



a group exhibition
celebrating 25th anniversary of Nadi Gallery

masih bernadi

September 15 - October 12, 2025



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Perjuangan untuk Selalu "Bernadi"

Hari ini merupakan hari yang sangat spesial bagi kami, karena tepat 25 tahun yang lalu, 15 September 2000, Biantoro Santoso menapakkan langkah pertama Nadi Gallery di lantai satu kantor arsitektur tempat beliau bekerja dulu. Diawali semata-mata karena kecintaannya terhadap seni rupa Indonesia, Biantoro perlahan menorehkan namanya dalam dunia seni rupa Indonesia sebagai seorang kolektor dan pemilik galeri seni.

Pendekatan berbasis pertemanan yang dilakukan Biantoro terhadap perupa-perupa, yang bahkan sudah dilakukan sebelum gagasan membuat sebuah galeri ini tercetuskan, berhasil membuat Heri Dono, salah satu perupa Indonesia ternama, setuju untuk membuat pameran tunggalnya, *Humor Rumor (di) Republikartun*, sebagai pameran debut Nadi Gallery. Pameran perdana tersebut menjadi titik awal langkah perjalanan Nadi Gallery dalam menyelenggarakan 153 pameran, tunggal maupun grup, dengan 252 seniman, lokal maupun mancanegara hingga saat ini.

Pameran kali ini, *masih bernadi*, menjadi pengingat sekaligus harapan akan masa depan. Dengan menampilkan karya-karya dari 25 perupa yang pernah berkolaborasi membuat setidaknya satu pameran tunggal bersama Nadi Gallery, memperlihatkan jejak yang sudah ditorehkan selama dua setengah dasawarsa ini dan komitmen Nadi Gallery untuk selalu menjaga relasi yang baik serta membawa kolaborasi tersebut ke tahap yang lebih lanjut.

Melalui pameran ini kami berharap dapat terus menjalankan visi dan misi Nadi Gallery untuk menjadi denyut nadi seni kontemporer Indonesia sebagaimana yang selama ini telah direalisasikan dengan sangat baik oleh Biantoro. Saya berkomitmen untuk melanjutkan asa yang masih membara sepanjang 25 tahun ini dengan melebarkan sayap Nadi Gallery untuk terbang lebih tinggi lagi.

Dengan segala kerendahan hati kami, kami ucapkan terima kasih sebesar-besarnya kepada para perupa yang telah ikut serta memeriahkan pameran ulang tahun perak Nadi Gallery ini, Abdi Setiawan; Agus Suwage; Ahmad Zakii Anwar; Anusapati; Arin Dwiheartanto; Dadang Rukmana; Dolorosa Sinaga; Eddie Hara; Eko Nugroho; Entang Wiharso; Goenawan Mohamad; Handiwirman Saputra; I Dewa Ngakan Made Ardana; I Gusti Ayu Kadek Murniasih; Jumaldi Alfi; Justian Jafin W.; Kokok P. Sancoko; Mella Jaarsma; Rizka Azizah Hayati; Samsul Arifin; Takashi Kuribayashi; Taufik Ermas; Teguh Ostentrik; Ugo Untoro; Yusra Martunus.

Kami juga memberikan apresiasi yang mendalam kepada Wahyudin, karena sudah memberikan waktu dan tenaga

yang tidak sedikit untuk mengkurasi pameran ini. Kepada Bapak Goenawan Mohamad yang sudah bersedia untuk memberikan tulisan untuk menarasikan pameran ini, kami ucapkan banyak terima kasih. Juga kepada Bapak Hendro Wiyanto atas kontribusi dan dukungannya dalam proses lahirnya Nadi Gallery, kami haturkan terima kasih yang mendalam. Tak lupa kepada semua perupa, kurator, kolektor, pencinta seni dan semua pihak yang sudah terlibat dalam perjalanan kami dan semua yang meluangkan waktu untuk merayakan hari spesial Nadi Gallery kami berikan apresiasi setinggi-tingginya.

Dhira Dwinanda

The Struggle to Always Remain "Pulsing"

Today marks a very special day for us. Exactly twenty-five years ago, on September 15, 2000, Biantoro Santoso took his first step in establishing Nadi Gallery on the first floor of an architecture office where he once worked. What started as a mere passion, rooted in deep love towards Indonesian art, soon turned into a lasting contribution for the country's art scene as a collector and owner of an art gallery.

Even before the idea of building an art gallery dawned on him, Biantoro has already nurtured a friendship-based relationship with a lot of artists. It was also this approach that persuaded Heri Dono, one of Indonesia's most prominent artists, to present his solo exhibition, *Humor and Rumor in Republic of Cartoon*, as Nadi Gallery's inaugural exhibition. That exhibition became the starting point of Nadi Gallery's incredible journey along these 25 years, organizing 153 exhibitions, both solo and group, featuring 252 artists from Indonesia and beyond.

This anniversary exhibition, *masih bernadi* (still pulsing) stands as a reflection and a promise. It brings together artworks from 25 artists, all of which have collaborate with us once or more to hold solo exhibitions, tracing the milestones of the past two and a half decades while affirming Nadi Gallery's commitment in fostering long-term relationships and taking the collaboration forward into the future.

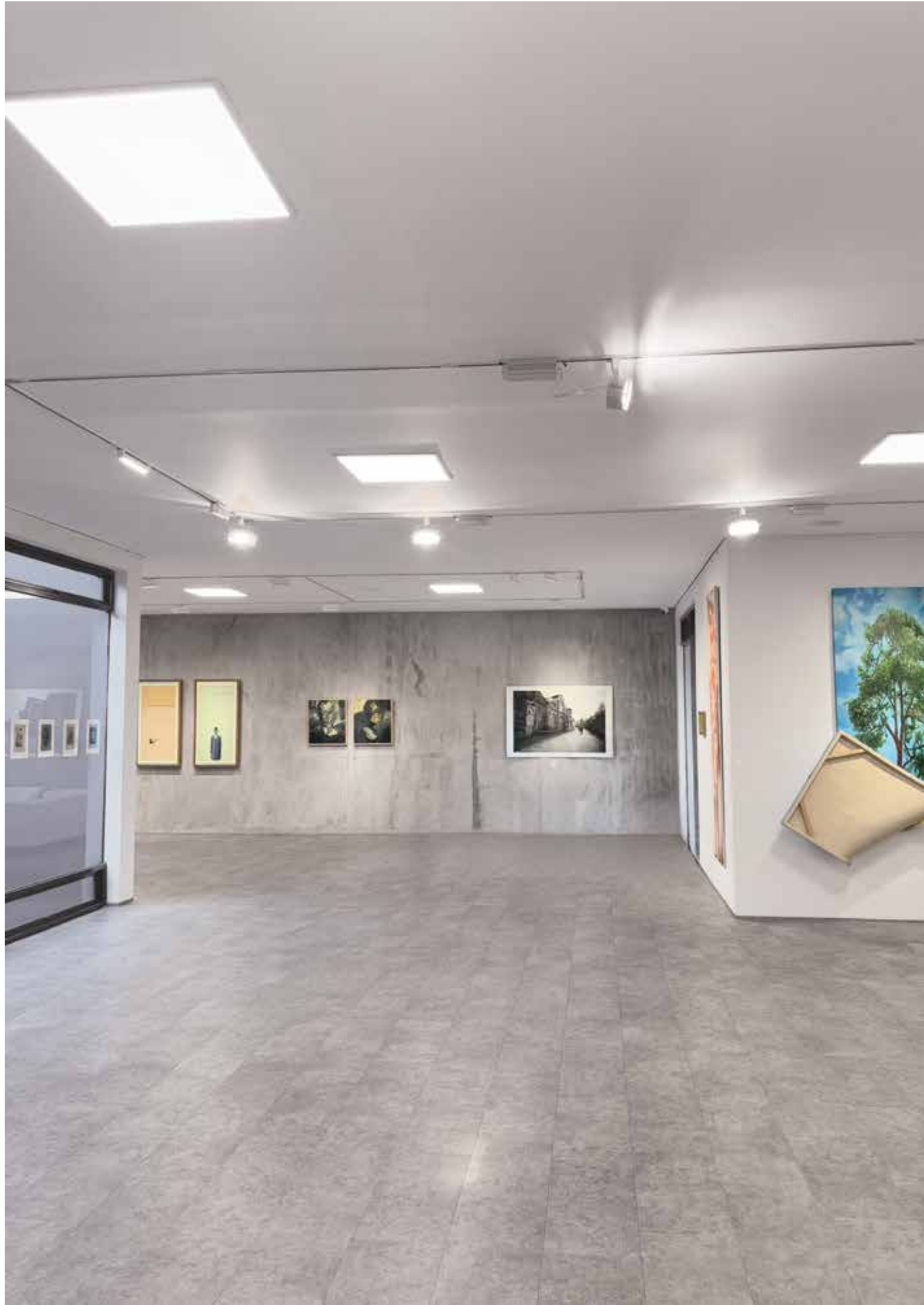
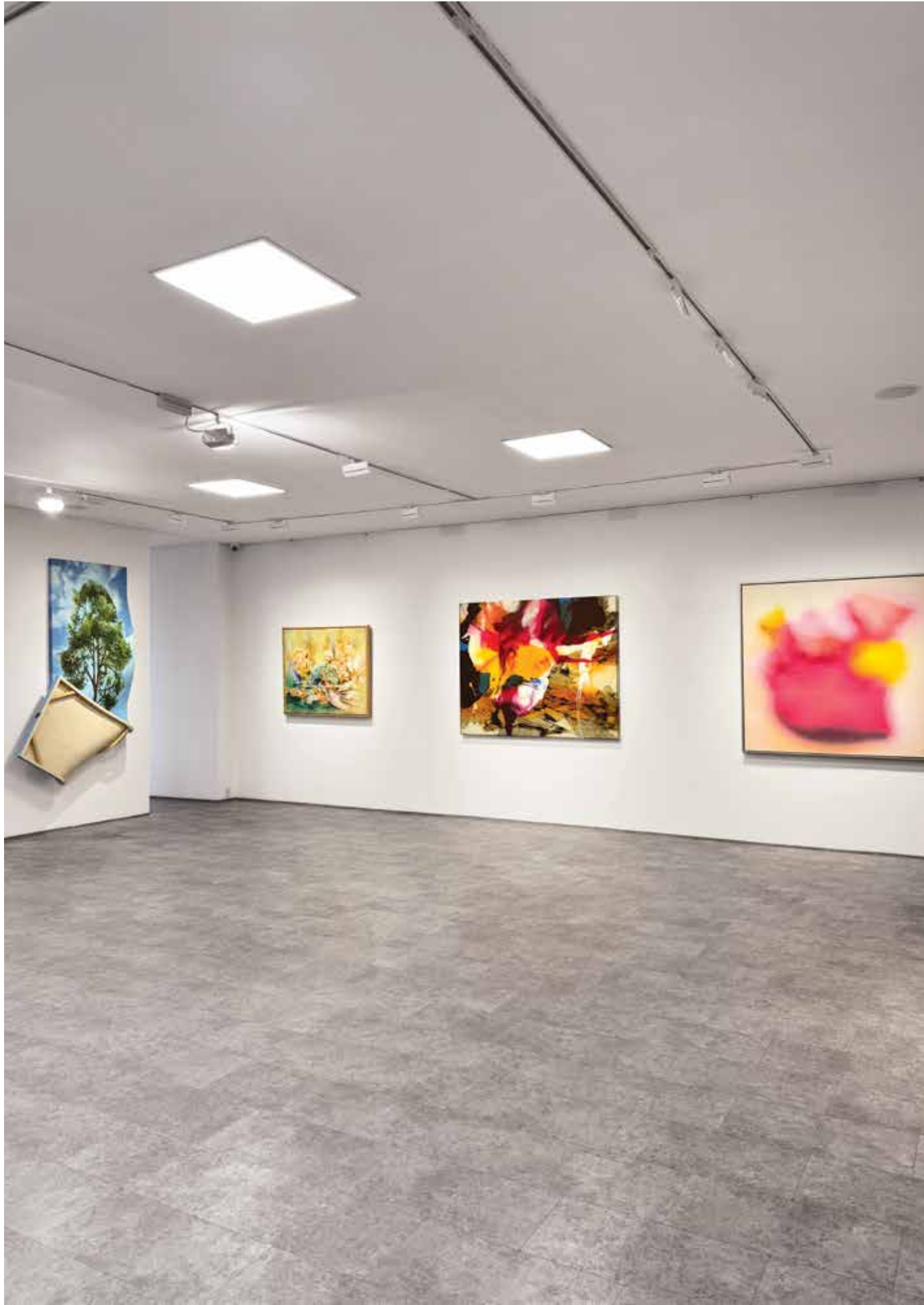
Through this exhibition, we want to reaffirm Nadi Gallery's vision: to be the pulse of Indonesian contemporary art, as so vividly brought to life by Biantoro. I am committed in carrying this passion that has sustained us for twenty-five years, and in extending the wings of Nadi Gallery so that it may continue to soar to greater heights.

With the deepest gratitude, we thank the artists who have joined us in celebrating this silver jubilee: Abdi Setiawan; Agus Suwage; Ahmad Zakii Anwar; Anusapati; Arin Dwiheartanto; Dadang Rukmana; Dolorosa Sinaga; Eddie Hara; Eko Nugroho; Entang Wiharso; Goenawan Mohamad; Handiwirman Saputra; I Dewa Ngakan Made Ardana; I Gusti Ayu Kadek Murniasih; Jumaldi Alfi; Justian Jafin W.; Kokok P. Sancoko; Mella Jaarsma; Rizka Azizah Hayati; Samsul Arifin; Takashi Kuribayashi; Taufik Ermas; Teguh Ostentrik; Ugo Untoro; and Yusra Martunus.

We extend our heartfelt appreciation to Wahyudin, whose dedication and insight shaped the curatorial direction of this exhibition. To Mr. Goenawan Mohamad, who has generously contributed his words to frame its narrative, we owe a debt of gratitude. We also extend

our gratitude to Mr. Hendro Wiyanto, for his contribution and support which led to the birth of Nadi Gallery. Finally, to all artists, curators, collectors, art lovers and all who have shared their time and energy in celebrating this milestone, we offer our sincerest thanks.

Dhira Dwinanda



Penghormatan Untuk Nadi

Uang di kalangan seniman seperti seks di antara para rahib: sesuatu yang tak pernah terus terang dihasratkan tapi bisa merupakan soal yang intens dibicarakan. Oscar Wilde mencemooh dengan kocak: “Ketika para bankir berkumpul untuk makan malam, mereka mendiskusikan seni. Ketika para seniman berkumpul, mereka bicarakan uang.”

Bertahun-tahun para seniman hidup dengan sikap yang — seperti diekspresikan dalam *Serat Wedhatama* — merendahkan “wong ati saudagar”, orang yang berjiwa pedagang. Mereka praktis menjauh dari sikap sebagai penjual. Ada suatu masa dahulu, ketika “uang”, “duit” sebagaimana “pasar,” diasosiasikan dengan sesuatu yang kotor atau kasar. “Bahasa Melayu pasar” misalnya, dianggap tak pantas dipakai dalam percakapan resmi. Sebutan “mata duitan” bukan satu pujian. Seni “komersial” demikian pula.

Yang menarik, zaman berubah. Di hari-hari ini, seni rupa Indonesia meriah – paling meriah dibandingkan dengan cabang-cabang kesenian lain. Pameran ramai-ramai dalam skala besar dan durasi yang tak sebentar – bisa diikuti lebih dari 100 karya dan 100 perupa, selama satu bulan – seperti dalam ArtJog dan ArtJakarta, kemudian ArtSub – jadi event yang ajeg yang tak kalah meriahnya ketimbang festival kuliner. Yang dibicarakan dari pameran-pameran itu bukanlah corak baru atau eksperimen artistik karya Handiwirman dan Christine Ay Tjoe, melainkan berapa mereka laku dijual dalam satuan miliar rupiah. Kritik dan pembahasan senirupa, seperti yang dulu datang dari tulisan Sanento Yuliman dan Dan Suwaryono, tak ada lagi. Kini makin menegas, tanpa rasa risih, *“spirit of commerce”*.

“Spirit of commerce” atau “semangat dagang” ini datang mula-mula ketika masyarakat berubah memasuki zaman “Orde Baru” di pertengahan tahun 1960an. Sebagai salah satu indikasinya, iklan bisa masuk dengan meriah ke siaran TVRI dan RRI – lembaga penerangan publik yang dibiayai Negara – setelah selama bertahun-tahun diharamkan. Telah datang masa ketika kata “kapitalis” tak lagi pejoratif dan sebutan *entrepreneur* jadi terasa gagah. Dan pasar modal dibuka.

Penetrasi “semangat dagang” ke dunia senirupa kini sudah disikapi sebagai hal yang lumrah. Sebelum 1960-an, saya tak tahu bagaimana karya seni rupa hidup dan dihidupi – bagaimana perupa mendapatkan nafkah dan bisa memperoleh cat minyak, akrilik dan kanvas. Di pertengahan 1960-an, saya sering bersama Nashar, perupa yang serius (dan amat kurus) yang tak berumah dan tak saya ketahui di mana anak isterinya. Ia hidup di sebuah ruang sempit di Balai Budaya, sebuah gedung

di sudut Jalan Gereja Theresia, Menteng, Jakarta. Entah bagaimana nafkahnya datang. Jika saya ikuti Nashar bicara, bisa disimpulkan, baginya dan saya kira bagi banyak perupa di zamannya seperti Oesman Effendi, “OE”, di Sumatra Barat dan kemudian A.S. Kurnia di Bali, seni rupa memasuki jalan yang cemar jika jadi komoditi.

Balai Budaya, yang waktu itu bisa dianggap jadi tempat paling terhormat seni rupa, tidak berperan sebagaimana galeri dengan sifat yang sekarang kita kenal. Ia bukan galeri sebagai sebuah “dunia komersial”, seperti dikatakan Perupa Jeff Koons dengan antusias. Saya tak yakin Balai Budaya adalah sebuah dunia di mana “moralitas biasanya didasarkan pada perhitungan ekonomi”, untuk memakai kata-kata Koons pula.

Tapi tentunya jual beli karya seni rupa berlangsung. Tanpa ramai-ramai. Tanpa ruang khusus. Tanpa galeri. Kolektor belum “melembaga” seperti sekarang.

Itu mengingatkan akan satu hal yang sering diabaikan dalam meninjau dunia seni rupa: melalui perdagangan-lah, terjadi proses penyebaran apresiasi sebagaimana juga “pasar”. Proses itu tak harus kontinyu dan konsisten. Dan bisa itu terjadi tanpa melalui tangan pebisnis yang kukuh. Bahkan bisa melalui – seperti tak sengaja – kolektor yang tak dikenal dan tak tercatat sejarah.

Saya tertarik dengan cerita Biantoro, pendiri Galeri Nadi. Ia mulai mengenal dan mencintai seni rupa di tahun 1970-an ketika ia masih di sekolah menengah di Muntilan, kota kelahirannya. Persentuhan itu tak dengan mendengarkan ceramah, *“artist’s talk”*, atau baca majalah seni. Biantoro punya tetangga, Tan Bian Tiong – ayah dari sahabatnya – yang diam-diam mengoleksi karya senirupa Indonesia yang bermutu, dan tak jelas dari mana ia memperoleh kemampuan seleksi.

Biantoro sering bertandang ke rumah Pak (“Oom”) Tan. Tulisnya:

“Di rumah itulah, saya sering berdiri berlama-lama di hadapan lukisan-lukisan karya para pelukis kenamaan seperti Hendra Gunawan, Affandi, Trubus, Gambir Anom. Lukisan-lukisan itu dipajang begitu saja...Entah kenapa saya selalu merasa senang memandangi lukisan-lukisan itu, sehingga saya datang dan datang lagi ketempat itu, serta tidak bosan-bosannya melihat “sesuatu” yang tersembunyi di dalam [nya].”

Diketahui kemudian, Biantoro – seorang arsitek – mendirikan sebuah galeri, ia beri nama NADI, dengan kesiapan yang tampaknya tak optimal. Ia memakai satu

lantai sebuah gedung bekas tempat bekerja, dengan tenaga listrik yang terbatas. Saya kira ia tak memakai “studi kelayakan” bisnis.

Satu cerita yang menarik adalah tekadnya memamerkan karya-karya perupa perempuan yang belum dikenal, belum punya penggemar, dan tak termasuk dalam jajaran seniman berkelas. Murni – yang oleh seorang investor yang pandai menghitung akan dilihat sebagai proyek rugi jika karyanya dipamerkan – jadi salah satu perupa yang membuka karir NADI sebagai galeri.

Murni, perempuan Bali kelahiran 1966 yang, meskipun punya gelar “I Gusti Ayu”, hidup miskin dan tak cerah. Ia anak ke-10 dari seorang petani daerah Jembrana yang bertransmigrasi ke Sulawesi Selatan. Ia pernah bekerja sebagai pembantu rumah tangga, buruh tekstil dan pengrajin perak. Ketika ia pindah kembali ke Bali, ia menikah tapi pernikahannya tak bahagia dan bercerai.

Disemangati oleh Edmondo Zanolini, seorang seniman Italia yang tinggal di Bali dan jadi partnernya, Murni belajar melukis pada Dewa Putu Mokoh. Tapi jika karya Mokoh mengandung humor dalam paparan erotiknya, karya Murni lebih menampilkan pengalaman traumatik dalam seksualitas. Ia pernah bercerita ia diperkosa ayahnya sendiri.

Karyanya yang tak manis, bersahaja tapi jujur dan menyentuh tanpa sentimentalitas (dan tak mencoba eksotis) tak akan segera memikat untuk jadi bahan perdagangan. Memang, kemudian Murni jadi “merk” unggulan; ia seniman Bali pertama yang karyanya dikoleksi Museum Tate di London. Tapi bahwa NADI memamerkannya sebelum Murni “diakui” di Jakarta menunjukkan, Biantoro tidak tenggelam oleh “semangat dagang”. Ia menjadikan sebuah galeri yang juga bisa jadi sebuah tempat untuk ekspresi yang tak lazim, gelap, getir, tapi manusiawi.

Saya ucapkan selamat untuk NADI dalam ulang tahunnya yang ke-25.

Goenawan Mohamad

A Salute for Nadi

Among artists, money is often perceived the same way as monks perceive sex: never openly desired, yet a subject for intense, if not discreet, fascination. Oscar Wilde humorously quipped, “When bankers get together for dinner, they discuss art. When artists gather, they discuss money.”

For decades, artists lived with an attitude that echoed the wisdom of *Serat Wedhatama*, scorning the “*wong ati saudagar*”, those with the soul of a merchant. They deliberately distance themselves from a seller’s mentality. There was once a time when the word “money” and “market” carried connotations of filth and vulgarity. “Pasar” in Malayan, for instance, was deemed inappropriate to be used in formal conversation. The term “*mata duitan*” (money-minded) was no compliment, nor was commercial art.

Interestingly, times have changed. Today, Indonesian contemporary art is flourishing, more vibrantly than any other form of art. Large-scale exhibitions presenting hundreds of different artists and artworks are being held everywhere for weeks, for instance ArtJog, ArtJakarta and now ArtSub, and have become events as festive as culinary festivals. It is not the new styles or artistic experiments of Handiwirman’s or Christine Ay Tjoe’s artworks that are being discussed, but the facts that their works reach billions of rupiah in sales. Nowadays, critics and discussions of contemporary arts, once carried by the essays of Sanento Yuliman and Dan Suwaryono, are nowhere to be seen. The spirit of commerce slowly crystallized itself in the world of art.

The spirit of commerce first emerged in the mid-1960s, when Indonesia entered the era of New Order (*Orde Baru*). This was evident when TVRI and RRI, state-funded broadcasters, allowed advertisements to be broadcast, after decades of banning them. It was an era where the word “capitalist” lost its sting, “entrepreneur” acquired a new dignity, and the stock market was opened.

Today, the penetration of the spirit of commerce into the contemporary art world is widely accepted. For me, how artworks were sustained, how artists put food on the table and how they get their hands on art materials such as oil paint, acrylics and canvas before 1960 remain a mystery. In the mid-1960s, I frequently visited Nashar, a serious (and very skinny) Indonesian artist whose family I never knew. He lived in a cramped space in Balai Budaya, a building located on the corner of Theresia Church Street, Menteng, Jakarta. It was unclear how he earned a living. By paying attention to what he said, I could conclude that for him, and for many artists in that

era, such as Oesman Effendi (OE) in West Sumatra and A.S. Kurnia in Bali, art became corrupted the moment it became a commodity.

Balai Budaya, regarded as the most prestigious venue for art at the time, did not function as a gallery in the sense in which we understand it today. It was not, as Jeff Koons enthusiastically stated, a “commercial world.” Nor was it a place where “morality usually based on economic calculation.” Although market activity in artworks did occur, it was carried out discreetly, without specialized institution, dedicated gallery space and the presence of institutionalized collectors.

This underscores the commonly overlooked aspect in the art world: trading also serves as a channel to facilitate the spreading of artistic appreciation, much like the role of the market. The process does not have to be continuous and consistent, nor necessarily mediated by established dealers. In some cases, it can unfold almost inadvertently, through the activity of unknown collectors who remains undocumented in history.

The story of Biantoro, founder of Nadi Gallery, holds particular interest. His first encounter with art took place back in the 1970s, when he was a middle school student in Muntilan, his hometown. It was not initiated by listening to lectures, attending artists’ talks or reading art magazines. But rather made known to him by his neighbor, Tan Bian Tiong, the father of his best friend, who secretly collected high-quality Indonesian artworks, though it was unknown how he acquired his discernment in selecting them.

Biantoro visited Mr. Tan (or “Oom” as he called him) regularly. Recalling those visits, he stated:

“It was at his house, that I witnessed and admired the artworks by several distinguished Indonesian painters, such as Hendra Gunawan, Affandi, Trubus, Gambir Anom. Those artworks were casually displayed there... For reasons I cannot fully explain, it was always a pleasure to gaze at those artworks, so I kept coming back and can never get enough of sensing ‘something’ hidden within (them).”

It is later known that Biantoro, an architect, established a gallery, which he named Nadi, seemingly without elaborate planning and calculated preparation. Using the first floor of his previous office which had limited electricity, he opened the gallery, which seems more like a spontaneous action than the outcome of a business feasibility study.

One thing that should be highlighted from Biantoro’s vision was his determination in exhibiting artworks from Indonesian female artist who was little-known and did not belong in the established artists circle at the time, Murni. Although it was most likely dismissed as an economic “suicide project” by any shrewd investors to exhibit her artworks, Murni became one of the artists who was pivotal in establishing Nadi Gallery’s career as a contemporary art gallery.

Even though Murni, a Balinese artist born in 1966, carried the aristocratic title of “*I Gusti Ayu*,” she was as far as possible from having any privileges. Being the tenth child of a farmer from Jembrana who had migrated to South Sulawesi, she had to live in poverty from early ages. Along the courses of her life, she had worked as domestic helper, textile labor, and silversmith. After she returned to Bali, she got married, but sadly it had to end in divorce.

Encouraged by Edmondo Zanolini, an Italian artist who lived in Bali and later became her partner, Murni learned painting and became the disciple of Dewa Putu Mokoh. While Mokoh’s artworks usually contained humor and eroticism, Murni leaned towards her traumatic experience regarding sexuality. Later she harrowingly revealed that she had been raped by her own father.

Her artworks, mostly unpolished, honest yet moving without any sentimentality (and resisted exoticization) was not deemed appealing to the art market at the time. Yet undeniably, Murni has now become a leading “brand”; she is the first Balinese artist to have her works collected by Tate Museum in London. Nevertheless, the fact that Nadi Gallery had already exhibit her before any “recognition” in Jakarta’s art scene shows that Biantoro is not a prey for the spirit of commerce. He gave birth to not just a gallery, but also a place for unconventional expression, dark and bitter yet profoundly human.

I give my congratulation to Nadi Gallery for its 25th anniversary.

Goenawan Mohamad

“Bayangkan jika tidak ada galeri seni rupa. Bagaimana kita bisa belajar tentang seni rupa kontemporer? Galeri memungkinkan kita melihat beragam karya seni rupa dengan relatif cepat. Jika sebuah pameran tidak menjanjikan, mudah untuk beralih. Yang sering kali paling menantang bagi kritikus adalah melihat karya seni rupa yang nilainya belum ditetapkan —dan itu kerap terjadi di galeri. Dengan menjadi perantara antara perupa dan kolektor, penjaja karya seni rupa memainkan peran praktis yang penting.” —David Carrier dan Darren Jones, *The Contemporary Art Gallery: Display, Power, and Privilege* (2016: 5)

“Sesungguhnya, pemilik galeri yang baik adalah pecinta seni yang berpengetahuan luas, yang sering kali menginvestasikan semua uang mereka dan bahkan lebih banyak lagi pada masa depan perupa yang mereka yakini.” —Kyung An dan Jessica Cerasi, *Who’s Afraid of Contemporary Art* (2017: 73)

Di sebuah ruang bekas kantor arsitektur, dua puluh lima tahun lalu, Nadi Gallery lahir dengan menggelar pameran tunggal Heri Dono, *Humor Rumor (di) Republikartun*, selama dua pekan (15 September-1 Oktober 2000). Pameran itu sukses secara komersial.

“Saya sampai harus mengundi pembeli karya-karya Heri Dono dalam pameran itu,” ungkap Biantoro Santoso, pendiri dan pemilik Nadi Gallery. “Heboh! Kolektor harus pakai undian untuk membeli karya di galeri baru!”

Dua belas hari setelah pameran Heri Dono berakhir, Nadi Gallery menaja pameran tunggal I Gusti Ayu Kadek Murniasih, *Fantasi Tubuh* (13-29 Oktober 2000). Pameran itu pun meraih sukses komersial. Mengejutkan. Murniasih belum dikenal luas seperti saat ini. Tapi Nadi Gallery mampu me-laku-kan puluhan lukisannya dalam pameran tersebut.

“Mungkin karena harga lukisan Murniasih masih murah saat itu,” kata Biantoro Santoso.

Dua pekan pasca pameran Murniasih, Nadi Gallery mengadakan pameran tunggal Erica Hestu Wahyuni, *My Dream and Diary* (17 November-3 Desember 2000). Sebagaimana pameran Heri Dono dan Murniasih, pameran Erica berhasil secara komersial.

“Seluruh karya Erica habis terjual, tidak ada satu pun yang tersisa,” kata Biantoro Santoso.

Apa yang memungkinkan Nadi Gallery me-laku-kan karya Heri Dono, Murniasih, dan Erica dalam pameran yang diampu atau ditulis oleh kurator Hendro Wiyanto itu adalah kombinasi kecermatan membaca peluang penawaran dan permintaan atas karya perupa terkemuka yang tengah diminati atau dicari

oleh kolektor atau pelaku pasar seni rupa Indonesia—dan keberanian mengetengahkan karya baru, unik, atau segar perupa belum bernama di medan seni rupa Tanah Air.

Kombinasi itu—ditunjang dengan pengurusan, penulisan, dan presentasi yang terancang baik—merupakan standar Nadi Gallery dalam menampilkan karya seni rupa untuk pameran tunggal, pameran bersama, atau *art fair*. Kombinasi dan standar itu berlaku sampai hari ini di Nadi Gallery. Dengan itu, dengan kualitas pameran atau mutu karya seni rupa yang dipamerkan, Nadi Gallery membangun dan mengukuhkan reputasinya sepanjang dua puluh lima tahun ini.

Oleh karena itu, dalam interaksi Nadi Gallery dengan perupa atau kurator, mengambil-alih perkataan Hannah Wohl dalam *Bound by Creativity: How Contemporary Art is Created and Judged* (2021: 31), ada tiga jenis keputusan kreatif yang akan mereka negosiasikan dengan cermat: jenis karya apa yang dibuat perupa, bagaimana mengatur karya-karya itu di ruang pameran, dan jadwal pameran.

“Tapi saya tetap berlaku fleksibel,” kata Biantoro Santoso. “Saya selalu mengedepankan pendekatan pertemanan yang setara,” tegasnya.

Dengan begitu, sebagaimana dikemukakan Biantoro Santoso, dia mampu meyakinkan perupa terpendang dengan reputasi tinggi seperti Heri Dono untuk berpameran tunggal lebih dari satu kali di Nadi Gallery atau di tempat pameran lainnya yang dikelola oleh Nadi Gallery. Dalam dokumen pameran Nadi Gallery tersurat data Heri Dono telah berpameran tunggal sebanyak empat kali pada 2000 (di Nadi Gallery), 2002 (di Nadi Gallery), 2004 (di Galeri Nasional Indonesia), dan 2008 (di Nadi Gallery).

Sikap dan pendekatan serupa berlaku dengan lebih meyakinkan pada Agus Suwage. Dari dokumen yang sama, saya menemukan data tentang Agus Suwage yang telah berpameran tunggal sebanyak sembilan kali di Nadi Gallery (pada 2001, 2002, 2007, 2012, 2014, 2025) atau di ruang ekshibisi lainnya yang ditaja oleh Nadi Gallery—yaitu Galeri Nasional Indonesia (pada 2003), ARTSingapore (pada 2004), dan CIGE, Beijing, Tiongkok (pada 2008).

Mengikuti Heri Dono dan Agus Suwage ialah Handiwirman Saputra yang, berdasar dokumen pameran Nadi Gallery, telah berpameran sebanyak enam kali baik di Nadi Gallery (pada 2004 dan 2007) maupun di ruang seteleng lainnya yang dikelola oleh Nadi Gallery—yaitu CIGE, Beijing, Tiongkok (pada 2008), Singapore Show Case (pada 2008), Galeri Nasional Indonesia (pada 2011), TOLOT/heuristic Shinonome, Tokyo, Jepang (pada 2015).

Selain Handiwirman Saputra, Agus Suwage, dan Heri Dono, ada sejumlah perupa lain yang pernah berpameran tunggal lebih dari satu kali di Nadi Galllery—yaitu Ugo Untoro (tiga kali berpameran tunggal pada 2002, 2009, dan 2025), Eddie Hara (tiga kali berpameran tunggal pada 2007, 2011, dan 2017), Abdi Setiawan (dua kali berpameran tunggal pada 2007 dan 2022), Jumaldi Alfi (dua kali berpameran tunggal pada 2008 dan 2011), Laksmi Shitaesmi (dua kali berpameran tunggal: di Nadi Gallery pada 2010, dan di Galeri Nasional Indonesia pada 2012), dan S. Teddy D. (dua kali berpameran tunggal pada 2007 dan 2015).

Dari perspektif perupa, keberulangan itu dimungkinkan oleh kemampuan Nadi Gallery berperan sebagai peyokong visi kreatif mereka. Mengikuti pemahaman Hannah Wohl (2021: 9), “visi kreatif merupakan sekumpulan konsistensi yang bermakna dalam sebuah karya, yang berubah seiring berjalannya waktu—bersamaan dengan evolusi karya itu.”

I Dewa Ngakan Made Ardana mengakui kemampuan Nadi Gallery itu sehingga memungkinkannya berpameran tunggal, *Di Hadapan Bayang-bayang*, pada 25 Februari -15 Maret 2020.

“Bukan Nadi Gallery yang mengundang saya berpameran, melainkan saya yang mengajukan pameran itu ke Pak Bian, karena saya yakin dia akan memahami dan menerima visi kreatif saya melalui karya-karya dalam pameran itu,” kata Ardana kepada saya dalam sebuah percakapan sekitar dua jam via telepon genggam pada pertengahan Agustus lalu.

Seperti itulah lebih kurangnya pemahaman dan penerimaan Biantoro Santoso atau Nadi Gallery sebelumnya atas visi kreatif Kelompok Jendela untuk pameran *Biasa/The Ordinary* (20 Juli-1 Agustus 2005), Sanggar Sakato untuk pameran *Re-Reading Landschap* (6-26 September 2005), Iwan Effendi dkk. untuk pameran *Freedom in Geekdom* (20 Januari-9 Februari 2009), Angki Purbandono dkk. untuk pameran fotografi kontemporer *Look! See?* (9-23 Februari 2010), Made Wiguna Valasara dkk. untuk pameran *Unload/Reload* (14-26 Maret 2012), Sanggar Sakato untuk pameran *Menolak Sekaligus Merengkuh* (8-28 Agustus 2017), dan Kelompok NU-Abstract untuk pameran *NU-Abstract: Political Aesthetic* (5-22 Juli 2018).

Dalam pusaran pemahaman dan penerimaan Biantoro Santoso atas visi kreatif perupa sepanjang dua puluh lima tahun ini, tak pelak lagi, Nadi Gallery telah membangun dan mengembangkan hubungannya dengan perupa bukan hanya berdasar kepentingan ekonomi, melainkan juga penghormatan bersama.

Kepentingan ekonomi itu—promosi, distribusi, dan uang—memang berharga. Tapi, seperti diutarakan Kyung An dan

Jessica Cerasi (2017: 73), “sering kali dukungan yang paling penting datang dalam bentuk umpan balik dan saran yang bermanfaat.”

Dengan kata lain, bersepaham dengan Henrik Hagtvedt dalam *Money and Marketing in the Art World* (2025: 48), galeri dan perupa dapat “membangun ikatan yang erat dan berfungsi lebih seperti teman dan mentor ketimbang mitra bisnis atau pemberi kerja.”

Itulah barangkali semacam rahasia yang memampukan Nadi Gallery mencapai usia 25 tahun—usia terbilang matang atau dewasa, bahkan tua, untuk ukuran di dunia seni rupa Indonesia saat ini.

Dalam rahasia itu kita melihat peran dan kontribusi khas Nadi Gallery yang membuatnya MASIH BERNADI sampai saat ini—yang menjadikannya subyek penting di dunia seni rupa Indonesia seiring waktu keberadaannya sepanjang dua setengah dasawarsa ini—dengan 153 pameran seni rupa (68 pameran tunggal, 85 pameran bersama) oleh 235 perupa lintas generasi dari dalam dan luar negeri.

Maka baiklah pameran MASIH BERNADI ini kita insafi sebagai perayaan sederhana untuk momen spesial atau hari khusus sebuah galeri seni rupa yang mencapai usia 25. Dengan keinsafan itu, izinkan saya tidak mendahului pemirsa dalam menentukan kesan dan penilaian atas karya-karya perupa peserta pameran MASIH BERNADI ini.

Alih-alih, apa yang bisa pemirsa nikmati dalam perayaan sederhana ini adalah sesuatu yang istimewa, penting, dan dicintai dari karya-karya perupa peserta pameran MASIH BERNADI untuk menghargai martabat Nadi Gallery.

Atas martabat itu, saya teringat perkataan Matthew Israel dalam bukunya, *A Year in the Art World: An Insider’s View* (2020: 3), ini:

“Sejarah seni rupa bukan hanya kisah para perupa dan gerakannya, tetapi juga kisah semua orang dan institusi yang berkolaborasi dan mendukung para perupa dan karya mereka (...) Sungguh menarik menyadari betapa besar pengaruh galeri yang hebat terhadap karier seorang perupa.”

Pada hari jadinya yang ke-25 ini, saya ingin Anda percaya bahwa Nadi Gallery ada dalam kisah itu.

Jakarta, 15 September 2025

Wahyudin

“Imagine that there were no art galleries. How then would we learn about contemporary art? We would have to visit studios. Our galleries allow seeing a great variety of art relatively quickly. In one busy morning in Manhattan, you can cover galleries in the Upper East Side; in a long afternoon, you can walk through Chelsea. If a show isn’t promising, it’s easy to move on. Studio visits require an appointment, and even if you’re disappointed, it’s rude to stay only briefly. Of course, you can wait until art arrives at the museums, but then usually its appeal has been tested. What often is most challenging for the critic is seeing art whose value has not yet been established—and that happens frequently in the galleries. By being an intermediary between artist and collectors, the dealer plays an essential practical role.” — David Carrier and Darren Jones, *The Contemporary Art Gallery: Display, Power, and Privilege* (2016: 5)

“Indeed, good gallerists are knowledgeable art lovers, often investing all their money and more in the futures of artists they believe in.” —Kyung An dan Jessica Cerasi, *Who’s Afraid of Contemporary Art* (2017: 73)

Twenty-five years ago, inside the office of an architecture firm, Nadi Gallery came into being. Its debut was marked by the presentation of Heri Dono’s solo exhibition, *Humor and Rumor (in) Republic of Cartoon* (September 15 – October 1, 2000), which was a remarkable commercial success.

“I even had to hold a lottery to determine who could acquire Heri Dono’s work in that exhibition”, recalled Biantoro Santoso, founder and owner of Nadi Gallery. “Sensational! Collectors had to pick a lot to purchase artworks from a newly born gallery!”

Only twelve days after Heri Dono’s exhibition, Nadi Gallery presented its second show, *Fantasy of Body* (October 13 – October 29, 2000), a solo exhibition by I Gusti Ayu Kadek Murniasih. Once again, this exhibition proved commercially successful. Which was an astonishing feat, since at the time, Murniasih was still a nobody in Indonesian art world. Yet, Nadi Gallery amazingly sold dozens of her artworks during the show. “Perhaps it’s because her artworks were still relatively affordable at the time,” Biantoro Santoso stated.

A couple of weeks later, Nadi Gallery opened Erica Hestu Wahyuni’s solo exhibition, *My Dream and Diary* (November 17 – December 3, 2000). Following its predecessor, this too achieved extraordinary commercial success.

“Everything is sold out, none remained,” claimed Biantoro Santoso.

The main driving forces behind the success of these exhibitions, all curated and written by Hendro Wiyanto, were the combination of keen observation sense in reading the dynamics of supply and demand for prominent artists’ works sought after by collectors or Indonesian art market and the courage to bring forth new, distinctive and fresh works by little-known local artists.

That combination, supported by thoughtful curation, incisive writing and carefully designed presentation, established Nadi Gallery’s benchmark for exhibitions, whether solo, group, or in local and international art fairs. That standards remain intact to this day. Consequently, with all the high-quality exhibitions and artworks, Nadi Gallery splendidly build and cement its reputation over the past twenty-five years.

Building on that, to borrow the words of Hannah Wohl in *Bound by Creativity: How Contemporary Art is Created and Judged* (2021: 31), there are three creative consensus that will be carefully negotiated in Nadi Gallery’s interaction with artists and curators: what kinds of work artists make, how to arrange these works in the exhibition space, and the exhibition timeline.

“Yet, I always try to remain flexible,” emphasized Biantoro Santoso. “I always prioritize an equal, friendship-based approach.”

Evidently, as how Biantoro Santoso stated, he successfully convinced respectable and reputable artist, such as Heri Dono, to conduct his solo exhibition, either at Nadi Gallery or other venue that is organized by Nadi Gallery, multiple times. In Nadi Gallery’s archive, there are four records of Heri Dono’s solo exhibitions, in 2000 and 2002 (both at Nadi Gallery), 2004 (at the National Gallery of Indonesia) and 2008 (at Nadi Gallery).

The same ethos proved to be more impactful on Agus Suwage. Referring to same archive, Agus Suwage has had nine solo exhibitions with Nadi Gallery, scattered across several venue — at Nadi Gallery (2001, 2002, 2007, 2012, 2014, 2015), The National Gallery of Indonesia (2003), ARTSingapore (2004) and CIGE, Beijing, China (2008).

Following their footsteps, Handiwirman Saputra also developed a strong relationship with the gallery. According to the archives, he had six solo exhibitions with Nadi Gallery: at the gallery itself (2004 and 2007), and other international venues organized by the gallery such as CIGE, Beijing, China (2008), Singapore Show Case (2008), The National Gallery of Indonesia (2011), TOLOT/heuristic Shinonome, Tokyo, Japan (2015).

Other artists who have had multiple solo exhibition with the gallery include Ugo Untoro (2002, 2009, 2025), Eddie Hara (2007, 2011, 2017), Abdi Setiawan (2007, 2022), Jumaldi Alfi (2008, 2011), Laksmi Shitaesmi (2010 at Nadi Gallery; 2012 at The National Gallery of Indonesia) and S. Teddy D. (2007, 2015).

From the artists’ perspective, such repeated collaborations have been made possible by Nadi Gallery’s ability to support their creative vision. To quote Hannah Wohl (2021: 9), “Creative visions represent a bundle of meaningful consistencies within a body of work, which changes over time as the body of work evolves.”

I Dewa Ngakan Made Ardana acknowledged and testified that it was that ability that made his solo exhibition, *In the Face of the Shadow* (February 25 – March 15, 2020), possible.

“Nadi Gallery did not invite me, but rather it was me who proposed my solo exhibition to Mr. Biantoro, because I have faith on him to understand and embrace my creative vision through my exhibited works,” Ardana told me by phone last August in our two-hours conversation.

Similarly, it was the same spirit of recognition and openness that shaped earlier collaboration, such as Jendela Group’s group exhibition, *The Ordinary* (July 20 – August 1, 2005), Sanggar Sakato’s *Re-Reading Landschap* (September 6 – 29, 2005), Iwan Effendi and others’ *Freedom in Geekdom* (January 20 – February 9, 2009), Angki Purbandono and others’ contemporary photography exhibition, *Look! See?* (February 9 – 23, 2010), Made Wiguna Valasara and others’ *Unload/Reload* (March 14 – 26, 2012), Sanggar Sakato’s *Menolak Sekaligus Merengkuh* (August 8 – 28, 2017) and NU-Abstract’s group exhibition, *NU-Abstract: Political Aesthetic* (July 5 – 22, 2018).

With Biantoro Santoso’s openness to artists’ evolving creative visions along these past twenty-five years, it is undeniable that Nadi Gallery has built and nurtured its relationship with all its artists, not merely based on economic interests but also mutual respects.

While economic interests, such as promotion, distribution and money, are indeed valuable, as Kyung An and Jessica Cerasi remind us (2017: 73), “often the most important support comes in the form of helpful feedback and advice.”

In other words, align with Henrik Hagtvedt’s point of view in *Money and Marketing in the Art World* (2025: 48), galleries and artists “can also establish close social

bonds and function more like a friend and mentor than a business partner or employer.”

Perhaps this is the secret that enables Nadi Gallery to thrive these past twenty-five years, a significant, mature or even can be considered advanced age in Indonesia’s art scene today.

That secret underpins Nadi Gallery’s distinctive role and contribution, sustaining it to this day and making it **MASIH BERNADI** (still pulsing). Marking its name as a pivotal subject in Indonesia’s art scene during this past two and a half decades. Recording 152 art exhibitions (68 solo exhibitions and 84 group exhibitions) with 235 artists from across generations, both Indonesian and international.

Thus, let’s regard this exhibition, **MASIH BERNADI**, as a humble celebration for celebrating the 25th anniversary of an art gallery. With that in mind, let us all witness and honestly evaluate all the artworks by all the participating artists in this exhibition.

What the audience may encounter in this modest celebration is something rare and resonant, works imbued with depth, significance, and affection, that together pay tribute to the enduring stature and dignity of Nadi Gallery.

In accordance to the dignity, I recall the words of Matthew Israel in his book, *A Year in the Art World: An Insider’s View* (2020: 3):

“Art history is not just the story of artists and movements, but of all the people and institutions that collaborate with and support those artists and their work (...) It was fascinating to realize just how much a great gallery can influence an artist’s career.”

In this 25th anniversary, I want you to believe that Nadi Gallery is a part of that story.

Jakarta, September 15, 2025

Wahyudin

Nadi Gallery’s List of Exhibition

Solo & Group Exhibition

2025 **“Masih Bernadi”**, Sep 15 – Oct 15, a group exhibition celebrating Nadi Gallery 25th anniversary presenting Abdi Setiawan; Agus Suwage; Ahmad Zakii Anwar; Anusapati; Arin Dwiheartanto; Dadang Rukmana; Dewa Ngakan Made Ardana; Dolorosa Sinaga; Eddie Hara; Eko Nugroho; Entang Wiharso; Goenawan Mohamad; Handiwirman Saputra; I Gusti Ayu Kadek Murniasih; Jumaldi Alfi; Justian Jafin; Kokok P. Sancoko; Mella Jaarsma; Rizka Azizah Hayati; Samsul Arifin; Taufik Ermas; Teguh Ostenrik; Ugo Untoro; Yusra Martunus, curated by Wahyudin and written by Goenawan Mohamad

“Melukis Rintik yang Menolak Kering”, Jul 24 – Aug 24, a solo exhibition by Ugo Untoro, written by Sudjud Dartanto

“Pronoid”, Apr 17 – May 16, a solo exhibition by Taufik Ermas, curated by Eka Novrian

“Fragmen”, Feb 13 – Mar 12, a solo exhibition by Agus Suwage, written by Wahyudin

2024 **“Manusia Sungai”**, Dec 3 – Dec 28, a solo exhibition by Rizka Azizah Hayati, curated by Bambang ‘Toko’ Witjaksono

“The Quest”, Oct 1 – Oct 31, a solo exhibition by Samsul Arifin, curated by Agung Hujatnikajennong

“Bara Beku – Tetes Tandus”, Aug 20 – Sep 15, a solo exhibition by Justian Jafin, written by Suwarno Wisetrotomo

“The Poetic Effect”, May 14 – Jun 17, a group exhibition presenting Agus Suwage; Eko Nugroho; Handiwirman Saputra; J. Ariadhitya Pramuhendra, written by Wahyudin

“re-reading landschap#2: Mimicry or Subversion”, Mar 21 – Apr 29, a group exhibition of Sakato Art Community presenting Alif Lamra; Bestrizal Besta; Ega Budaya Putra; Gusmen Heriadi; Hari Gita; Jumaldi Alfi; M. Irfan; Palito Perak; Ricky Qalliby; Riski Januar; Ronald Effendi; Rumondang; Tan Maidil; Taufik Ermas, curated by Eka Novrian

2023 **“Indonesia Painting: Vita Activa”**, Oct 14 – Oct 30, a group exhibition presenting Agung Mangu Putra; Agus Suwage; Budi Kustarto; Carla Agustian; Chusin Setiadikara; Dadang Rukmana; Dewa Ngakan Made Ardana; Handiwirman Saputra; Iwan Yusuf; J.Ariadhitya Pramuhendra; Kokok P. Sancoko; Linna Oei; Mariam Sofrina; Muhammad Reggie Aquara; R.E. Hartanto; Rizka Azizah Hayati; Ronald Manullang; Sekar Jatiningrum; Sigit Santoso; Wedhar Riyadi; Yogie Ahmad Ginanjar, curated by Manohar Batu Bornok Simanjuntak and R. E. Hartanto

2022 **“Mengarang”**, Nov 22 – Dec 12, a solo exhibition by Abdi Setiawan, curated by Wahyudin

“Attunement”, Sep 15 – Oct 5, a group exhibition celebrating Nadi Gallery 22nd anniversary presenting 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, written by Ferdinand Indrajaya

2021 **“Di Muka Jendela: Enigma”**, Jul 29 – Sep 29, a solo exhibition by Goenawan Mohamad, curated by Hendro Wiyanto and Sri Malela Mahargasarie

2020 **“Di Hadapan Bayang-bayang”**, Feb 25 – Mar 15, a solo exhibition by Dewa Ngakan Made Ardana, curated by Agung Hujatnikajennong

2019 **“Jamais Vu”**, Nov 21 – Dec 9, a solo exhibition by Ronald Efendi, curated by Agung Hujatnikajennong

“Imaginative Mimetic: Against Interpretation”, Aug 27 – Sep 9, a solo exhibition by Agung Santosa, curated by Asmudjo Jono Irianto

2018 **“PLUS”**, Oct 25 – Nov 12, a group exhibition of Sakato Art Community presenting Agung Santosa; Dadlan Afrelno; Dery Pratama; Ega Budaya Putra; Erianto; Feri Eka Candra; Hojatul Islam; Ipan Lasuang; Jhoni Saputra; Melta Desyka; Rudi Hendriatno; Taufik Ermas; Trien ‘iin’ Afriza; Yusra Martunus; Zulfirman Syah, written by Anton Rais Makoginta

“NU-Abstract: POLITICAL AESTHETIC”, Jul 5 – Jul 22, a group exhibition of NU-Abstract presenting Dewa Ngakan Made Ardana;

Gede Mahendra Yasa;

I Putu Bonuz Sudiana; Kemalezedine;

Ketut

Moniarta, written by NU Abstract, Yuka Dian Narendra Mangoenkoesoemo

2017 **“Sweet (& Sour!) Sixty”**, Nov 28 – Dec 15, 2017, a solo exhibition by Eddie Hara, written by Agung Hujatnikajennong

“Menolak Sekaligus Merengkuh”, Aug 8 – Aug 28, a group exhibition of Sakato Art Community presenting Abdi Setiawan; Afdhal; Akmal Jaya; Alexis; Dodi Irwandi; Fika Ria Santika; Gusmen Heriadi; Handiwirman Saputra; labadiou Piko; Jumaldi Alfi;

M. Irfan; Ridho Rizki; Ronald Efendi, curated by Anton Rais Makoginta

2016 **“The Show Must Go On”**, Aug 6 – Aug 19, a group exhibition presenting Agus Suwage; Eddie Hara; Galam Zulkifli; Handiwirman Saputra; Heri Dono; Kokok P. Sancoko; Mujahidin Nurahman; S. Teddy D; Yuli Prayitno; Yusra Martunus

“Waiting For It to Happen”, Apr 12 – Apr 26, a group exhibition organized by Platform 3 and Nadi Gallery presenting Agus Suwage; Antonio Sebastian Sinaga; Budi Adi Nugroho; Erika Ernawan; Faisal Habibi; Guntur Timur; Mujahidin Nurrahman; Nurrachmat Widyasena; Patriot Mukmin; Rosid; Tara Astari Kasenda; Tisa Granicia; Tromarama; Yuli Prayitno

2015 **“MAIZOUKYOU – The Letter of Hundred Millions Years From MELTING OUT”**, Dec 2, 2015 – Jan 30, 2016 a solo exhibition by Takashi Kuribayashi, curated by Kayoko Iemura

“:[karena perang]”, Oct 27 – Nov 9, a solo exhibition by S. Teddy D, written by Afnan Malay

“Handiwirman Saputra: Material Matters”, Jun 12 – Jul 16, a solo exhibition by Handiwirman Saputra at TOLOT/ heuristic Shinonome, Tokyo, curated by Enin Supriyanto, commisioned by Fumio Nanjo

“Genetika – Titik Temu 6”, Feb 10 – Feb 23, a group exhibition of Pelita Harapan University presenting 32 Visual Communication Design Students, curated by Evelyn Huang

2014 **“<<II>>”**, Dec 18, 2014 – Jan 12, 2015, a solo exhibition by Agus Suwage, written by Grace Samboh

“Potong Waktu”, Mar 27 – Apr 17, a solo exhibition by Mella Jaarsma, curated by Enin Supriyanto

2013 **“Dermawan Untuk Darmawan”**, Mar 5 – Mar 26, a charity exhibition presenting Abdi Setiawan; Agung Kurniawan; Agus Suwage; Aytjoe Christine; Bob ‘Sick’ Yudhita; Bunga Jeruk; Handiwirman Saputra; Heri Dono; Iwan Effendi; Jim Allen Abel a.k.a Jimbo; Jumaldi Alfi; Kokok P. Sancoko; Mella Jaarsma; M. Irfan; Nindityo Adipurnomo; Pande Ketut Taman; Putu Sutawijaya; Theresia Agustina Sitompul; Ugo Untoro; Uji Handoko; Wedhar Riyadi; Wimo Ambala Bayang; Yani Halim; Yuli Prayitno; Yunizar

2012 **“Lakon”**, Nov 6 – Nov 19, a solo exhibition by Laksmi Shitaesmi at The National Gallery of Indonesia organized by Nadi Gallery, curated by Enin Supriyanto

“Daur”, Apr 17 – May 8, a solo exhibition by Agus Suwage, curated by Enin Supriyanto

“Unload / Reload”, Mar 14 – Mar 26, a group exhibition organized by Nadi Gallery and Selasar Sunaryo Art Space presenting Gatot Pujiarto; Made Wiguna Valasara and Rudayat, curated by Chabib Duta Hapsoro

“frozen I stratum”, Feb 22 – Mar 5, a solo exhibition by Arin Swihartanto Sunaryo, curated by Agung Hujatnikajennong, written by Bambang Sugiharto

2011 **“Melting Memories #2”**, Oct 7 – Oct 18, a solo exhibition by Jumaldi Alfi at Jakarta Art District, curated by Enin Supriyanto

“Carnival of FUNtastic”, Jul 26 – Aug 9, a solo exhibition by Eddie Hara, curated by Enin Supriyanto

“Tak Berakar Tak Berpucuk/No Roots No Shoots”, Mar 29 – Apr 5, a solo exhibition by Handiwirman Saputra at The National Gallery of Indonesia, curated by Enin Supriyanto & Agung Hujatnikajennong

“Monster Theatre”, Jan 27 – Feb 8, a solo exhibition by Decki Leos Firmansah, curated by Farah Wardani

2010 **“Nafsu”**, Dec 1 – Dec 14, a solo exhibition by Ahmad Zakii Anwar, curated by Enin Supriyanto

“The Show Must Go On”, Nov 18 – Nov 28, book launching and group exhibition celebrating Nadi Gallery 10th anniversary at The National Gallery of Indonesia presenting Abdi Setiawan; Agus Suwage; Alfi; Budi Kustarto; Dadang Rukmana; Dikdik Sayahdikumullah; Dolorosa Sinaga; Eddie Hara; Eko Nugroho; Erica Hestu Wahyuni; Galam Zulkifli; Hamad Khalaf; Handiwirman Saputra; Haris Purnomo; Heri Dono; I Gusti Ayu Kadek Murniasih; I Gusti Ngurah Udiantara; Kadafi Gandhi Kusuma; Kokok P. Sancoko; Laksmi Shitaesmi; Nasirun; Pratomo Sugeng; Rita Widagdo; S. Teddy D. ; Sardono W. Kusumo; Teguh Ostenrik; Ugo Untoro; Yuli Prayitno; Yusra Martunus

“History (Will Teach Us Nothing)”, Aug 25 – Sep 5, a solo exhibition by Dadang Rukmana, curated by Enin Supriyanto

“Shopping”, Aug 5 – Aug 16, a group exhibition at Jakarta Art District, Grand Indonesia Shopping Town, Jakarta presenting Abdi Setiawan; Ade Darmawan; Adhya Ranadireksa; Agan Harahap; Anggun Priambodo; Angki Purbandono; Arif Tousiga; Astari; Davy Linggar; Dipo Andy; Indra Ameng; Ketut Moniarta; Nadya Savitri; Prilla Tania; Radi Arwinda; Syagini Ratnawulan; Terra Bajraghosa; Theresia Agustina; Wiyoga Muhardanto; Yusra Martunus, curated by Rifky Effendy

“Kocap Kacarita...”, Aug 3 – Aug 16, a solo exhibition by Laksmi Shitaesmi, curated by Enin Supriyanto

- 2008

“**Still Crazy After All These Years**”, May 17 – May 23, the book launching of Agus Suwage at Jakarta Art District, Grand Indonesia Shopping Town

“**Choreography of Colors**”, May 6 – May 18, a solo exhibition by Sardono W Kusumo, curated by Enin Supriyanto

“**Membaca Frida Kahlo #2**”, Mar 2 – Mar 17, a solo exhibition by Kadafi Gandi Kusuma, curated by Dodo Artoko, written by Puthut EA

“**Look! See?**”, Feb 9 – Feb 23, an Indonesian Contemporary Photography exhibition presenting Radio Kabel; Agan Harahap; Agung Nugroho Widhi; Angki Purbandono; Edwin "Dolly" Roseno; Jim Allen Abel aka. Jimbo; MES 56; Mie Cornoedus; Wimo Ambala Bayang, curated by Enin Supriyanto
- 2009

“**Kado #2**”, Oct 28 – Nov 10, a group exhibition celebrating Nadi Gallery 9th anniversary presenting Agus Suwage; Alfi; Anggar Prasetyo; Anusapati; Asmudjo Jono Irianto; Bambang ‘Toko’ Witjaksono; Bayu Yuliansyah; Beatrix Hendriani Kaswara; Bob 'Sick' Yudhita; Bunga Jeruk; Davi Linggar; David Armi Putra; Decki 'Leos' Firmansah; Deddy PAW; Dipo Andy; Diyanto; Dolorosa Sinaga; Edo Pillu; Entang Wiharso; Erica Hestu Wahyuni; F. B. Sudjuanda; F. Sigit Santoso; Farhan Siki; Galam Zulkifli; Gintani Nur Apresia Swastika; Hanafi; Handiwirman Saputra; Haris Purnomo; Hedi Haryanto; Heri Dono; I Gusti Ngurah Udiantara; Iswanto Hartono; Iwan Effendi; J. Ariadhitya Pramuhendra; Kokok P. Sancoko; Koniherawati; Laksmi Shitareshmi; Nasirun; Putu Sutawijaya; Redy Rahadian; Rosid; S. Teddy D.; Samsul Arifin; Sekar Jatiningrum; Syahrizal Pahlevi; Teguh Ostenrik; Theresia Agustina Sitompul; Terra Bajraghosa; Tisna Sanjaya; Titarubi; Ugo Untoro; Uji 'Hahan' Handoko Eko Saputro; Wedhar Riyadi; Wiyoga Muhardanto; Yani Halim; Yani Mariani Sastranegara; Yuli Prayitno; Yusra Martunus, curated by Enin Supriyanto

“**In the Name of Pating Tlécék**”, Jul 29 – Aug 11, a solo exhibition by Eko Nugroho, curated by Enin Supriyanto

“**+**”, Jun 18 – Jun 30, a solo exhibition by Ugo Untoro, curated by Enin Supriyanto

“**Things Said Amongst Us**”, May 4 – May 19, a group exhibition of Filipino artist presenting Alfredo Esquillo Jr; Elaine Roberto-Navas; Geraldine Javier; Jayson Oliveria; Jonathan Olazo; Louie Cordero and Yasmin Sison, curated by Adeline Ooi

“**I Love ...**”, Apr 1 – Apr 13, a solo exhibition by Yuli Prayitno, curated by Enin Supriyanto

“**Freedom in Geekdom**”, Jan 20 – Feb 9, a group exhibition presenting Decki 'Leos' Firmansah; Iwan

- 2008

Effendi; Terra Bajraghosa; Uji 'Hahan' Handoko Eko Saputro and Wedhar Riyadi, curated by Farah Wardani

“**Heavy Metal Stories**”, Nov 25 – Dec 16, a solo exhibition by Redy Rahadian, curated by Enin Supriyanto

“**On Progress**”, Oct 15 – Oct 27, a solo exhibition by Kokok P. Sancoko, curated by Enin Supriyanto

“**Expose #1: A Presentation of Indonesian Contemporary Art by Deutsche Bank and Nadi Gallery**”, Jun 5 – Jun 6, a group exhibition at Four Seasons Hotel Jakarta presenting Agus Suwage; Alfi; Aytjoe Christine; Dipo Andy; Eddie Hara; Eko Nugroho; Handiwirman Saputra; Heri Dono; S. Teddy D.; Ugo Untoro; Yuli Prayitno; Yunizar; Yusra Martunus, curated by Enin Supriyanto

“**Nécis**”, Mar 26. – Apr 7, a solo exhibition by Yusra Martunus, curated by Rizki A. Zaelani

“**Colour Guide Series**”, Feb 27 – Mar 10, a solo exhibition by Jumaldi Alfi, curated by Enin Supriyanto, written by Dr. Thomas J. Berghuis

“**The Dying King & I**”, Jan 28 – Feb 11, a solo exhibition by Heri Dono, curated by Enin Supriyanto
- 2007

“**Global Warming, Cool Art!**”, Dec 5 – Dec 18, a solo exhibition by Eddie Hara, curated by Enin Supriyanto

“**The Flâneur**”, Sep 27 – Oct 9, a solo exhibition by Abdi Setiawan, curated by Enin Supriyanto

“**Archaelogy of a Hotel Room**”, Aug 24 – Sep 7, a solo exhibition by Handiwirman Saputra: Objects for a Commision Project, curated by Enin Supriyanto

“**Déjà-Vu**”, Jul 26 – Aug 7, a solo exhibition by Dikdik Sayahdikumulah, curated by Rizki A. Zaelani and Aminudin TH Siregar

“**IVAA BOOKAID vol. 01/07**”, Apr 26 – May 9, a fundraising exhibition for IVAA (Indonesian Visual Art Archive), presenting 50 Indonesian artist

“**I/CON**”, Apr 3 – Apr 17, a solo exhibition by Agus Suwage, curated by Agung Hujatnikajennong

“**Pictura**”, Mar 14 – Mar 26, a solo exhibition by S. Teddy D, curated by Enin Supriyanto

“**Indonesian Contemporary Art Now**”, Marc Bollandsee & Enin Supriyanto book launching and a group exhibition presenting Agung Kurniawan; Agus Suwage; Anusapati; Arahmaiani; Aris Prabawa; Astari; Ay Tjoe Christine; Ayu Arista Murti; Budi Kustarto; Dadang Christanto; Dikdik Sayadikumullah; Entang Wiharso; Handiwirman Saputra; Heri Dono; I GAK Murniasih; I Made Wianta; I Nyoman Erawan; I Wayan Sujana (Suklu); Jumaldi Alfi; Pintor Sirait; Rudi Mantofani; Sekar Jatiningrum; S. Teddy D.; Titarubi; Ugo Untoro; Yuli Prayitno; Yunizar; Yusra Martunus, curated by Enin Supriyanto

- 2006

“**Beyond the Familiar**”, Dec 10, 2006 – Jan 10 2007 a duo exhibition at Novotel Bandung presenting Rosid and Yus Heriawan, written by Bambang Sugiharto

“**Under the Wings of Garuda / Di Bawah Sayap Garuda**”, Aug 23 – Sep 5, a solo exhibition by Haris Purnomo, curated by Hendro Wiyanto

“**Acts of War**”, Jul 11 – Jul 24, a solo exhibition by Hamad Khalaf, curated by Enin Supriyanto

“**Squat / Clap**”, Apr 5 – Apr 17, a duo exhibition by Liu Guoqiang and Ma Yue, curated by Enin Supriyanto
- 2005

“**Look at Me**”, Oct 12 – Oct 24, a solo exhibition by Teguh Ostenrik, curated by Enin Supriyanto

“**Re-Reading LANDSCHAP**”, Sep 6 – Sep 26, a group exhibition of ‘Sanggar Sakato’ presenting Ardison; Denny ‘Snod’ Susanto; Erizal As; Feri Eka Candra; Gusmen Heriadi; Handiwirman Saputra; Ibrahim; Jumaldi Alfi; M. Irfan; Rudi Mantofani; Saftari; Yunizar; Zulfa Hendra; Zulkarnaini, curated by Mamannoor

“**Biasa / The Ordinary**”, Jul 20 – Aug 1, a group exhibition of ‘Jendela’ presenting Handiwirman Saputra; Jumaldi Alfi; Rudi Mantofani; Yunizar; Yusra Martunus, curated by Rizki A. Zaelani

“**AKU, Chairil, dan Aku / AKU, Chairil, and Aku**”, Apr 28 – May 9, a group exhibition presenting Acep Zamzam Noor; Agus Suwage; Arie Dyanto; AS Kurnia; Astari; Budi Kustarto; Danarto; Dede Eri Supria; Dikdik Sayahdikumullah; Dipo Andy; Diyanto; Dolorosa Sinaga; Frans Najira; Galam Zulkifli; Laksmi Shitareshmi; Ong Hari Wahyu; Pande Ketut Taman; Pintor Sirait; Rosid; S. Malela Mahargasarie; S. Teddy D.; Tisna Sanjaya; Ugo Untoro; Yani Halim; Yuli Prayitno, curated by Enin Supriyanto

“**Rita Widagdo: Marking the 1965 – 2005 journey**” Apr 15 – Apr 25, a solo exhibition by Rita Widagdo at The National Gallery of Indonesia, curated by Asikin Hasan

“**Budi**”, Mar 9 – Mar 21, a solo exhibition by Budi Kustarto, curated by Rizki A. Zaelani

“**Eksodus Barang / Exodus of Objects**”, Feb 15– Feb 28, a group exhibition celebrating the opening of Nadi Gallery new art space presenting Ade Darmawan; Aditya Novali; Agus Suwage; Asmudjo Jono Irianto; F. X. Harsono; Handiwirman; Heri Dono; Lie Fhung; Rudi Mantofani; S. Teddy D.; Sunaryo; Tisna Sanjaya; Titarubi; Yuli Prayitno; Yusra Martunus, curated by Hendro Wiyanto

- 2004

“**Retorika Pe(r)sona / Personal Fa(ce)scination Retic**”, Oct 21 – Nov 2, a solo exhibition by Pratomo Sugeng, curated by Rizki A. Zaelani

“**Apa-apanya Dong? / Something Appears**

- 2003

“**Nothing?**”, Sep 16 – Sep 30, a solo exhibition by Handiwirman Saputra, curated by Agung Hujatnikajennong

“**Olympics**”, Aug 20 – Sep 2, a group exhibition at The Pakubuwono Residence presenting Adi Kaniko; Agapetus A. Kristiandana; Agus Suwage; Anusapati; Astari Rasjid; Budi Kustarto; Bunga Jeruk; Didik Nurhadi; Dipo Andy; Edo Pillu; Entang Wiharso; Faizal; Galam Zulkifli; G. Sidharta Soegijo; Heri Dono; Melodia; Pintor Sirait; Ronald Manullang; S. Teddy D.; Samuel Indratma; Syahrizal Pahlevi; Tisna Sanjaya; Tjandra M. Alim; Ugo Untoro; Yani Halim; Yani Mariani Sastranegara; Yuli Prayitno; Yuswantoro Adi, curated by Enin Supriyanto

“**Merahnya Merah / How Red is Red**”, Jul 15 – Jul 26, a group exhibition presenting Agus Yulianto; Bambang ‘Toko’ Witjaksono; Hanafi; Handrio; riantine Karnaya; I GAK Murniasih; I Wayan Sujana ‘Suklu’; dr. Laurentius Lau; M. Pramono Ir.; Sidik Martowijoyo; Syahrizal Pahlevi; Titarubi; Wara Anindyah; Yayat Surya; Yunizar, curated by Mikke Susanto

“**Object(ify)**”, Mar 16 – Mar 28, a group exhibition presenting Dewi Aditia; Dikdik Sayahdikumullah; Eddi Prabandono; Erizal A.S.; Febri Antoni; Feri Eka Candra; F. Sigit Santoso; Handiwirman; Kokok P. Sancoko; Rudi Mantofani; Sasya Tranggono; S. Teddy D.; Yunizar; Yusra Martunus, curated by Rizki A. Zaelani

“**Who’s Afraid of Donosaurus**”, Mar 2 – Mar 12, solo exhibition and book launching by Heri Dono at The National Gallery of Indonesia, curated by Hendro Wiyanto, co-curated by Farah Wardani

- 2003

“**Kado**”, Sep 15 – Oct 3, group exhibition celebrating Nadi Gallery 3rd anniversary presenting Agus Suwage; Anusapati; Dolorosa Sinaga; Entang Wiharso; Erica Hestu Wahyuni; Galam Zulkifli; Haryadi Suadi; Heri Dono; I GAK Murniasih; I Gusti Ngurah Udiantara; Katirin; Nasirun; Nurkholis; Rudi Mantofani; S. Teddy D.; T. Sutanto; Ugo Untoro; Yani Halim, curated by Enin Supriyanto

“**Ough...Nguik!!**”, Aug 8 – Aug 17, a solo exhibition by Agus Suwage at The National Museum of Indonesia, curated by Rizki A. Zaelani, co-curated by Sudjud Dartanto

“**Via Dolorosa**”, Apr 29 – May 13, a solo exhibition by Dolorosa Sinaga, curated by Hendro Wiyanto

“**All You Need Is Love**”, Mar 21 – Apr 3, a group exhibition presenting Agung Kurniawan; Agus Suwage; Astari Rasyid; Bunga Jeruk; Didik Sayahdikumullah; Firman Ichsan; I GAK Murniasih; Iriantine Karnaya; Pintor Sirait; Rosid; Rudi ST. Darma; Sekar Jatiningrum;

Sunaryo; S. Teddy D.; Titarubi; Ugo Untoro, curated by Enin Supriyanto

2002 **“Tension and Harmony”**, Oct 22 – Nov 4, a duo exhibition by Haryadi Suadi and T. Sutanto, curated by Bambang Subarnas

“Channel of Desires”, Sep 24 – Oct 8, a solo exhibition by Agus Suwage, curated by Hendro Wiyanto

“Eye”, Aug 23 – Sep 3, a group exhibition presenting Ade Darmawan; Amang Rahman; Diyanto; Dolorosa Sinaga; Entang Wiharso; F. Sigit Santoso; Heri Dono; Indra Ameng; Ivan Sagito; Jeihan Sukmantoro; Laksmi Shitaresmi; Lucia Hartini; Plus Sigit Kuncoro; Popo Iskandar; S. Teddy D., curated by Hendro Wiyanto

“Heri Provokes Heri”, Jun 26 – Jul 7, a solo exhibition by Heri Dono, curated by Hendro Wiyanto

“Mempertimbangkan Perjanjian / Reconsidering the Testament”, a solo exhibition by Galam Zulkifli, curated by Rain Rosidi

“From Contemplation to Comedy”, Apr 19 – Apr 30, a solo exhibition by I Gusti Ngurah Udiantara, curated by Hendro Wiyanto

“Cakrawala Ganda / Double Horizons”, Mar 18 – Mar 29, a solo exhibition by Rudi Mantofani, curated by Hendro Wiyanto

“Goro-Goro”, Feb 8 – Feb 17, a solo exhibition by Ugo Untoro, curated by Hendro Wiyanto

2001 **“Boat”**, Nov 7 – Nov 25, a group exhibition presenting S. Teddy D., Ugo Untoro, Yani Halim, curated by Hendro Wiyanto

“Magical Journey”, Oct 20 – Nov 3, a solo exhibition by Nasirun, curated by Hendro Wiyanto

“Pink Project”, Sep 15 - Sep 25, a group exhibition celebrating Nadi Gallery 1st anniversary, curated by Hendro Wiyanto

“Not I. Am I?”, Aug 21 – Sep 9, a group exhibition presenting Altje Uly; Arin Dwihartanto; Astari Rasjid; Diyanto; Entang Wiharso; Firman Ichsan; Handiirman Saputra; Laksmi Shitaresmi; Lucia Hartini; Mella Jaarsma; Nindityo Adipurnama; Nyoman Nuarta; Pande Ketut Taman; Ugo Untoro, curated by Jim Supangkat

“Genesis”, Jul 19 – Aug 5, a solo exhibition by Anusapati, curated by Hendro Wiyanto

“Rupa Tubuh / Body Form”, Jun 17 – Jul 1, a duo exhibition by Katirin and Nurkholis, curated by Jim Supangkat

“Nusa Amuk”, May 15 – May 30, a solo exhibition by Entang Wiharso at The National Museum of Indonesia, curated by Jim Supangkat, co-curated by Suwarno Wisetrotomo

“Membaca Frida Kahlo / Reading Frida Kahlo”, Apr 17 – Apr 29, a group exhibition presenting Agung Kurniawan; Agus Suwage; Altje Uly; Aminudin Th.

Siregar; Asmudjo Jono Irianto; Astari Rasjid; Danarto; Dede Eri Supria; Dipo Andy; FX. Harsono; Galam Zulkifli; Heri Dono; I GAK Murniasih; Ivan Sagito; Koniharawati; Maartri Djorghi; Popok Tri Wahyudi; Regina Bimadona; Sekar Jatiningrum; Sutjipto Adi; S. Teddy D.; Tisna Sanjaya; Yuswantoro Adi, curated by Hendro Wiyanto

“I & I & I”, Feb 2 – Feb 18, a solo exhibition by Agus Suwage, curated by Rizki A. Zaelani

2000 **“My Dream and Diary”**, Nov 17 – Dec 3, a solo exhibition by Erica Hestu Wahyuni, written by Hendro Wiyanto

“Fantasi Tubuh / Fantasy of Body”, Oct 13 – Oct 29, a solo exhibition by I Gusti Ayu Kadek Murniasih, curated by Hendro Wiyanto

“Humor Rumor (di) Republikartun / Humor and Rumor in Republic of Cartoon”, Sep 15 – Oct 1, a solo exhibition by Heri Dono, curated by Hendro Wiyanto

Art Fair

2025 Chapter Jogja, GIK UGM, Yogyakarta, Indonesia

 Art Jakarta Gardens, Hutan Kota by Plataran, Jakarta, Indonesia

2024 Art Jakarta, JIExpo Kemayoran, Jakarta, Indonesia

 Art Jakarta Gardens, Hutan Kota by Plataran, Jakarta, Indonesia

 Art SG 2024, Marina Bay Sands Expo and Convention Centre, Singapore

2023 Art Jakarta, JIExpo Kemayoran, Jakarta, Indonesia

 Art Jakarta Gardens, Hutan Kota by Plataran, Jakarta, Indonesia

2022 Art Moments, Grand Ballroom and Gandaria City Hall of the Sheraton Grand Jakarta Gandaria City Hotel, Jakarta, Indonesia

 Art Jakarta, Jakarta Convention Center, Jakarta, Indonesia

“Tak Berakar Tak Berpucuk no.8”, presenting public art by Handiirman Saputra at Art Jakarta

2019 Art Jakarta, Jakarta Convention Center, Jakarta, Indonesia

 Art Moments, Grand Ballroom and Gandaria City Hall of the Sheraton Grand Jakarta Gandaria City Hotel, Jakarta, Indonesia

 Art Basel Hong Kong, Hong Kong Convention and Exhibition Centre (HKCEC) in Wan Chai, Hong Kong

 S.E.A Focus, Gillman Barracks, Singapore

2018 Art Basel Hong Kong, Hong Kong Convention and Exhibition Centre (HKCEC) in Wan Chai, Hong Kong

2017 Art Stage Jakarta, Sheraton Grand Jakarta Gandaria City Hotel, Jakarta, Indonesia

“Art Mosphere”, road to Art Stage Jakarta presenting Abdi Setiawan, Galeries Lafayette, Jakarta, Indonesia

 Art Basel Hong Kong, Hong Kong Convention and Exhibition Centre (HKCEC) in Wan Chai, Hong Kong

 Art Stage Singapore, Marina Bay Sands, Sands Expo & Convention Centre, Singapore

2016 Art Stage Jakarta, Sheraton Grand Jakarta Gandaria City Hotel, Jakarta, Indonesia

 Art Basel Hong Kong, Hong Kong Convention and Exhibition Centre (HKCEC) in Wan Chai, Hong Kong

 Art Stage Singapore, Marina Bay Sands, Sands Expo & Convention Centre, Singapore

2015 Art Basel Hong Kong, Hong Kong Convention and Exhibition Centre (HKCEC) in Wan Chai, Hong Kong

 Art Stage Singapore, Marina Bay Sands, Sands Expo & Convention Centre, Singapore

2014 **“His Story”**, a group exhibition and special project by Eddie Hara at Bazaar Art Jakarta, The Ritz-Carlton, Jakarta, Indonesia

 Art Basel Hong Kong, Hong Kong Convention and Exhibition Centre (HKCEC) in Wan Chai, Hong Kong

 Art Stage Singapore, Marina Bay Sands, Sands Expo & Convention Centre, Singapore

2013 G-Seoul International Art Fair, Seoul, South Korea

 Hong Kong International Art Fair, Hong Kong Convention and Exhibition Centre (HKCEC) in Wan Chai, Hong Kong

“The Pilgrim and The Pirate”, Samsul Arifin's solo exhibition at Art Basel Hong Kong, Hong Kong Convention and Exhibition Centre (HKCEC) in Wan Chai, Hong Kong, organized by Nadi Gallery, curated by Enin Supriyanto

 Art Stage Singapore, Marina Bay Sands, Sands Expo & Convention Centre, Singapore

2012 Hong Kong International Art Fair, Hong Kong Convention and Exhibition Centre (HKCEC) in Wan Chai, Hong Kong

“No Roots, No Shoots”, Handiirman Saputra's solo exhibition at Hong Kong International Art Fair, Hong Kong Convention and Exhibition Centre (HKCEC) in Wan Chai, Hong Kong, organized by Nadi Gallery

 Art Stage Singapore, Marina Bay Sands, Sands Expo & Convention Centre, Singapore

2011 Hong Kong International Art Fair, Hong Kong Convention and Exhibition Centre (HKCEC) in Wan Chai, Hong Kong

 Art Stage Singapore, Marina Bay Sands, Sands Expo & Convention Centre, Singapore

2010 Bazaar Art Jakarta – Indonesian Art Festival, Ritz Carlton Hotel, Jakarta, Indonesia

 Hong Kong International Art Fair, Hong Kong Convention and Exhibition Centre (HKCEC) in Wan Chai, Hong Kong

2009 Bazaar Art Jakarta – Indonesian Art Festival, Ritz Carlton Hotel, Jakarta, Indonesia

 Hong Kong International Art Fair, Hong Kong Convention and Exhibition Centre (HKCEC) in Wan Chai, Hong Kong

 CIGE (China International Gallery Exposition), China World Trade Centre Exhibition Hall in Beijing, China

2008 **"Alfi: Painting Series" & "Handiirman Saputra: Exterior, Inside View—Interior, Outside View"**, Exhibition by Alfi and Handiirman Saputra at ShContemporary 08 organized by Nadi Gallery, curated by Enin Supriyanto

"Nothing-Something-Nothing", Handiirman's solo exhibition at Singapore Show Case 2008 organized by Nadi Gallery, curated by Enin Supriyanto

"Bentuk – Bentuk: Contemporary Indonesian Art in 3D", Objects exhibition organized by Nadi Gallery and Valentine Willie Fine Art at Melbourne Art Fair 2008, Melbourne, Australia by Abdi Setiawan; Agus Suwage; Eko Nugroho; Handiirman Saputra; S. Teddy D.; Yuli Prayitno; Yusra Martunus, curated by Adeline Ooi

"Indonesian Contemporary Visual Arts 1996-2006: Reformation, Changes and Transition", Objects and Paintings exhibition organized by Nadi Gallery at CIGE 2008, Beijing, China by Abdi Setiawan; Agus Suwage; Alfi; Eddie Hara; Heri Dono; Kokok P. Sancoko; Rudi Mantofani; Ugo Untoro, by Enin Supriyanto

"An Offering to Ego", Agus Suwage's solo exhibition at CIGE 2008, Beijing, China, organized by Nadi Gallery, curated by Enin Supriyanto

"In Lingo", Handiirman Saputra's solo exhibition at CIGE 2008, Beijing, China, organized by Nadi Gallery, curated by Agung Hujatnikajennong

2004 **"Fabulous Fable"**, Agus Suwage's solo exhibition at ARTSingapore 2004 organized by Nadi Gallery, curated by Rizki A. Zaelani



Abdi Setiawan, Jagoan, 2025, Teak wood, acrylic, spray paint, resin and color pigment, 83 x 35 x 27 cm.



Agus Suwage, Melaju ke Timur, 2025, Oil and acrylic on linen, 150 x 200 cm.



26 Ahmad Zakii Anwar, Taboo, 2023, Ink on 300 gsm archival paper, 12 panel (29,7 x 21 cm each), 18 editions



Anusapati, Totem Series #1, 2024, Saman tree wood, 80 x 19 x 19 cm



Eddie Hara, Drawing No. 4057 (HIP HIP HOORAY), 2018 - 2025, Acrylic on canvas, 140 x 100 cm



Dadang Rukmana, Hutan Biru, 2025, Acrylic on canvas, 160 x 180 cm





Entang Wiharso, Lotus Flower with Double Portrait, 2023, Aluminum, car paint, gold leaf and polyurethane, 103 x 103 cm



Eko Nugroho, New Life New Personality, 2022, Acrylic on canvas, 250 x 200 cm

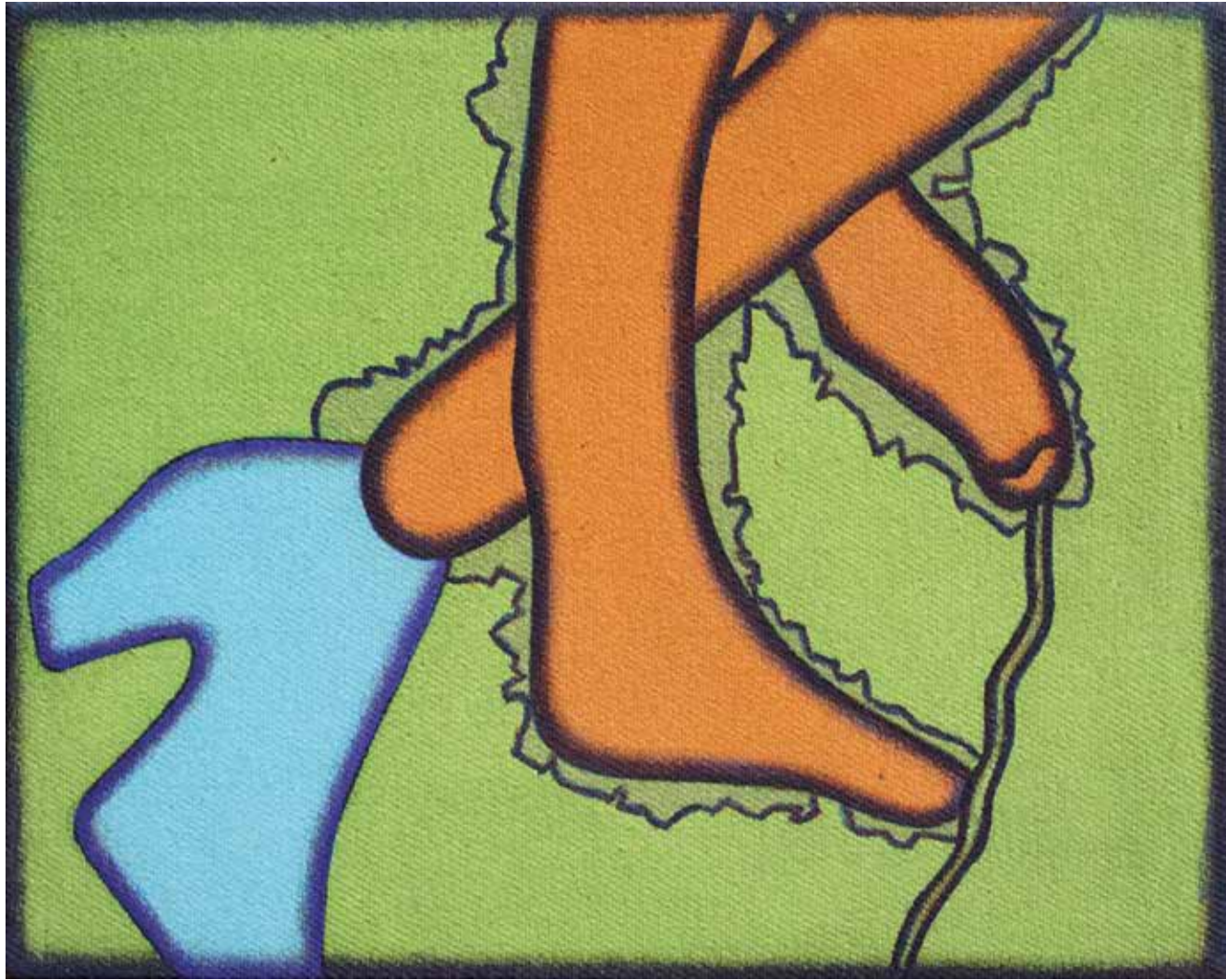


34 Goenawan Mohamad, *Persistensi Palestina*, 2025, Mix media on canvas, 99 x 147 cm



Handiwirman Saputra, *Sekepal Berpilin Bertaut*, 2025, Acrylic on canvas, 204 x 234 cm

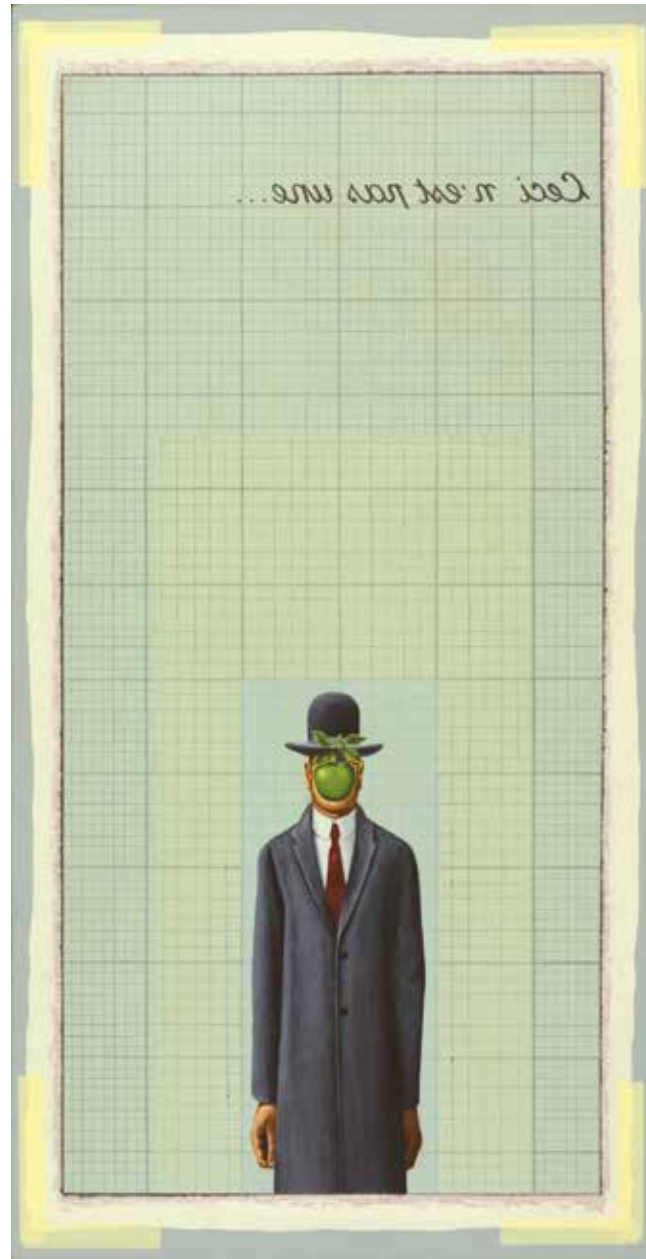




I Gusti Ayu Kadek Murniasih, Fasion 12 (Fashion 12), 2001, Acrylic on canvas, 20 x 25 cm



Rizka Azizah Hayati, Connected (1956), 2025, Iron rust dye, elastomeric waterproof, transparent gesso and acrylic on canvas, 100 x 120 cm



Jumaldi Alfi, Ars Est Ludus Mentis (Study of Nagritte) #1, 2025, Acrylic on canvas, 120 x 60 cm
 Jumaldi Alfi, Ars Est Ludus Mentis (Study of Nagritte) #2, 2025, Acrylic on canvas, 120 x 60 cm

Justian Jafin W., Interaksi dan Eksistensi, 2025, Acrylic on canvas, 150 x 150 cm



Kokok P Sancoko, 'Siku', Melankolik Matra, 2025, Oil, charcoal and pencil on canvas, 120 x 80 cm



Samsul Arifin, Pilgrim, 2025, Acrylic on canvas, 200 x 200 cm



44 Takashi Kuribayashi, Road to Documenta Fifteen #02, 2025, Mixed media on washi paper, 100 x 149,5 cm



Taufik Ermas, Bentang Lengkung, Bertekuk Lipat #2
2025, Acrylic on modified canvas (iron plate,
EVA sponge, plywood, wood veneer),
224 x 145 x 29 cm



Teguh Ostenrik, Ascent into the Light, 2025, Fiber casted, 77 x 33 x 30 cm



Ugo Untoro, Dia Menunggu (Panel 2/3 of Dia Datang, Dia Menunggu, Dia Pergi After Affandi), 2021, Oil on canvas, 200 x 150 cm



Yusra Martunus, '23206' (Dynamic), 2023, Acrylic on canvas, 150 x 150 cm



Yusra Martunus, '23207' (Balance), 2023, Acrylic on canvas, 190 x 85 cm

This book was published as a supplement to
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masih bernadi

at Nadi Gallery, Jakarta
September 15 - October 12, 2025

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