

JUSTIAN JAFAN ✓

~~PARA PEKU~~
~~TETS TANDUS~~

THE PRAYER
THE WALKER
TROPICAL FAMILY
BOY, MAN, HUSBAND
FATHER, GRAND FATHER

Justian Jafin W.

Bara Beku – Tetes Tandus

August 20 - September 15, 2024

This book was published as a supplement to the solo exhibition by **Justian Jafin W.**

Bara Beku - tetes Tandus

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Dari Nadi Gallery

Beberapa motor yang telah dimodifikasi terparkir rapi di halaman depan studio, yang berada di tengah kampung di wilayah selatan Yogyakarta. Penghuninya, Justian Jafin, menyambut saya dengan ramah. Suasana studio menandakan adanya aktifitas: kanvas, cat akrilik di berbagai tempat, kwas, lantai penuh bercak, aroma kimia cat, dan sejumlah kanvas dalam proses digarap, maupun sejumlah lukisan lainnya yang sudah selesai digubah.

Sudah cukup lama saya memperhatikan karya Jafin, tetapi belum terlalu lama berkenalan secara langsung dengan berkunjung ke studionya. Komunikasi terus berlanjut, dan hampir setiap kali ke Yogya, saya mampir ke studionya. Dari obrolan-obrolan itu kami sepakat untuk mencoba bekerjasama dalam acara-acara yang diselenggarakan Nadi Gallery. Kesepakatan berikutnya adalah untuk membuat pameran tunggal Jafin di Nadi Gallery.

Menarik untuk mengamati karya Jafin. Dengan warna-warna cerah mengungkapkan kegelisahan dan impian dia tentang keluarga hingga kondisi dunia. Kemajuan informasi yang begitu cepat berdampak baik dan buruk bagi kita semua tanpa bisa dihindari. Benturan-benturan, percampuran, pergeseran budaya itulah yang banyak dia tuangkan dalam karyanya. Kecerdasan, kehausan tentang informasi dan pengetahuan, didukung dengan kepiawaian secara teknis membuat karya Jafin sangat menarik.

Dalam pameran tunggal Justian Jafin kali ini, bertajuk *Bara Beku – Tetes Tandus*, kami bekerja sama dengan Suwarno Wisetrotomo, sekaligus mengucapkan terima kasih untuk tulisan pengantar pada pameran ini. Tentu, terima kasih yang sebesar-besarnya saya sampaikan kepada Jafin yang telah dengan sangat serius menyiapkan pameran ini dengan menampilkan karya-karya terbarunya. Terima kasih juga kepada Bapak Deddy Kusuma, yang sangat berperan dari awal dalam hal Jafin berkesenian, yang kemudian bersedia membuka pameran ini. Tak lupa kepada semua pihak yang telah membantu terselenggaranya pameran ini. Kepada Anda semua yang meluangkan waktu untuk berkunjung ke Nadi Gallery, saya sampaikan apresiasi setinggi-tingginya.

Selamat menikmati karya-karya Jafin.

Biantoro Santoso

From Nadi Gallery

Several modified motorbikes were parked neatly in the front yard of the studio, which is located in the middle of a village in the southern region of Yogyakarta. The resident, Justian Jafin, welcomed me warmly. The atmosphere of the studio signified activities: canvases, acrylic paints in various places, paintbrush, paint stained floors, the smell of paint, and a number of canvases which are still in progress, as well as a number of other paintings that have been completed.

I have observed Jafin's artworks for quite a while, but it had not been long since I got to know him in person by visiting his studio. Communications were maintained, and each time I visited Yogya, I would visit his studio. From our conversations, we agreed to try to collaborate in events that will be held by Nadi Gallery. The next agreement was to organize a solo exhibition for Jafin in Nadi Gallery.

It is interesting to observe Jafin's artworks. Using bright colors, he expresses his anxieties and dreams about his family and the condition of the world. The rapid advancement of information has both good and bad implications for all of us. The clash, the mixing, the shifting of cultures is what he poured into his work. His intelligence, thirst for information and knowledge, supported by his technical expertise, has made Jafin's work very interesting.

For Justin Jafin's solo exhibition, *Bara Beku – Tetes Tandus*, we collaborate with Suwarno Wisetrotomo, and we would like to thank him for the foreword he wrote for this exhibition. Of course, my deepest gratitude goes to Jafin, who had prepared this exhibition with deep intensity by displaying his latest works. We would like to also express our gratitude for Mr. Deddy Kusuma, who has been instrumental in Jafin's artistic endeavors from the beginning, and who is willing to open this exhibition. Last but not least, we would like to thank all those who have helped make this exhibition possible. To all of you who took the time to visit Nadi Gallery, I would like to express my highest appreciation.

Please enjoy Jafin's artworks.

Biantoro Santoso

MENCoba MEMAHAMI, MENGENALI,
MEMBACA, DAN SEKALIGUS MELUPAKAN
DIRI SENDIRI

Hingga langkah yang cukup panjang dan melelahkan ini, tak ada prasangka maupun kesadaran untuk melabelisasi kesenian yang sedang aku kenakan. Anak-anak Ideologis tersebut terlahir dan selalu menempatkan dirinya pada barisan seni yang bermuara pada seni berbasis kontekstual.

Entah sesuai ataupun tidak penilaian publik tentang standarisasi menurut capaian estetika hari ini. Tapi dengan nada sorak gembira, akan aku tepis setengah leceh dan seketika lengap tak terhiraukan. Seraya melambai-lambarkan pada tubuh kekar seni rupa modern yang hari ini dikemas rapi dengan bungkus kontemporer. Ragam corak, gaya maupun aliran, memborbardir kantong saku pasar seni yang belakangan disebut "Pasar Sehat". Hal tersebut terkesan dipaksakan dengan penuh sesak berjubel seni kontemporer didalamnya.

<< AKU TIDAK TERLALU PEDULI >>

Tetapi sekali lagi, biarlah kerancuan dan disposisi ini menempatkan kesenianku pada payung seni kontekstual. Meskipun kenyataannya, netizen berstatus patronase akan mengukur pakaian seniku dengan meteran yang dijual toko-klorontong seni dengan fulang serabutannya. HEHEHE...

Maafkan aroma katarsis yang menusuk hidung, serta kerancuan makna melalui tulisan ini!!

masih disini, sewon yang masih teduh
meski tanpa payung

Selasa, 6 Agustus 2024

Hi Moni.ME
S T U D I O

TRYING TO UNDERSTAND
RECOGNIZE, READ AS WELL
AS FORGETTING



Up to this long and tiring phase there was no prejudice or awareness to label the art that I was wearing. These children of ideologies were born from and always placed them selves in the ranks of art that boils down to contextual-based art.

I don't know whether or not the public's assessment of standardization according to today's aesthetic achievements is appropriate. But with a cheerful tone, I will half-heartedly dismiss it and it immediately disappears.

While waving at a burly body modern at today is neatly packaged in a contemporary wrapper. Various patterns, styles and genres bombard the pockets of the art market, which recently is called the "healthy market". This seems forced by the crowded contemporary art inside.

<< I DON'T REALLY CARE >>

But again, let this ambiguity and disposition put my art under the umbrella of contextual art. Despite the fact that Patronizing netizens will measure my art clothes with the meter sold at the art grocery store with its handyman. HEHEHE

Sorry for the cathartic aroma that pricks the nose, as well as the ambiguity of meaning through this writing!!



Still here. Sewon that is still
Shaded even without an Umbrella

BARA BEKU – TETES TANDUS

(Keluarga dan Gelombang Perubahan dalam Rekaman Justian Jafin)

Catatan: Suwarno Wisetrotomo

Justian Jafin tampak galau, bahkan mungkin cemas. Sebagai suami dan ayah dari anak-anaknya, di tengah pergeseran kehidupan sosial, politik, ekonomi, teknologi dan banjir bandang informasi, termasuk krisis iklim serta lingkungan, membuatnya semakin tersadarkan betapa tantangan kehidupan di masa depan sedemikian kompleks. Mencemaskan masa depan anak-anak, apalagi orang tuanya, tentu biasa terjadi. Namun tidak cukup hanya merasa cemas, lebih dari itu sebaiknya bersikap mengantisipasi; bagaimana merancang cara menyiapkan sabuk pengaman untuk menyambut dan menghadapinya. Apa yang dilakukan Jafin?

Sebagai pelukis, Jafin merekam, menarasikan, dan membagi kecemasan sekaligus harapan melalui lukisan. Ketika karya-karyanya dipamerkan di berbagai galeri, atau di sejumlah event seni, Jafin sudah mengirim pesan tersembunyi. Ia menciptakan kondisi: tersentuh atau tidak, mengerti atau tidak. Kondisi yang tercipta dapat melampaui apa yang ia harapkan, atau sebaliknya. Dan kondisi apapun itu, bukan alat ukur keberhasilan karya-karyanya. Karena memang demikianlah adanya; penonton adalah produsen makna sesuai preferensi, referensi, dan pengalaman setiap orang.

Penting dimengerti justru prosesnya; bagaimana Jafin menanggapi persoalan dan mengirimkan pesan kepada orang lain, dengan cara dan pilihan bentuk seperti apa. Itulah proses kreatif yang dapat digunakan sebagai pintu masuk menikmati (syukur memahami) karya-karya dan pesan yang dikirimkan Jafin.

Ia mengidentifikasi persoalan yang mencemaskan itu antara lain; relasi dan tatanan sosial yang bergeser cepat, ukuran dan tata nilai yang berbeda mengubah cara dan model sesrawungan, keputusan-keputusan baru ikhwal bagaimana seseorang memilih pasangan, menikah (atau tidak), memiliki anak (atau tidak), termasuk keputusan keyakinan (agama), bagaimana bermasyarakat, bagaimana mempraktikkan toleransi, bagaimana memandang secara kritis radikalisme, dan lain-lain. Semua mengacu pada informasi media sosial yang menjelma menjadi banjir bandang informasi. Jafin juga mengamati terjadi kecenderungan berkurangnya jumlah anak-anak di berbagai belahan dunia, krisis orang muda di tengah riuhnya percakapan terkait bonus demografi; kecenderungan pasangan yang memilih tidak memiliki anak, atau pasangan sejenis. Semua menunjukkan kehidupan dengan parameter berbeda dari sebelumnya. Tiba-tiba tampak sedemikian banyak pilihan, yang semula remang-remang atau tabu, menjadi terbuka terang, permisif, seolah menjadi biasa. Temuan terbaru, radikalisme dalam keluarga lebih berbahaya

ketimbang melalui media sosial (*Kompas*, Sabtu, 3 Agustus 2024). Hal-hal demikian itu seringkali tampak dan terasa sebagai turbulensi sekaligus disrupsi yang mengejutkan semua pihak. Generasi macam apakah yang akan mewarnai, bahkan bertanggung jawab atas kehidupan masa depan?

Semua persoalan itu bersilangan dalam pikiran (juga pandangan mata) Jafin, termasuk kita semua. Jafin mengalami bagaimana harus membangun komunikasi dengan isteri dan anak-anaknya, bagaimana harus menemukan cara agar tetap memiliki ruang yang cukup untuk berkesenian (melukis), dan bagaimana membangun jejaring, merebut ruang-ruang presentasi sebagai bagian untuk, meminjam Pierre Bourdieu, mempertukarkan “modal”. Tak mudah, tetapi harus. Kemudian ia membandingkan situasi dan tantangan antara generasi orang tuanya, generasi dirinya, serta generasi kini. Betapa semakin kompleks, semakin tak mudah, tetapi harus dihadapi. Dari pengalaman mengalami itulah, Jafin menengok dan memetakan persoalan, bahwa “keluarga” sesungguhnya menjadi benteng terakhir bagaimana generasi masa depan dipersiapkan. Tema “keluarga” adalah harapan, berikut ironi-ironi dan paradoks yang menyertainya.

“Keluarga” dalam Gelombang Perubahan

Lukisan-lukisan Jafin terasa menyergap: warna-warna dan bentuk-bentuk tajam serta kontras, menjadi panggung sosok atau keluarga yang tengah berpose untuk difoto. Sebagian besar dari mereka tampak berasal dari kelas menengah, berbusana lengkap (yang perempuan dewasa mengenakan kain sari, yang laki-laki mengenakan setelan lengkap, seperti keluarga India? Mengapa India?). Atau setidaknya foto itu dapat dicurigai sebagai cara untuk mencitrakan diri mereka seperti kelas menengah. Bukankah fotografi dengan pendekatan ‘salon’ sangat mungkin menyulap realitas menjadi tampak serba indah?

Lukisan Jafin merupakan konfigurasi antara bentang alam (gurun, cahaya tropis, salju; vegetasi seperti pohon pisang, cemara, perdu, kaktus); figur-sosok anonim yang berpose formal maupun bergaya di tengah alam; dan benda-barang lain yang terkait. Pada beberapa lukisan disertakan teks grafiti menimpa komposisi. Tulisan-tulisan itu dihasratkan sebagai penegas pesan yang ingin disampaikan. Misalnya ia menulis “different land same problem” pada lukisan bertajuk *Different Land* (2024); pose foto keluarga dengan tiga anak berdiri dibelakang. Wajah seluruh sosok diganti ornamen-ornamen pada tiang penyangga rumah; berpose di bawah miniatur rumah tradisional Jawa. Pada pangkuan sosok ibu,

menyembul ujung pohon pisang yang rimbun daunnya. Lalu bentang alam disekitar dan gunung yang jauh di belakang, diselimuti salju, juga menimpa pohon-pohon perdu dan cemara. Panorama yang kontras, sekaligus absurd.

Keluarga tinggal di manapun, dibangun dengan beragam cara, salah satu yang paling normatif adalah melalui jalur pernikahan yang sesuai sekaligus dilindungi agama dan negara. Bumi tempat berpijak pun memiliki beragam kondisi, topografi, geografi, dan berada dalam siklus musim seperti apa, tergantung di belahan bumi sebelah mana. Semua faktor dan unsur akan memengaruhi seluruh aspek dan unsur kehidupan. Karakter, daya juang, daya hidup, habitus, dan sebagainya akan berbeda dari tanah yang satu dengan tanah yang lain; sebutlah mereka (juga semua makhluk hidup termasuk ragam vegetasi) yang hidup di kawasan tropis, wilayah gurun, atau negara empat musim.

Demikianlah. Pada dasarnya keluarga berkuat di sekitar norma-norma yang terus bergoyang, bergeser, bersitegang, dan berbenturan antara yang lama dengan yang baru. Bagaimana mampu menciptakan keseimbangan baru tanpa harus mengorbankan tata nilai lama yang (mungkin) selalu relevan untuk dijadikan pegangan (misalnya: agama, etika, sikap respek, dan kecerdasan emosional), sembari menyadari adanya kesenjangan generasi. Di tengah gelombang pasang perubahan itulah, secara menarik, mungkin provokatif, Jafin menempatkan “keluarga” sebagai sumber masalah sekaligus sumber solusi. Keluarga memiliki posisi fundamental sebagai madrasah (wahana pendidikan) dasar yang menentukan kualitas mental, sensitivitas, dan kecerdasan. Pada perjalanan kehidupan, keluarga menjadi tempat bernaung (secara fisik maupun psikis) sejauh *support system* terbangun dengan baik.

Karya-karya lukisan Jafin tentu bukan formulasi atau jawaban atas persoalan yang kompleks itu. Sebaliknya Jafin merekam dan menghadirkannya kembali dalam bentuk (dan pesan) terkait situasi kontras, paradoks, sekaligus bagaimana upaya-upaya untuk membangun pertahanan dan berdaya tahan (resiliensi). Dengan kata lain, lukisan Jafin merupakan provokasi visual; kadang meratap, kadang lucu, kadang nyinyir, kadang satir, kadang berharap.

Lukisan bertajuk *Cultural Invasion* (2024): seekor unta tampak kepayahan, bersimpuh di hamparan gurun bersalju, di belakang pegunungan juga berselimut salju. Di punggungnya menjulang bawaan, berupa buah-buahan, ayam, ikan, bahkan di moncong kepalanya harus menyunggi pohon kaktus yang menjulang. Demikian Jafin menggambarkan invasi budaya,

meski kata invasi ini kini dalam modus yang demikian lembut, tak terasa, tetapi berdampak sangat signifikan. Tradisi (budaya) baru datang dari segala penjuru arah, melakukan penetrasi efektif melalui teknologi terbaru (telepon pintar dengan segala fiturnya), memiliki daya paksa bujuk rayu yang membius, berulang, dan menjadi kecanduan. Lukisan ini seperti terelasi dengan karya *Tumbuh dan Kembang #1* dan *Tumbuh dan Kembang #2* (2024): jika pohon kaktus dapat tumbuh subur di daratan bersalju, bahkan berbunga-bunga warni-warni, patut diduga ia sudah mengalami aklimatisasi yang baik. Aklimatisasi dapat dibaca sebagai akulturasi, persilangan budaya, dan sejenisnya. Demikian pun ketika pohon cemara tumbuh di tanah gersang berbebatuan padas, dapat berbunga warna-warni, bahkan tetap tertimpa salju, patut diduga ia sedang dipaksa atau memaksa diri dengan kebiasaannya. Begitulah invasi dapat dipahami, baik yang terinternalisasi maupun yang memaksa, dipaksa, atau terpaksa.

Lukisan berikut ini mempersoalkan kelas sekaligus mimpi naik kelas, seperti layaknya impian siapapun di manapun: *Darah Daging Buah Hati – Mimpi Masyarakat Tropis #1* dan *Darah Daging Buah Hati – Mimpi Masyarakat Tropis #2* (2024): sebuah adegan foto keluarga kelas menengah di sebuah ruang yang hangat. Buah segar (pisang, papaya) menutupi wajah-wajah anak; sementara wajah sosok dewasa seperti meleleh. Impian tentang kenikmatan/enak, bagi anak-anak bisa sederhana. Sebaliknya bagi sosok dewasa membutuhkan upaya ekstra untuk mewujudkan impian. Jika mengacu pada judul, itulah fatamorgana keluarga kebanyakan, sebutlah mereka yang di lapis bawah, menjadi keluarga menengah yang mapan dengan segala fasilitas dan privileseinya. Terlihat dalam karya itu terdapat isu kelas sosial dan kedaulatan (pangan) yang terjadi di belahan bumi mana pun.

Bagaimana Jafin mengolah isu-isu sekitar kontradiksi, benturan budaya dan tradisi, dapat dilacak misalnya pada lukisan *Bara Beku* (2024): lanskap penuh salju yang menimbun tanah, gunung, dan pohon cemara yang tahan dingin. Api menyala menyisakan bara, berikut kepulan asap hitam yang membubung tinggi, berasal dari sebuah foto keluarga berbingkai mewah. Api dan asap yang membubung menyisakan warna pelangi di tepinya. Sementara terdapat dua sosok kanan (berkepala api biru) dan kiri (berkepala api merah), keduanya mengenakan setelan lengkap, tengah bermain musik tiup. Sosok yang di tengah, mengenakan jaket musim dingin, berkepala boneka, tengah membaca buku tebal. Seluruh suasana berlatar salju, bahkan rintik bola salju tengah berjatuhan. Lukisan bertajuk sama, *Bara Beku* (lukisan kedua dan lukisan ketiga) berfokus pada jilatan api

dan asap tebal membubung, berasal dari sofa yang terbakar. Di sekitar sofa, berserak barang-barang seperti kopor, tas, bungkusan, bingkisan, buah semangka, dan benda-benda mainan. Tetesan salju bukan lagi berwarna putih, tetapi merah. Pada lukisan ketiga, sofa dan benda-benda yang ada di dudukannya, semua terbakar hebat; salju yang jatuh berwarna putih dan merah.

Pada ketiga lukisan itulah Jafin menggambarkan panorama dunia hari ini: dipenuhi letupan-letupan manusia dan peristiwa secara ekstrim, kontras-kontras tajam, mengejutkan, menantang, sekaligus menciptakan dinamika, tegangan, dan sangat mungkin menjadi kelaziman baru yang menarik. Generasi masa depan tumbuh di tengah atmosfir semacam ini, dan bahkan akan menghadapi, mengelola, atau memimpin situasi yang kurang lebih sama, atau mungkin lebih ekstrim lagi. Kedua *Bara Beku* ini merupakan proyeksi Jafin ikhwal situasi hari ini dan masa depan sekaligus.

Setelah berkuat dengan karya-karya yang menghadirkan persoalan, dan proyeksi terhadapnya, karya Jafin berikutnya menyodorkan harapan. Karya *Tetes Tandus* (2024) misalnya: di hamparan gurun, mungkin juga tropis, api menyala tetapi kecil, dua sosok yang memainkan alat musik tiup tampak mengalunkan suara, sementara sosok berjaket merah tebal berkepala balon-balon biru tampak lebih santai. Perdu-perdu tumbuh, sebagian mengering. Benda-benda yang tampak berserak (pada karya *Bara Beku*), pada lukisan ini tampak lebih banyak (beragam buah-buahan, kopor, tas, bingkisan rapi, bungkusan dalam plastik terkumpul. Pada latar tampak langit biru, lalu pohon cemara yang masih penuh salju dalam posisi tumbang lurus ke kanan. Gurun kering, api-api kecil, salju di kejauhan, berada dalam satu atmosfir. Kehidupan terasa *jazzy*.

Apakah Jafin tengah memproyeksikan ikhwal tata nilai dan harmoni baru? Mengacu pada judulnya, Jafin juga seperti berharap, bahwa berbagai perbedaan, kontras-kontras yang tajam, berbagai benturan dan tegangan, selayaknya menjadi harmoni baru. Tetesan salju pada tanah tandus adalah kemungkinan, akan menggumpal menjadi keniscayaan, karena itu harus dibangun harapan. Bara menyala, dingin membeku, tandus mengering, memerlukan tetes demi tetes kebaikan untuk disilangkan, menjadi harmoni. Betapapun, kita tahu, harmoni adalah fatamorgana. Karena itu penting diupayakan terus-menerus.

Lalu siapakah sosok-sosok yang dilukis satu-satu itu? Jafin seperti meng-close up sosok-sosok yang terpampang pada

“foto keluarga” dalam lukisan berukuran besar. Seluruh wajah tidak ditampakkan; posisinya berada dalam ruang kontras, dengan penggambaran detil secara realistik (utamanya bagian kain). Setiap sosok diberi penanda (judul) peran yang disandangnya, seperti: *The Walker, Husband, Boy, Grand Father*. Jafin menghadirkan perannya, yang mungkin saja sangat berarti baginya.

Aktivisme Senyap

Terdapat banyak cara (juga bentuk) bagaimana seni/karya seni sesungguhnya berpotensi menggerakkan. Karya-karya itu digubah senimannya sebagai bagian dari laku aktivismenya. Lukisan-lukisan Jafin tampaknya berada di ruang itu: merekam, memaknai, dan mengalami peristiwa hari ini yang penuh turbulensi. Hasil rekaman dan renungannya ia kirimkan kepada siapapun menjadi suatu pesan (terselubung) untuk direnungkan.

Seni terlibat dalam konteks Jafin bukanlah aktivisme riuh melibatkan orang banyak yang menjadi bagian aksinya, tetapi sebatas provokasi terselubung, seringkali tampak “indah”, melalui lukisan-lukisannya. Muatan pesan yang didistribusikan, tidak hanya perkara personal, tetapi perkara yang terkait dengan orang banyak, yang universal, atau bahkan yang menjadi pengetahuan dan fenomena publik. Misalnya, seperti sudah disebutkan pada bagian awal tulisan ini, yakni perkara-perkara yang akan selalu muncul seperti komunikasi antargenerasi yang sering salah paham, akibat jarak generasi (*generation gap*), parameter apa yang disebut lazim, bergeser seiring dengan perilaku yang dipengaruhi banyak faktor, antara lain semakin terbukanya jaringan dan melimpahnya informasi nyaris tanpa filter.

Kecemasan Jafin dapat dilihat melalui pilihan warna, bentuk, komposisi, apropriasi, yang menyodorkan ironi, paradoks, kadang juga getir. Karya-karya semacam ini menjadi semacam penanda zaman, dikerjakan oleh sejumlah perupa muda dengan beragam varian (mengingatkan saya pada karya Ziqo Al Baiquni, Prabu Perdana, Lugas Syllabus, atau Aurora Santika, dan beberapa lainnya). Meski lukisannya warna-warni, cerah, lembut, kadang juga tajam, tetapi semua itu tidak selalu bermakna kegembiraan, sebaliknya menyimpan pesan muram.

Bara Beku – Tetes Tandus yang digunakan untuk membingkai pameran tunggal Justian Jafin di Nadi Gallery (20 Agustus – 15 September 2024) menjadi ungkapan untuk mengirim pesan yang kuat kepada siapapun; yang terlibat dalam pusaran

perubahan, maupun yang menonton dari kejauhan. Terjadi turbulensi, benturan, tegangan, tetapi juga harapan. Hari ini terbentang luas pilihan, mengalir deras informasi – yang palsu, bohong, fitnah, culas, *hoaxes* (hoaks), berita palsu (*fake news*), ujaran kebencian (*hate speech*), bercampur dengan yang asli, jujur, berintegritas – melebur menjadi satu. Dunia simulacra penuh jebakan. “Bara” merupakan pesan kritis agar waspada dengan kemungkinan api yang membakar apapun; bara yang menjadikan abu. Demikianpun “tetes tandus” merupakan pesan kuat untuk melumerkan yang beku, yang gersang, yang kaku, yang tak terkomunikasikan dengan jernih. Sementara di antara bara dan salju terbentang gurun dan tropis yang tangguh. Di gurun kaktus bertumbuh, di wilayah tropis dengan dua musim, tetumbuhan, buah-buahan, hidup dengan baik. Bahkan lumut pun ada gunanya. Jafin merekam kemudian menghadirkan situasi kontras-kontras itu secara menarik; bentang gurun, kaktus, gumpalan salju, kobaran api, pohon cemara, pohon pisang, bale bengong, rumah joglo, kopor, semangka, bertemu dalam konfigurasi jukstaposisi.

Kerja melukis kini dan masa depan tidak semakin mudah, jika capaian yang dibayangkan adalah ‘fungsi’ dan ‘pengaruh/dampak’ bagi orang lain (penonton, khalayak, publik seni, atau masyarakat). Karena, di samping harus melampaui perkara-perkara teknik dan kebaikan visual, juga harus menimbang fungsi dan dampaknya. Atau meminjam seruan terkenal dari S. Sudjojono, “kebenaran nomor satu, baru kebagusan” (“seni lukis baru”, kata Sudjojono, “tidak mempropagandakan kebagusan, akan tetapi mempropagandakan kebenaran pada tiap-tiap orang”). Sebaliknya, jika capaian yang dibayangkan ‘sekadar’ menghasilkan karya yang selesai dan menarik untuk ditonton, kemungkinan terbesar karya-karya hanya akan sampai pada kebagusan.

Justian Jafin berupaya maksimal menunjukkan melalui karya-karyanya, di samping ia memiliki kemampuan artistik, juga menunjukkan selera estetis dan intelektualnya. Lebih dari sekadar gundah, ia juga berpikir, khawatir, dan menyuarakan persoalan berikutkses dan implikasinya, sebagai pesan yang dikirimkan kepada khalayak. Itulah mengapa saya menyebutnya sebagai aktivisme senyap.

Yogyakarta, 3 Agustus 2024

Suwarno Wisetrotomo
Dosen di Fakultas Seni Rupa dan Desain, dan Pascasarjana ISI Yogyakarta. Pengajar tamu di Program Studi Seni Pertunjukan dan Seni Rupa (PSPSR) Sekolah Pascasarjana UGM

BARA BEKU – TETES TANDUS

(Of Family and the Waves of Changes as Recorded by Justian Jafin)

A Note: Suwarno Wisetrotomo

Justian Jafin is looking mellow, and perhaps even worried. As a husband and father for his children, in the midst of the shifting of social, political, economy, technology and the flash flood of information, and not to mention climate and environmental crisis, had brought him more realization about how the challenges in the future is getting increasingly more complex. Worrying about the future of the children, especially for parents, is a common thing to happen. However, feeling anxious alone would not suffice, it is better to be actively anticipative; how to plan out the preparation of a safety belt to face and tackle the problems. What did Jafin do?

As a painter, Jafin recorded, narrated, and shared his anxieties and hopes through paintings. When his artworks are exhibited in several galleries, or a number of art events, Jafin had sent out a hidden message. He created a condition: touched or untouched, comprehending or missing the point. The created condition can go beyond his expectation, or the contrary. Whatever condition was created, it was not the benchmarks of success for his artworks. Because that is just the way things are; the audiences are the producer of meanings based on their preferences, references, and experiences.

The crucial part to be understood is the process; how Jafin responded to issues and sent out messages to others, with what method and choice of form. It is the creative process that can be used as an entry-point to enjoy (and even better, to understand) the artworks and messages sent out by Jafin.

He identified the root issues of his anxiety, among others: social relationship and social orders that shifted quickly, system and standards of values that are different and transformed the the ways and models of *sesrawungan* (Javanese: interactions and encounters), new decisions regarding how one chose their life partners, marrying (or not), having children (or not), including the decision to hold any belief (religion), how to be a member of society, how to practice tolerance, how to look critically at radicalization, *et cetera*. All of these are referencing to the social media that transforms into a flash flood of information. Jafin also observed the tendency on the reduced number of children all over the world, the crisis of youth in the midst of noisy talks regarding demographic bonus; tendencies of couples to be childless, or same sex parents. All of these demonstrate life with a parameter that is different from before. Suddenly there seemed to be a lot more options,

what was once in the grey area or a taboo, becoming clear and out in the open, permissive, as if it became normal. New findings, radicalization happening in a family is much more dangerous than the one happening through social media (*Kompas*, Saturday, 3 August 2024). These kinds of things, often seems and feels like a turbulency as well as disruption that surprises everyone. What kind of generation that will color, or even be responsible on life in the future.

These issues are intersecting each other in the mind (and in the visual observation) of Jafin, and including all of us. Jafin experiences the struggles of building communications with his wife and children, finding ways to maintain enough space for artistic practices (painting), and how to build networks, seizing presentation spaces as part of, to borrow from Pierre Bourdieu, exchanging "capital". Not easy, but necessary. And then he compares the situations and challenges of the generation of his parents, to his own generation, and to today's generation. How it becomes even more complex, increasingly difficult, but it has to be faced. From the experience of experiencing, Jafin reviewed and mapped out the issue, that "family" is actually the last bastion where the future generations are prepared. The theme "family" is hope, along with all the ironies and paradoxes that come with it.

"Family" in the Waves of Changes

Jafin's paintings grabbed our attentions: the colors and sharp, contrasting shapes became a back drop for the figure or family who pose for a photograph. Most of them seemed to have hailed from the middle class, with full attire (the adult women wearing saris, the men wearing full garments, like an Indian family? Why India?). Or at least the photograph could be suspected as a way of presenting themselves in the image of a middle-class family. Isn't photography with 'salon' approach perfectly capable to conjure up reality to appear beautiful?

Jafin's painting is a configuration between the natural landscape (desert, tropical light, snow; vegetation such as banana trees, cypresses, shrubs, cacti); anonymous figures in formal or stylish poses in the midst of nature; and other related objects. In several paintings, texts were graffitied on the composition. The texts are intended to reinforce the messages that are being conveyed. For example, he scribbled "different land same problem" on a painting titled *Different Land* (2024); a family poses for a photograph with three children standing in the background. On the faces

of those figures were ornaments commonly found on a house supporting beam; posing under the miniature of Javanese traditional house. In the lap of the mother, the tip of a banana tree with lush leaves. Then the surrounding landscape and the mountain far behind, covered in snow, also superimposed the shrubs and cypress trees. The contrasting, at the same time absurd, panorama.

Families live everywhere, built through many ways, one of the normative ways is through an official marriage that provides protection by religion and the state. Planet earth has various conditions, topography, geography, that made it fell under different types of seasons, depending on the hemisphere. All factors and elements will affect all aspects and elements of life. Character, fighting power, life force, habitus, and so on will differ from one land to another; like them (and all living beings including various vegetations) that live in the tropical area, desert area, or the four-seasons countries.

Thus, it so. Basically, families are deep in contemplation with norms that are adjusting, shifting, in tensions, and clashing between the old and the new. How to create a new balance without sacrificing the old system of values that (maybe) have always been relevant as a guidance (e.g. religion, ethics, respect and emotional intelligence), while also being aware of the generational gap. In the midst of that tidal wave of change, interestingly, perhaps even provocatively, Jafin puts "family" as the source of the problems, and at the same time the source of solutions for the problems. Family holds a fundamental position as the basic *madrasah* (educational medium) that decides the mental, sensitivity, and intellectual qualities. In the course of life, the family becomes a shelter (physically and psychologically) as long as the support system is built well.

Jafin's artworks are certainly not a formulation or answer to this complex matter. On the contrary, Jafin recorded and re-presenting it in the form (and message) related to situations that are contrasting, paradoxical, and also all the efforts to build defense and resilience. In other words, Jafin's paintings are visual provocation; at times it weeps, sometimes it's hilarious, occasionally snarky, sometimes a satire, sometimes a hope.

The painting titled *Cultural Invasion* (2024): An exhausted camel, kneeling in a snowy desert, behind it are mountains also covered in snow. The camel back holds a tower of things, there are fruits, chicken, fish, and even at its head

and muzzle is a tall cactus tree. This is how Jafin describes cultural invasion, although the word invasion is now done in a gentle manner, subtle, but the impacts are significant. New traditions (of culture) arrive from all corners of the world, effectively penetrate through the latest technology (smart phone and all its features), has a seductive force that is anesthetizing, repetitive, and addiction inducing. This painting seems to be related to the artworks *Tumbuh dan Kembang #1* and *Tumbuh dan Kembang #2* (2024): when a cactus tree can thrive in a snowy plane, that it grows colorful blooms, it can be well-assumed that it has acclimatized well. Acclimatization could be understood as acculturation, cultural crossovers, and the likes. Likewise, when an evergreen tree grows in an arid land with solid rocks, yet it can bear colorful flowers, even under snow, it can be well-assumed that it is forced or force itself with adaptation. This is how invasion could be understood, whether it is internalized and forced, coerced, or compelled.

The next paintings highlight classes and the dream of surpassing the current class, just like anyone's dream anywhere: *Darah Daging Buah Hati – Mimpi Masyarakat Tropis #1* and *Darah Daging Buah Hati – Mimpi Masyarakat Tropis #2* (2024): scenes of a middle-class family photo in a warm room. Fresh fruit (banana, papaya) covers the faces of the children; while the faces of the adults seem to melt. The dream of pleasure for children can be simple. Adults, on the other hand, need extra effort to realize their dreams. If we read into the titles, it is a mirage for an average family, let's call them the bottom tier, to become a well-established middle-class family with all the facilities and privileges. The painting shows the issue of social class and (food) sovereignty that occurs in any part of the world.

How Jafin processes the issues in his surroundings on contradictions, clashes of cultures and traditions, can be traced for instance in the painting *Bara Beku* (2024): a landscape full of snow, mountains, and cold-resistant fir trees. The burning fire left behind embers, and a cloud of black smoke rises from a fancy framed family photo. The rising flames and smoke show a trace of colorful rainbow at the edges. There are two figures on the right (blue flame-headed) and left (red flame-headed), both wearing full-suits, playing wind musical instruments. The figure in the middle is wearing a winter coat, has a head of a doll, reading a thick book. The entire scene is set in snow, and even snowballs are falling. Paintings with the same title, *Bara*

Beku (second and third paintings) focuses on the flames and thick smoke, coming from the burning sofa. Around the sofa, objects such as luggage, bags, wrappers, parcels, watermelons, and toys are scattered. The snow drops are no longer white, it's red. In the third painting, the sofa and the objects in it, all are burning in big fire; the falling snow is in the color of white and red.

In these three paintings, Jafin depicted the panorama of today's world: filled with extreme outbursts of people and events, sharp contrasts, shocking, challenging, as well as creating dynamics, tension, and quite possibly become an exciting new normal. The future generations grow up in such atmosphere, and they would even handle, manage, or lead in a more or less same situations, or perhaps an even more extreme condition. The two *Bara Bekus* are Jafin's projections of the current situation and at the same time of the future.

After contemplating with artworks that present the issues, and projections of the issues, Jafin's next artwork offer you some hopes. The work titled *Tetes Tandus* (2024) as example: in a desert landscape, or perhaps it could be a tropical landscape, a fire burns but it is small, two figures playing wind instruments seem to be making sounds, while a figure in a thick red jacket with a blue balloon head seems more relaxed. The weeds are growing, some of them dried out. Objects that were scattered (in *Bara Beku*), seem to multiply in this painting (various fruits, luggage, bags, neat parcels, packages in plastic). In the background we can see the blue sky, and the aspruce tree still full of snow in a fallen position straight to the right. Arid desert, small fires, snow at the far background, all in one atmosphere. Life seems *jazzy*.

Is Jafin projecting a new order of values and harmony? Reading into the title, Jafin seem to also hope, that the various differences, sharp contrasts, various clashes and tensions, should become a new harmony. A snowdrop on a barren land is a possibility, it will coagulate into an inevitability, therefore hope must be built. Embers ignite, cold freezes, barrenness dries up, drop by drops of kindness are needed to cross-combine them, to create harmony. Although we know, harmony is but a mirage. Therefore, we must continue to strive for it.

So, who are these figures painted one by one? Jafin seems to draw a close-up of the figures in the "family portrait" in the large-scaled painting. The entire face is not shown; it is

positioned in a contrasting space, with realistic depictions of details (mainly the cloth). Each figure is given a marker (title) for the role they play, such as: *The Walker, Husband, Boy, Grand Father*. Jafin presented his role, which might have meant a lot to him.

Silent Activism

There are many ways (as well as forms) in which art/artworks have the potential to mobilize. The artworks are created by the artist as part of their activism. Jafin's paintings seem to be in that space: they record, interpret, and experience the turbulent events of today. The result of this recording and contemplating he sent to anyone as a (hidden) message for more contemplation.

The involved art in the context of Jafin is not a loud activism that includes a lot of persons as part of the action, it is but a discreet provocation, oftentimes looking "beautiful", through his paintings. The message contents being distributed, not only of personal matters, but matters that relate to the masses, that are universal, or even that become public knowledge and phenomenon. For example, as mentioned at the beginning of this article, matters that will always arise such as intergenerational communication when misunderstandings often occur due to the generation gap, parameters of what is considered as conventional are shifting as behavior is influenced by many factors, among others, the opening of networks and the abundance of almost unfiltered information.

Jafin's anxiety can be seen through his choice of colors, shapes, composition, appropriation, which offers irony, paradox, and sometimes bitterness. These kinds of works became a kind of sign of the times, created by a number of young artists in different variants, (Reminding me to the works of Zico Al Baiquni, Prabu Perdana, Lugas Syllabus, or Aurora Santika, among other names). Although the paintings are colorful, bright, soft, and sometimes sharp, they are not always joyful, but instead have a somber message.

Bara Beku – Tetes Tandus used to frame the solo exhibition of Justian Jafin in Nadi Gallery (20 August–15 September 2024) becomes an expression to send a powerful message to anyone; those involved in the vortex of change, as well as those watching from a distance. There is turbulence, collisions, tension, but also hope. Today we have wide of options to choose from, a strong current of information flows—the fake, the lies, the slander, the deceit, the hoaxes,

the fake news, the hate speech, mixed with the genuine, the honest, the one with integrity—merging into one. The world of simulacra is full of traps. "Bara" or the ember is a critical message so we are always careful with the probability of fire that will burn everything; ember that turns things into ash. Whereas "tetes tandus", the soaking aridness, is a powerful message to melt the frozen, the arid, the rigid, the uncommunicated with clarity. In between the ember and snow lie the formidable deserts and tropics. In the desert cacti grow, in the tropics with two seasons, plants, fruits, live well. Even moss has its uses. Jafin recorded and then presented these contrasting situations in an interesting way; desert landscape, cactus, snowflake, fire, cypress tree, banana tree, *bale bengong* gazebo, *joglo* house, suitcase, watermelon, converge in a juxtaposition configuration.

The work of painting is not getting easier today nor tomorrow, if the envisioned outcomes are 'function' and 'influence/impact' for others (audience, art public, or society). Because, while you have to go beyond technicalities and visual goodness, you also have to consider function and impact. Or to borrow a famous exclamation from S. Sudjojono, "truth comes first, beauty follows" ("new art painting", Sudjojono said, "is not propagating beauty, but propagating the truth to everyone"). On the other hand, if the envisioned achievement is 'merely' to produce a finished work that is interesting to see, it is most likely that the works will stop at the level of beauty.

Justian Jafin did his best to show through his works that, while having the artistic abilities, he also demonstrates his aesthetic and intellectual tastes. More than just being upset, he also contemplates, worries, and voices out the issues with its excesses and implications, as a message that he sent to the audience. This is why I call it a silent activism.

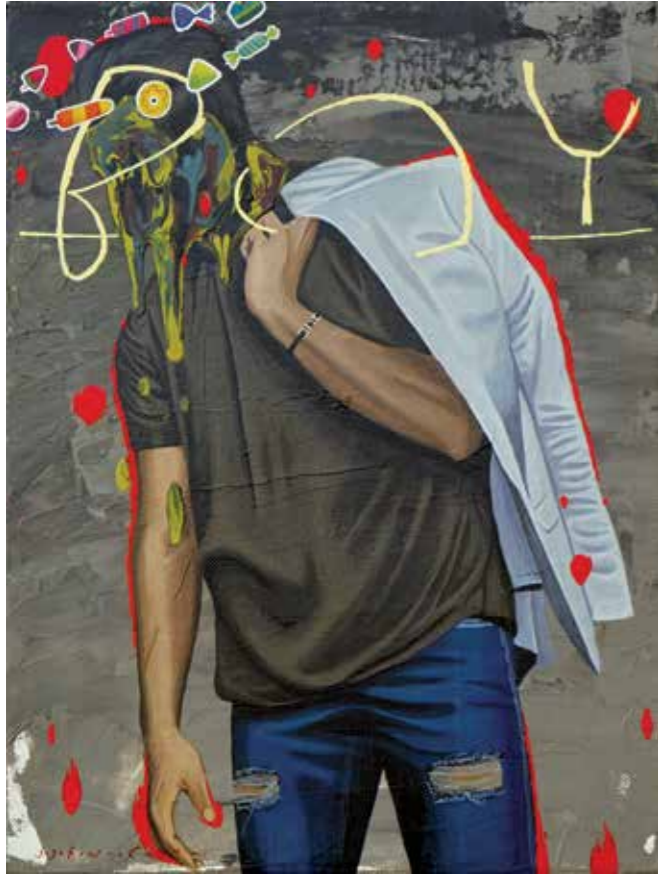
Yogyakarta, 3 August 2024

Suwarno Wisetrotomo

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Meski Tak Semanis Permen dan Es Krim #16, 2024, Acrylic on canvas, 40 x 30 cm.

Meski Tak Semanis Permen dan Es Krim #05, 2024, Acrylic on canvas, 40 x 30 cm.

Meski Tak Semanis Permen dan Es Krim #14, 2024, Acrylic on canvas, 40 x 30 cm.

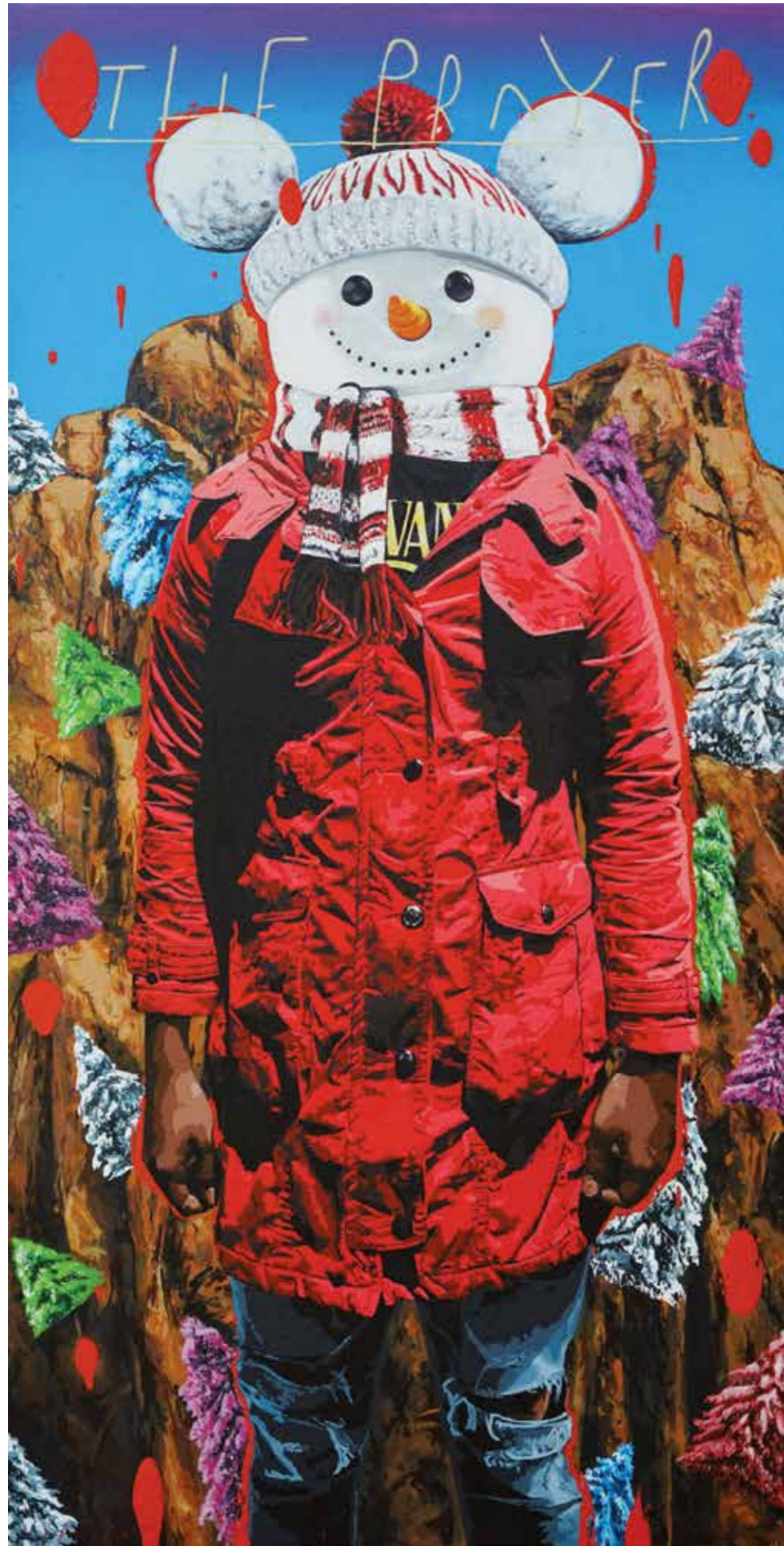
Meski Tak Semanis Permen dan Es Krim #15, 2024, Acrylic on canvas, 40 x 30 cm.











The Prayer, 2024,
Acrylic on canvas, 100 x 50 cm.



The Walker, 2024,
Acrylic on canvas, 100 x 50 cm.

Justian Jafin W

Education

Graduated from Faculty of Fine Art, Painting Program, Indonesia Institute of The Art, Yogyakarta, Indonesia

Solo Exhibitions

- 2024 Bara Beku – Tetes Tandus, Nadi Gallery, Jakarta, Indonesia
- 2022 Estetika Sintetik (Synthetic Aesthetic), Art Jakarta, CG Artspace, Jakarta, Indonesia
- 2021 Kemas Ulang #2 (Repackage #2), CG Artspace, Jakarta, Indonesia
Kemas Ulang #1, (Repackage #1) CG Artspace, Jakarta, Indonesia
- 2020 Sudjojono, Kontekstual Tanda dan Sirkus Jiwa Ketok (Sudjojono, Contextual of Signs and Visible Souls Circus), CG Art Space, Jakarta, Indonesia
- 2018 Essence to Essence, Finale Art File, Philippines
- 2017 Alibi, Masriadi Art Foundation, Yogyakarta, Indonesia
- 2015 The Correlation of Written Text, Art and Life, Katamsi Gallery, Indonesia Institute of The Art, Yogyakarta, Indonesia

Group Exhibitions

- 2024 ArtJog, ArtCare, Jogja National Museum, Yogyakarta, Indonesia
Art Jakarta Gardens, Nadi Gallery, Hutan Kota by Plataran, Jakarta, Indonesia
Art SG 2024, Nadi Gallery, Marina Bay Sands, Singapore
- 2023 Art Jakarta 2023, Nadi Gallery, Jiexpo Kemayoran, Jakarta
- 2022 Pertemuan, Vinautism Gallery, Citraland, Surabaya, Indonesia
Art Jakarta Gardens, Hutan Kota, Jakarta, Indonesia
- 2021 Identitas Yang Hidup, Jogja Art Week, Museum Dan Tanah Liat, Yogyakarta, Indonesia
Daya Hidup, Museum Dan Tanah Liat, Yogyakarta, Indonesia
- 2020 Art Jakarta, Edwin Gallery, Jakarta Indonesia
Art Jog Resilience, Jogja National Museum, Yogyakarta, Indonesia
Ruang Dalam Art House, Yogyakarta Indonesia
Aksi Artsy #3, Galeri Katamsi ISI Yogyakarta, Indonesia
- 2019 Metamorfosis 1, 68 Art Space, Jakarta, Indonesia
Beda, ISI Jogja X UiTM, Segaris Art Center, Kuala Lumpur, Malaysia
Art Jakarta, Art Sphere Gallery, Jakarta Convention Center, Jakarta, Indonesia
Artist Presentations, Deddy Kusuma's Open House of Private Collection
Art Moments Jakarta, Art Sphere Gallery, Jakarta, Indonesia
Tribute To OHD, Delapan Puluh Nan Ampuh, Nalarroepa Ruang Seni, Yogyakarta, Indonesia
Mini Show, Jogja Art Week, Raintree Boutique Villa and

Gallery, Yogyakarta, Indonesia

- 2018 Panji sebagai penguat karakter bangsa, Pameran Besar Seni Rupa, Batu, Jatim, Indonesia
Multipolar, Manifesto 6.0, Pameran Besar Seni Rupa, Galeri Nasional, Jakarta, Indonesia
- 2017 Bazaar Art Jakarta, Element Art Space, Jakarta, Indonesia
Art-tivities Now, Breeze Art Space, Jakarta, Indonesia
Art Fair Philippines, Element Art Space and Finale Art File, Philippines
- 2016 Group Show Philippines, Finale Art File, Philippines
Vice Versa, Artemis Art (Malaysian Gallery), Yogyakarta, Indonesia
- 2015 Arts Ecosystem Now, Jawa Timur Biennale, Surabaya, Indonesia I Installation Project
In the Name Of The Risk, MAF Masriadi Art Foundation, Yogyakarta, Indonesia
Neo Java, Yogyakarta-Bandung, Langgeng Gallery, Magelang, Indonesia
Art-Chipelago Pameran Seni Rupa Nusantara, The National Gallery, Jakarta, Indonesia I Installation Project
Kolerasi Seni Teks dan Tulisan, Galeri Katamsi ISI Yogyakarta, Indonesia
- 2014 Spirit Lokalitas, Taman Budaya Surabaya, Indonesia I Installation Project
Nandur Srawung, Rupa-Rupa Seni Rupa, Taman Budaya Yogyakarta, Indonesia
i: Observe, Jogja Contemporary, Yogyakarta, Indonesia I Installation Project
Cut & Re-Mix FKY26 Festival Kesenian Yogyakarta, Jogja Gallery, Yogyakarta, Indonesia I Installation Project
Dies Natalis ISI Gedung Serbaguna Aji Yasa, FSR ISI Yogyakarta, Indonesia I Installation Project
- 2013 HUT Ulang Tahun Kota Tuban, Gedung Pahlawan Tuban, Indonesia
Project Kolaborasi Suko Pari Suko* Heri Dono, Eddie Hara, Yunizar, Justian Jafin
Rocx W, Bentara Budaya Yogyakarta, Indonesia
- 2012 Affandi Prize, Museum Affandi, Yogyakarta, Indonesia
Ingatan Sintetis, Gedung Seni Murni, ISI Yogyakarta, Indonesia
Kampus To Kampung, Ruang Kelas SD, Yogyakarta, Indonesia
- 2011 Jawa Khoja, Jogja Biennale Pararel Event, Katamsi Gallery, ISI Yogyakarta, Indonesia
Survey #3 : From Whom The Bell Tolls, Edwins Gallery, Jakarta, Indonesia
Holiday With Mata Angin, Sudana Gallery, Bali, Indonesia
Tribute To Raprika Angga, Gedung Seni Grafis, ISI Yogyakarta, Indonesia

- Intuisi, Inagurasi Mahasiswa ISI Angkatan 2008 JNM Yogyakarta, Indonesia
Festival Seni Islami Nasional, Jogja National Museum, Yogyakarta, Indonesia
Speak Off, Jogja News Launching, Jogja National Museum Yogyakarta, Indonesia
- 2010 Jogja Art Share, Charity Exhibition, Jogja National Museum, Yogyakarta, Indonesia
Art Towards Global Competition, Langgeng Gallery at Galeri ISI, Yogyakarta, Indonesia
Peksiminas Tangkai Lukis, Pontianak, Kalimantan Barat, Indonesia
Sewon Art Fair, ITB Art Fair Bandung, Indonesia
Jogja Art Scene, FKY Benteng Vredenburg, Yogyakarta, Indonesia
Gempar, Drawing Lovers, Galeri ISI Yogyakarta, Indonesia
Peduli Lapindo, Charity Project with Taring Padi Community, Yogyakarta, Indonesia
D'TEXT, with Detak Community, Galeri ISI, Yogyakarta, Indonesia
Dies Natalis XXVI, FSR ISI, Yogyakarta, Indonesia
- 2009 Di Sambar Desember, Benteng Vredenburg, Yogyakarta, Indonesia
Biennale Jawa Timur 3, Mengurai Akar Budaya, Sozo Art Space, Surabaya, Indonesia
In Blossom, Sozo Art Space, Surabaya, Indonesia
Art Spiration, Fisipol UGM, Yogyakarta, Indonesia
Self Publication, Taman Budaya Yogyakarta, Indonesia
Fki Exploring Root of Identity, Indonesian Art Festival, Institut Kesenian Jakarta, Taman Ismail Marzuki, Jakarta, Indonesia
25 Tahun Dies Perak Dari Dialektika Kreativa Menuju Ekselensia Estetika Dunia, Dies Natalis UPT Galleri ISI, Yogyakarta, Indonesia
Cat Air Lukis 2, Gedung FSR ISI, Yogyakarta, Indonesia
Sketsa II, Lorong Gallery Katamsi FSR ISI, Yogyakarta, Indonesia
Exhibition & Performance art Valestine, FSR ISI Yogyakarta, Indonesia
- 2008 Kompilasi, di Gedung Pemuda Surabaya, Indonesia
Me Rock Art, Dewan Kesenian Surabaya, Indonesia
Taman Sari, FSR ISI Yogyakarta, Indonesia
- 2007 Revolusi, SMKN 1 1 Gallery, Surabaya, Indonesia

Awards

- Affandi Prize, Affandi Museum, Yogyakarta, Indonesia
Peksiminas X Tangkai Lukis, Pontianak KALBAR, Indonesia
Best Five (2nd winner) Peksimida Menuju Peksiminas X FSB UNY Yogyakarta, Indonesia



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