

A large, textured orange sphere dominates the left and center of the frame, set against a teal background. Two small, dark circular holes are visible on the sphere's surface. The word 'alih' is printed in a bold, sans-serif font, with 'ali' in red and 'h' in green, partially overlapping the sphere.

alih

a solo exhibition by **handiwirman saputra** 2 februari - 9 maret

nadi gallery

a solo exhibition by handiwirman saputra

alih

february 2 - march 9, 2026



NADIGALLERY

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Sebuah catatan FUMIO NANJO

Fumio Nanjo, dalam katalog pameran "Handiwirman Saputra: Saat Bentuk Menjadi Kelakuan", Nadi Gal-lery, Jakarta, 2015

Saya juga ingin mencatatkan betapa karya karya Handiwirman selanjutnya (dari pertama kali saya melihatnya tahun 2005) telah berkembang dengan baik dari segi subjek, bahan, ruang, warna, dan bahkan bahasa. Dalam novel puitik Comte de Lautreamont, *les Chants de Maldoror*, sang penyair yang digandrungi kaum Suralis ini meninggalkan kita kalimat: "indah bagaikan kesempatan berjumpa diatas pisau bedah untuk mesin jahit dan payung!". Perkumpulan objek yang aneh itu sekarang kita sebut *depaysement*. Secara harafiah, artinya adalah "dikirim ke lahan asing yang tidak dikenal". Dalam seni dan sastra surealis, frasa ini merujuk kepada cara membuat keindahan dengan keterkejutan dan kekagetan melalui kombinasi yang tak lazim akan menghasilkan poetika baru yang memancing pengalaman penonton. Bahasa Handiwirman yang ekspresif mempertemukan beragam objek dalam tatanannya sendiri mengingatkan saya pada metode *depaysement* itu. Baginya, itu bukan hanya tema dalam karyanya melainkan menjadi metode utamanya. Secara nyaris harafiah, ia menciptakan puisi dari pertemuan bahan yang melibatkan beragam objek sehari hari, yang kerap dianggap remeh temeh, bahkan beragam benda lain yang siap di tampung dari tempat sampah. Para seniman *Povera menegaskan bahwa bahan seni tidak terbatas pada marmer dan perunggu. Seni Pop berhasil melibatkan subjek subjek yang kita kenal. Seorang Handiwirman menciptakan semacam bahasa yang mengambil sintesa-sintesa itu dan membawanya kepada tingkatan yang benar benar jauh sehingga hasilnya pun menjadi sangat berbeda.

**Povera: Povera (atau Arte Povera) adalah gerakan seni Italia tahun 1960-an yang berarti "seni miskin," menggunakan material sehari-hari seperti tanah, kain, atau ranting sebagai kritik terhadap seni tradisional, menekankan pada proses, materialitas, dan hubungan antara seni dan kehidupan nyata, dengan seniman seperti Anselmo, Kounellis, dan Pistoletto. Kata ini juga bisa merujuk pada Cucina Povera, kuliner Italia menggunakan bahan sederhana tapi kaya rasa.*

A note from FUMIO NANJO

Fumio Nanjo, in exhibition catalogue "Handiwirman Saputra: Material Matters", Nadi Gallery, Jakarta, 2015

I would like to note that in Handiwirman's subsequent work, he has gone on too further develop the fantastic subjects, materials, and composition of his early work, creating new approaches to material, space, color, and even language. In the poetic novel, *les Chants de Maldoror*, Comte de Lautreamont, a poet who was a major inspiration to the Surrealists, left us the now famous line: "beautiful as the chance meeting on a dissecting-table of a sewing machine and an umbrella!" This odd assemblage of objects is what we call *depaysement*. Literally "to be sent to a foreign or unfamiliar land," in the art and literature of Surrealism, it regeres to a way of eliciting surprise and shock through uncanny combinations, thereby generating new poetic sentiment in the audience. Handiwirman's expressive language that consists of bringing together diverse objects in such arrangements calls to mind this method of *depaysement*. For him, it is not just a theme of his work-he actually creates poetry through the assemblage of material, combining insignificant everyday objects, worthless things, and other scraps ready for the waste bin. Art *Povera artists had sent the clear message that the material of art need not be restricted to expensive marble and bronze. Pop art had incorporated familiar subjects. But the language that Handiwirman creates is a synthesis that takes them radically further, and the result is something quite different.

**Povera: Povera (or Arte Povera) is an Italian art movement from the 1960s that literally means "poor art." It employs everyday materials such as soil, fabric, or twigs as a critique of traditional art, emphasizing process, materiality, and the relationship between art and real life. Key artists associated with the movement include Giovanni Anselmo, Jannis Kounellis, and Michelangelo Pistoletto. The term can also refer to Cucina Povera, an Italian culinary tradition that uses simple ingredients yet produces rich and flavorful dishes..*

Pemaknaan alih

Catatan galeri

Tahun 2025 silam, saat kali pertama saya mendengar wacana tentang adanya pameran tunggal Handiwirman di Nadi Gallery, saya merasa sangat senang dan bersemangat. Rasa senang ini bukan sekedar tanpa alasan. Pembicaraan dan diskusi mengenai pameran tunggal sebenarnya sudah terucap dari beberapa tahun silam, tapi karena kondisi yang tidak optimal, yang diawali dengan adanya pandemi covid-19, kami kesulitan membuat kesepakatan perihal jadwal dan tema dari pameran tunggal ini. Setelah tertunda beberapa tahun, tentu saja penyelenggaraan pameran tunggal Handiwirman ke-9 bersama Nadi Gallery merupakan momen yang sangat spesial bagi saya dan Nadi Gallery.

Persiapan pameran membawa saya dan Pak Biantoro berulang kali datang ke Yogyakarta dan menyambangi studio Handiwirman, yang juga akrab disapa sebagai Da Handi oleh kawan-kawan perupa dari Sumatera Barat yang tergabung di komunitas Sakato. Dalam waktu beberapa bulan sejak pertama berkunjung, kanvas-kanvas kosong dan material-material mentah berhasil ditransformasi menjadi karya-karya baru yang luar biasa nan memanjakan mata. Diantara semua karya yang terpampang di studio, ada satu yang sangat menyita perhatian saya, karya berdimensi 204 x 125 x 100 cm yang terbentuk dari fiber resin, debu bata dan pasir bertajuk Tuturkarena. Tuturkarena, bagian dari seri berkelanjutan yang hanya akan ditampilkan oleh Da Handi ketika beliau ingin bercerita melalui benda yang menempel di permukaannya, sukses memancing rasa keingintahuan saya untuk mengorek lebih dalam mengenai kerangka berpikir yang mendasari pameran tunggal ini, yang diberi judul alih oleh beliau. Apa cerita atau pesan yang ingin disampaikan oleh Da Handi kali ini?

Perjalanan untuk memahami konteks dan esensi pameran ini diawali dengan pencarian makna dari judul pameran ini sendiri, alih. Dilansir dari Kamus Besar Bahasa Indonesia (KBBI) alih didefinisikan sebagai pindah; ganti; tukar; ubah. Definisi ini menjadi bahan diskusi saya dengan Da Handi, apa sebenarnya yang di-alih-kan?

Menurut Da Handi, pemahaman mengenai alih ini membutuhkan pembacaan yang lebih dalam dari sekedar menganalisa dan membedah karya yang ada di dalam pameran ini. Kita harus menarik lebih jauh dan memahami ide awal dari pameran ini sendiri. Ide tersebut dapat terlahir karena beliau berhasil meng-alih-kan atau mengubah cara pandang dan perspektifnya terhadap keadaan dan kondisi lingkungan dimana dia berada saat ini. Inti dari proses peralihan ini baginya adalah proses pencarian jalan, dimana diperlukan kerendahan

hati untuk bisa menerima bahwa ada faktor-faktor luar yang diluar kendali sehingga dibutuhkan kesadaran untuk beradaptasi dan bernegosiasi dengan kondisi. Negosiasi menjadi penting karena adanya kebutuhan untuk terus berkembang dan maju di tengah derasnya arus perkembangan jaman tanpa kehilangan hakikat diri, baik untuk personal maupun dalam proses karya.

Proses adaptasi tersebut juga tercermin dari metode berkarya Da Handi sendiri. Jika dilihat secara sepintas, semua karya-karya baru yang tercipta untuk pameran ini masih membawakan subjek yang sudah bertahun-tahun belakangan dibawakan oleh beliau. Benda-benda remeh dan sepele yang biasa ditemui dalam keseharian kita semua, layaknya kapas, benang, dan busa kembali dielevasikan menjadi tokoh utama. Secara visual tampak tidak ada perubahan yang signifikan, tetapi jika digali lebih dalam ke proses pembuatan karya, ada proses adaptasi yang dilakukan. Sebelumnya, untuk membuat karya lukisan, Da Handi menyusun atau mengolah terlebih dahulu objek asli yang diinginkan dari material-material yang ditemukan di sekitarnya baru kemudian menuangkannya ke atas kanvas. Dengan menggunakan metode tersebut, terdapat sebuah hambatan yang tidak bisa diatasi, dari jumlah material yang terbatas hingga waktu pengerjaan yang relatif lama. Maka setelah melakukan 'negosiasi' dengan diri sendiri, beliau memutuskan untuk membebaskan diri dan tidak lagi berpatokan dengan objek jadi. Aksi liberasi diri itu membuka jalan untuk karya yang tidak terbelenggu dengan bentuk tertentu. Beliau dapat lebih leluasa menuangkan teknik artistik mumpuni yang sudah berakar di dalam dirinya dengan subjek yang jauh lebih bebas dan menghasilkan karya yang lebih liar tanpa merusak esensi yang sudah terbentuk.

Selain metode berkarya, beliau juga mencoba merekonstruksi stigma mengenai lukisan dan objek yang sudah akrab dikenal di dunia seni rupa saat ini. Saat ini, lukisan secara umum dikenal sebagai gambar dua dimensi yang ditorehkan di atas kanvas, kain atau kertas dan dinikmati dengan menggantungnya di tembok. Merasa terbelenggu dengan definisi ini, Da Handi berusaha mendobrak batasan tersebut dan membuka jalan lain untuk bisa menikmati lukisan. Dengan caranya sendiri, seperti meletakkan lukisan-lukisan di atas pedestal yang dilengkapi dengan roda dan melukis di atas penampang yang dibuat seolah-olah seperti tembok bata dan beton, beliau memperlakukan karya lukisan sebagaimana objek tiga dimensi. Jalan baru yang dibuka ini menciptakan peluang atau kemungkinan baru yang membuatnya bisa dengan bebas mengekspresikan dan menciptakan


suatu karya tanpa dibatasi oleh medium, dimensi, dan ruang.

Tak berhenti sampai disana, cara menikmati karya juga menjadi perhatian penting beliau. Di era sekarang dimana marak tersebar katalog-katalog digital yang diisi dengan foto karya yang sudah di-crop dan diberi keterangan karya, lukisan mulai terdegradasi menjadi sebuah gambar datar yang bisa dilihat di dalam katalog atau di dinding galeri atau rumah. Kekhawatiran ini dituangkan oleh beliau ke dalam katalog dan tata letak karya dalam pameran ini. Dengan meminimalisir foto karya yang di-crop dan pengaturan tata letak karya, seperti menempatkan karya di atas roda dan menghilangkan batasan antara karya dan interior ruangan, beliau mengelevasi karya-karya tersebut. Cara menikmati lukisan yang menjadi lebih dalam karena tidak hanya berhenti sebagai gambar yang dipasang di dinding, tetapi menyatu dengan suasana dan lingkungan sekitar serta semua yang mengelilinginya menjadi bagian dari cara memandang dan menilai karya tersebut.

Demikianlah pesan yang ingin disampaikan Da Handi melalui pameran alih ini. Agar kita tidak terbelenggu dengan keadaan dan apa yang ada saat ini, tapi berusaha untuk terus bernegosiasi dan mencari jalan untuk berkembang tanpa merusak apa yang sudah ada. Untuk itu saya sangat berterima kasih kepada Da Handi, yang sudah dengan luar biasa merancang pameran tunggal ini dengan saat serius, dan juga kepada semua tim Da Handi yang sudah membantu dengan sangat luar biasa baik dalam persiapan di studio maupun saat merancang ruang pameran di galeri. Terima kasih untuk Mas Agus Suwage yang sudah bersedia berdendang untuk meramaikan pameran ini. Juga kepada semua tim Nadi Gallery yang sudah bekerja siang dan malam sehingga pameran ini dapat terlaksana. Kepada semua yang sudah hadir dan menyaksikan pameran alih saya ucapkan terima kasih sedalam-dalamnya.

Selamat menyaksikan dan menikmati karya-karya Handiwirman.

Dhira Dwinanda



“Seni, dalam berbagai bentuknya, lebih dari sekadar dekorasi atau hiburan. Seni merupakan aspek fundamental dari ekspresi dan komunikasi manusia, cermin yang merefleksikan nilai-nilai, kepercayaan, dan aspirasi. Ketika kita mempertimbangkan mengapa seni bertindak sebagai alat untuk perubahan sosial, kita mulai melihat kekuatannya untuk menyentuh hati dan pikiran dengan cara yang terkadang tidak dapat dilakukan oleh seruan langsung atau argumen faktual.

alih adalah perpindahan makna, perubahan keadaan, atau pergantian fokus dari satu hal ke hal lain secara metaforis.”

- Handiwirman Saputra



"Art, in its many forms, is more than mere decoration or entertainment. It is a fundamental aspect of human expression and communication—a mirror that reflects values, beliefs, and aspirations. When we consider why art functions as a tool for social change, we begin to recognize its power to touch hearts and minds in ways that direct appeals or factual arguments sometimes cannot.

alih is a shift of meaning, a change of condition, or a metaphorical transfer of focus from one thing to another."

- Handiwirman Saputra

Defining alih

Gallery's note

In 2025, when I first heard the discourse surrounding the possibility of Handiwirman's solo exhibition with Nadi Gallery, I felt immense joy and excitement. The feeling did not arise without reason. The conversations and discussions about a solo exhibition have actually been voiced several years prior, but due to less-than-optimal conditions, began with the COVID-19 pandemic, we were having difficulties in making a deal concerning the schedule and theme of the solo exhibition. After several years of postponement, the realization of Handiwirman's 9th solo exhibition with Nadi Gallery is indeed a very special moment for both me and Nadi Gallery.

The preparation process for this exhibition led Pak Biantoro and me to frequently travel to Yogyakarta and visited Handiwirman's studio. He is affectionately referred to as Da Handi among fellow artists from West Sumatra who are part of Sakato Art Community. Within a few months of our initial visit, blank canvases and raw materials have successfully transformed into amazing new artworks that were a true delight to behold. Among the works that were displayed in the studio, one piece particularly steals my attention, a work measuring 204 x 125 x 100 cm made from resin, fiber, brick powder, and sand titled *Tuturkarena*. As part of an ongoing series that will only be made when Da Handi intends to tell a story through the object affixed to its surface, *Tuturkarena* successfully piqued my curiosity and delved deeper into the conceptual framework underlying this solo exhibition, which he titled *alih*. What story or message does Da Handi want to convey this time?

The journey toward understanding the context and essence of this exhibition begins with an exploration of the meaning of its title, *alih*. With reference to *Kamus Besar Bahasa Indonesia (KBBI)*, *alih* is defined as to move; replace; exchange; transform. This definition became the starting point of my discussion with Da Handi, what exactly is being "shifted" or "transformed"?

According to Da Handi, understanding *alih* requires a deeper reading beyond merely analysing and dissecting the works presented in the exhibition. We must step back further and comprehend the initial idea behind the exhibition itself. This idea was born from his ability to shift or transform his way of seeing and his perspective on the conditions and environment in which he currently exists. At the core of this process of transition lies a search for a path forward, one that demands humility, the acceptance that there are external factors beyond one's control, and thus an awareness of the need to adapt and negotiate with circumstances.

Negotiation becomes essential due to the necessity of continuous growth and progress amid the rapid currents of contemporary development, without losing one's essential identity, both personally and within one's artistic practice.

This adaptive process is also reflected in Da Handi's working methods. At first glance, all the new works created for this exhibition still present subjects he has explored for many years. Trivial and mundane objects commonly found in everyday life, such as cotton, thread, and sponge, are once again elevated as principal subjects. Visually, there appears to be no significant change. However, a deeper examination of the creative process reveals a meaningful adaptation. Previously, to create his paintings, Da Handi would first arrange or construct the desired objects using materials found in his surroundings before translating them onto canvas. This method presented obstacles that proved insurmountable, ranging from limited material availability to relatively lengthy production times. After engaging in a process of "negotiation" with himself, he decided to liberate his practice and no longer anchor it to finished objects. This act of self-liberation opened a path toward works unbound by specific forms. He gained greater freedom to apply the artistic techniques deeply rooted within him, engaging with far more liberated subjects and producing works that are wilder in nature without compromising the essence he has long cultivated.

Beyond methodology, Da Handi also seeks to reconstruct prevailing stigmas surrounding painting and objects within the contemporary art world. Today, painting is generally understood as a two-dimensional image applied to canvas, fabric, or paper, meant to be enjoyed by hanging it on a wall. Feeling constrained by this definition, Da Handi attempts to break through these boundaries and open alternative ways of experiencing painting. In his own manner, by placing paintings atop wheeled pedestals and painting on surfaces made to resemble brick and concrete walls, he treats paintings as three-dimensional objects. This newly opened path creates opportunities and possibilities that allow him to express and create freely, unconstrained by medium, dimension, or space.

This exploration does not stop there; the mode of experiencing the works also becomes a central concern. In an era dominated by digital catalogues filled with cropped images accompanied by captions, paintings risk being reduced to flat images viewed either in catalogues or on the walls of galleries and homes. This concern is articulated by Da Handi through both the exhibition

catalogue and the spatial arrangement of the works. By minimizing cropped images and carefully orchestrating the display, such as placing works on wheels and dissolving the boundaries between the artworks and the interior space, he elevates the works themselves. The experience of painting becomes deeper, no longer limited to images mounted on walls, but instead integrated into the surrounding atmosphere and environment, where everything that envelops the work becomes part of how it is perceived and understood.

Such is the message Da Handi wishes to convey through the exhibition alih, that we should not be bound by current conditions or existing circumstances, but instead continue to negotiate and seek pathways for growth without destroying what already exists. For this, I extend my deepest gratitude to Da Handi, who has so remarkably and earnestly conceived this solo exhibition, as well as to his entire team for their exceptional support, both during studio preparations and in shaping the exhibition space at the gallery. My thanks also go to Mr. Agus Suwage for generously lending his musical prowess to enliven this exhibition, and to the entire Nadi Gallery team who worked tirelessly, day and night, to make this exhibition possible. Finally, I offer my heartfelt appreciation to everyone who attended and experienced the exhibition alih.

Enjoy the exhibition, and enjoy the works of Handiwirman.

Dhira Dwinanda







SUSUN BERTUMPUK #2

2026

Transparent acrylic, styrofoam, waterproof, sand powder,
brick powder, glue, acrylic paint
137 x 110 x 83 cm & 248 x 22 x 22 cm (2 pcs)



SUSUN BERTUMPUK #1

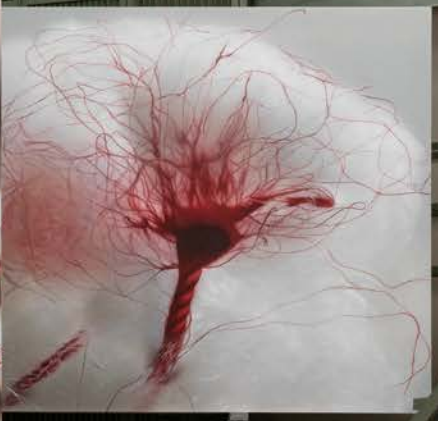
2026

Transparent acrylic, styrofoam, waterproof, sand powder,
brick powder, glue and acrylic paint

137 x 110 x 83 cm









TAUT BERPILIN #1

2026
Acrylic on canvas
200 x 300 cm



TAUT BERPILIN #3

2026
Acrylic on canvas
100 x 190 cm



TAUT BERPILIN #4

2026

Acrylic on canvas

100 x 90 cm



TAUT BERPILIN #2

2026
Acrylic on canvas
200 x 300 cm

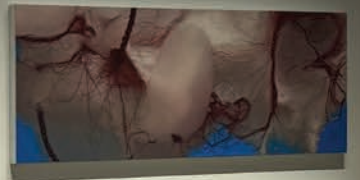
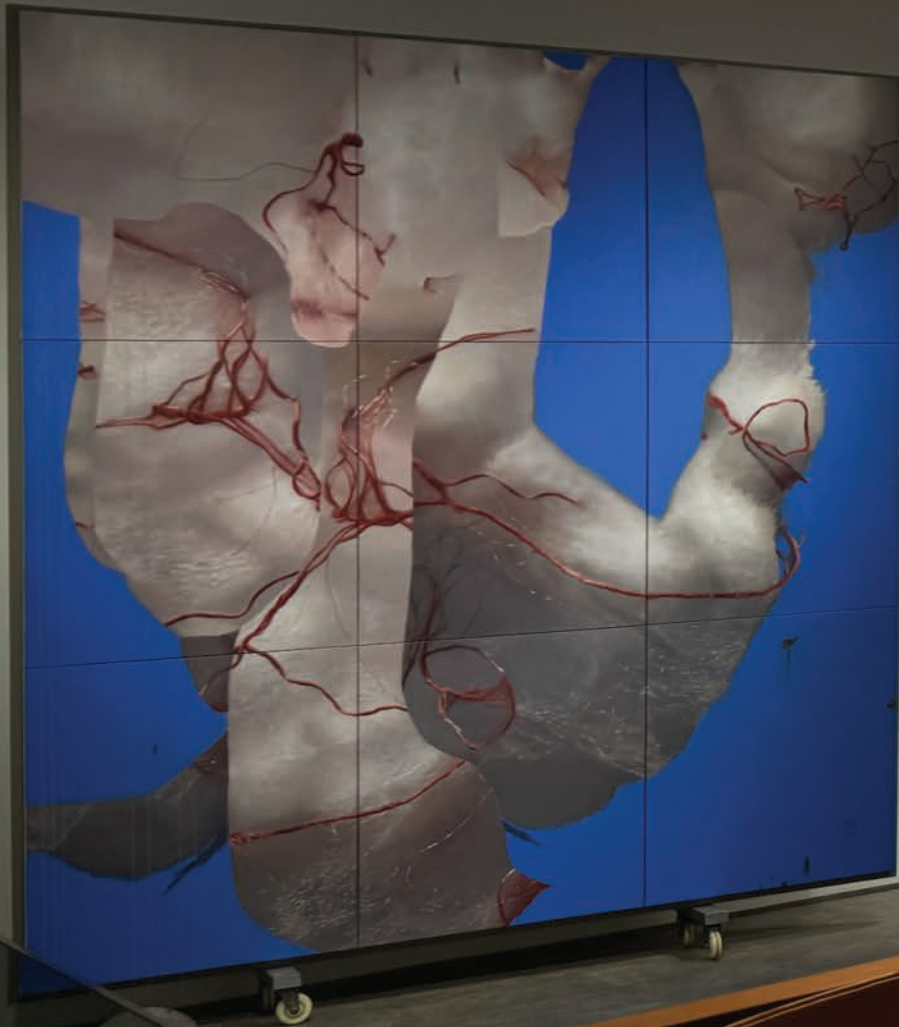


PENAMPANG TAUT BERPILIN #2

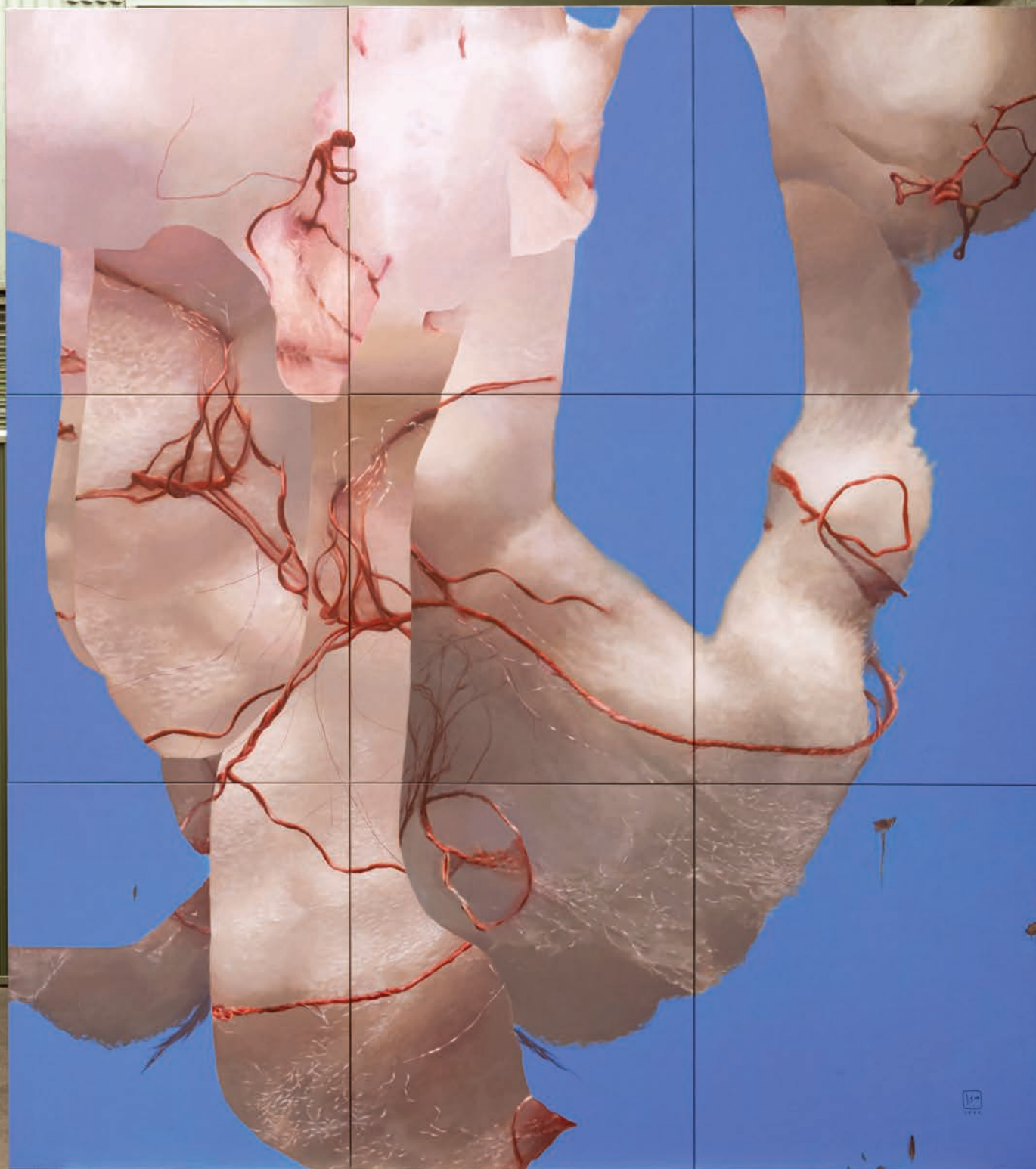
2026

Acrylic on canvas

100 x 190 cm





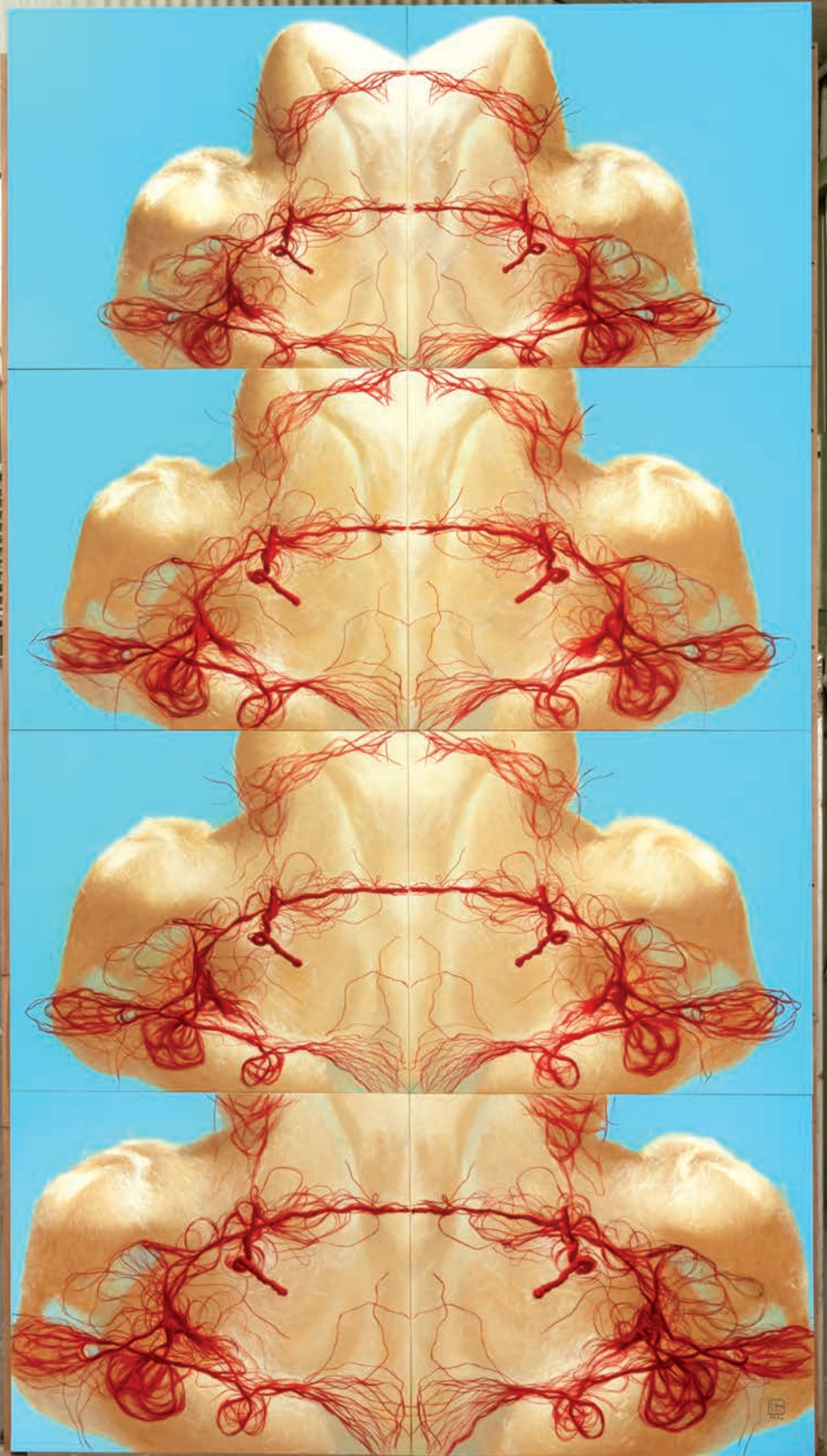


PENAMPANG TAUT BERPILIN #1

2026

Acrylic on canvas

300 x 270 cm (nonptych)

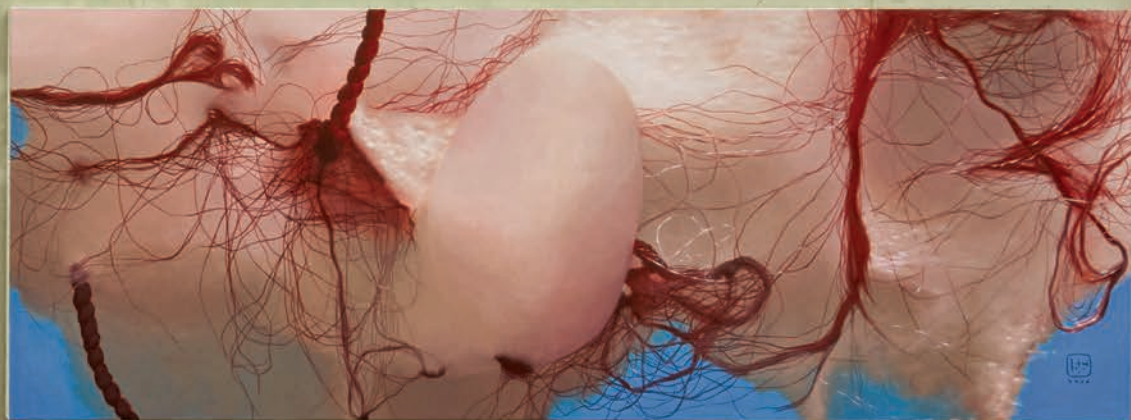


MENARA SUSUN TAUT BERPILIN

2026

Acrylic on canvas

360 x 200 cm (octptych)



PENAMPANG TAUT BERPILIN #3

2026

Acrylic on canvas

70 x 190 cm



**MENARA SUSUN DALAM TAMPAK LUAR,
LUAR TAMPAK DALAM**

2026

Iron, resin, brick powder

168 x 85 x 100 cm each (7 pcs)







BESAR KE KECIL

2025

Acrylic on canvas
150,5 x 140 cm



KECIL KE BESAR

2025

Acrylic on canvas

150 x 145,5 cm









SERAP BERSULAM #1, 2026, Acrylic on canvas, 300 x 200 cm



SERAP BERSULAM #2, 2026, Acrylic on canvas, 300 x 200 cm



SERAP BERSULAM #3, 2026, Acrylic on canvas, 300 x 200 cm

TATA KEPALA

2024

Resin fiber, soil, sand

95 x 95 x 95 cm





KECIL KE BESAR

2025

Resin fiber, fabric

29 x 22 x 17 cm



POSE TUTURKARENA DAN KARET

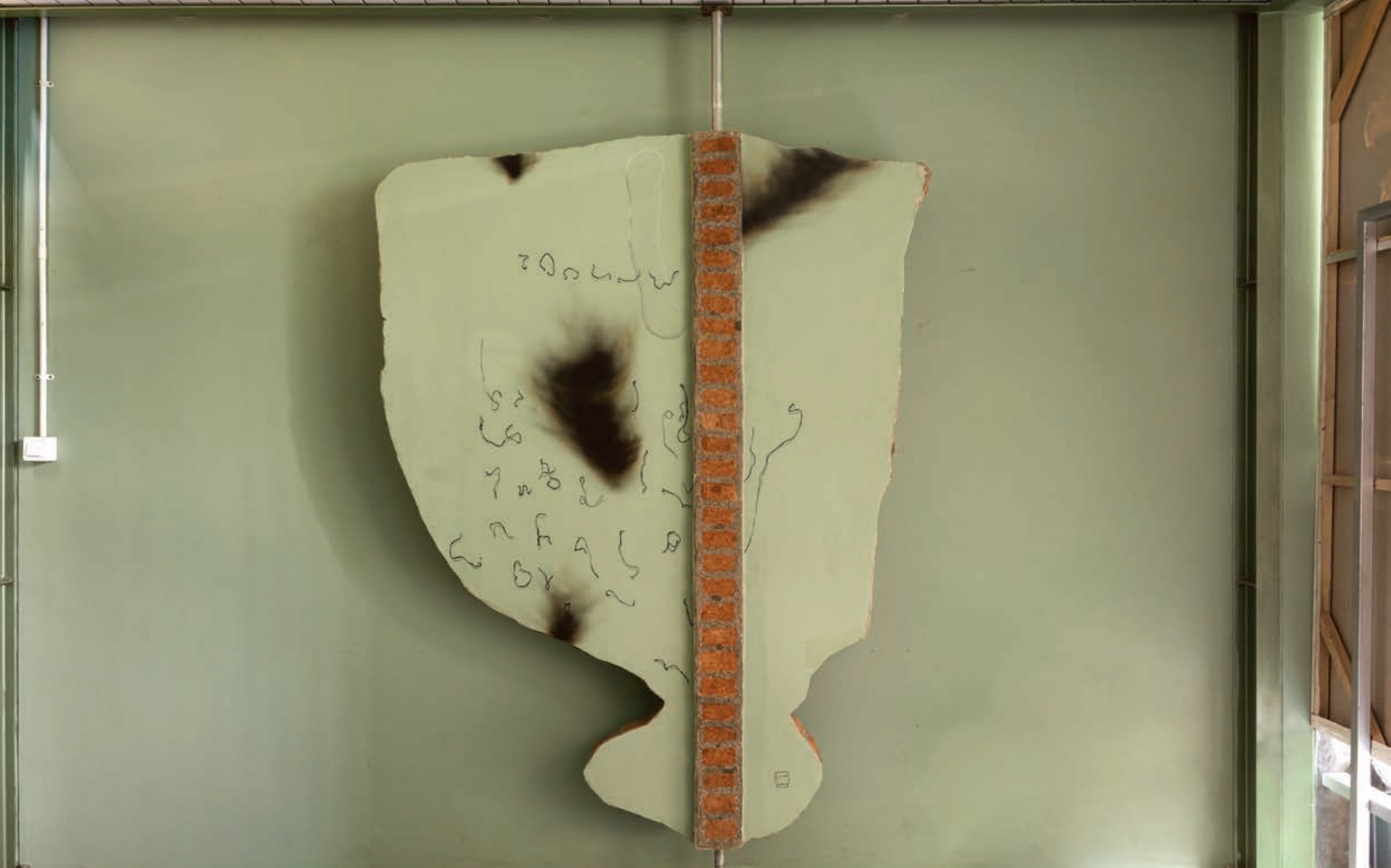
2018

Resin fiber, acrylic, automotive paint

45 x 30 x 15 cm







SEBATA BATAS #2

2026
Painting on wall (sand powder,
brick powder, styrofoam,
waterproof, iron pipe
190 x 220 x 28 cm



SEBATA BATAS #1

2026

Painting on wall (sand powder,
brick powder, styrofoam, wa-
terproof, iron pipe
180 x 230 x 28 cm



TUTURKARENA

2026

Resin fiber, brick powder, sand

204 x 125 x 100 cm



Handiwirman Saputra (b. 1975)

Handiwirman is a cofounder and member of Jendela Art Group. He was initially known for his installations of objects and found objects he composed almost without any artistic pretension. The objects – thread, wire, bits of paper, plastic lumps, and hair – were present nearly as just what they were. Such anti-esthetic tendency also appeared in his painting. Only in mid-2000 he surprisingly presented several works with neatness and fascinating realist techniques. The same thing went for his installation: it showed careful selection of materials and technical rigor. What basically remained the same was Handiwirman's view of "beauty". He has been searching to offer beauty out of simple things around him. To put it simply, his painting forms an extension of the still-life genre. But the emphasis of Handiwirman's painting is on the issue of perception, the way of seeing. So the forms of objects as seen in his painting are often the two-dimensional shapes of objects he himself has made and assembled. With careful consideration he will pick materials and colors to present in configurations of 'objects' that provoke us to associate the perceived forms with things that are perhaps familiar in our daily life. Any definitive meanings or conclusive narrations, in case of Handiwirman's works, are almost always cancelled by the spacious possibilities of association on the viewers' part.

Born January 24, 1975 in Bukittinggi, West Sumatra, Indonesia

Education and Background

1993 – 1996 Indonesian Institute of Arts (ISI),
Yogyakarta, Indonesia
2011 Artist in Residence in STPI, Singapore

Public Collection

MORI Art Museum
Museum MACAN
OHD Museum
Tumurun Museum
NGA (National Gallery Australia)
Singapore Art Museum
KdMoFA (Kuandu Museum of Modern Art) Taiwan

Commission Work

2024 Mori Tower, Jakarta
2015 Altira Office Tower
2007 Novotel Hotel, Bandung, Indonesia

Solo Exhibitions

2026 "alih", Nadi Gallery, Jakarta, Indonesia
2022 "Tak Berakar Tak Berpucuk No. 8", Special
presentation at Art Jakarta 2022, Jakarta, Indonesia
2015 "Saat Bentuk Menjadi Kelakuan", TOLON/Heuristic,

Tokyo, Japan, organized by Nadi Gallery
2014 "Re-PLAY #6", OFCA International SaRang Building,
Yogyakarta, Indonesia
2012 "Tak Berakar, Tak Berpucuk/No Roots, No Shoots",
a special presentation, ArTHK 2012, Hong Kong,
organized by Nadi Gallery
"Ujung Sangkut Sisi Sentuh" Singapore Tyler Print
Institute Gallery, Singapore
2011 "Tak Berakar, Tak Berpucuk/No Roots, No Shoots",
The National Gallery of Indonesia, Jakarta,
Indonesia
2009 "Things, the Order of Handiwirman", Cemeti Art
House, Yogyakarta, Indonesia
2008 "Nothing-Something-Nothing", Showcase
Singapore 2008, Singapore, organized by Nadi
Gallery
"In Lingo", CIGE 2008, Beijing, China, organized by
Nadi Gallery
2007 "Archaeology of a Hotel Room", Nadi Gallery,
Jakarta, Indonesia
2004 "Apa-apanya Dong?", Nadi Gallery, Jakarta,
Indonesia
2001 "Patah Hati; Broken Heart", Cemeti Art House,
Yogyakarta, Indonesia
2000 "Provocative Objects", Lontar Gallery, Jakarta,
Indonesia
1999 "Benda", Benda Art Space, Yogyakarta, Indonesia

Selected Group Exhibitions

2025 "Guru Terkembang Jadi Bentuk", OHD Museum,
Magelang, Indonesia
"Chapter Jogja", Nadi Gallery, GIK UGM, Yogyakarta,
Indonesia
"ARTSUBS: Material Ways", Pos Bloc Surabaya,
Surabaya, Indonesia
"Masih Bernadi", Nadi Gallery, Jakarta, Indonesia
"Art Jakarta 2025", Nadi Gallery, JIExpo Kemayoran,
Jakarta, Indonesia
2024 "Mantagi Art Exhibition", Sakato Art Community,
Sarang Building, Yogyakarta
"Art SG", Nadi Gallery, Singapore
"Customised Postures, (De)Colonising Gestures",
Gajah Gallery Jakarta, Indonesia
"Customised Postures, (De)Colonising Gestures",
Gajah Gallery, Singapore
"Poetic Effect", Nadi Gallery, Jakarta, Indonesia
"ARTSUBS: Ways of Dreaming", Pos Bloc Surabaya,
Surabaya, Indonesia
2023 "Art Jakarta Garden", Nadi Gallery, Jakarta,
Indonesia
2022 "Art Moments", Nadi Gallery, Jakarta, Indonesia
"Attunement" celebrating The 22nd anniversary of

	Nadi Gallery, Nadi Gallery, Jakarta, Indonesia	2015	"Belum Ada Judul", Sangkring Art Space, Yogyakarta
2019	"Art Jakarta", Nadi Gallery, Jakarta, Indonesia		"Art Basel Hongkong 2015", Nadi Gallery, Hong Kong
	"Contemporary Worlds: Indonesia", National Gallery of Australia (NGA), Parkes, Australia		"Art Stage Singapore 2015", Nadi Gallery, Singapore
	"Art Jakarta", Nadi Gallery, Jakarta, Indonesia	2014	"Art Basel Hongkong 2014", Nadi Gallery, Hong Kong
	"Arts in Common", ARTJOG MMXIX, Jogja National Museum, Yogyakarta, Indonesia		"The Center of Excellence", Kantor Pos Fatahillah, Jakarta, Indonesia
	"Bebas", Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia	2013	"Art Stage Singapore 2014", Nadi Gallery, Singapore
	"May You Live In Interesting Times", Venice Biennale in the Central Exhibition, Venice, Italy		"Equator #2: Not a Dead End", Biennale Jogja XII, Jogja National Museum, Yogyakarta, Indonesia
	"Lost Verses: Akal Tak Sekali Datang, Runding Tak Sekali Tiba", Venice Biennale in Country Pavillion (Indonesian Pavillion), Venice, Italy		"SIP! Indonesian Art Today", ARNDT, Singapore
	"Art Basel Hongkong 2019", Nadi Gallery, Hongkong		"G-Seoul 13", Nadi Gallery, Seoul, Korea
	"Art Moments", Nadi Gallery, Jakarta, Indonesia		"Art Basel Hongkong 2013", Nadi Gallery, Hong Kong
2018	"The 9Th Asia Pacific Triennial of Contemporary Art (APT9)", Queensland Art Gallery Gallery of Modern Art (QAGOMA), Brisbane, Australia	2012	"SIP! Indonesian Art Today", ARNDT, Berlin, Germany
	"Beyond the Myths" Art Bali 2018, AB.BC Building, Bali Collection, Nusa Dua, Bali, Indonesia		"Art Stage Singapore 2013", Nadi Gallery, Singapore
	"Zaman Now", BAKABA #7, Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia		"The Window of Jendela", OHD Museum, Magelang, Indonesia
	"Enlightenment: Toward Various Future" ART JOG 11, Jogja National Museum, Yogyakarta, Indonesia		"XXL", Sangkring Art Space, Yogyakarta, Indonesia
	"Art Basel Hongkong 2018", Nadi Gallery, Hongkong		"Looking East", ArtJog 2012, Taman Budaya Yogyakarta, Yogyakarta, Indonesia
2017	"Artstage Jakarta 2017", Nadi Gallery, Jakarta, Indonesia	2011	"Art Stage Singapore 2012", Nadi Gallery, Singapore
	"Menolak Sekaligus Merengkuh", Sakato Art Community, Nadi Gallery, Jakarta, Indonesia		"Back to the Future", Sangkring Art Space, Yogyakarta, Indonesia
	"Linkage: 20 Years of OHD Museum", OHD Museum, Magelang, Indonesia		"Bayang", the National Gallery of Indonesia, Jakarta, Indonesia
	"Carte Blanche: Anxiety", Mizuma Gallery, Singapore		"Ekspansi", the National Gallery of Indonesia, Jakarta, Indonesia
	"Interpersonal Encounter: Tribute to S. Teddy Darmawan", Museum dan Tanah Liat, Yogyakarta, Indonesia		"ART JOG", Taman Budaya Yogyakarta, Yogyakarta, Indonesia
	"Indonesia", BAKABA #6, Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia		"Everything You Can Imagine is Real #1", Galerie Christian Hosp, Berlin, Germany
	"Y:COLLECT 2.0", Ruci Art Space, Jakarta, Indonesia		"Indonesian Eye: Fantasies and Realities", Ciputra Artpreneur Center, Jakarta
	"Art Basel Hongkong 2017", Nadi Gallery, Hongkong		"ART HK 11" (Hong Kong International Art Fair), Nadi Gallery, Hong Kong
	"Artstage Singapore 2017", Nadi Gallery, Singapore	2010	"Art Stage Singapore 2011", Nadi Gallery, Singapore
2016	"Poetical State of Mind: works of Handiwirman Saputra, Jumaldi Alfi and Yusra Martunus, NAFA, Singapore		"Collectors Stage: Asian Contemporary Art from Private Collections", Singapore Art Museum, Singapore
	"Universal Influence" Mandiri ART JOG 9, Jogja National Museum, Yogyakarta, Indonesia		"Made in Indonesia", Galerie Christian Hosp, Berlin, Germany
	"Sapiens Free", OHD Museum, Magelang, Indonesia		"The Show Must Go On" celebrating The 10th anniversary of Nadi Gallery, the National Gallery of Indonesia, Jakarta, Indonesia
	"Artstage Jakarta 2016", Nadi Gallery, Jakarta, Indonesia		"Contemporaneity: Contemporary Art in Indonesia", MOCA (Museum of Contemporary Art), Shanghai, China
	"Art Basel Hongkong 2016", Nadi Gallery, Hong Kong		"ART HK 10" (Hong Kong International Art Fair), Nadi Gallery, Hong Kong
	"Art Stage Singapore 2016", Nadi Gallery, Singapore		"Classic Contemporary", contemporary Southeast Asian art from the Singapore Art Museum

- collection, SAM (Singapore Art Museum), Singapore
- "Art+Paris+Guest", Paris, France
- "Pleasure of Chaos-Inside New Indonesian Art", Primo Marella Gallery, Milano, Italy
- 2009 "Jogja Jamming", 10th Jogja Biennale, Yogyakarta, Indonesia
- "Fluid Zone: Traffic and Mapping", Jakarta Biennale 2009, Grand Indonesia, Jakarta, Indonesia
- "Beyond the Dutch", Centraal Museum, Utrecht, The Netherlands
- "Kado #2", celebrating the 9th anniversary of Nadi Gallery, Nadi Gallery, Jakarta
- "ART HK 09" (Hong Kong International Art Fair), Nadi Gallery, Hong Kong
- "CIGE 2009" (China International Gallery Exposition), Nadi Gallery, Beijing, China
- "Jendela – A Play of the Ordinary", NUS Museum, Singapore
- 2008 "Coffee, Cigarettes and Pad Thai", Contemporary Art in Southeast Asia, Eslite Gallery, Taipei, Taiwan
- "Bentuk – Bentuk: Contemporary Indonesian Art in 3D", Melbourne Art Fair 2008, Melbourne, Australia, organized by Nadi Gallery & Valentine Willie Fine Art
- "Alfi: Painting Series" & "Handiwirman Saputra: Exterior, Inside View—Interior, Outside View", ShContemporary 08, organized by Nadi Gallery
- "Expose #1 - A Presentation of Indonesian Contemporary Art by Deutsche Bank & Nadi Gallery", Four Seasons Hotel, Jakarta, Indonesia
- "Manifesto", the National Gallery of Indonesia, Jakarta, Indonesia
- "Inanimate Performance", Soka Art Center, Taipei, Taiwan
- 2007 "Cilukba!/Peekaboo!", KSRJ (Kelompok Seni Rupa Jendela), Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- "Soka's View", Southeast Asian Contemporary Art, Soka Contemporary Space, Beijing, China; Taipei, Taiwan
- "CIGE 2007" (China International Gallery Exposition), Langgeng Gallery, Beijing, China
- "Indonesian Contemporary Art Now", Nadi Gallery, Jakarta
- 2006 "Belief", Singapore Biennale, City Hall, Singapore
- "Passing on Distance", Contemporary Art in Indonesia: The 4th Generation, Base Gallery, Tokyo, Japan
- "ICON : Retrospective", Jogja Gallery, Yogyakarta, Indonesia
- 2005 "Open View", Biasa Art Space, Bali, Indonesia
- "Sculpture Expanded", CP Art Space, Jakarta, Indonesia
- "Realis(Me) Banal", Gracia Art Gallery, Surabaya, Indonesia
- "Eksodus Barang", Nadi Gallery, Jakarta, Indonesia
- "Seni Rupa Alat Bantu", Bentara Budaya Yogyakarta, Yogyakarta, Indonesia
- "Pseudo Still Life: Obyek dan Auranya", Semarang Gallery, Semarang, Indonesia
- "Passing on Distance", Contemporary Art in Indonesia: The 4th Generation, NAF Gallery, Nagoya, Japan, Indonesia
- "Biasa", KSRJ (Kelompok Seni Rupa Jendela), Nadi Gallery, Jakarta, Indonesia
- "Re-reading Landschap", exhibition of Sakato group, Nadi Gallery, Jakarta, Indonesia
- "Urban-Culture", 2nd Cp Biennale, Bank Indonesia Museum, Jakarta, Indonesia
- 2004 "Wings of Words, Wings of Color", Langgeng Gallery, Magelang, Indonesia
- "Untitled, an Assemblage of Sign", CCF, Jakarta, Indonesia
- "Object(ify)", Nadi Gallery, Jakarta, Indonesia
- "Mempertimbangkan Tradisi", Sanggar Sakato, the National Gallery of Indonesia, Jakarta, Indonesia
- "Barcode", 16th Yogyakarta Art Festival, Taman Budaya Yogyakarta, Yogyakarta, Indonesia
- 2003 "30 : 30", Edwin's Gallery, Jakarta, Indonesia
- "In Memory of 100 Days of H. Widayat's Death", H. Widayat Museum, Mungkid, Magelang, Indonesia
- "Borobudur", Borobudur International Festival 2003, H. Widayat Museum, Mungkid, Magelang, Indonesia
- "Borobudur Agitatif", Langgeng Gallery, Magelang, Indonesia
- "Fusion Strength", performance and installation, Benda Art Space, Yogyakarta, Indonesia
- "Read", Cemeti Art House, Yogyakarta, Indonesia
- "Shock and Wave", New Media Art, Bandung, Indonesia
- "Interpellation", CP Open Biennale, the National Gallery of Indonesia, Jakarta, Indonesia
- "Countrybuton", 7th Jogja Biennale, Taman Budaya, Yogyakarta, Indonesia
- 2002 "Dream Project: Under Construction", Fabriek Gallery, Bandung, Indonesia
- "Under Construction: New Dimensions of Asian Art", Tokyo Opera City Art Gallery, Tokyo, Japan
- "Ecstasticus Mundi", Selasar Sunaryo Art Space, Bandung & Air Art House, Jakarta, Indonesia
- "Object", Fabriek Gallery, Bandung, Indonesia
- "Tali Ikat: Fiber Connection", Taman Budaya,

- Yogyakarta, Indonesia
- "Pose", KSRJ (Kelompok Seni Rupa Jendela),
Affandi Museum, Yogyakarta, Indonesia
- 2001 "Not I, Am I?", Nadi Gallery, Jakarta, Indonesia
"Pink Project", Nadi Gallery, Jakarta, Indonesia
"Contemporary Craft", the National Gallery of
Indonesia, Jakarta, Indonesia
- 2000 "Membuka Kemungkinan", KSRJ (Kelompok Seni
Rupa Jendela), Taman Budaya, Yogyakarta & Cipta
Gallery, TIM, Jakarta, Indonesia
- 1999 "6th Yogyakarta Biennale", Purna Budaya,
Yogyakarta, Indonesia
"From a Window", KSRJ (Kelompok Seni Rupa
Jendela), Bali Padma Hotel, Bali, Indonesia
"Sakato", Benteng Vredeburg Museum, Yogyakarta,
Indonesia
- 1998 "Philip Morris Indonesian Art Award", the National
Gallery of Indonesia, Jakarta, Indonesia
"ASEAN Art Award", Hanoi, Vietnam
- 1997 "Pelukis Muda Yogyakarta", Benteng Vredeburg
Museum, Yogyakarta, Indonesia
"FKY IX", Benteng Vredeburg Museum, Yogyakarta,
Indonesia
"Philip Morris Indonesian Art Award", Agung Rai
Museum of Art, Ubud, Bali & Graha Lukisan TMII,
Jakarta, Indonesia
"Sakato", Purna Budaya, Yogyakarta, Indonesia
"Jendela", 1st exhibition of Jendela Group, Purna
Budaya, Yogyakarta, Indonesia
"Paspatria I", Bahari Hotel, Tegal, Indonesia
- 1996 "8th Yogyakarta Art Festival", Taman Budaya
Yogyakarta, Yogyakarta, Indonesia
"Dialog Dua Kota I", Cipta Gallery, TIM, Jakarta,
Indonesia
"Alumni SMSRN", Taman Budaya, Padang, Indonesia
- 1995 "Sakato", 1st exhibition of Sanggar Sakato, Purna
Budaya, Yogyakarta, Indonesia
Installation Object, celebrating the day of The
Human Rights, ISI, Yogyakarta, Indonesia

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