However, we believe that we would still be able to enjoy the works presented and use them as a point of reference to see the direction in which each of the invited artists has taken so far, and how their works have developed.

For all the vivacity generated around Nadi Gallery's anniversary event this time, we would like to thank Ferdinand Indrajaya who has made the introduction of the exhibition so that this event can appear more attractive. We would also like to express our gratitude to Agung Santosa, Agus Suwage, Budi Kustarto, Dadang Rukmana, Dewa Ngakan Made Ardana, Eddie Hara, Eko Nugroho, Goenawan Mohamad, Handiwirman Saputra, Heri Dono, J. Ariadhitya Pramuhendra, Jumaldi Alfi, Mella Jaarsma, Ronald Efendi, Sardono W. Kusumo, Teguh Ostenrik, Uji 'Hahan' Handoko Eko Saputro, Yuli Prayitno, Yusra Martunus who have prepared their works for this exhibition.

Our thanks also go to artists, curators, mass media, collectors, art dealers, and everyone who have supported us in their special ways, making us able to stay active and play a role in the Indonesian art world for the last ten years. We hope that the support and collaboration that we have forged so far would develop further and become a resource for Nadi Gallery as we strive to maintain our activities and have a greater role in the development of art in Indonesia in the days to come.

Biantoro Santoso & Meli Angkapradipta

Ulang Tahun Galeri Nadi ke-22 sebagai sebuah Festival

Dekorasi yang gemerlap, tebaran hadiah, dan deret ragam makanan serta minuman yang diiringi oleh lalu lintas canda tawa menjadi tampilan populer bagi acara perayaan hari lahir. Secara reduktif dan juga normatif, hal-hal tersebut kerap dipahami sebagai materi utama dari sebuah acara perayaan hari lahir dan perayaan hari lahir seharusnya diwujudkan dengan kehadiran hal-hal tersebut. Kebermaknaan sebuah acara perayaan hari lahir yang bersih dari hal-hal tersebut, umumnya akan dipertanyakan atau diragukan. Apakah arti dari sebuah acara pesta ulang tahun tanpa gemerlap dekorasi, tumpukan hadiah, aktivitas makan-minum, dan canda tawa? Pertanyaan lain yang sekiranya dapat kita ajukan sebagai sebuah pertanyaan kontestasi adalah: Apakah arti atau kebermaknaan dari sebuah acara perayaan hari lahir menjadi utuh dengan kehadiran hal-hal di atas? Dari perspektif tertentu, jawaban atas pertanyaan ini adalah tidak. Perspektif tertentu yang dimaksudkan adalah perspektif dari salah satu filosof kontemporer asal Jerman, yakni Hans-Georg Gadamer (1900-2002). Pandangan filosofisnya tentang festival akan disuguhkan sebagai sebuah kerangka filosofis yang berbeda dengan pandangan populer tentang perayaan hari lahir. Keputusan untuk memilih pandangan ini secara khusus diperuntukkan bagi acara perayaan hari lahir ke-22 dari Galeri Nadi.

Secara historis, kelahiran Galeri Nadi sendiri diinisiasi oleh Pak Biantoro Santoso. Keberadaannya telah berkontribusi mewarnai dinamika perkembangan seni rupa di Indonesia semenjak tahun 2000, tepatnya pada tanggal 15 September. Kecintaan serta devosi Pak Biantoro dalam mempromosikan seni rupa kontemporer tidak hanya menjadi elemen konstitutif bagi keberadaan galeri, namun juga berperan melanggengkan denyut nadi tubuh seni rupa Indonesia hingga ini. Dukungan dari para perupa dan juga tantangan yang muncul dari berbagai situasi turut menenun dinamika keberadaannya. Pandemi Covid-19 adalah salah satu tantangan situasional yang dihadapi Galeri Nadi belum lama ini. Situasi global ini sempat menjadi hambatan bagi galeri untuk merayakan hari lahirnya selama dua tahun dan menuntut berbagai perubahan, baik kecil maupun besar, dalam mempertahankan keberadaannya. Pergumulan dengan situasi yang menantang tersebut mendorong Galeri Nadi untuk memaknai peringatan hari lahirnya yang ke-22 kali ini melalui sudut pandang yang berbeda. Sudut pandang yang dimaksudkan di sini, sebagaimana telah disinggung sebelumnya, adalah pandangan filosofis tentang festival dari Gadamer.

Dari perspektif Gadamer, istilah “festival” berkenaan dengan pandangannya tentang pengalaman temporal

dan kolektif terhadap karya seni dan secara lebih jauh: keseluruhan pengalaman kita akan dunia (Grondin 2001, 45). Festival dikarakterisasi oleh temporalitas tertentu yang di dalamnya kita terpikat. Daya pikatnya mengguncang dan mendislokasikan pengalaman sehari-hari kita tentang waktu (yang kerap dipahami secara objektif) (Lawn 2006, 94). Dalam sebuah festival, pengalaman sehari-hari kita tentang waktu ditangguhkan dan sekaligus menginjeksi sebuah misteri ke dalam peristiwa *festive* tersebut. Hal ini dapat diilustrasikan dengan hari lahir dari Galeri Nadi yang sebelum kemunculan pandemi, diselebrasikan secara rutin setiap tahun. Kendati peristiwa kelahirannya diselebrasikan setiap tahun, makna dari setiap acara selebrasinya selalu berbeda; tiada makna yang tetap dan "rutin." Setiap acara perayaan akan hari lahirnya menyingkapkan makna yang berbeda. Ia mengangkat kita dari rutinitas hidup keseharian dan menawarkan sebuah kesempatan untuk menala kembali diri kita serta pertautan kita dengan dunia. Setiap festival membuka kesempatan bagi kita untuk menala kembali keberadaan kita di dalam dunia secara reflektif dan deliberatif (Lawn 2006, 95). Hal ini sekaligus mengindikasikan bahwa festival tidak harus selalu terasosiasi dengan canda tawa, pesta makan, apalagi kerumunan hadiah; tidak niscaya bertautan dengan suka cita atau kebahagiaan. Bagi Gadamer, kesedihan ataupun ratapan turut menjadi pengalaman kualitatif yang dibagikan dalam sebuah festival.

Festival-festival ada untuk diselebrasikan. Akan tetapi apakah yang menjadi karakter *festive* dari sebuah festival? Secara natural, kualitas ini tidak perlu selalu diasosiasikan dengan suka cita atau kebahagiaan, karena dalam ratapan kita juga berbagi karakter *festive* ini secara bersama-sama (Gadamer 1986, 58).

Festival tidak hanya menjadi kanal bagi suka cita dan kebahagiaan untuk berkelana, akan tetapi merupakan sebuah momen reflektif bagi setiap individu yang berpartisipasi di dalamnya. Momen bersama untuk menala kembali secara reflektif dan deliberatif relasi kita dengan dunia yang dihidupi.

Kebersamaan, keterlibatan aktif dari setiap pribadi dalam sebuah festival turut dipahami sebagai sesuatu yang niscaya. Pandangan Gadamer mengenai festival tidak hanya berkenaan dengan pengalaman temporal, namun juga pengalaman kolektif. Pengalaman kolektif dari festival ini ditunjukkan olehnya dengan menekankan pentingnya partisipasi. Partisipasi, bagi Gadamer, adalah elemen esensial dari festival (Grondin 2001, 46). Festival ada untuk diselebrasikan dan selebrasi tidak dapat dilakukan sendiri.

Gadamer sendiri menyatakan bahwa "festival adalah sebuah pengalaman akan kebersamaan dan sebuah representasi dari kebersamaan dalam bentuknya yang paling sempurna" (Gadamer 1986, 39). Dalam festival, berpartisipasi atau mengambil peran demi kebersamaan yang disatukan oleh intensi, menjadi segalanya.

Hal terakhir yang turut bernilai untuk ditunjukkan dalam tulisan pengantar ini adalah setiap festival membangkitkan kesadaran akan kerapuhan hidup manusia dan hal ini merupakan aspek temporal dari festival (Grondin 2001, 47). Pada saat kita berpartisipasi dalam sebuah festival, kita kerap bertanya-tanya dengan rasa sukur sekaligus cemas, misalnya "Berapa banyak hari raya lagi yang dapat kita rayakan bersama?" Dalam lingkup selebrasi hari lahir Galeri Nadi ke-22 ini, pertanyaan campur aduk ini juga dapat muncul, "Berapa ulang tahun lagi yang dapat dirayakan bersama?" atau "Apakah saya masih dapat berpartisipasi atau terlibat dalam acara ulang tahunnya yang ke-23?" Festival tidak lain adalah momen reflektif untuk merayakan keberhinggaan dari kemanusiaan dan dalam keberhinggaan, manusia menemukan kemanusiaannya.

Ferdinand Indrajaya

Daftar Pustaka

- Gadamer, Hans-Georg. *The Relevance of Beautiful and Other Essays*. Translated by Nicholas Walker. Cambridge: Cambridge University Press, 1986.
- Grondin, Jean. "Play, Festival, and Ritual in Gadamer: On the theme of the immemorial in his later works." In *Language and Linguisticality in Gadamer's Hermeneutics*, 43-50. Lanham: Lexington Books, 2001.
- Lawn, Chris. *Gadamer: A Guide for The Perplexed*. London: Continuum, 2006.

Nadi Gallery's 22nd Anniversary as a Festival

Gleaming decorations, strewn gifts, and arrays of food and drinks accompanied by traffic of laughter are the popular displays for birthday celebrations. Reductively as well as normatively, these things are often apprehended as the being of a birthday celebration event and what birthday celebration should be celebrated. The meaningfulness of a birthday celebration that is immune from these things, shall be put into question or even doubted. What is a birthday party without the gleaming of decoration, piles of gift, dinner party, and laughter? Another question that we may ask as a contestating question is: Will the meaningfulness or significance of a birthday celebration be intact still by the presence of the things above? From a certain perspective, the answer to this question is no. The certain perspective that is referred to is the perspective of one of the contemporary German philosophers, namely Hans-Georg Gadamer (1900-2002). His philosophical view of festivals shall be presented as a philosophical framework that is different from that of existing popular view of birthday celebration. The decision to opt for his philosophical account specifically related to the Nadi Gallery's 22nd anniversary event.

Historically, the birth of the Nadi Gallery itself was initiated by Mr. Biantoro Santoso. Its existence has contributed in making the dynamics development of fine arts in Indonesia more colourful since 2000, exactly on September 15th. Mr. Biantoro's love and devotion in promoting contemporary art does not stand merely as constitutive elements for the gallery's existence, but also plays a prominent role in perpetuating the pulse of the Indonesian art's body to this day. The support from the artists as well as the challenges which arise from various situations also interweave the dynamics of its existence. The Covid-19 pandemic was one of the situational challenges that Galeri Nadi recently faced. This global situation had become an obstacle for the gallery to celebrate its birthday for two years and it demanded various changes, both small and large, in keeping its existence established. The struggle with this challenging situation has prompted Galeri Nadi to interpret the 22nd anniversary of his birthday from a different perspective. The point of view that is referred to here, as mentioned earlier, is Gadamer's philosophical account of festival.

From Gadamer's perspective, the term "festival" refers to his view of the temporal and collective experience of art and beyond, namely our overall experience of the world (Grondin 2001, 45). Festivals are characterized by a certain temporality in which we are enticed. Its enticement disrupts and dislocates our everyday experience of time (which is

often viewed objectively) (Lawn 2006, 94). In a festival, our daily experience of time is suspended and at the same time it injects a mystery into the festive event. This can be illustrated by the birthday of the Nadi Gallery which, before the emergence of the pandemic, was regularly celebrated every year. Even though the event of its birth day is celebrated every year, the meaning of each celebration is always different; there is no such thing as fixed and "routine" meaning. Every event of celebration reveals a different and deeper meaning. It uprises us from the routine of everyday life and offers an opportunity to re-attune ourselves and our relationship with the world. Each festival opens an opportunity for us to reevaluate our existence in the world in a reflective and deliberative way (Lawn 2006, 95). This also indicates that festivals don't always have to be associated with laughter, feasts, let alone crowds of gifts; it is not necessarily linked to joy or happiness. For Gadamer, sadness or mourning is also a qualitative experience that is shared in a festival.

Festivals are there to be celebrated. But what is the festive character of a festival? Naturally, this quality need not always be associated with joy or happiness, since in mourning we also share this festive character together (Gadamer 1986, 58).

The festival does not stand as a mere canal for joy and happiness to travel, but is a reflective moment for each individual who participates in it. A shared moment to reevaluate reflectively and deliberatively our relationship with the world we are living in.

Commonality, the active involvement of each person in a festival is also understood as something that is necessarily fundamental. Gadamer's view of festivals is not only about temporal experience, but also a collective one. This collective experience of the festival is demonstrated by him emphasizing the importance of participation. Participation, for Gadamer, is an essential element of the festival (Grondin 2001, 46). Festivals are there to be celebrated and celebrations cannot be acted upon individually. Gadamer himself states that "a festival is an experience of community and represents community in its most perfect form" (Gadamer 1986, 39). In festivals, participating or taking on roles for the sake of getting unified by intention, has become everything.

The last thing that is worth pointing out in this foreword is that every festival raises awareness of the fragility of human life and this is one temporal aspect of the festival (Grondin

2001, 47). When we participate in a festival, we may ask ourselves with both gratitude and anxiety, for example, "How many more holidays can we celebrate together?" Within the scope of this 22nd Nadi Gallery's anniversary celebration, such mixed feelings can also arise. For example, "How many more anniversaries can we celebrate together?" or "Can I still participate or be involved in its 23rd anniversary event?" The festival is nothing but a reflective moment to celebrate the finitude of humanity and in finitude, people get in touch with their humanity.

Ferdinand Indrajaya

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Lawn, Chris. *Gadamer: A Guide for The Perplexed*. London: Continuum, 2006.

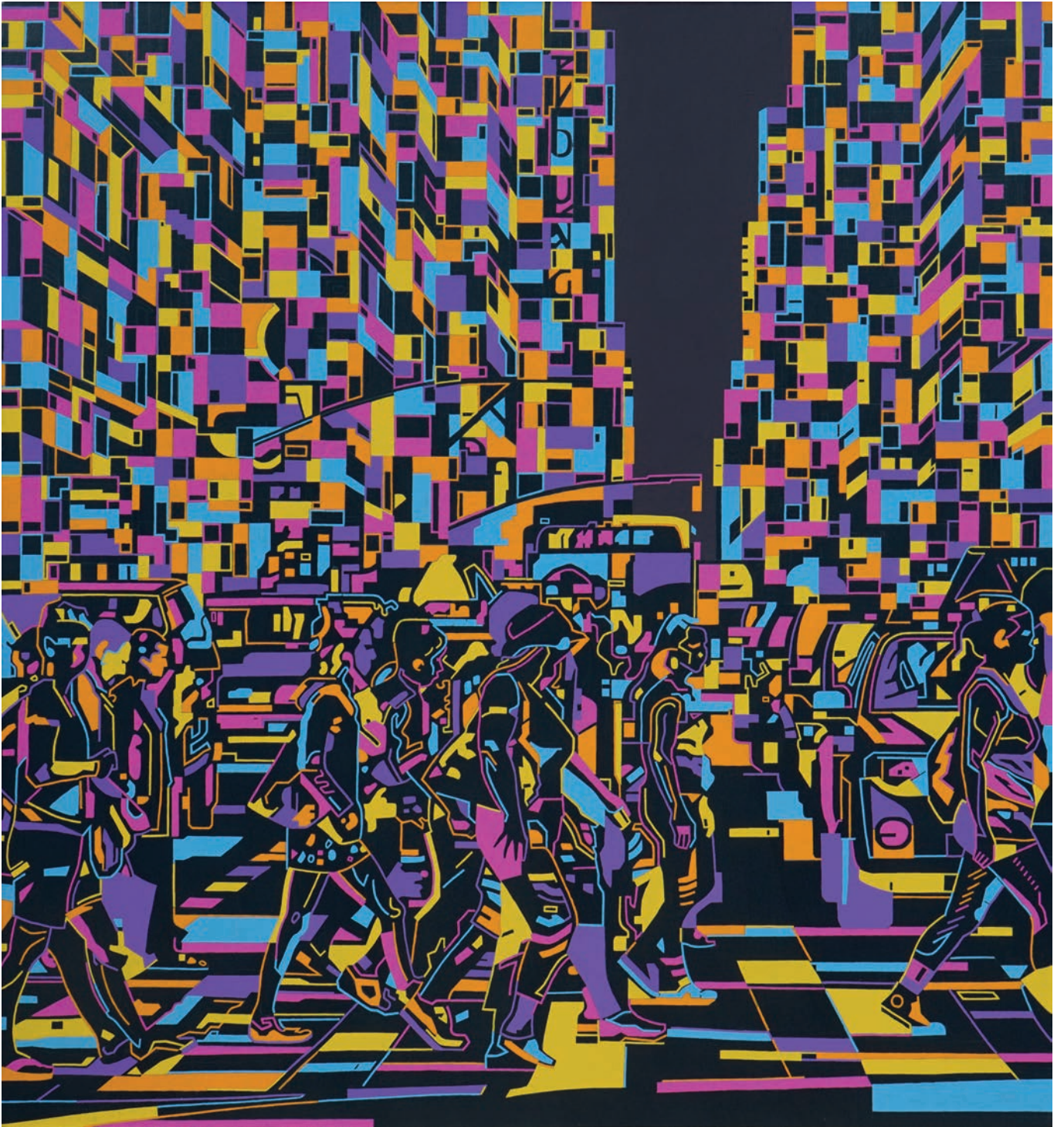








Budi Kustarto, Eksplor #5, 2022, Oil on canvas, 80 x 80 cm.





Dadang Rukmana, Pucuk-Pucuk Ranting, 2022, Acrylic on canvas, 140 x 150 cm.



Dewa Ngakan Made Ardana

I'm so Tired of Being Exotic I, 2022, Pen and chinese ink on hahnemule paper, 56 x 76 cm.

I'm so Tired of Being Exotic II, 2022, Pen and chinese ink on hahnemule paper, 56 x 76 cm.

I'm so Tired of Being Exotic III, 2022, Pen and chinese ink on hahnemule paper, 56 x 76 cm.





Eko Nugroho, Another Coalition, 2019, Acrylic on Canvas, 200 x 200 cm.













J. Ariadhitya Pramuhendra, Illusion, 2022, Charcoal and acrylics on canvas, 50 x 40 cm.



Mella Jaarsma

Bi - Circle 1, 2020, gouache, ink, acrylic, bamboo on paper, 38 x 27 cm.

Bi - Circle 2, 2020, gouache, ink, acrylic, bamboo on paper, 38 x 27 cm.

Bi - Circle 3, 2020, gouache, ink, acrylic, bamboo on paper, 38 x 27 cm.

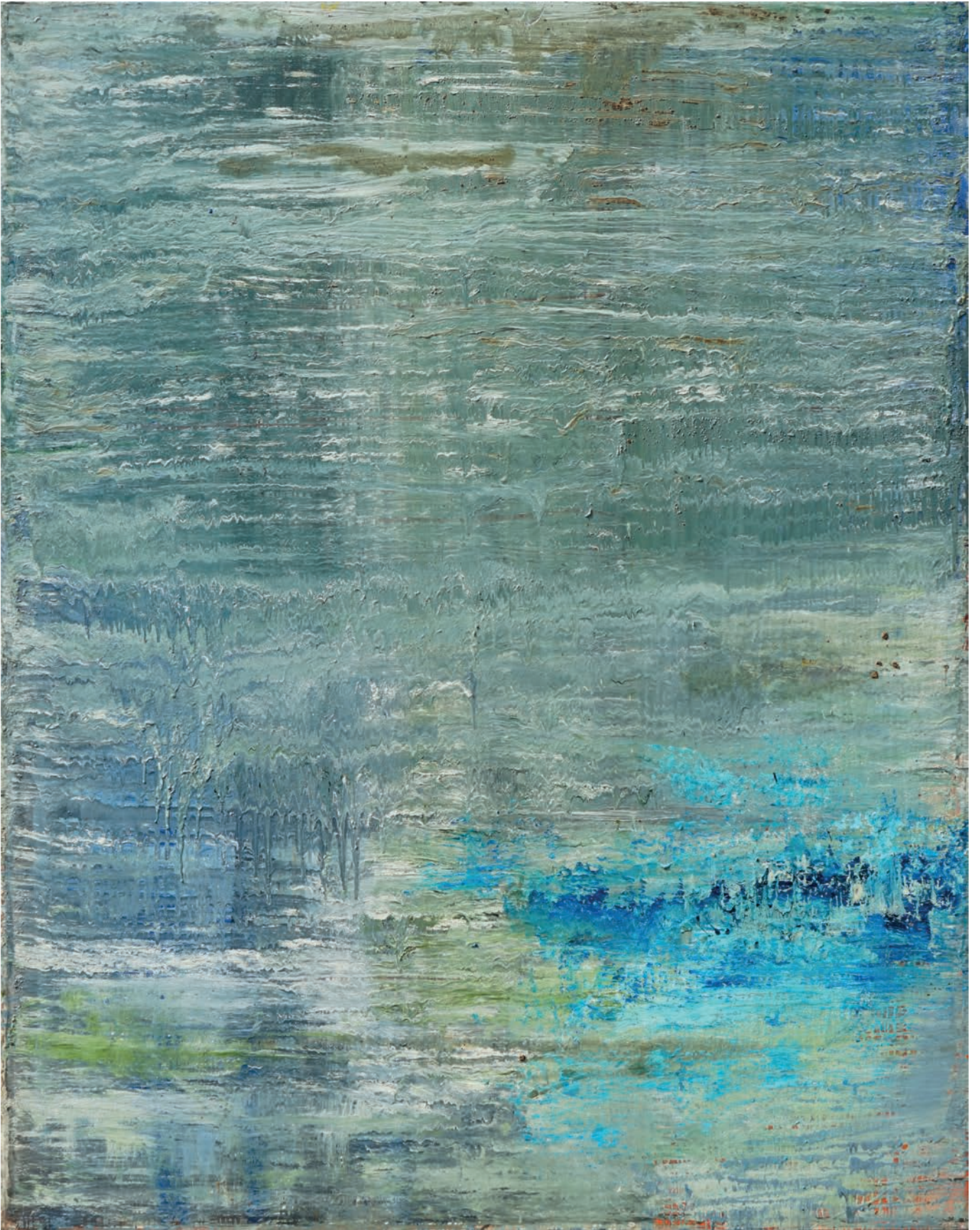
Bi - Circle 4, 2020, gouache, ink, acrylic, bamboo on paper, 38 x 27 cm.







Ronald Efendi, Mengutip Sokrates – Gnothi Seauton (Know Thyself), 2021, Acrylic on canvas, 140 x 100 cm.

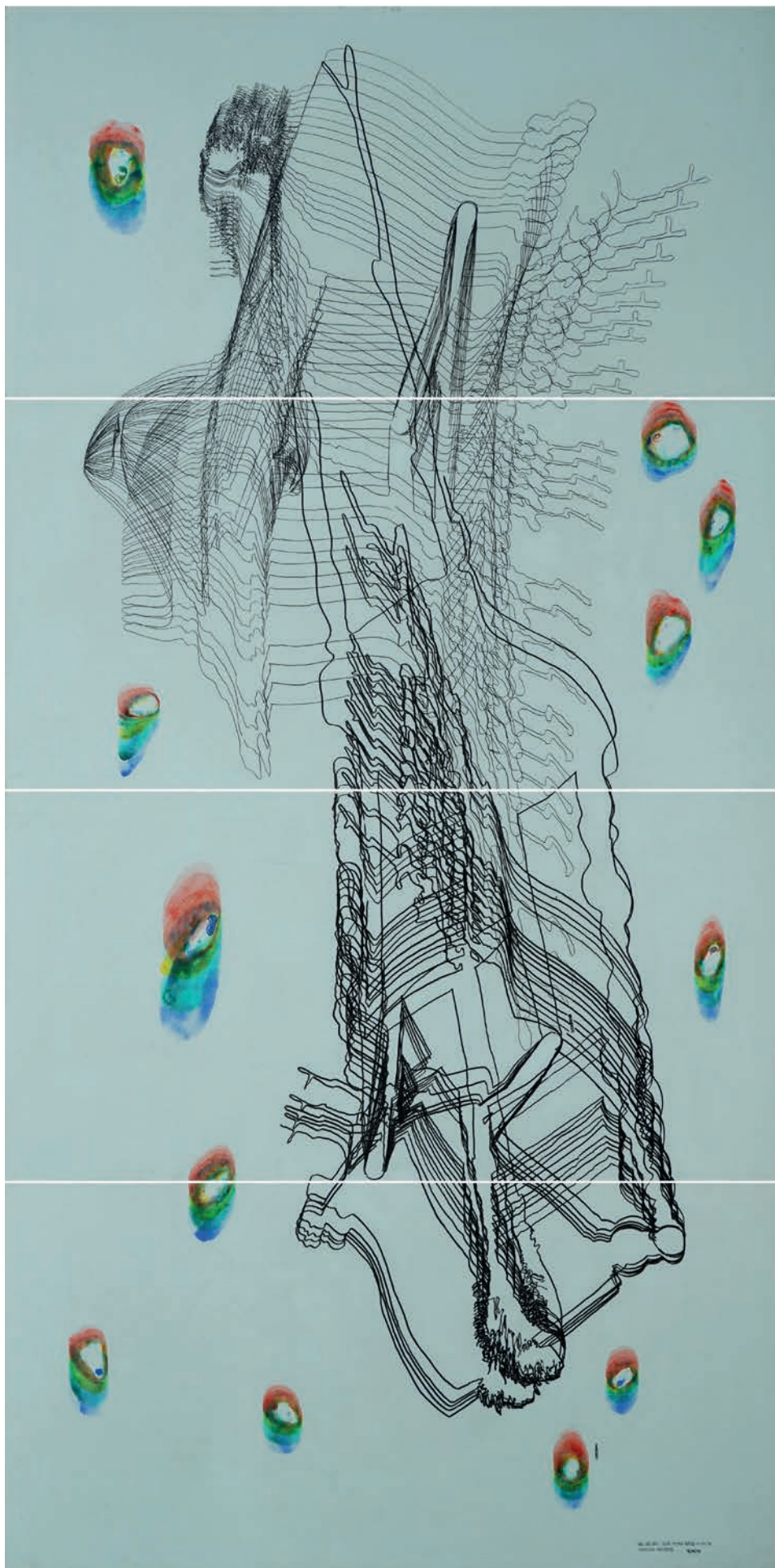




Sardono W. Kusumo, Venice Underwater #02, 2020, Oil on canvas, 225 x 175 cm.







Yuli Prayitno
"Awal"
Latitude 7,824468
Longitude 110,335744,
13083112020-084719032021
2021
Acrylic on canvas
240 x 119 cm (tetrptych)



Yusra Martunus

22202, 2022, Acrylic on canvas, 80 x 80 cm.

22301 (Non-Functional Tuoch), 2022, Acrylic on iPhone, 16 x 8 x 1 cm.



The Artists

AGUNG SANTOSA

Born in Bukittinggi, West Sumatra, Indonesia, March 1, 1986,
Awards: *Tujuh Bintang Art Award* Nominee "The Power of Dream"
(2015); *Makassar Art Moment* trophy (2009).

Solo Exhibitions:

"Imaginative Mimetic: Against Interpretation", Nadi Gallery, Jakarta, Indonesia (2019); "Through Another Perspective", Art Xchange Gallery, Singapore (2015);

Selected Group Exhibitions:

"Art Jakarta 2022", Nadi Gallery, Jakarta, Indonesia (2022);
"Noise" BAKABA #8, Sakato Art Community, Sarang Building II, Yogyakarta, Indonesia (2022); *Art Jakarta Virtual* (2020); "Bebas", Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia (2019); "Art Moments 2019", Sheraton Grand Jakarta, Gandaria City, Nadi Gallery, Jakarta, Indonesia (2019); "S.E.A Focus", Gillman Barracks, Nadi Gallery, Singapore (2019); "Art Expo Malaysia 2018", Matrade Exhibition and Convention Centre, Kuala Lumpur, Malaysia (2018); "Art Stage Singapore 2018", Marina Bay Sands, Singapore (2018); "Zaman Now", BAKABA #7, Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia (2018); "Skala", Triennale Seni Patung Indonesia #3, The National Gallery of Indonesia, Jakarta, Indonesia (2017); "Knowing Incompleteness", Gajah Gallery, Yogyakarta, Indonesia (2017); "Menolak Sekaligus Merengkuh", Nadi Gallery, Jakarta, Indonesia (2017); "Art Stage Jakarta 2017", "Indonesia", BAKABA #6, Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia (2017)

AGUS SUWAGE

Born in Purworejo, Indonesia, 1959.

Studied Graphic Design at Bandung Institute of Technology, Faculty of Fine Art and Design, Bandung, Indonesia (1979 – 1986).
Artist in Residence in QUT, Brisbane, Australia (1996); "Sai-no-kuni" Saitama, the Museum of Modern Art, Koshigaya-shi Saitama, Japan (1999 – 2000); "Brito International Artists Workshop" Tepantor, Dhaka, Bangladesh (2003); Artist in Residence in STPI, Singapore (2009).

Selected Solo Exhibitions:

"The Theater of Me" MACAN Museum, Jakarta, Indonesia (2022);
"Room of Mine", Tyler Rollins Fine Art, New York, USA (2017);
"<<I>>", Nadi Gallery, Jakarta, Indonesia (2014); "CYCLE No. 3", ARNDT, Berlin, Germany (2013); "CYCLE No. 2", Tyler Rollins Fine Art, New York, USA (2013); "Daur/Cycle", Nadi Gallery, Jakarta, Indonesia (2012); "The End Is Just Beginning Is The End", Tyler Rollins Fine Art, New York, USA (2011); "CIRCL3", Singapore Tyler Print Institute Gallery, Singapore (2009); "Still Crazy After All These Years", Jogja National Museum, Yogyakarta, Indonesia (2009).

Selected Group Exhibitions:

"Art Jakarta 2022", Nadi Gallery, Jakarta, Indonesia (2022);
"Emotional Asia", Miyatsu Daisuke Collections, Fukuoka Asian Art Museum, Japan (2022); ArtJog "Resilience", Jogja National Museum, Yogyakarta, Indonesia (2020); "Faktor X", Indonesian Contemporary Art & Design. Grand Kemang Hotel, Jakarta, Indonesia (2019); "SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now", Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan (2019); "Dunia Dalam Berita", MACAN Museum, Jakarta, Indonesia (2019); "+63 | +62", Silverlens Gallery, Manila, Philippines (2019); "ART UNLIMITED: XyZ 2018", Bandung, Indonesia (2018); "Disparate Bodies", Yavuz Gallery, Singapore (2018); "ART Bali – Beyond The Myths", ABBC Building, Nusa Dua, Bali, Indonesia (2018); "Celebrating Indonesian Portraiture", OHD

Museum, Magelang, Indonesia (2018); "Sights + Sounds", Toledo Museum of Art, Ohio, United States (2018); "Terra Incognita", Hilger Brotkunsthalle, Vienna, Austria (2017); "SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now", National Art Center and Mori Art Museum, Tokyo, Japan (2017).

BUDI KUSTARTO

Born in Karangbawang, Jawa Tengah, Indonesia, January 4, 1972. Education and Background: Visual Communication Design at Indonesian High School of Arts (SMSR), Yogyakarta, Indonesia (1988-1992); Majoring in sculpture at Indonesian Institute of Fine Arts (ISI), Yogyakarta, Indonesia (1993-2003); Working at Sanggar Seniman Merdeka, Yogyakarta, Indonesia (1992-1993); CH Discothek, Wettingen, Switzerland (1996-1998)

Solo Exhibitions:

"Among other", Soka Art Center, Beijing, China (2008); "Hetero:Green", Galeri Semarang, Semarang, Indonesia (2006); "Budi", Nadi Gallery, Jakarta, Indonesia (2005);

Selected Group Exhibitions:

"Bersahabat Dengan Musuh", Ciputra Artpreneur, Jakarta, Indonesia (2021); L.project Art Expo, City Walk 5th floor, Sudirman, Jakarta, Indonesia (2021); L.project Art Expo, Sangkring Art Space, Yogyakarta, Indonesia (2021); Art Jakarta 2020 (2020); Art Taipei 2020 (2020); "ArtJog 10: Changing Perspective", Jogja National Museum, Yogyakarta, Indonesia (2017); "Art-Tivities Now", Breeze Art Space, Tangerang, Banten, Indonesia (2017); "Kronotopos" Bienale Jawa Tengah #1, Semarang, Indonesia (2016); Behind Foreign Lands, Soka Art Center, Beijing, China (2016); "Pamerkan Saja", Bentara Budaya, Yogyakarta, Indonesia (2016); "Belum Ada Judul". Exhibitions and Enin Suprianto's book launching, Sangkring Art Space, Yogyakarta, Indonesia (2015); "Kepada Republik", DPR RI Building, Senayan, Jakarta, Indonesia (2015); "Master of Modern Indonesian Portraiture", The National Portrait Gallery, Canberra, Australia (2014); "Versi" Triennale Seni Patung #2, Indonesia National Gallery, Jakarta, Indonesia (2014); "Melihat Indonesia", Ciputra Art Space, Jakarta, Indonesia (2014); FCC Exhibitions, BKDP, Yogyakarta, Indonesia (2014).

DADANG RUKMANA

Born in Bandung, October 10, 1964

Education: He studied to paint under the guidance of Barli Sasmitawinata at the Studio Pendidikan Seni Rupa Rangka Gempol, Bandung. During this period, he had also lived and worked in Ubud, Bali. While staying in Bali, he had a solo exhibition and participated in some group exhibitions (1982 – 1985)

Selected Solo Exhibitions:

"Tetes", Semarang Gallery, Semarang, Indonesia (2015); "History Teach Us Nothing", Nadi Gallery, Jakarta, Indonesia (2010); "Icontroversial", Canna Gallery, Jakarta, Indonesia (2009).

Selected Group Exhibitions:

"Representasi #4", Pendhapa Art Space, Yogyakarta, Indonesia (2021); "ArtOs Kembang Langit", Gedung Juang 45, Banyuwangi, Indonesia (2021); "Dinding Meminta", RuangDalam Art House, Yogyakarta, Indonesia (2020); "Reborn", Galeri Bank Wetan, Surabaya, Indonesia (2017); "September Open Studio (SepOS) 2017", Art Project, Malang and Batu, Indonesia (2017); "Alam Benda dan Gambar Lainnya", Museum dan Tanah Liat, Yogyakarta, Indonesia (2016); "Sapiens Free", OHD Museum, Magelang, Indonesia (2016); "Mandiri Art Charity", Jakarta, Indonesia (2016); "Dedicated Aesthetic #2", Universitas Brawijaya, Malang, Indonesia (2016).

DEWA NGAKAN MADE ARDANA

Born in Klungkung, Bali, Indonesia, 1978

Education: Indonesian Art Institute [ISI], Denpasar, Bali, Indonesia (1999 – 2004)

Selected Solo Exhibitions:

"Di Hadapan Bayang-bayang", Nadi Gallery, Jakarta, Indonesia (2020); "Hana tan Hana: Death and Life of the Unknown", REDBASE Foundation, Yogyakarta, Indonesia (2016); "Kala", Balai Keseharian dan Pemajangan, Yogyakarta, Indonesia (2014); "Yogyakarta, Juni 1812", National Gallery of Indonesia, Jakarta, Indonesia (2010); "Beyond Still Life", Jakarta Art District, Jakarta, Indonesia (2010); "Anonymous Project", Semarang Contemporary Art Gallery, Semarang, Indonesia (2009); "On Content and Messages", Ark Gallery, Jakarta, Indonesia (2008); "Space in Between", CP Art Space, Jakarta, Indonesia (2004).

Selected Group Exhibitions:

"Arang", Latar Art Space, BTPN Sinaya, BTPN Tower Jakarta, Indonesia; "Incumbent", Yogya Annual Art #4, Bale Banjar Sangkring, Yogyakarta, Indonesia (2019); "Potret", Syang Art Space, Magelang, Indonesia (2019); "80nan Ampuh", 80 Tahun OHD, Bale Banjar Sangkring, Yogyakarta, Indonesia (2019); "NU-Abstract", Orbitaldago Art Gallery and Café, Bandung, Indonesia (2018); "Beyond the Myth", Art Bali, Bali, Indonesia (2018); "The Future of History", Biennale Jateng #2, Semarang, Indonesia (2018); "NU-Abstract: POLITICAL AESTHETIC", Nadi Gallery, Jakarta, Indonesia (2018); "Art Turns. World Turns", Exploring the collection of the Museum of Modern and Contemporary Art in Nusantara, MACAN Museum, Jakarta, Indonesia (2017); "Stage of Hopelessness", Biennale Jogja XIV, Jogja National Museum, Yogyakarta, Indonesia (2017); "Changing Perspective", ArtJog 10, Jogja National Museum, Yogyakarta, Indonesia (2017).

EDDIE HARA

Born in Salatiga, Indonesia, 1957.

Currently lives and works in Basel, Switzerland.

Education: Studied at Indonesian Institute of Arts (ISI), Yogyakarta, Indonesia (1980-1989). Akademie voor Beeldende Kunst Enschede (AKI), the Netherlands (1989-1990). Artist in Residencies in various countries, such: "Double Dutch", Stichting Kunst Mondiaal, Tilburg, the Netherlands (1991). IAAB, Christoph Merian Stiftung (CMS), Basel, Switzerland (1996). Studio 106, Lasalle Art College, Singapore (2004). Recyclart, Bruxelles, Belgium (2005)

Selected Solo Exhibitions:

"Eddie Hara" by Ramstein Optik (with solo show case, poster publication and 3 live paintings at 3 different locations in the city), Basel, Switzerland (2021); "This is Not Street Art", Art Stuebli Galerie für Urban Kunst, Basel, Switzerland (2018); "SWEET (& SOUR!) SIXTY", Nadi Gallery, Jakarta, Indonesia (2017); "We Do Not Belong to This High Fuckin Art Society", Eye Love You, Basel, Switzerland (2015); Special Project: EddiE haRA, Bazaar Art Jakarta, Nadi Gallery, Jakarta, Indonesia (2014); "Peculiar Vibration of the Empty Ocean", INSIGHT Section of the 1st Art Basel Hong Kong, Semarang Gallery, Hong Kong (2013); "Carnival of the FUNtastic", Nadi Gallery, Jakarta, Indonesia (2011); "Global Warming, Cool Art!", Nadi Gallery, Jakarta, Indonesia (2007)

Selected Group Exhibitions:

"With(Out) Fear, High Voltage", Basel, Switzerland (2020); "Art Jakarta", Nadi Gallery, JCC Senayan, Jakarta, Indonesia (2019); "Art Moments", Nadi Gallery, Sheraton Grand, Jakarta, Indonesia (2019); "Art Basel Hong Kong", Nadi Gallery, Hong Kong (2019);

"Art Expo Malaysia", Kohesi Initiatives, Kuala Lumpur, Malaysia (2018); "The World on Paper", Palais Populaire, Berlin, Germany (2018); "WOPART (Work on Paper Art Fair)", Clear Gallery Tokyo, Lugano, Switzerland (2018); "Got Paper?", Ruci Art Space, Jakarta, Indonesia (2018); "Ping Pong Basel-Miami-LA-Berlin", M54, Basel, Switzerland (2018); "Art Basel Hong Kong", Nadi Gallery Jakarta, Hong Kong (2018); "Art Stage Jakarta", Nadi Gallery, Canna Gallery, Semarang Gallery, Srisasanti Gallery, Jakarta, Indonesia (2017); "Ping Pong Basel-Miami-LA-Berlin", M54, Basel, Switzerland (2017); "Art Basel Hong Kong 2017", Nadi Gallery Jakarta, Hong Kong (2017); "Art Stage Singapore", Nadi Gallery Jakarta and Srisasanti Gallery Yogyakarta, Singapore (2017).

Selected Art Experiences:

Mural at Chez Soif, Basel Switzerland (2021); Mural at ZooLoose Pure Store, Basel, Switzerland (2021); Commissioned mural by the city of Basel with 24 graffiti artists on 350m long wall, Schwarzwald bridge, Basel, Switzerland (2020); Mural at Hirschenek Club, Basel, Switzerland (2020); Mural at Adams CBD Store, Basel, Switzerland (2020); Eddie Hara by Ramstein Optik (with solo show case, poster publication and 3 live paintings at 3 different locations in the city), Basel, Switzerland (2019).

EKO NUGROHO

Born in Yogyakarta, Indonesia, July 4, 1977

Education: High School for Fine Arts (SMSR) Yogyakarta (1993 – 1997); Painting Department, Indonesian Art institute, Yogyakarta (1997 – 2006).

Selected Solo Exhibitions:

"Lost in Parody", Arario Gallery, Seoul, South Korea (2020); Nowhere is My Destination", Art Front Gallery, Tokyo, Japan (2019); "Plastic Democracy", Arndt Art Agency, Berlin (2018); "Semelah", Asia Society (Commission Project), New York, USA (2017); "Uh-Oh Uh-Oh Uh-Oh (The World Complaining)", Arario Gallery Shanghai, China (2016); "Lot Lost", Art Gallery of New South Wales, Sydney, Australia. Curated by Lisa Catt (2016); "Landscape Anomaly", Salihara Gallery, Jakarta, Indonesia. Curated by Nirwan Dewanto. In association with his solo exhibition, Eko Nugroho collaborated with Jakarta based fashion label Major Minor for their Spring Summer 2016 collection (2015); "We are Concern About Nothing", Arario Gallery, Seoul, Korea (2013); "We are What We Mask", Singapore Tyler Print Institute, Singapore (2013); "Threat as a Flavour", Arndt Fine Art Gallery, Berlin, Germany (2012); "Temoin Hybride", Musee d'Art Moderne Paris, France (2012).

Selected Group Exhibitions:

"Art Jakarta Gardens", Jakarta, Indonesia (2022); "Urbain. ES", La Condition Publique de Roubaix, Paris, France (2022); "Art Hankyu 2022", Hankyu Umeda Main Store, Osaka, Japan (2022); "Berdikari", Distrik Seni Sarinah, Jakarta, Indonesia (2022); "Second Movement", Singapore Tyler Prints Institute, Singapura (2022); "Jogja Annual Art #7: Flow", Sangkring Art Space, Yogyakarta, Indonesia (2022); "Konvergensi: Pasca-Traditionalisme", R. J. Katamsi Gallery, Indonesian Arts Institute, Yogyakarta, Indonesia (2022); "Uprising", Kristin Hejellegerde Gallery, Schloss Gorne, Germany (2022); "Art Jakarta", Roh Projects booth, Jakarta, Indonesia (2022); "KIAF Seoul", Arario Booth, Seoul, South Korea (2022); "Falling", Tang Contemporary, Beijing, China (2021); "Kinder Biennale", Groningen Museum, Netherland (2021); "Close to Home", STPI Singapore at ArtSpace Helu Trans and online exhibition (2021); "ARTJOG MMXXI: Time to Wonder", Jogja National Museum, Yogyakarta, Indonesia (2021);

"Asia Now Paris Asian Art Fair", online view on Acula, Magda Danyzs Gallery, Paris, France (2021); "Survival Nature", Ginza Tsutaya Book Store, Tokyo, Japan (2021); "Gangguan Tenggara", Bega Valley Regional Gallery, New South Wales, Australia (2020); "Nothing Lasts/ Nothing's Finished", online view, Sullivan+Strumpf Singapore Sydney (2020); "Pasticology", The Goods Shed by Form, Perth, Australia (2020); "My Name is Nobody", online view by Arndt Art Agency and Artsy (2020); "Violent Attachment", Sullivan+Strumpf Singapore (2020); "Turning the Axis of the World", Singapore Tyler Print Institute, Singapore (2020); "ARTJOG 2020: Resilience", Jogja National Museum, Yogyakarta, Indonesia (2020); "Setouchi Triennale", Ibuki Island, Japan (2019); "Abakadone/ Continuos Fire", National Gallery of Canada (2019); "Art Jakarta 2019, Jakarta Convention Centre, Arario Booth & Special Spot (2019); "Shifting Tides", ASEAN Gallery, The Asean Secretariat (2019); "Children Biennale: Embracing Wonder", National Gallery Singapore (2019); "Fracture/Fiction: Selections from the Ilham Collection", Ilham Gallery, Kuala Lumpur, Malaysia (2019); "Contemporary Worlds: Indonesia", National Gallery of Australia, Canberra, Australia (2019); "South East Asia Artist", Sullivan + Strumpf, Sydney, Australia (2019); "Forgotten Enlightenments", Leipzig's Cotton Spinning Mill, Leipzig, Germany (2019); "OHD Infinity: A Walk of Life", OHD Museum, Magelang, Indonesia (2019); "Taipei Dangdai", Taipei Nangang Exhibition Center-Roh Project Booth, Taipei, Taiwan (2019).

GOENAWAN MOHAMAD

Goenawan Mohamad, who is better known as a writer, has also been familiar with art since the early 1960s, when he lived with the artists of Sanggar Bambu and studied painting with Danarto, Syahwil, Mulyadi W. He is also close to Nashar and Zaini. He began to exhibit his first sketch with the title "PE.TIK.AN" at Plataran Djoko Pekik, Bantul, Yogyakarta (November 2016). Then continued with the solo exhibition "Kata, Gambar", at dia.lo.gue artspace, Jakarta (February 2017), "Another Stage", at Aksara Pacific Place, Jakarta (July 2017) and followed by the "Ke Tengah" exhibition at Galeri Sarang, Yogyakarta (November 2017). After exhibiting at the Sarang Gallery, he was invited by the artist Hanafi to collaborate in an exhibition entitled "57 x 76" at the National Gallery of Indonesia, Jakarta (June 2018). In the same year he exhibited at Faber-Castell Store, Plaza Senayan, Jakarta (May 2018) and Hotel Monopoli, Jakarta (August 2018). The following year he exhibited at the OHD Museum, Magelang (January 2019), Semarang Gallery (June 2019) and at MDTL (Museum and Clay) Yogyakarta (November 2019). He has also illustrated for his books, including "Don Quixote" (2011 & 2013), "Fragments: New Poems" (2017) and "Traveling with God" (2019). He has published books on fine arts, including "Frames without Prison" (2019) and "Rupa, Words, Objects, and the Grotesk: Essays on Fine Arts and Philosophy of Art" 1961-2021 (2021).

In addition to being productive in art, in 2021 he will also publish several new books, including "Eco and Iman", "From Sinai to Al-Ghazali" and "Albert Camus: Body and Memories".

HANDIWIRMAN SAPUTRA

Born in Bukittinggi, West Sumatra, Indonesia, 1975. Education: Studied at Indonesian Institute of Arts (ISI), Yogyakarta, Indonesia (1993 – 1996). Artist in Residence in Singapore Tyler Print Institute, Singapore (2011).

Solo Exhibitions:

"Saat Bentuk Menjadi Kelakuan", TOLOT/heuristic, Tokyo, Japan, organized by Nadi Gallery (2015); "Re-PLAY #6", OFCA International SaRang Building, Yogyakarta, Indonesia (2014); "Tak Berakar, Tak Berpucuk/No Roots, No Shoots", a special presentation, ArtHK 2012, Hong Kong, organized by Nadi Gallery (2012); "Ujung Sangkut Sisi Sentuh / Suspended Forms", Singapore Tyler Print Institute Gallery, Singapore (2012); "Tak Berakar, Tak Berpucuk/No Roots, No Shoots", National Gallery of Indonesia, Jakarta, Indonesia (2011); "Things, the Order of Handiwirman", Cemeti Art House, Yogyakarta, Indonesia (2009); "Nothing-Something-Nothing", Showcase Singapore 2008, Singapore, organized by Nadi Gallery (2008); "In Linggo", CIGE 2008, Beijing, China, organized by Nadi Gallery (2008); "Archaeology of a Hotel Room", Nadi Gallery, Jakarta, Indonesia (2007); "Apa-apanya Dong?", Nadi Gallery, Jakarta, Indonesia (2004); "Patah Hati; Broken Heart", Cemeti Art House, Yogyakarta, Indonesia (2001); "Provocative Objects", Lontar Gallery, Jakarta, Indonesia (2000).

Selected Group Exhibitions:

"Art Jakarta 2022", Nadi Gallery, Jakarta, Indonesia (2022); "Art Jakarta 2019", Nadi Gallery, Jakarta, Indonesia (2019); "Arts in Common", ARTJOG MMXIX, Jogja National Museum, Yogyakarta, Indonesia (2019); "Bebas", Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia (2019); "May You Live In Interesting Times", Venice Biennale in the Central Exhibition, Venice, Italy (2019); "Lost Verses: Akal Tak Sekali Datang, Runding Tak Sekali Tiba", Venice Biennale in Country Pavillion (Indonesian Pavillion), Venice, Italy (2019); "Art Basel Hongkong 2019", Nadi Gallery, Hongkong (2019); "Art Moments", Nadi Gallery, Jakarta, Indonesia (2019); "The 9Th Asia Pacific Triennial of Contemporary Art (APT9)", Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Brisbane, Australia (2018); "Beyond the Myths", Art Bali 2018, AB.BC Building, Bali Collection, Nusa Dua, Bali, Indonesia (2018); "Zaman Now", BAKABA #7, Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia (2018); "Enlightenment: Toward Various Future", ARTJOG11, Jogja National Museum, Yogyakarta, Indonesia (2018); "Art Basel Hongkong 2018", Nadi Gallery, Hongkong (2018); "Artstage Jakarta 2017", Nadi Gallery, Jakarta, Indonesia (2017); "Menolak Sekaligus Merengkuh", Sakato Art Community, Nadi Gallery, Jakarta, Indonesia (2017); "Linkage: 20 Years of OHD Museum", OHD Museum, Magelang, Indonesia (2017); "Carte Blanche: Anxiety", Mizuma Gallery, Singapore (2017); "Interpersonal Encounter: Tribute to S. Teddy Darmawan", Museum dan Tanah Liat, Yogyakarta, Indonesia (2017); "Indonesia", BAKABA #6, Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia (2017); "Y:COLLECT 2.0", Ruci Art Space, Jakarta, Indonesia (2017); "Art Basel Hongkong 2017", Nadi Gallery, Hongkong (2017).

HERI DONO

Born in Jakarta, June 12, 1960.

Education (formal): Indonesian Art Institute (ISI), Yogyakarta, Indonesia (1980-1987)

Selected Solo Exhibitions / Projects:

"Art Jakarta 2022", JCC, organized by Srisasanti Syndicate, Jakarta, Indonesia (2022); "Phantasmagoria of Science and Myth: The Art and Archive of Heri Dono", Srisasanti Syndicate, Yogyakarta, Indonesia (2021); "Kala Kali Incognito", Srisasanti Syndicate, Yogyakarta, Indonesia (2020); "Solo Presentation in

ASIA NOW", organized by the Columns Gallery, Paris Asian Art Fair, Paris, French (2019); "Solo Show", The Columns Gallery, Seoul, Korea (2019); "Wheel of Truth", Srisasanti Syndicate, Moto Moto, BSD, Tangerang, Indonesia (2019); "Wheel of Truth", Srisasanti Syndicate, Art Moments, Sheraton Grand Gandaria City, Jakarta, Indonesia (2019); "Art Central Hong Kong 2019", Solo Show organized by The Columns Gallery, Hong Kong (2019); "Theater of Anecdote", Srisasanti Syndicate Booth, Art Stage Singapore 2018, Marina Bay Sands, Singapore (2018); "Land of Freedom", Tang Contemporary Art, Hong Kong (2017); "The Secret Code of Heri Dono", Kalahan Studio, Yogyakarta, Indonesia (2017); "Yellow Submarine", LATAR, BTPN Tower, CBD, Mega Kuningan, Jakarta, Indonesia (2017); "The Parody of the Angry Power", Smith Gallery, Davidson College, North Carolina, USA (2017); "Heri Dono: Angel's Exodus", Tang Contemporary Art, Bangkok, Thailand (2016); "Heridontology", Mizuma Art Gallery, Japan (2016); "Zaman Edan (The Age of Craziiness)", STPI, Singapore (2016); "Heri Dono - Animachines", Fargfabriken, Stockholm, Sweden (2015); "Joy/Fear", Mizuma Gallery, Gillman Barracks, Singapore (2015); "Heri Dono - Animachines", LAT. 63 Ostersund, Sweden (2015); "1965: Sorry is not Enough", Husslehof, Frankfurt, Germany (2015); "The Making of Trokomod", The Private Museum, Singapore (2015).

Selected Group Exhibitions/Projects:

"Distrik Seni x Sarinah: Berkelanjutan", Sarinah Building, Jakarta, Indonesia (2022); "Pameran Boneka Teater Kontemporer", Salihara Arts Center, Jakarta, Indonesia (2022); "Konvergensi: Pascatradisionalisme", R.J.Katamsi, Yogyakarta, Indonesia (2022); "Second Movement", STPI Print and Gallery, Gillman Barracks, Singapore (2022); "Spectre", The Columns Gallery, Gillman Barracks, Singapore (2022); "Art Jakarta Gardens", Art Exhibition and Screening Film, Hutan Kota by Plataran, Jakarta, Indonesia (2022); "Asia Pacific Contemporary: Three Decades Of Apt", Noosa Regional Gallery, Australia (2022); "LATAR", Vising Artist Studio, Organized by PartNer, Latar BTPN, Jakarta, Indonesia (2022); "Animation Festival 2021", Pondok Pesantren Karanggedang, Salebu, Majenang, Cilacap, Indonesia (2021); "Nusantara Exhibition: Terra In (cognita)", Pekan Kebudayaan Nasional, Indonesia National Gallery, Jakarta, Indonesia (2021); "My Story", Mizuma Gallery, Singapore (2021); "Flowing Refuses To Stop", Yeosu International Art Festival, Seoul, Korea (2021); "Vestige", Srisasanti Syndicate, Yogyakarta, Indonesia (2021); "Radio Ensemble Project collaboration with Abandon Normal Devices Festival (UK)", Kalahan Studio, Yogyakarta, Indonesia, and Liverpool, UK (2021); Art Basel Hong Kong 2021", organized by Tang Contemporary Art, Hong Kong (2021); "Mango Art Festival", LHONG, Bangkok (2021); "Hidup Berdampingan dengan Musuh", Ciputra Artpreneur, Jakarta, Indonesia (2021); Art on Postcard: 2020 Winter Auction, "The Hepatitis C Trust", London, UK (2020); "OPPO x Art Jakarta Virtual", Jakarta, Indonesia (2020); "Asia Now: Paris Asian Art Fair Online Viewing Room", Organized by Tang Contemporary Art, Ocula (2020); "Show#001", Room C Art Gallery, Medan, Indonesia (2020); "Turning the Axis of the World", STPI Gallery, Singapore (2020); "ArtJog: Resilience and ArtCare Donation", Jogja National Museum, Yogyakarta, Indonesia (2020); "Virtue", Abdurrahman Wahid Center for Peace and Humanities Indonesia University, Jakarta, Indonesia (2020); "A Trajectory", A Decade of Lawangwangi Creative Art Space, Bandung, Indonesia (2020); "SEA Focus 2020", organized by: Jan Manton Gallery, Gillman Barracks, Singapore (2020); "Open Possibilities: There is Not Only One Neat Way to Imagine Our Futures",

InterCommunication Center, The Japan Foundation Asia Center, Japan (2020).

J. ARIADHITYA PRAMUHENDRA

Born in Semarang, Indonesia, August 13, 1984

Education: BFA, Printmaking Major, Art Dept. at Bandung Institute of Technology, Bandung (2007).

Awards: Winner "Artist of the year 2011 under 30yearold, Soemardja Art Award, Bandung Institute of Technology, Bandung, Indonesia; Honorable Mention, Drawing Award, The 12th International Biennale; Print and Drawing Exhibition 2006, National Taiwan Museum of Fine Arts.

Solo Exhibitions:

"The Monster Chapter II Momentum", National Gallery of Indonesia, Jakarta, Indonesia (2019); "Monster Chapter I: Memory", Can's Gallery, Jakarta, Indonesia (2018); Equator Art Project, Singapore (2013); Galerie Perrotin, Hong Kong (2012); Michael Ku Gallery, Taipei (2011); NUS Museum, Singapore (2009); Cemara 6 Galeri, Jakarta, Indonesia (2008).

Group Exhibitions:

"Liber Primus", Semarang Gallery, Semarang, Indonesia (2019); "Speculative Memories", Bali, Indonesia (2019); "Disparates Bodies", Yavuz Gallery, Singapore (2018); "Bandung Re - Emergence", Selasar Sunaryo, Bandung, Indonesia (2017); Art Basel Hong Kong 2017, Hong Kong (2017); "ROH Project Opening New Gallery", ROH Gallery, Jakarta, Indonesia (2016); "BARDO", Edwin's Gallery, Jakarta, Indonesia (2016); "Canna Gallery Anniversary Exhibition" Galeri Canna, Jakarta, Indonesia (2015); "J. Ariadhitya Pramuhendra & Yi Hong - JIAN", Michael Ku Gallery, Taiwan (2015); "GRAY WOULD BE THE COLOR, IF I HAD A HEART", Marc Strauss Gallery, NYC. USA (2015); "Group Exhibition with Canna Gallery", Indonesia National Gallery, Jakarta, Indonesia (2015); "To Communicate in Art Making Today", Edwin's Gallery, Jakarta, Indonesia (2014); "Art Taipei", Michael Ku Gallery, Taipei (2014); "Melihat Indonesia", Ciputra Artpreneur, Jakarta, Indonesia (2014); "Today and Tomorrow Indonesian Contemporary Art", Yallay Gallery, Hongkong (2014); "Rimowa x The Goods Dept Exhibition & Charity Auction", Jakarta, Indonesia (2014); "Fund Raising Exhibition", Platform 3, Bandung, Indonesia (2014); "SEA+ Triennial", Nasional Gallery of Indonesia, Jakarta, Indonesia (2013); "Taipei Art Fair", Michael Ku Gallery, Taipei, Taiwan (2013); "SIP! INDONESIA ART TODAY #2", ARNDT, Singapore (2013); "Andreas Kjellesvil / Monique Van Genderen / J.Ariadhitya Pramuhendra", Galerie Michael Janssen, Berlin, Germany (2013); "ART|JOG|13", Jogjakarta, Indonesia (2013); "Paintings to be Looked at for More than 10 Seconds", Equator Art Project, Singapore (2013); "Art Basel Hong Kong 2013", Hong Kong (2013); "SIP! INDONESIA ART TODAY", ARNDT, Berlin, Germany (2013); "Flow", Galerie Michael Janssen, Berlin, Germany (2012); "Contemporary Indonesia", Ben Brown Fine Arts, London (2012).

JUMALDI ALFI

Born in Lintau, Sumatra, Indonesia, 1973

Education: Artist in Residence, Project Eleven with Victoria College of The Arts (VCA), Melbourne (2018); Artist in Residence, STPI (Singapore Tyler Print Institute), Singapore (2010); Indonesian Institute of Fine Arts (ISI) Yogyakarta, Indonesia (1999); Indonesian High School of Arts (SMSR), Yogyakarta, Indonesia (1993).

Selected Solo Exhibitions:

"Taman Rasa", Kiniko Art Room, Yogyakarta, Indonesia (2022);

"Trajectory of Existential Memory", Galeri Ruang Dini, Bandung, Indonesia (2022); "Footnote", SaRanG Building, Yogyakarta, Indonesia (2020); "Digital Spiritualism", SaRanG Building, Yogyakarta, Indonesia (2020); "Blackboard Paintings", LATAR, Jakarta, Indonesia (2018); "Myth Sisyphus", Art Basel Hong Kong 2014 with Edwin's Gallery, Hong Kong (2014); "Melting Memories/ Rereading Landscape", Mooi Indies, ARNDT Gallery, Singapore (2014); "Jumaldi Alfi's, Blackboard Paintings", Primo Marella Gallery, Milan, Italy (2013); "Re-PLAY #3", Jumaldi Alfi, OFCA International, Yogyakarta, Indonesia (2013); "Asian One", Art Hong Kong 2012 with Sin Sin Gallery, Hong Kong, China (2012); "Melting Memories #2", Nadi Gallery, Jakarta, Indonesia (2012).

Selected Group Exhibitions:

"Art Jakarta 2022", Jakarta Convention Center, Jakarta, Indonesia (2022); "Noise" Bakaba #8, SaRang Building, Yogyakarta, Indonesia (2022); "Flow Yogya Annual Art #7", Sangkring Art Space, Yogyakarta, Indonesia (2022); "Influx: Inauguration", Ruang Dini, Bandung, Indonesia (2021); "Twentyfive", Gajah Gallery, Yogyakarta, Indonesia (2021); KSRJ (Kelompok Seni Rupa Jendela), Art Basel HK 2021, Gajah Gallery, Hong Kong (2021); "Yogya Annual Art #6", Sangkring Art Space, Yogyakarta (2021); "Indonesia Verstige", Srisasanti Syndicate, Yogyakarta, Indonesia (2021); "Daya Hidup", Museum dan Tanah Liat, Yogyakarta, Indonesia (2021); "ArtJog 2020: Resilience", Jogja National Museum, Yogyakarta, Indonesia (2020); "(Re) Imagining The Image", Gajah Gallery, Singapore (2020); "Roots #1", Bilai Art Space, Yogyakarta, Indonesia (2020); "Oppo Virtual Art Jakarta", Facade Gallery, Jakarta, Indonesia (2020); Pameran Amal Covid-19, Padepokan Seni Bagong Kussudiardja, Yogyakarta, Indonesia (2020); "Pause, Rewind, Forward #1", Kiniko Art Room, Yogyakarta, Indonesia (2020); "PRASIDHA 93", Kiniko Art Room, Yogyakarta, Indonesia (2020); "Recent Works", Cult Gallery, Kuala Lumpur, Malaysia (2019); "Mind", Kiniko Art Room, Jogjakarta, Indonesia (2019); "80 Nan Ampuh", Kiniko Art Room, Jogjakarta, Indonesia (2019); "Bebas", Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia (2019).

MELLA JAARMA

Born in Emmeloord, The Netherlands October 9th, 1960.

Education: Fine Art Academy 'Minerva', Groningen, The Netherlands (1978 - 1984); Jakarta Art Institute (IKJ), Jakarta, Indonesia (1984); Indonesian Institute of the Arts (ISI), Yogyakarta, Indonesia (1985 - 1986)

Selected Solo Exhibitions:

"The Size Of Rice", A+ Works of Art, Kuala Lumpur, Malaysia (2021); "South-South Platform" digital with Roh Projects, Jakarta, Indonesia (2021); "A Roof Over Your Head", Kedai Kebun Forum, Yogyakarta, Indonesia (2020); "In Ravel Out", Res Artist Project Space, Melbourne, Australia (2019); "The Carrier", presented by A+ art Malaysian Art Expo, Kuala Lumpur, Malaysia (2019); "Re-Play #8", OFCA, Sarong Building, Yogyakarta, Indonesia (2018); "Bolak Balik", Jendela Art Space, Esplanade, Singapore (2017); "Carrier", Baik Art, Los Angeles, USA (2016); "Carrier", LA Art Show, Los Angeles, USA (2016); "Lari", Embun Gallery, Medan, Indonesia (together with Nindityo Adipurnomo) (2015); "Potong Waktu", Nadi Gallery, Jakarta, Indonesia (2014); "Male Energy / Tenaga Laki-Laki", Jatiwangi Art Factory, Jatiwangi, Indonesia (2013); "Truth, Lies and Senses", Lawangwangi Creative Space, Bandung, Indonesia (2012); "Toekar Tambah", with Nindityo Adipurnomo at Semarang Gallery, Semarang, Indonesia (2012).

Selected Group Exhibitions:

"Setouchi Triennale", Ibuki Island, Japan (2022); "Fragmenting Yesterday, Reshaping Tomorrow", ICAD at Grand Kemang, Jakarta, Indonesia (2022); "Expanded Media", Widayat Museum, Borobudur, Indonesia (2022); "900mdpl: Genealogy of Ghosts and How to Live with Them", Lir Space, Kaliurang, Indonesia (2022); "Five Years A+", A+ Works of Art, Kuala Lumpur, Malaysia (2022); "Indonesian Women Artists#3: Infusions into Contemporary Art", Indonesian National Gallery, Jakarta, Indonesia (2022); "1", Roh Projects, Jakarta, Indonesia (2022); "100 days Gunawan Maryanto", Krack Studio, Yogyakarta, Indonesia (2022); "Felix Art Fair" with Baik + Kneysser, Los Angeles, USA (2022); "No Vacancy!", CIMB Hotel Art fair with A+ Works of Art, Kuala Lumpur, Malaysia (2021); "Biennale Jogja XVI Equator #6 2021", Encounter with Oceania Roots <> Routes, Jogja National Museum, Yogyakarta, Indonesia (2021); "ARTJOG MMXXI: Time (to) Wonder", Jogja National Museum, Yogyakarta, Indonesia (2021); "Domestic Ritual", Baik + Kneysser, The Little City Farm, Los Angeles, USA (2021); "Clothing As A State of Power", Cemeti Institute for Art & Society, Yogyakarta, Indonesia (2020); "Baroque Archipelago", Mizuma Gallery, Singapore (2020); "Pulih", Pasar Seni Ancol Gallery, Jakarta, Indonesia (2020); "The Possibility of an Island", Arndt Art Agency at Cromwell Place, London, England (2020); "Search and Discover", Selections from the Yeap Lam Yang Collection, The Private Museum, Singapore (2020); "It's Done!?", Mizuma Gallery, Singapore (2020); "Oppo Art Jakarta Virtual Indonesia", Semarang Gallery and Roh Projects (2020); "ARTJOG: Resilience", Jogja National Museum, Yogyakarta, Indonesia (2020); "Closer than They Appear", Yavuz gallery, Sydney, Australia (2020); "Back to Art", A+ Art, Kuala Lumpur, Malaysia (2020); "The Armory Show", with Baik + Kneysser, New York, USA (2020); "Transient Museum of a Thousand Conversations: LIR at ISCP", ISCP, New York, USA (2020); "Trajectory", Lawangwangi Creative Space, Bandung, Indonesia (2020); "Polyphony: South East Asia", University Museum of Art, Nanjing, China (2019); "Fomo/Jomo", Rubanah Underground Hub, Jakarta, Indonesia (2019); "Setouchi Triennial", Ibuki Island, Japan (2019); "Sunshower", Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan (2019); "The Coming World: Ecology as the New Politics 2030–2100", Garage Museum of Contemporary Art, Moscow, Russia (2019); "Contemporary Worlds: Indonesia", National Gallery of Australia, Canberra, Australia (2019); "Dunia Dalam Berita", MACAN Museum, Jakarta, Indonesia (2019); "Art Basel Hong Kong 2019", Yavuz Gallery, Convention Center, Hong Kong (2019); "Concept, Context, Contestation", Goethe Institute, Yangon, Myanmar (2019); "Felix LA" with Baik Art, Hollywood Hotel, Los Angeles, USA (2019).

RONALD EFENDI

Born in Simabua, West Sumatra, Indonesia, January 1, 1981

Education and Background:

Modern School of Design, Yogyakarta (1999 – 2000); Indonesian Art Institute (ISI), Yogyakarta, Indonesia (2000 – 2007)

Solo Exhibitions:

"Solo Exhibition #5 Ronald Efendi", Room C Art Gallery, Medan, Indonesia (2021); "Jamais Vu", Nadi Gallery, Jakarta, Indonesia (2019); "Jejak", Garis and without Borders Artspace, Yogyakarta, Indonesia (2015).

Selected Group Exhibitions:

"Art Jakarta 2022", Nadi Gallery, Jakarta, Indonesia (2022); "Noise" Bakaba, Sakato Art Community, Sarang Building II, Yogyakarta,

Indonesia (2022); "3 Tahun dari Sekerang", Ruang Dalam Art House, Yogyakarta, Indonesia (2022); "Back to Purity", Art Serpong Gallery, BSD City, Tangerang, Banten, Indonesia (2022); "Warta", Jogja Gallery, Yogyakarta, Indonesia (2021); "Art Jakarta Visual 2020", Nadi Gallery & Rachel Gallery (2020); "Kondisi", Ruang Dalam Arthouse, Yogyakarta, Indonesia (2020); "Art Jakarta 2019", Nadi Gallery, Jakarta, Indonesia (2019); "Bebas", Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia (2019); "Delapan Nan Ampuh", Nalarrupa Ruang Seni, Yogyakarta, Indonesia (2019); "Walking In The Rhythm", RedBase Foundation, Yogyakarta, Indonesia (2019); "After Mooi Indie #3", FORMMISI, R. J. Katamsi Gallery, Indonesian Art Institute, Yogyakarta, Indonesia (2019); "In Motion", Ronald and Santi Ardi, Museum and Tanah Liat, Yogyakarta, Indonesia (2018); "Bromance, After Mooi Indie #2", FORMMISI, R. J. Katamsi Gallery, Indonesian Art Institute, Yogyakarta, Indonesia (2018); "Zaman Now", BAKABA #7, Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia (2018); "Form of Diversity", RedBase Foundation, Yogyakarta, Indonesia (2018); "Gerimis 4", Gerimis Ungu, PKKH UGM, Yogyakarta, Indonesia (2017); "Menolak Sekaligus Merengkuh", Sakato Art Community, Nadi Gallery, Jakarta, Indonesia (2017); "Indonesia", BAKABA #6, Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia (2017).

PROF. SARDONO WALUYO KUSUMO

Born in Surakarta, Indonesia, March 6, 1945

Exhibitions:

"Mural G20" collaboration with Solo muralist, Solo, Indonesia (2022); "Diving", Ternate-Tidore, Indonesia (2021); "Family of Man on the Sea" held by Giorgio Cini Foundation, Venice, Italy (2020); "Postfest 3", held in several venues in Solo, Solo, Indonesia (2019); "Postfest 2", Jakarta Art Institute & Taman Ismail Marzuki, Jakarta, Indonesia (2018); "Postfest 1", Jakarta Art Institute & Taman Ismail Marzuki, Jakarta, Indonesia (2017); "Fabriek Fikr 2" : Expanded Performance, A stage that shows ways of cooking practice, ranging from the traditional method, called Bakar Batu Papua, modern culinary cooking skills to painting performances, Sugar Factory Colomadu, Karanganyar, Solo, Indonesia (2016); Sardono's Retrospective, "Black Sun: Expanded Cinema", A dance performance featuring contemporary dance that was born from the idea of humanitarian issues that have recently emerged. The dance was inspired by the solar eclipse in Balikpapan, Theater Works, Singapore International Festival of Arts (SIFA), Singapore (2016); Sardono's Retrospective: "Fabriek Fikr", Showing the great works of Sardono's works that have lived and developed for tens to tens of years, starting from films that have given birth to a new form, namely Expanded Cinema, performances while painting, exhibitions of paintings (paintings are not as paintings, but as large decorations), Sugar Factory Colomadu, Karanganyar, Solo, Indonesia (2015); Exhibitions "Opera Diponegoro", Dance collaboration performance with Indonesian musician Iwan Fals, Jakarta Theater, Taman Ismail Marzuki (2011); "Rain Coloring Forest 2", art collaboration with Jennifer Tipton, Redcat, CalArts, Los Angeles USA (2010).

TEGUH OSTENRIK

Born in Jakarta, Indonesia, 1950

Education and Background: Graphic Design, Lette Schüle - West Berlin, Germany (1972); Fine Art, Hochschule der Künste - West Berlin, Germany (1974); Meisterschüler under Prof. H Bachmann,

Hochschule der Künste West Berlin, Germany (1980); Worked at Art Drawings Studio, Amsterdam, Netherlands (1981); Established Atelier in Köln, Germany (1982); Four months of comparative Art Study in Indonesia (1984); Returned to Jakarta, Indonesia (1988); Owner of C-LINE GALLERY, Jakarta, Indonesia (1989 -1994); Owner of Galeri Teguh, Jakarta, Indonesia (1995 -2003); Present Owner of Bilik 3Dharma Art Space, Jakarta, Indonesia (2004); Founder of Marsini Komunitas Budaya Foundation – to preserve traditional performing art form (2010); Founding Founder of Terumbu Rupa Foundation – Coral reef revitalization – using ARTificial through art installation (2015)

Selected Solo Exhibitions:

“State of Flux”, Galerie Musnadi – Weskamp, Cologne, Germany (2018); “Transcending Limit” – using 4 original Berlin Wall segment, Kalijodo, Jakarta (permanent public art), Indonesia (2017); “Domus Sepiae”, Artificial Reef Park, Senggigi – Lombok, Indonesia (2017); “Light of Senggigi”, Paintings and Sculpture, Qunci Villas, Lombok, Indonesia (2014); “Linea Nigra”, Paintings and Scrap Metal Sculptures, CG Art Space, Jakarta, Indonesia (2010); “deFACEment”, Paintings and Scrap Metal Sculptures, Tembi Contemporary, Yogyakarta, Indonesia (2010); “Sarong – Identity?”, Paintings and Bronze Sculptures, Galeri Semarang – JAD, Jakarta, Indonesia (2010);

Selected Group Exhibitions:

“Inspire”, Altes Pfandhaus, Köln, Germany (2021); “Daun Khatulistiwa”, ARTJOG 2019, Yogyakarta, Indonesia (2019); “Nomad-Identity”, Galeri Malang, East Java, Indonesia (2019) Performing Arts Collaboration Work, Stage and Lighting Designs: “Gandari” – Dance Opera, Stage Design - Music Composer: Tony Prabowo, Director: Yudi Tajuddin, Jakarta, Indonesia (2014); “Andai”, choreographed by Yudistira Syuman, Art Director, Salihara Theater, Jakarta, Indonesia (2011).

ARTificial Reef Project in Indonesia

Domus Anguillae, Sembiran, Bali Utara (2022); Domus Coronarius Circularis, Banyuwangi, East Java (2020); Domus Frosiquilo, Ternate, North Maluku (2019); Domus Scutum, Sepa Island, North Jakarta (2018); Domus Hippocampi, Bangka Island, North Sulawesi (2018); Domus Arcae Similis, Sepa Island, North Jakarta (2017); Domus Pyramidis Dugong, Bangka Island, North Sulawesi (2017); Domus Pyramidis Antennarius dan Selaroides, Sepa Island, North Jakarta (2017).

UJI ‘HAHAN’ HANDOKO EKO SAPUTRO

Born in Kebumen, Indonesia February 25, 1983.

Education: Faculty of Fine Art, Majoring in Printmaking at Indonesia Institute of the Arts, Yogyakarta, Indonesia (2009)

Residencies: PT Sango Ceramics, Semarang, Indonesia (2016); Campbelltown Arts Centre, Sydney, Australia (2014); Contact Inc., Brisbane, Australia (2012); International Artist Studio Program, The National Art Studio, Chang-dong, Seoul, South Korea (2008).

Awards: Top 30 Finalist of the 2017 Sovereign Asian Art Prize, Awarded by The Sovereign Art Foundation (2017); Best Program Design for Parallel Event of Jogja Biennale XI – Equator #1 (2011); Top 30 Finalist of the 2008 Sovereign Asian Art Prize, Awarded by The Sovereign Art Foundation (2008).

Selected Solo Exhibitions:

“Speculative Entertainment No.2 Australian Edition”, Darren Knight Gallery, Sydney, Australia (2020); “The Curious Deal”, curated by Michael Schindhelm and Alia Swastika at Deutsches Hygiene-Museum, Dresden, Germany (2019); “Wall Street Gymnastics”,

Roh Projects, Jakarta, Indonesia (2018); “We’re Not Making Art, We’re Making Money”, Art Stage Jakarta 2016, Jakarta, Indonesia (2016); “Hahan At WRKZ”, Vinyl On Vinyl, Chino Roces, Makati City, Philippines (2016); “Hahan Currency”, Art Fair Philippines, The Link Car Park, Ayala Ave, Makati City, Philippines (2016); “Sauce For Contemporary Art Problems”, curated by Alia Swastika, Equator Art Projects, Gillman Barracks, Singapore (2015); “Internationalism = Less Than 24 Hour Week End”, Darren Knight Gallery, Sydney, Australia (2014); “EAT, ART, SLEEP, REPEAT!!!”, The Landmark Mandarin Oriental, Hong Kong (2014); “Solo Presentation at Dallas Art Fair 2014”, Tristian Koenig, Dallas, United States of America (2014).

Selected Group Exhibitions:

“Social Note”, collaboration project with Adi Kusuma and Black Hand Gang, ROH projects at Art Jakarta, Again! 2022, JCC, Jakarta, Indonesia (2022); “Social Note”, collaboration project with Adi Kusuma and Black Hand Gang, ROH projects at Art Jakarta Garden 2022, Hutan Kota Plataran, Jakarta, Indonesia (2022); “Art Jakarta Garden 2022” ROH projects booth, Hutan Kota Plataran, Jakarta, Indonesia (2022); “Art Jakarta Garden 2022 sculpture project”, Gajah Gallery, Hutan Kota, Jakarta, Indonesia (2022); “1”, ROH Projects Gallery, Jakarta, Indonesia (2022); “Superfuture”, Gajah Gallery, Singapore (2022); S.E.A Focus, Gajah Gallery, Singapore (2022); Broken White Project #6, Ace House Collective, Yogyakarta, Indonesia (2021); “TWENTYFIVE”, Gajah Gallery, Singapore (2021); “TWENTYFIVE”, Yogya Art Lab, Yogyakarta, Indonesia (2021); “The Humanity of the Small Things”, Online Exhibition, Gajah Gallery, Singapore, (2020); “RESET”, A3 ARNDT Art Agency, Online Exhibition at Artsy.net (2020); “Art Basel Hong Kong 2020”, Roh Projects, Hong Kong Convention and Exhibition Center, Hong Kong (2020); “Art Jakarta Virtual 2020”, Roh Projects, Jakarta, Indonesia (2020); “Navigating Entropy : Artists-in-Residence”, Gajah Gallery, Singapore (2020); “West Bund Art & Design 2019”, Gajah Gallery, Shanghai, China (2019); “FOMO/JOMO Hacking Modernity’s Dualism”, curated by Hyphen, RUBANAH Underground Hub, Jakarta, Indonesia (2019); “Art Jakarta 2019”, Roh Projects, JCC Senayan, Jakarta, Indonesia (2019); “Art Jog MMXIX Arts in Common”, Jogja National Museum, Yogyakarta, Indonesia (2019); “Contemporary Worlds Indonesia”, curated by Jacklyn Babington and Carol Cains at Australia National Gallery, Canberra, Australia (2019); “Art Basel Hong Kong 2019”, Roh Projects, at Hong Kong Convention and Exhibition Center, Hong Kong (2019); “Ripples Continuity in Indonesia Contemporary Art,” Taipei Dangdai, Taipei Nangang Exhibition Center, Taipei, Taiwan (2019).

YULI PRAYITNO

Born in Bandung, Indonesia, 1974.

Studied at Indonesian Art Institute (ISI), Yogyakarta, Indonesia (1993–2001); ASEAN Youth Sculpture Workshop, Bandar Sri Begawan, Brunei Darussalam (1997); Workshop by Toshihiro Kuno, Bandung Institute of Technology, Bandung, Indonesia (2004)

Solo Exhibitions:

“Unity in Diversity”, Equator Art Projects, Gillman Barracks, Singapore (2014); “I Love ...”, Nadi Gallery, Jakarta, Indonesia (2009); “Packaging”, Cemeti Art House, Yogyakarta, Indonesia (2005);

Selected Group Exhibitions:

“Art Jakarta 2022”, Nadi Gallery, Jakarta, Indonesia (2022); Art District X Sarinah, Distrik Seni Sarinah, Jakarta, Indonesia (2022); Art Jakarta Garden, A+ WORKS of ART, Plataran Senayan, Jakarta,

Indonesia (2022); "SSAS/AS/IDEAS", Bale Project in Collaboration Bale Tonggoh, Bandung, Indonesia (2018); "Enlightenment", ArtJog, Jogjakarta National Museum, Yogyakarta, Indonesia (2018); Equator Symposium, Bale Seni Gampingan Yogyakarta, Indonesia (2018); "Art Basel Hong Kong (ABHK 18)", Nadi Gallery, Hong Kong (2018); "Perjalanan Senyap", Orbital Dago, Bandung, Indonesia (2017); "Skala", Indonesia Sculpture Triennial #3, Indonesia National Gallery, Jakarta, Indonesia (2017); "Art Stage Jakarta 2017", Nadi Gallery, Jakarta, Indonesia (2017); "Changing Perspective", Art Jog 2017, Jogja National Museum, Yogyakarta, Indonesia (2017); "Flow in to Now", Art Sampoerna, Sampoerna Strategic Square, Jakarta, Indonesia (2017).

YUSRA MARTUNUS

Born 1973, Padang Panjang, Sumatera, Indonesia
Education and Background: Indonesian Institute of Art, Yogyakarta, Indonesia (BFA, 2000)

Solo Exhibition:

"Self-Rule", Richard Koh Gallery, Art Stage Jakarta, Jakarta, Indonesia (2017); "Uncertain", Art Basel Hong Kong 2015, Semarang Gallery, Hong Kong (2015); "Sensuous", Valentine Willie Fine Art, Singapore (2009); "Nécis", Nadi Gallery, Jakarta, Indonesia (2008).

Selected Group Exhibitions:

"Noise", Bakaba #8, Sarang Building II, Yogyakarta, Indonesia (2022); "Sustained Rest" ISA Art Gallery, Jakarta, Indonesia (2022); "ARTJOG MMXX: Resilience", Jogja National Museum, Yogyakarta, Indonesia (2020); "ARTJOG MMXIX: Common Space", Jogja National Museum, Yogyakarta, Indonesia (2019); "Art Basel", Nadi Gallery, Hongkong (2019); "SEA Focus", Nadi Gallery, Singapore (2019); "Monumenta", Gajah Gallery, Singapore (2019); "Art Fair Philippines", Gajah Gallery, Manila, Philippines (2019); "Plus", Sakato Art Community, Nadi Gallery, Jakarta, Indonesia (2018); "Art Expo Malaysia", Gajah Gallery, Kuala Lumpur, Malaysia (2018); "Art Stage Jakarta", Gajah Gallery, Jakarta, Indonesia (2018); "Landscape's Legacies", Gajah Gallery, Singapore (2018); "Bakaba #7", Jogja Gallery, Yogyakarta, Indonesia (2018); "Skala", Indonesia Sculpture Triennial #3, Indonesia National Gallery, Jakarta Indonesia (2017).

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Jl. Kembang Indah III Blok G3 no. 4-5

Puri Indah, Jakarta 11610, Indonesia

Phone: + 62 21 5818129

Email: nadigallery@gmail.com

Website: www.nadigallery.net

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