

RE-READING LANDSCHAP#2: **MIMICRY OR SUBVERSION**

The exhibition of "Sakato Art Community", March 21 - April 29, 2024

RE-READING LANDSCHAP#2: **MIMICRY OR SUBVERSION**

The exhibition of "Sakato Art Community", March 21 - April 29, 2024



Jl. Kembang Indah III Blok G3 no. 4-5
Puri Indah, Jakarta 11610, Indonesia
Phone: + 62 21 5818129
Email: nadigallery@gmail.com
Website: www.nadigallery.net

Alif Lamra, Bestrizal Besta, Ega Budaya Putra, Gusmen Heriadi, Hari Gita, Jumaldi Alfi, M. Irfan,
Palito Perak, Ricky Qaliby, Riski Januar, Ronald Effendi, Rumondang, Tan Maidil, Taufik Ermas

Sembilan belas tahun lalu, tepatnya 6 – 26 September 2005, untuk pertama kalinya Nadi Gallery bekerja sama dengan Sakato Art Community (SAC), menyelenggarakan Pameran dengan Tema "Re-reading Landschap", menampilkan karya-karya dari Seniman 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, dengan kurator: Mamannoor.

Pengantar dari Nadi Gallery

Setelah beberapa kali bekerja sama, kali ini kami kembali bekerja sama dengan tema pameran "Re-reading Landschap#2: "MIMICRY OR SUBVERSION". Pameran ini bukan sekedar membaca ulang tema yang pernah digagas pada pameran sebelumnya, melainkan ada sesuatu pengungkapan, pemikiran baru yang menarik.

Terima kasih kami ucapkan kepada teman-teman 'Sakato Art Community' yang telah mengusulkan pameran ini, kepada para perupa —Alif Lamra, Bestrizal Besta, Ega Budaya Putra, Gusmen Heriadi, Hari Gita, Jumaldi Alfi, M. Irfan, Palito Perak, Ricky Qaliby, Riski Januar, Ronald Effendi, Rumondang, Tan Maidil, Taufik Ermas— Eka Novrian sebagai Kurator Pameran, Bapak Simon Tan yang bersedia membuka pameran ini, juga kepada Ibu Widya Triyana dan Bapak Cosmas Gozali yang telah bersedia memandu acara pembukaan.

Tanpa kerjasama dan bantuan mereka, pameran ini tidak mungkin terlaksana.

Biantoro Santoso & Meli Angkapradipta

Nineteen years ago, precisely 6 – 26 September 2005, for the first time Nadi Gallery collaborated with Sakato Art Community (SAC), holding an exhibition with the theme "Re-reading Landschap", featuring Ardison's works, Denny 'Snod' Susanto, Erizal AS, Feri Eka Candra, Gusmen Heriadi, Handiwirman Saputra, Ibrahim, Jumaldi Alfi, M. Irfan, Rudi Mantofani, Saftari, Yunizar, Zulfa Hendra, Zulkarnaini, with curator: Mamannoor.

An introduction from Nadi Gallery

After several collaborations, this time we are working together again with the exhibition theme "Re-reading Landschap#2: "MIMICRY OR SUBVERSION". This exhibition is not just a re-reading of themes that have been worked on, but there is something to unveil, and interesting new thoughts.

We would like to express our gratitude to 'Sakato Art Community' who proposed this exhibition, to the artists — Alif Lamra, Bestrizal Besta, Ega Budaya Putra, Gusmen Heriadi, Hari Gita, Jumaldi Alfi, M. Irfan, Palito Perak, Ricky Qaliby, Riski Januar, Ronald Effendi, Rumondang, Tan Maidil, Taufik Ermas— Eka Novrian as a curator, Mr. Simon Tan who is willing to open this exhibition, also to Ms. Widya Triyana and Mr. Cosmas Gozali for hosting the event.

Without their cooperation and assistance, this exhibition would not be held.

Biantoro Santoso & Meli Angkapradipta

Re-reading Landschap#2: **MIMICRY OR SUBVERSION**

Mimicry or Subversion adalah tema yang diusung dalam pameran *Re-reading Landschap#2*. Ada dua *point* yang harus dipahami dalam pameran *Re-reading Landschap#2* ini.

Point pertama bahwasanya pameran ini adalah lanjutan dari pameran *Re-reading Landschap* yang pernah diadakan oleh para perupa yang berasal dari Minangkabau yang tergabung dalam Komunitas Seni Sakato, di Nadi Galeri pada tahun 2005. Secara garis besar *Re-reading Landschap* bukan sekedar pembacaan ulang terhadap sesuatu yang berubah melainkan di dalamnya terkandung makna perubahan sikap dan pengetahuan untuk menghadapi sesuatu yang berubah¹. Gagasan ini akan dicoba untuk diaktualisasikan, dengan memperluas kemungkinan cara pengungkapan. Hal ini dapat dilacak dari beberapa karya yang ada pada pameran *Re-reading Landschap#2* ini khususnya pada beberapa seniman Sakato yang lebih muda.

Memperluas kemungkinan ini juga dimaksudkan untuk mempertanyakan, apa iya gagasan melukis *landscape* sebagai objek utama hanya bisa tampil, sebagai bentuk aslinya yang terpahami dan terkonseptualisasi. Bagaimana jika makna dari *landscape* itu dibongkar. Bagaimana pun *landscape* atau pemandangan alam itu terwujud dari berbagai objek yang saling terpisah seperti langit, gunung, daratan, pepohonan dan segala sesuatu yang terkandung di dalamnya. Jika bagian-bagian yang mewujudkannya itu dipisahkan, dipotong bagian per bagian, didistorsi, bahkan diabstraksikan, apakah mungkin esensinya dari gagasan *landscape* itu masih bisa dihadirkan.

Point keduanya adalah mencoba menggunakan konsep mimikri yang dipopulerkan oleh Homi K. Bhabha untuk membaca kecenderungan dan melihat tawaran yang ada pada beberapa karya yang akan dipamerkan.

Konsep mimikri ini lahir dari kajian poskolonial. Poskolonialisme atau kajian pascakolonialisme merupakan studi kritis yang bersifat interdisipliner dengan fokus pada efek kolonialisme terhadap budaya dan masyarakat, dan pada berbagai jenis resistensi dan subversi terhadap kolonialisme yang terus berlangsung.

Seberapa penting dan relevan menggunakan konsep mimikri dalam membaca dan melihat tawaran pada karya yang dipamerkan. Ketika pameran *Re-reading Landschap#2* masih mengusung ataupun melanjutkan gagasan yang ada pada *Re-reading Landschap* pertama.

Jika kita menggunakan kata *landscape* atau gagasan dan teknik melukis yang masih berhubungan dengan

landscape hal itu pasti memiliki hubungan, yang walau cukup kompleks dan banyak lapisan, memiliki keterkaitan dengan sejarah kolonialisme di Indonesia. Khususnya bagaimana kecenderungan melukis *landscape* itu memang dibawa dan dipopulerkan oleh pelukis kolonialis Belanda dan dilanjutkan oleh beberapa pelukis pribumi sebelum kemerdekaan, yang dicemooh sebagai pelukis *mooi indie*.

Tapi yang perlu ditekankan juga tidak ada hal dalam urusan mencari identitas keindonesiaan. Atau sekedar mengingat-ingat keterjajahan. Tema *Mimicry or Subversion* kurang lebih mencoba membaca dan melihat tawaran yang ada pada karya yang dipamerkan untuk menetapkan nilai dan pembacaan pada berbagai kemungkinan. Ketika beberapa karya memang menjadikan *landscape* sebagai objek dalam lukisannya dan memiliki kesamaan dengan lukisan *landschap* yang dikonsepsikan oleh Eropa kolonial. Tentu dengan bahasa ungkap dan berbagai tawaran yang lebih terbaharukan.

Mimikri sendiri diadaptasi dari istilah zoologi dan botani, yang merujuk pada kemampuan adaptasi hewan memakai bagian tubuhnya atau warna kulitnya untuk dapat menyerupai sesuatu. Dalam konteks pascakolonial, mimikri digunakan untuk menggambarkan keadaan paradoks di negara-negara kolonial, di mana kekuatan kolonial mengharapkan subjek yang ditundukkan, yaitu penduduk asli, untuk melihat atau setidaknya bertindak sama dengan penjajah. Namun, di sisi lain mereka khawatir bahwa kemiripan tersebut dapat mengikis perbedaan dan superioritas mereka. Dalam esainya yang berjudul *"Of Mimicry and Man: The Ambivalence of Colonial Discourse"*, Bhabha menyatakan bahwa:

*"If I may adapt Samuel Weber's formulation of the marginalizing vision of castration, then colonial mimicry is the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite. Which is to say, that the discourse of mimicry is constructed around an ambivalence; in order to be effective, mimicry must continually produce its slippage, its excess, its difference. (...) Mimicry is, thus, the sign of a double articulation; a complex strategy of reform, regulation, and discipline, which "appropriates" the Other as it visualizes power. Mimicry is also the sign of the inappropriate, however, a difference or recalcitrance which coheres the dominant strategic function of colonial power, intensifies surveillance, and poses an immanent threat to both "normalized" knowledges and disciplinary powers."*²

Oleh karena itu, mimikri, sebagaimana diteorikan oleh Homi K. Bhabha, merupakan strategi ambivalen dimana subjek-subjek *subaltern* secara bersamaan mengekspresikan kepatuhan

mereka kepada yang lebih kuat dan menumbangkan kekuatan itu dengan membuat mimikri tampak seperti ejekan untuk mereka. Dengan kata lain, mimikri merupakan bentuk dekonstruksi dari identitas yang, menurut Bhabha, selalu bersifat plural dan terbentuk dari hibriditas. Identitas, yang bersifat diskursif, memungkinkan untuk dipadukan dengan berbagai wacana lain, menunjukkan bahwa tidak ada satu wacana dominan secara absolut.

Ada empat karya yang saya rasa bisa mewakili konsep mimikri dan subversi. Diantaranya adalah Jumaldi Alfi, M.Irfan, Taufik Ermas, Palito Perak.

Ambiguitas dan paradoks adalah dua hal penting untuk melihat dan memahami lukisan Jumaldi Alfi. Penggambaran sebuah papan tulis, melukis papan tulis, melukis sebuah lukisan³. Agaknya itu yang sedang atau sering menjadi bahasa ekspresi Jumaldi Alfi. Dalam katalog pameran tunggal Jumaldi Alfi yang ditulis Astrid Honold, mengutip Michal B. Ron, menuliskan *"blackboard painting"* sebagai sebuah kritik atas sejarah 'persepsi bahwa sejarah adalah sesuatu yang telah usai; juga menemukan bahwa Alfi tengah menggugat level estetis dan intelektual yang berbeda."⁴

Menjadikan lukisan *landscape* sebagai objek yang dia lukis dan seolah dibentang di sebuah papan tulis adalah sebuah usaha merentang tentang hal-hal yang berkaitan dan menyertai lukisan *landscape*. Entah itu wacana ataupun yang bersangkutan dengan gagasannya hingga sejarah yang melatari perbincangan seputar permasalahan melukis *landscape* tersebut, yang terjadi di masa lalu hingga sekarang. Seolah sejarah dan yang aktual terkonseptualisasikan dalam lukisan Jumaldi Alfi. Hubungan saling silang antara keduanya terejawantah dari ilusi objek yang realistis dan hakikat lukisan dua dimensional.

Jika dominasi barat dan kolonialisme itu membentuk pengetahuan, cara melukis Taufik Ermas bisa jadi sebuah upaya dekonstruksi. Yang dua dimensi pada lukisan Taufik tidak sepenuhnya menjadi dua dimensi. Lukisannya dibolongi. Pada bolongan kita merasakan sebuah kedalaman, hadirnya sebuah ruang. Hal yang sering dilukis Taufik adalah tentang melukis ketidakhadiran tapi yang menarik disini adalah betapa ketidakhadiran itu tidak sepenuhnya tidak hadir. Bolongan yang ada di kanvas juga meninggalkan batas dimana batas tersebut mau tidak mau membingkai imajinasi kita.

Palito Perak adalah seniman yang cukup unik dan sedikit rumit kalo kita melihat bagaimana lukisannya diwujudkan. Palito Perak kembali melukiskan citra *landscape* yang kabur

dan seolah ditutupi oleh tabir tipis layaknya kabut dan di permukaannya ditoreh sesuatu yang seringkali adalah sebuah teks. Teks yang hadir cukup unik dengan kata-kata yang satir yang membuat kita bertanya akan sejarah. Kemungkinan pembacaan lain dari karya Palito Perak adalah usaha untuk menyimbolkan bagaimana sejarah berpeluang untuk diinterpretasi dalam berbagai kemungkinan. Untuk lebih lanjut bahkan bisa ditulis ulang.

Dalam *landscape* kolonial kehadiran manusia terpinggirkan. Tidak jarang pula bahkan manusia sebagai simbol dari pribumi yang menempati tempat tertentu dicoba untuk dihilangkan. Bagaimana pun estetika lukisan *landscape* tidak melulu perihal tentang sebuah gambar yang terbingkai dan terkomposisikan. Ada tujuan dan kepentingan yang beriringan dengan pembentukan wacana kolonial demi kepentingan dominasi.

Sadar atau tidak, apa yang dilakukan oleh M. Irfan adalah sebuah usaha resistensi. Cara penggambaran *landscape* yang tidak bergantung dengan konsepsi kolonial juga adalah usaha yang subversi. Dalam lukisan pemandangan yang berjudul "*In This Moment Everything Is Born Again*", manusia kembali dihadirkan. Manusia yang hibrid dan global. Manusia dengan identitas yang bersifat lebih plural.

Lukisannya nyaris layaknya sketsa. Lukisannya hanya menggunakan satu warna, sementara latar belakang dibiarkan tetap putih tak tersentuh. Di satu sisi, lenyapnya perspektif ala Eropa. Tapi disisi lain penggambaran manusianya cukup ideal, manusia dengan proporsi yang realistis. Dalam lukisan *landscapenya* M. Irfan yang terdomestikasi bercampur dengan yang liar.

M. Irfan tidak hanya melucuti konsepsi dari sebuah lukisan yang terdiri dari ilusi ruang yang terbentuk oleh permainan warna dan cahaya. Konsepsi alam yang *real* pun dicoba direka ulang. Lukisan *landscape* M. Irfan adalah *landscape* yang damai dalam artian yang melampaui pengertian-pengertian.

Saya rasa dari empat lukisan ini kita bisa merasai ketika *landscape* menjadi objek dalam berbagai ragam, beragam tawaran pemaknaan pun menjadi sebuah kemungkinan. Wacana seputaran lukisan *landscape*, baik yang bersangkutan dengan kesejarahannya, tiba-tiba mendadak menjadi penting untuk diperbincangkan.

Sementara 10 orang seniman lainnya dengan berbagai ragam kecenderungan mengaktualisasikan gagasan melukis *landscape* dengan membawa ke wilayah yang lebih jauh. *Landscape* sebagai pemicu abstraksi, dan *landscape* sebagai

medan dengan berbagai kemungkinan objek. Terfragmentasi dan terdistorsi kebentuk yang melampaui.

Landscape sebagai pemicu abstraksi bisa kita jumpai dalam lukisan Gusmen Heriadi, Tan Maidil dan mungkin juga Ronald Effendi.

Bentuk-bentuk yang hadir dalam lukisan Gusmen Heriadi akan sulit untuk diidentifikasi. Jika kita melihat lukisan-lukisan Gusmen Heriadi dari periode ke periode maka kita akan mendapatkan lukisan dengan banyak kecenderungan. Dalam lukisan Gusmen Heriadi tidak jarang yang realistis akan berpadu dengan abstrak yang ekspresionis. Goresan ekspresif sekonyong-konyong dibenturkan dengan bentuk yang statis. Apa yang Gusmen kerjakan kiranya hanya dia yang benar memahami. Di hadapan kita hanyalah lukisan yang bisa kita rasai. Sementara, sedikit yang kita paham adalah kalau Gusmen dengan intuisinya akan menyangkal bentuk ideal atau yang telah ditetapkan. Kemungkinan untuk melampaui batas itulah agaknya sebuah pemicu dalam cara kerja keseniannya.

Sementara itu Tan Maidil melukiskan hamparan dengan menggunakan garis. Alam Tan Maidil adalah alam yang saling terkoneksi bagian per bagian. Tidak terputus dan tidak berkesudahan. Kita dihadapkan oleh sebuah keadaan terpaksa memaknai tentang ketersangkutpautan dalam kondisi suatu ruang tertentu. *Landscape* menjadi "*Line Scape #1*" dalam cara Tan Maidil melukiskan.

Lain hal dengan Ronald. Kita tidak bisa beranggapan lukisan abstrak yang dikerjakan oleh Ronald hanyalah abstrak biasa. Karena bagaimana pun jejak kehadiran pada lukisan Ronald mulai hilang sepenuhnya. Lukisannya jelas tidak representasional, mungkin hanya gejala emosi atau luapan perasaan. Tapi ada hal menarik untuk dipahami dari lukisan Ronald, keengganan mengabstraksikan sesuatu adalah usaha untuk memurnikan bentuk.

Beberapa pelukis muda Seniman Sakato melihat alam sebagai objek yang fragmentatif, seperti apa yang dikerjakan Ega Budaya dan Hari Gita

Tidak menjadikan bentangan alam sebagai objek utama tapi memotongnya bagian per bagian. Seolah itu adalah objek yang sedang ingin dipermainkan. Objeknya terbelah, warnanya tak utuh, objek utamanya tumpang tindih dengan latar belakang lukisannya. Dalam melukis realis, ilusi ruang adalah kebutuhan dan kepastian. Hanya saja Ega hendak menolak itu, kehadiran ruang, kebutuhan objek teridentifikasi atau pun tidak bahkan menjadi abstrak sekali pun adalah kemungkinan yang dia coba

kembangkan. Apa yang hendak dia ingin sampaikan, saya rasa dia tidak sedang berada ditataran itu. Ini adalah permainan visual.

Sementara itu Hari Gita memusatkan perhatiannya kepada jejak. Bagi Hari Gita jejak adalah sesuatu yang kongkret dari peristiwa. Sebuah bukti dari keberadaan. Di tahap tertentu sebuah petanda dari kenyataan yang fana.

Lain soal dengan Riski Januar, memahami *landscape* baginya tidak tentang mengetahui yang membentang di hamparan. Riski lebih berfokus pada bagian-bagian terkecil yang bisa dimaknai dan dilekatkan dengan ingatan. Riski berusaha mengaktualisasikan alam bawah sadar. Ingatan yang samar, sesuatu yang asing yang coba dirasai, seolah mewujud dalam karya lukisannya.

Jika Riski melukis objek bunga, agak berbeda dengan Alif Lamra. Pohon kering adalah objek utama dalam lukisannya, seolah sedang melancarkan kritik. Tapi dari cara Alif meromantisasi dan mengidealkan objeknya dalam lukisan yang dikerjakan cukup telaten, agaknya Alif tidak sedang meratapi keadaan. Mungkin saja bagi Alif, dari segala permasalahan, harapan adalah sesuatu yang patut tetap diperjuangkan. Langit berwarna biru dan ranting pohon dengan nuansa warna monokrom tetap memiliki daya yang cukup kuat. Dalam kekeringan sekalipun keindahan tetap bertahan.

Rumondang seolah tidak ambil pusing dalam melukiskan pemandangan. Baginya cukup saja menjadi pendukung kehadiran objek fantasinya. Perempuan tak Bernama yang lahir dalam dunia imajinasinya.

Sementara itu Ricki Qaliby mencoba sebuah kemungkinan. Kanvas Qaliby tidak sepenuhnya dilukis dengan cara yang lazim. Kaca akrilik yang digunakan ditempatkan dan dikolase. Lukisan berjudul *The Celestial* bercerita tentang alam yang mungkin terdapat di dunia yang lain. Warna kaca akrilik yang tidak natural yang lebih bersifat industrial seolah mewakili itu. Tapi bagaimana pun narasi yang hendak dibentuk, menggunakan kaca akrilik yang ditempel dan dikolase di atas permukaan kanvas adalah usaha yang janggal. Qaliby seolah memahami, kegagalan dalam berkesenian adalah sebuah upaya perlawanan. Kebendaan adalah usaha menjelajah kemungkinan.

Segala macam tawaran ini bukan sebuah penolakan stigma tentang lekatnya citra melukis *landscape* bagi para perupa Minang, atau usaha pelarian belaka. Hal ini terkonfirmasi dari lukisan yang digarap Bestrizal Besta. Bestrizal Besta

melukiskan *landscape* yang dihuni berbagai binatang dengan cara yang mengagumkan. Cara melukis yang idealistik kembali dihadirkan. Keindahan alam dan kesempurnaan bentuk sama sekali tidak disangkal. Dilukis dengan cara mendamaikan dua material yang sama sekali tidak sepadan. Charcoal diatas permukaan kanvas. Dengan visual yang memukau Bestrizal Besta mencoba memikat penonton. Dan penafsiran atau narasi yang berkembang setelahnya dikembalikan ke penonton.

Kita telah dihadapkan oleh berbagai cara pengungkapan. Berbagai kecenderungan dan bahasa visual yang beragam memberi kita harapan untuk menetapkan dan sekaligus tidak menetapkan kesimpulan. Pilihan untuk memahami atau sekedar merasakan tetap dikuasai para penonton. Menolak segala definisi ataupun batasan akan wacana dan identitas adalah sebuah peluang terbuka.

Akhir kata saya ingin menutup dengan sebuah Falsafah Minang yang mungkin memberi gambaran hal yang berpengaruh dalam proses kreatif para perupa Minang.

Satitiak jadikan laui

Sakapa jadikan gunuang

Alam takambang jadi guru

Eka Novrian
Yogyakarta, 8 maret 2024

Catatan

1. Mamanoor, re-reading 'landscape'. Nadi Galley 2005: 10
2. Homi Bhabha, "Mimicry and Man: The Ambivalence of Colonial Discourse," October 28, *Discipleship: A Special issue on Psychoanalysis* (1984): 126
3. Jumaldi Alfi; *Blackboard Painting* 2018. 5
4. *Ibid.*

Re-reading Landschap#2: **MIMICRY OR SUBVERSION**

Mimicry or Subversion is the theme carried out in the *Re-reading Landschap #2* exhibition. There are two points that must be understood in this *Re-reading Landschap #2* exhibition.

The first point is that, this exhibition is a continuation of the *Re-reading Landschap* exhibition which was held by artists from Minangkabau who are members of the Sakato Art Community, at Nadi Gallery in 2005. In general, *Re-reading Landschap* is not just a re-reading of something that change, but in it is contained as meaning of changing manners and knowledge prepared to face changing matter¹. This idea will be implemented, by expanding the possible ways of expression. This can be traced from several works in the *Re-reading Landschap#2* exhibition, especially those works by younger member of Sakato artists.

Expanding these possibilities is also meant to question. Is it true that the idea of painting a landscape as the main object can only appear, as its original form that is understood and conceptualized? What if the meaning of the landscape was dismantled? However, the landscape or natural scenery is formed from various mutually exclusive objects such as the sky, mountains, land, trees and everything contained within. If the parts that make it happen are separated, cut into parts, distorted and even abstracted, is it possible that the essence of the landscape idea can still be presented.

The second point is to try to use the concept of mimicry popularized by Homi K. Bhabha to read trends and see the offers in several works that will be exhibited.

This concept of mimicry was born from postcolonial studies. Postcolonialism or postcolonial studies is an interdisciplinary critical study with a focus on the effects of colonialism on culture and society, and on various types of ongoing resistance and subversion against colonialism.

How important and relevant is it to use the concept of mimicry in reading and viewing the offerings in the works on display? When the *Re-reading Landschap #2* exhibition still carried or continued the ideas in the first *Re-reading Landschap*.

If we use the word landscape or painting ideas and techniques that are still related to landscape, it definitely has a relationship that, although quite complex and has many layers, is related to the history of colonialism in Indonesia. In particular, the tendency to paint landscapes was brought and popularized by Dutch colonial painters and continued by

several indigenous painters before independence, who were mocked as *mooi indie* painters.

But what needs to be emphasized is, that there is nothing in the matter of seeking Indonesian identity. Or just remembering colonialism. The theme of mimicry or subversion is more or less trying to read and see the offers in the works on display, to determine the value and reading of various possibilities. While some works use landscape as the object of their paintings and have similarities with landscape paintings conceived by colonial Europe. Of course, with spoken language and various more updated offers.

Mimicry itself is adapted from zoological and botanical terms, which refer to the adaptability of animals using their body parts or skin color to resemble something. In postcolonial contexts, mimicry is used to describe the paradoxical state of affairs in colonial countries, where colonial powers expect subjugated subjects, namely indigenous people, to look or at least act the same as the colonizers. However, on the other hand, they worry that these similarities can erode their differences and superiority. In his essay entitled "Of Mimicry and Man: The Ambivalence of Colonial Discourse" Bhabha states that:

"If I may adapt Samuel Weber's formulation of the marginalizing vision of castration, then colonial mimicry is the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite. Which is to say, that the discourse of mimicry is constructed around an ambivalence; In order to be effective, mimicry must continually produce its slippage, its excess, its difference. (...) Mimicry is, thus, the sign of a double articulation; a complex strategy of reform, regulation, and discipline, which "appropriates" the Other as it visualizes power. Mimicry is also the sign of the inappropriate, however, a difference or recalcitrance which coheres the dominant strategic function of colonial power, intensifies surveillance, and poses an imminent threat to both "normalized" knowledge and disciplinary powers."²

Therefore, mimicry, as defined by Homi K. Bhabha, is an ambivalent strategy in which subaltern subjects simultaneously express their submission to the stronger and subvert that power by making mimicry seem like a mockery of them. In other words, mimicry is a form of deconstruction of identity which, according to Bhabha, is always plural and formed from hybridity. Identity, which is discursive in nature, allows it to be combined with various other discourses, showing that there is no one absolute dominant discourse.

In my opinion, there are four works that represent the concepts of mimicry and subversion. Works by Jumaldi Alfi, M. Irfan, Taufik Ermas, and Palito Perak.

Ambiguity and paradox are two important things to see and understand in Jumaldi Alfi's paintings. Drawing of a blackboard, painting a blackboard, painting a painting³. Presumably that is what is or often is Jumaldi Alfi's language of expression. In the catalog for Jumaldi Alfi's solo exhibition, written by Astrid Honold, quoting Michal B. Ron, he wrote "blackboard painting as a criticism of history" the perception that history is something that has ended; also found that Alfi seems to claim a different aesthetic and intellectual level."⁴

Making a landscape painting as an object that he paints and as if it were spread out on a blackboard is an effort to cover things related to and accompanying landscape painting. Whether it's discourse or related to ideas or history which is the background to the discussion surrounding the problem of painting landscapes, which occurred in the past until now. It's as if history and the actual are conceptualized in Jumaldi Alfi's paintings. The cross-relationship between the two is manifested in the illusion of realistic objects and the nature of two-dimensional painting.

If western domination and colonialism shape knowledge, Taufik Ermas' way of painting could be considered as an attempt at deconstruction. The two dimensions in Taufik's paintings are not completely two dimensions. The painting has a hole in it. Through this specific "hole", it implies depth, the presence of space. What Taufik often paints are about absence, but what is interesting here is how absence is not completely absent. The holes in the canvas also leave boundaries where these boundaries inevitably frame our imagination.

Palito Perak is an artist who is quite unique and a little complicated if we look at how his paintings are created. Palito Perak depicts the image of a landscape that is blurry and seems to be covered by a thin veil like fog and on the surface, something is etched which is often text. The text that is present is quite unique with satirical words that make us ask questions about history. Another possible reading of Palito Perak's work is an attempt to symbolize how history has the opportunity to be interpreted in various possibilities. For further information, it can even be rewritten.

In the colonial landscape human presence was marginalized. Not infrequently, humans as a symbol of the natives who occupy a certain place are even tried to be removed.

However, the aesthetics of landscape painting is not only about a framed and composed image. There are goals and interests that go hand in hand with the formation of colonial discourse in the interests of domination.

Whether he realizes it or not, what M. Irfan is doing is an effort to resist. A way of depicting landscape that does not depend on colonial conceptions is also a subversive effort. In the landscape painting entitled "In This Moment Everything Is Born Again", humans are presented again. Hybrid and global humans. Humans with more plural identities.

The painting is almost like a sketch. The painting only uses one color, while the background is left untouched white. On the one hand, the European perspective is disappearing. But on the other hand, the depiction of humans is quite ideal, humans with realistic proportions. In M. Irfan's landscape paintings, the domesticated is mixed with the wild.

M. Irfan not only disarms the conception of a painting which consists of the illusion of space formed by the play of color and light. The real conception of nature was also tried to be recreated. M. Irfan's landscape paintings are peaceful landscapes in a sense that goes beyond understanding.

From these four paintings, we can feel that when the landscape becomes an object in various ways, various offers of meaning become a possibility. The discourse surrounding landscape painting, whether related to its history, has suddenly become important to discuss.

Meanwhile, 10 other artists with various tendencies actualized the idea of painting landscapes by taking them to further areas. Landscape as a trigger for abstraction, and landscape as a field with various possible objects. Fragmented and distorted into forms of beyond.

We can find landscape as a trigger for abstraction in the paintings of Gusmen Heriadi, Tan Maidil and perhaps also Ronald Effendi.

The shapes present in Gusmen Heriadi's paintings will be difficult to identify. If we look at his paintings from period to period, we will get paintings with many tendencies. Through his works, it is common for the realistic to combine with the expressionistic abstract. Expressive strokes are suddenly collided with static forms. What Gusmen is doing is probably only he who truly understands. Before us is only a painting that we can feel. Meanwhile, there is a chance that Gusmen with his intuition will deny the ideal or predetermined form.

The possibility of going beyond limits seems to be a trigger in the way his art works.

Meanwhile, Tan Maidil depicts the expanse using lines. Tan Maidil Nature is a nature that is interconnected in parts. Uninterrupted and never ending. We are faced with a situation where we are forced to make sense of our involvement in the conditions of a particular space. Landscape becomes "Line Scape #1" in the way Tan Maidil describes it.

It's different with Ronald. We cannot assume that the abstract paintings done by Ronald are just ordinary abstracts. However, traces of presence on Ronald's painting began to disappear completely. The paintings are clearly not representational, perhaps just emotional turmoil or outbursts of feeling. But there is something interesting to understand from Ronald's paintings. The reluctance to abstract something is an attempt to purify form.

Several young painters Sakato artists, sees nature as a fragmentary object, as seen through the works of Ega Budaya and Hari Gita.

They don't make the natural landscape the main object, but cut it in parts. As if it were an object that was being played with. The object is split, the color is incomplete, the main object overlaps the background of the painting. In realist painting, the illusion of space is a necessity and a certainty. It's just that Ega wants to reject that, the presence of space, the need for objects to be identified or not, even to be abstract, are possibilities that he is trying to develop. What he wanted to say, I don't think he was on those goals. This is a visual game.

Meanwhile, Hari Gita focused his attention on the trail. For Hari Gita, traces are something concrete from events. A proof of existence. At a certain stage it is a sign of an ephemeral reality.

It's a different matter with Riski Januar, understanding landscape for him is not about knowing what stretches across the expanse. Riski focuses more on the smallest parts that can be interpreted and attached to memory. Riski tries to actualize the subconscious. Vague memories, something foreign that he tries to feel, seem to manifest in his paintings.

If Riski paints flower objects, it is somewhat different from Alif Lamra. The dry tree is the main object in his painting, as

if he is offering criticism. But from the way Alif romanticizes and idealizes his objects in paintings that are done quite exquisitely, it seems that Alif is not lamenting the situation. Probably for Alif, despite all the problems, hope is something worth continuing to fight for. The blue sky and tree branches with monochrome shades still have quite a strong power. Even in drought, beauty persists.

Rumondang doesn't seem to bother describing the scenery. For him, it is enough to be a supporter of the presence of the object of his fantasy. A nameless woman who was born in the world of his imagination.

Meanwhile Ricki Qaliby tried a possibility. Qaliby's canvas was not completely painted in the usual way. The acrylic glass used is placed and collaged. The painting entitled *The Celestial* tells a story about nature that might exist in another world. The unnatural color of the acrylic glass which is more industrial in nature seems to represent that. But no matter what narrative you want to form, using acrylic glass that is attached and collaged on the surface of a canvas is an awkward endeavor. Qaliby seems to understand that irregularities in art are an effort to resist. Materialism is an attempt to explore possibilities.

All these offers are not a rejection of the stigma attached to the image of landscape painting for these Minangkabau artists. Or a mere escape attempt. This is confirmed by the painting of Bestrizal Besta. He depicts a landscape inhabited by various animals in an amazing way. The idealistic way of painting is back. The natural beauty and perfection of form are in no way denied. Painted by reconciling two materials that are completely incommensurate. Charcoal on the surface of the canvas. Through stunning visuals, Bestrizal Besta tries to captivate the audience. And the interpretation or narrative that develops afterwards is returned to the audience.

We have been confronted by various ways of expression. Various tendencies and diverse visual languages give us hope for both establishing and not establishing conclusions. The choice to understand or just feel remains in the hands of the audience. Rejecting all definitions or boundaries of discourse and identity is an open opportunity.

Finally, I would like to sum up with Minangkabau philosophy, which might provide an overview of things that influence the creative process of Minangkabau artists.

Satitiak jadikan laui
(Create an ocean out of a drop of water)

Sakapa jadikan gunung
(Create a mountain out of a boat)

Alam takambang jadi guru
(Universe is a place for you to learn)

Eka Novrian
Yogyakarta, 8 March 2024

Notes

1. Mamanoor, re-reading 'landschap'. Nadi Galley 2005: 10
2. Homi Bhabha, "Mimicry and Man: The Ambivalence of Colonial Discourse," October 28, *Discipleship: A Special issue on Psychoanalysis* (1984): 126
3. Jumaldi Alfi, *Blackboard Painting* 2018. 5
4. *Ibid.*



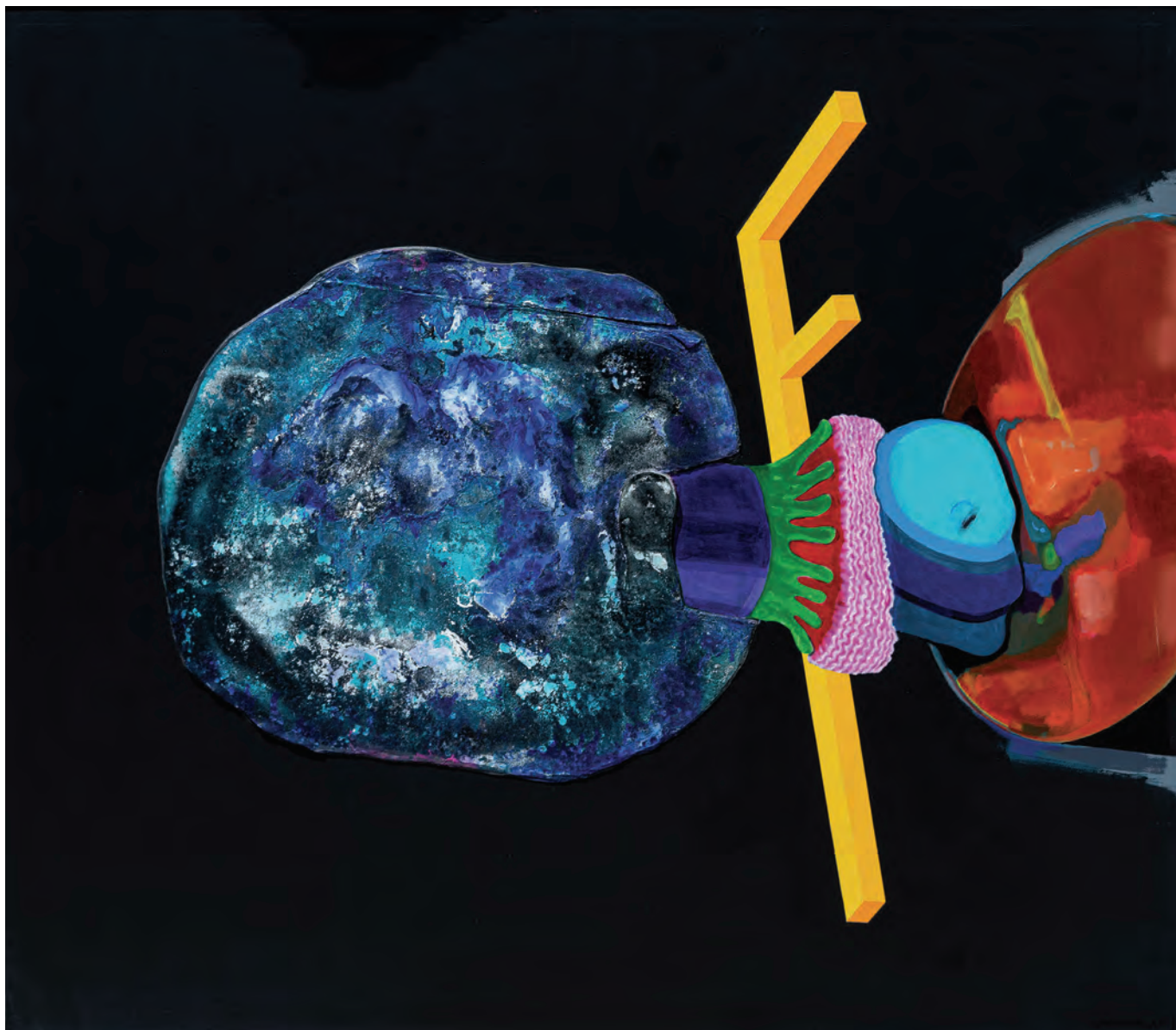


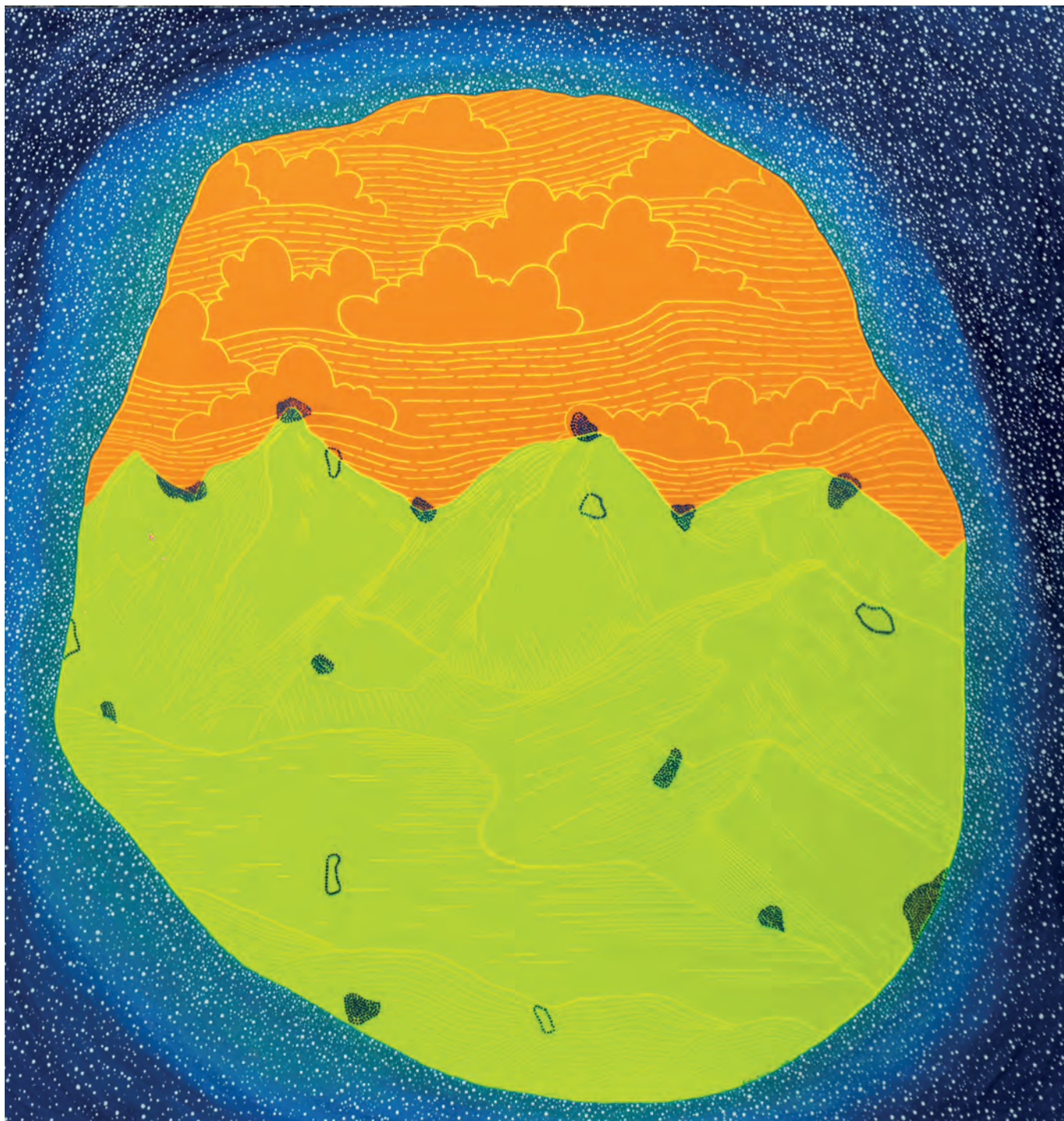




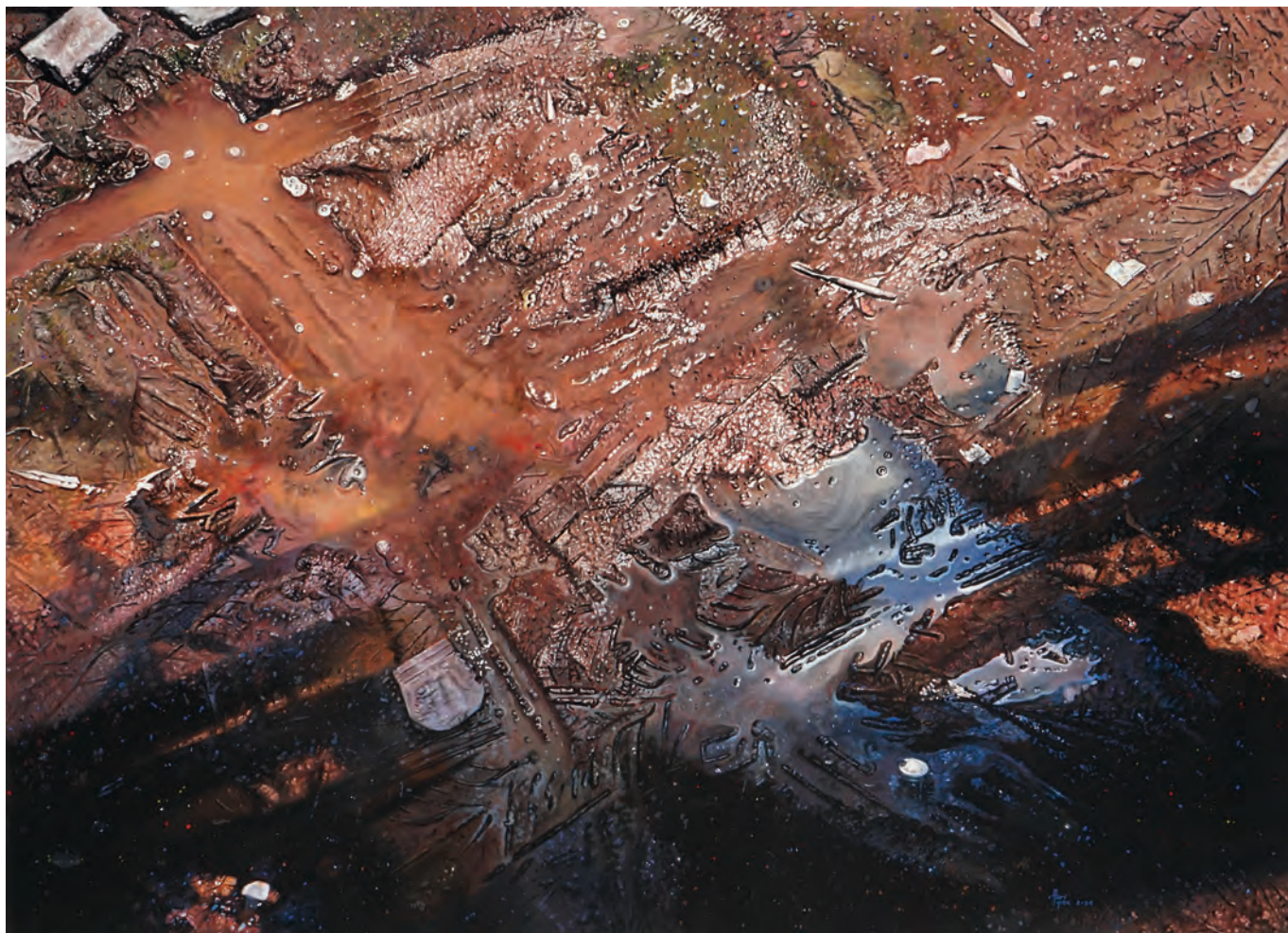


Ega Budaya Putra
 Tropical Series: Study on Blue #1, 2023, Acrylic on Linen, 40 x 30 cm.
 Tropical Series: Study on Green #1, 2023, Acrylic on Linen, 40 x 30 cm.
 Tropical Series: Study on Green #2, 2023, Acrylic on Linen, 40 x 30 cm.





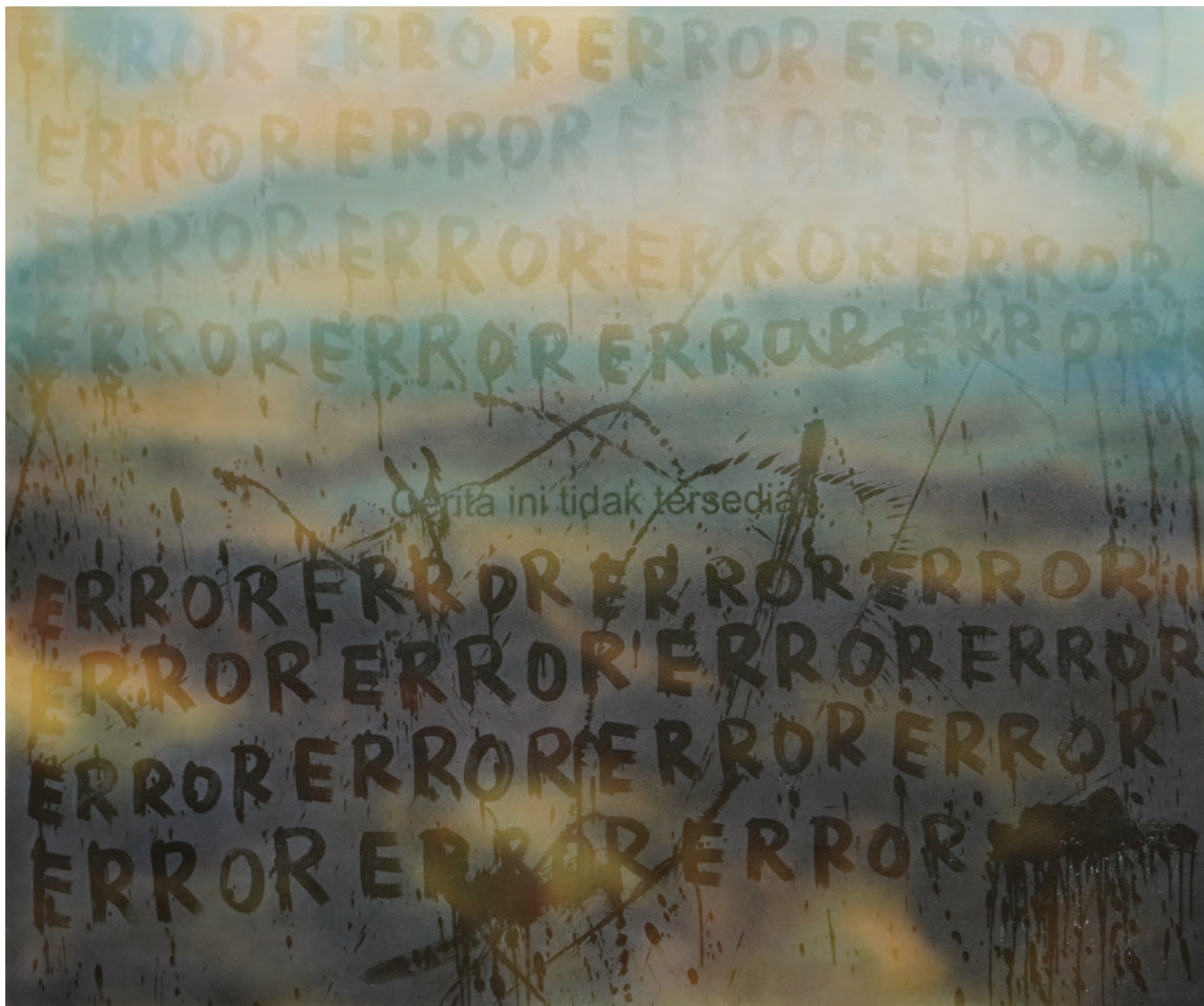
















Ronald Effendi, Painterly Reverie #2, 2024, Acrylic on Canvas, 180 x 140 cm.







Rumondang

Broken Angel, 2024, Acrylic on Canvas, 50 x 50 cm.

On the Way, 2024, Acrylic on Canvas, 50 x 50 cm.

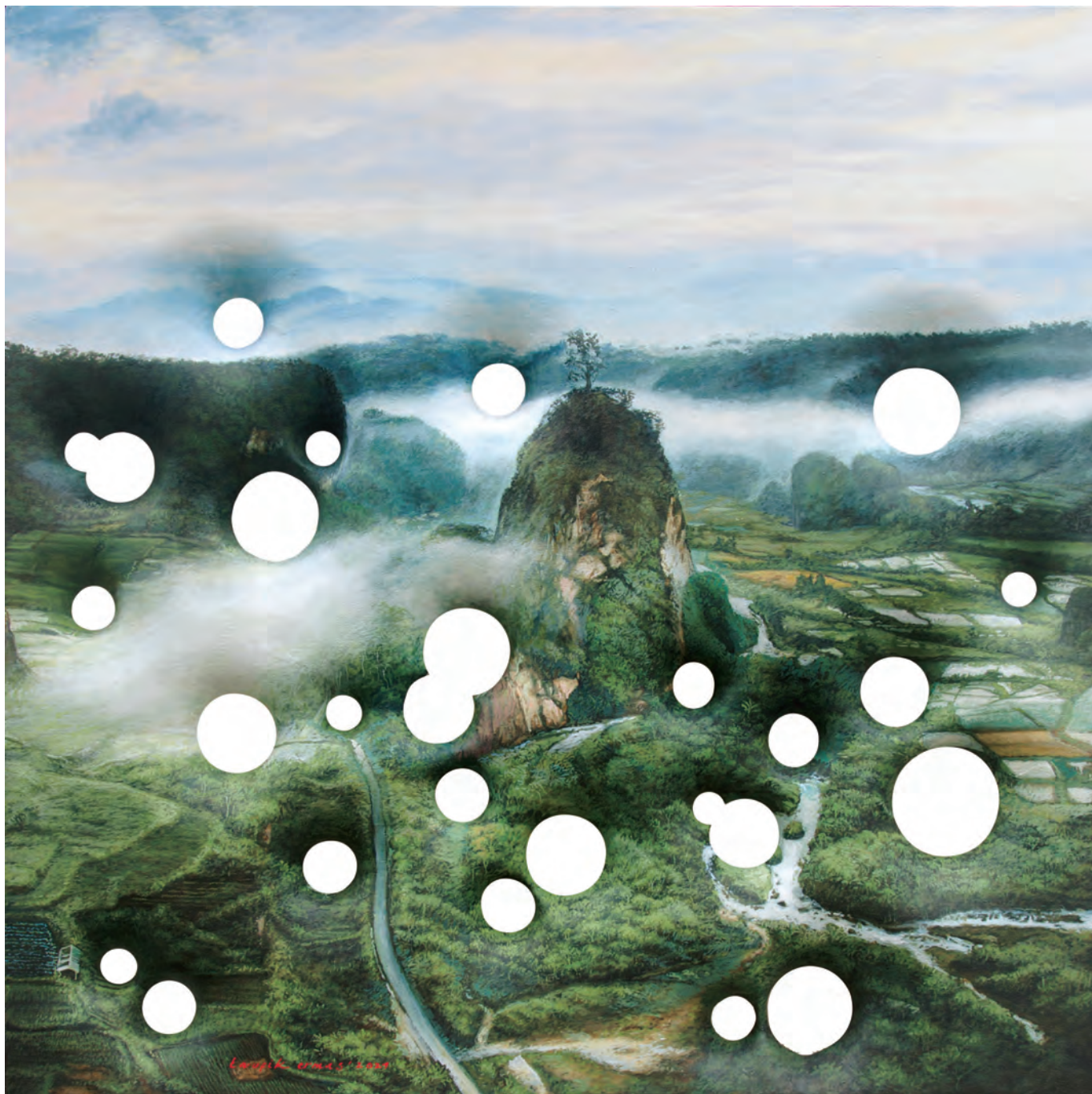
Pretty Little Devil, 2024, Acrylic on Canvas, 50 x 50 cm.

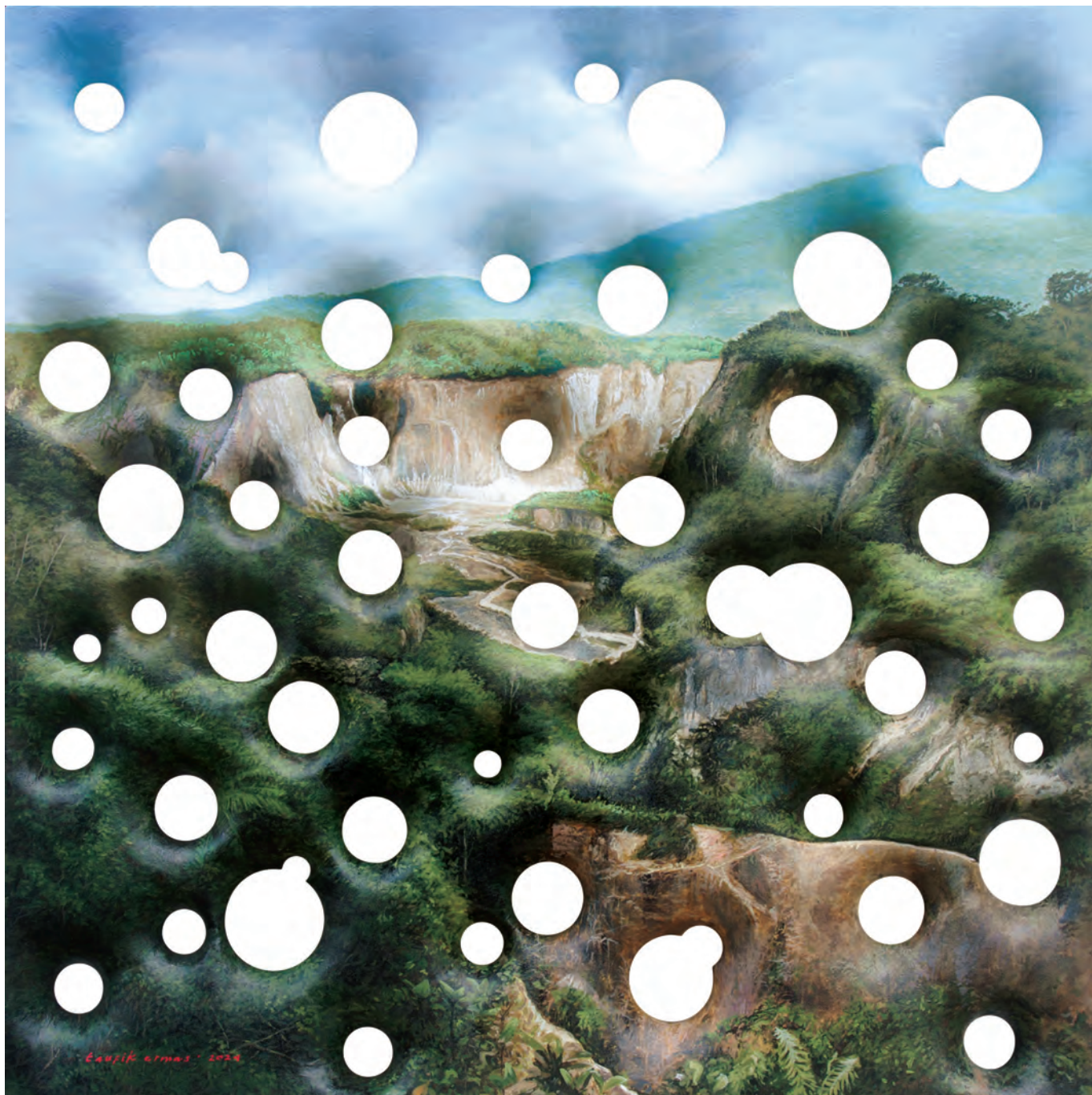
Trial Error, 2024, Acrylic on Canvas, 50 x 50 cm.











The Artists

ALIF LAMRA

Born in Payakumbuh, West Sumatera, Indonesia, October, 1997.

Education: ISI (Indonesian Institute of Arts), Yogyakarta, Indonesia

Group Exhibitions:

“Open House”, Sakato Art Community, Yogyakarta, Indonesia (2023); “Rungkad Entek-Entekan”, R.J Katamsi Gallery, Yogyakarta, Indonesia (2023); “Seeing is Believing”, Artotel Artspace, Yogyakarta, Indonesia (2022); “Talenta Art Organizer Showcase”, Plaza Indonesia, Jakarta, Indonesia (2022); “BAKABA #8: Noise”, Sarang Building II, Yogyakarta, Indonesia (2022); “WARTA”, Jogja Gallery, Yogyakarta, Indonesia (2022); “Jogja Affordable Art”, Jogja Gallery, Yogyakarta, Indonesia (2022); “After Mooi Indie #4 Minangkarta”, R.J Katamsi Gallery, Yogyakarta, Indonesia (2022); “Rubanah Underground Showcase”, Jakarta, Indonesia (2021); “Art Jakarta Virtual Exhibition”, Jakarta, Indonesia (2020); “Talenta Art Organizer”, Plaza Indonesia, Jakarta, Indonesia (2020); “Perupa Muda #4 PAP”, Bale Banjar Sangkring, Yogyakarta, Indonesia (2019); “After Mooi Indie #3 Surau dan Rantau”, R.J Katamsi Gallery, Yogyakarta, Indonesia (2019); “Self Portrait: Melihat Diri di Penghujung Tahun”, Sakato Art Community, Yogyakarta, Indonesia (2018); “Bilal”, Sakato Art Community, Yogyakarta, Indonesia (2018); “Influenza”, Taman Budaya Yogyakarta, Yogyakarta, Indonesia (2018); “After Mooi Indie #2 Bromance”, R.J Katamsi Gallery, Yogyakarta, Indonesia (2018).

BESTRIZAL BESTA

Born in West Sumatera, Indonesia, 1973.

Education: SMSR (The High Schools of Fine Arts), Padang, Indonesia (1989 - 1993)

Solo Exhibitions:

“Awal Mulai”, Art Agenda, Jakarta, Indonesia (2022); “Seeing The Unseen”, Prima Noctis Art Gallery, Lugano, Switzerland (2020); “Mother Nature”, Art Porters Gallery, Singapore (2019); “Hopes and Fears”, Semarang Gallery, Semarang, Indonesia (2013); “Changes”, Semarang Gallery, Jakarta Art District, Grand Indonesia, Jakarta, Indonesia (2011); “Cybernetic Blues”, CGartspace Gallery, Jakarta, Indonesia (2009).

Group Exhibitions:

“ART SG”, Singapore (2024); “Arte Fiera”, Bologna, Italy (2024); “Art Jakarta”, JIExpo Kemayoran, Jakarta, Indonesia (2023); “Artissima Art Fair”, Turino, Italy (2023); “Art Jakarta Gardens”, Hutan Kota by Plataran, Jakarta, Indonesia (2023); “Sub Values”, R.J Katamsi Gallery, Yogyakarta, Indonesia (2023); “S.E.A. Calling”, Contemporary Art From South East Asia..... (2022); “Arte Fiera”, Bologna, Italy (2022); “Miaart”, Milan, Italy (2022); “Basic”, Rachel Gallery, Jakarta, Indonesia (2022); “Gray Scale!”, Art Porters Gallery, Singapore (2021); “Artissima Art Fair”, Turino, Italy (2021); “Miaart”, Milan, Italy (2021); “Asia Now Paris Asian Art Fair”, Paris, France (2021); “Arte Fiera”, Bologna, Italy (2020); “Art Geneve”, Geneve, Switzerland (2020); “Art Jakarta”, Jakarta, Indonesia (2019); “Artissima”, Turino, Italy (2019); “Asia Now Paris Asian Art Fair”, Paris, France (2019); “Indonesian Identities”, Primo Marella Gallery, Milan, Italy (2018); “Bricolage”, D Gallerie, Jakarta, Indonesia (2018).

EGA BUDAYA PUTRA

Born in Bukittinggi, West Sumatera, Indonesia, July 2, 1991.

Education: ISI (Indonesian Institute of Arts), Yogyakarta, Indonesia

Awards:

Finalist of Drawing Panorama Indonesia Art Award; Nominee of Emerging Artist “BAKABA #7: Zaman Now”, Yogyakarta, Indonesia.

Group Exhibitions:

“Minisphere”, Art Scene, Art Jakarta, JIExpo Kemayoran, Jakarta, Indonesia (2023); “Open House”, Sakato Art Community, Yogyakarta, Indonesia (2023); “Pekan Seni Grafis Yogyakarta”, Kiniko Art, Yogyakarta, Indonesia (2023); “Nandur Srawung: Matrix”, Taman Budaya Yogyakarta, Yogyakarta, Indonesia (2022); “BAKABA #8: Noise”, Sarang Building II, Yogyakarta, Indonesia (2022); “Jejak

Langkah Guru Bangsa”, Yayasan Badan Wakaf Ull Auditorium, Yogyakarta, Indonesia (2022); “After Mooi Indie #4 Minangkarta”, R.J Katamsi Gallery, Yogyakarta, Indonesia (2021); “Hasrat”, Kiniko Art Space, Yogyakarta, Indonesia (2019); “Bebas”, Jogja Gallery, Yogyakarta, Indonesia (2019); “Plus”, Nadi Gallery, Jakarta, Indonesia (2018); “BAKABA #7: Zaman Now”, Jogja Gallery, Yogyakarta, Indonesia (2018); “After Mooi Indie #2 Bromance”, R.J Katamsi Gallery, Yogyakarta, Indonesia (2018).

GUSMEN HERIADI

Born in Pariaman, West Sumatera, Indonesia, August 18, 1974.
Education: ISI (Indonesian Institute of Arts), Yogyakarta, Indonesia, 2005.

Awards:

“Best Works BAKABA #6 Sakato Art Community”, Yogyakarta, Indonesia (2017); “Special Appreciation of Jakarta Art Award”, Indonesia (2006); “CP Biennale”, Jakarta, Indonesia (2003); “Finalist of Indofood Art Award”, Indonesia (2002); “Finalist of Phillip Morris Art Award”, Indonesia (2000); “Finalist of Phillip morris Art Award”, Indonesia (1998); “The Best Acrylic Painting”, ISI, Yogyakarta, Indonesia (1997); “The Best Watercolor painting”, ISI, Yogyakarta, Indonesia (1996).

Solo Exhibitions:

“Air Muka”, Ruang Dalam Art House, Yogyakarta, Indonesia (2023); “Mengisi Kosong di Sela Jeda”, Ruang Dalam Art House, Yogyakarta, Indonesia (2022); “Medan 03:22”, Room C Art Gallery, Medan, Indonesia (2022); “Belum Selesai”, 25 year of Jogja Gallery journey retrospective, Yogyakarta, Indonesia (2021); “Sela Jeda”, Dinding Meminta#1, Ruang Dalam Art House, Yogyakarta, Indonesia (2021); “Curio Room”, Special Presentation of Gusmen Heriadi, Kohesi Initiative, Tirtodipuran Link, Yogyakarta, Indonesia (2021); “Semesta Intuisi”, Special Abstract Presentation, Gusmen Art Studio Yogyakarta, Indonesia (2019); “Kulit Dalam”, Dalam Kulit Post Exhibition Deep Skin-Skin Deep, Ruang Dalam Art House, Yogyakarta, Indonesia (2019); “Art Jakarta”, Syang Art Space, JCC Senayan, Jakarta, Indonesia (2019); “Deep Skin-Skin Deep”, Ciptadana Art Program, Jakarta, Indonesia (2018); “Tamu”, Edwin’s Gallery, Jakarta, Indonesia (2010); “Episode”, Edwin’s Gallery, Jakarta, Indonesia (2007); “Problema Masyarakat Kota”, ISI, Yogyakarta, Indonesia (2005).

Selected Group Exhibitions:

“BALISTIK24”, Ruang Dalam Art House Project, Jogja Gallery, Yogyakarta, Indonesia (2024); “Keperlukisan dan Jejak Ketaksengajaan yang Menubuh”, Bale Black Box Laboratory, Yogyakarta, Indonesia (2024); “Art Jakarta”, Jakarta, Indonesia (2023); “Tribute to Riden Baruadi”, Galeri Riden Baruadi, Gorontalo, Indonesia (2023); “WARTA #3”, Jogja Gallery, Yogyakarta, Indonesia (2023); “NYAP: ArtSarekat”, Ruang Dalam Art House, Yogyakarta, Indonesia (2023); “Aesthetic Defense Mechanism”, Galeri Teras NuArt Sculpture Park, Bandung, Indonesia (2023); “Expression”, the Philippines x Indonesia Cross Border Visual Art Exhibition, Limanjawi Art House, Yogyakarta, Indonesia (2023); “PANG!”, Art Serpong Gallery, Jakarta, Indonesia (2023); “Napak Mowo”, 45th anniversary of Sasenitala ISI Yogyakarta, R.J Katamsi Gallery, Yogyakarta, Indonesia (2022); “Kecil Itu Keren”, Bellevue Art Space, Jakarta, Indonesia (2022); “BAKABA #8: Noise”, Sarang Building II, Yogyakarta, Indonesia (2022); “Art Serpong : Art Jakarta”, JCC, Jakarta, Indonesia (2022); “Tahun Satu: Art Sarekat”, Ruang Dalam Art House, Yogyakarta, Indonesia (2022); “Bunga Rampai”, Dia.Lo.Gue Art Space, Jakarta, Indonesia (2022); “3 Tahun dari Sekarang”, Ruang Dalam Art House, Yogyakarta, Indonesia (2021); “Bandung Artist’s Book”, Galeri Thee Huis, Taman Budaya Jawa Barat, Bandung, Indonesia (2021); “Small Thing, Great Meaning #4: Offerings”, Apel Watoe Contemporary Art Gallery, Magelang, Indonesia (2021); “ComVaccinNation”, INiSeum Artspace, Yogyakarta, Indonesia (2021); YAA #6 “Transboundaries”, Sangkring

Art Space, Yogyakarta, Indonesia (2021); “ASYAAF”, Hongik University Museum of Art, Seoul, South Korea (2021); “Indonesia Memorandum of Understanding”, Rubanah, Jakarta, Indonesia (2021); “Art Jakarta Virtual”, Façade, Jakarta, Indonesia (2020); “Pause Rewind Forward #1”, Kiniko Art Room, Yogyakarta, Indonesia (2020); “ART JOG Resilience”, Jogja National Museum, Yogyakarta, Indonesia (2020); “YAA #5 Hybridity”, Bale Banjar Sangkring, Yogyakarta, Indonesia (2020); “Post-Truth (In-Material)”, Ruang Dalam Art House, Yogyakarta, Indonesia (2019); “Satu Arah untuk Satu Indonesia Maju”, Pullman Central Park Podomoro, Jakarta, Indonesia (2019); “BAKABA#7: Zaman Now”, Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia (2018); “Between Abstraction and Figuration”, Nadine Fine Art, Malaysia (2018); “Knowing Incompleteness”, Gajah Gallery, Yogyakarta, Indonesia (2017); “Menolak Sekaligus Merengkuh”, Nadi Gallery, Jakarta, Indonesia (2017); “Art-Tivities Now”, Breeze Art Space, BSD, Serpong, Jakarta, Indonesia (2017); “Bazar Art Jakarta”, Jakarta, Indonesia (2016); “Sapiens Free”, OHD Museum, Magelang, Indonesia (2016); “Independent Contemporary Asian Arts”, The Meat Market Stables, Sydney Myer Asia Centre, Melbourne, Australia (2015); “Bazar Art Jakarta”, Jakarta, Indonesia (2015); “Indonesian Contemporary Art”, MACRO Museum, Rome, Italy (2014); “Art Expo Malaysia”, Kuala Lumpur, Malaysia (2014); “Homoludens#4”, Emmitan CA Gallery-Bentara Budaya Bali, Bali, Indonesia (2013); “Crossing Contemporary Cultures”, MiFA Asian Pacific Contemporary Art, Melbourne, Australia (2013); “Free Kick”, Royal Art Residence, Surabaya, Indonesia (2012); “The Moment”, 5 Pan Asian Artist, PIN Gallery, Beijing, China (2012); “The Everyday Fantastic”, S. Bin Art Plus, Art Stage Singapore, Singapore (2011).

HARI GITA

Born in Pariaman, West Sumatera, Indonesia, December 9, 1984.
Education: ISI (Indonesian Institute of Arts), Yogyakarta, Indonesia

Solo Exhibitions:

“Sensitivitas Tubuh Manusia”, Indonesian Institute of Arts, Yogyakarta, Indonesia (2012).

Selected Group Exhibitions:

“Redefining The Indonesian Aesthetic”, Gajah Gallery, Singapore (2023); “BAKABA #8: Noise”, Sarang Building II, Yogyakarta, Indonesia (2022); “Men With Art”, Plaza Indonesia, Jakarta, Indonesia (2022); “The New Hero”, Yogyakarta Internasional Airport, Yogyakarta, Indonesia (2021); “Marandai Pajang”, Sakato Art Community, Yogyakarta, Indonesia (2021); “Sisi Kanan”, MJK Art Community, Yogyakarta, Indonesia (2020); “Charity Untuk Negeri”, Sakato Art Community, Yogyakarta, Indonesia (2020); “Salon”, Langgeng Art Foundation, Yogyakarta, Indonesia (2019); “Bebas”, Jogja Gallery, Yogyakarta, Indonesia (2019); “Imagining Maestro”, MJK Art Community, Yogyakarta, Indonesia (2019); “New Wave”, Tribute to OHD 80 Nan Ampuh, Langgeng Art Foundation, Yogyakarta, Indonesia (2019); “Tutur”, MJK Art Community, Yogyakarta, Indonesia (2019); “After Mooi Indie #3: Surau dan Rantau”, R.J Katamsi Gallery, Yogyakarta, Indonesia (2019); “Asian Art in London”, Singapore Art Garret Gallery, London, England (2018); “Dendang Berlabuh”, Langgeng Art Foundation, Yogyakarta, Indonesia (2018); “Potret”, Sakato Art Community, Yogyakarta, Indonesia (2018); “Bricolage”, D’Gallerie, Jakarta, Indonesia (2018); “Asian Contemporary Art Show”, Singapore Art Garret Gallery, Hong Kong (2018); Seni Rupa Nusantara “Rest Area”, National Gallery of Indonesia, Jakarta, Indonesia (2017); “BAKABA #5: Cadiak Indak Mambuung Pandai”, Jogja Gallery, Yogyakarta, Indonesia (2016); “Imago Mundi”, Italy (2015); “Ruang dan Harapan”, Biasa Gallery, Yogyakarta, Indonesia (2014); “Realita ke-3”, Taman Budaya Padang, West Sumatera, Indonesia (2013); “BAKABA #2: Antara Pintu dan Halaman”, Sangkring Art Space, Yogyakarta, Indonesia (2012); “Survey #3: For Whom The Bell Tolls”, Edwin’s Gallery, Jakarta, Indonesia (2011); “One Gallery Anniversary”, One Gallery, Jakarta,

Indonesia (2010); "Garis 2005: Mentok About Love", Sangkring Art Space, Yogyakarta, Indonesia (2009); "Hoping Siang Ho", Biasa Gallery, Yogyakarta, Indonesia (2008).

JUMALDI ALFI

Born in Lintau, West Sumatera, Indonesia, 1973.

Education: ISI (Indonesian Institute of Arts), Yogyakarta, Indonesia, 1999.

Residency:

"Project Eleven" with Victoria Collage of The Arts, Norma Redpath Studio, Faculty of VCA & MCM University of Melbourne, Melbourne, Australia (2018); Singapore Tyler Print Institute, Singapore (2010).

Selected Solo Exhibitions:

"Taman Rasa", Kiniko Art Room, Yogyakarta, Indonesia (2022); "Trajectory of Existential Memory", Gallery Ruang Dini, Bandung, Indonesia (2022); "Footnote", Sarang Building, Yogyakarta, Indonesia (2020); "Digital Spiritualism", Sarang Building, Yogyakarta, Indonesia (2020); "Blackboard Painting", Latar, Jakarta, Indonesia (2018); "Myth Sisyphus", Art Basel Hongkong with Edwin's Gallery, Hong Kong, China (2014); "Re-Play #3", OFCA International, Yogyakarta, Indonesia (2013); "Asian One", Art Hong Kong with Sin Sin Gallery, Hong Kong, China (2012); "Melting Memories #2", Nadi Gallery, Jakarta, Indonesia (2011); "Nightswimmer", Metis Gallery, Amsterdam, Netherlands (2011); "Life/Art #101: Never Ending Lesson", Valentine Willie Fine Art, Kuala Lumpur, Malaysia (2010), "Colour Guide Series", Nadi Gallery, Jakarta, Indonesia (2008), "Alfi", iPreciation Fine Art Gallery, Singapore (2006).

Selected Group Exhibitions:

"Peace and Harmony", Benteng Vredeburg Museum, Yogyakarta, Indonesia (2024), "The Footprints We Carry Home", Sangkring Art Space, Yogyakarta, Indonesia (2023), "Art Jakarta Gardens", with Ruci Art Space, Hutan Kota by Plataran, Jakarta, Indonesia (2023); "Aesthetic Defence Mechanism", Galeri Teras Nuart Sculpture Park, Bandung, Indonesia (2023); "Sub Values", by Srisasanti Gallery, R.J Katamsi Gallery, Yogyakarta, Indonesia (2023); "Blossoming Curiosity", The National Gallery of Thailand, Bangkok, Thailand (2023); "Art Jakarta" with Kiniko Art Management, JIExpo Kemayoran, Jakarta, Indonesia (2023); "Do You Hear the Invisible Sound?", Art Agenda S'Pore, Singapore (2023); "Mata Air Bangsa", OHD Museum, Magelang, Central Java, Indonesia (2022); "Nadi Gallery 22nd Anniversary", Nadi Gallery, Jakarta, Indonesia (2022), "Benteng Bontang", Sarinah Thamrin, Jakarta, Indonesia (2022); "Influx: Inauguration", Ruang Dini, Bandung, Indonesia (2021); "Twentyfive", Gajah Gallery, Yogyakarta, Indonesia (2021); "Kelompok Seni Rupa Jendela", with Gajah Gallery, Art Basel Hong Kong, Hong Kong (2021); "Yogya Annual Art #6", Sangkring Art Space, Yogyakarta, Indonesia (2021); "ArtJog: Resilience", Jogja National Museum, Yogyakarta (2020); "(Re) Imagining The Image", Gajah Gallery, Singapore (2020); "Recent Works", Cult Gallery, Kuala Lumpur, Malaysia (2019); "Mind" Kiniko Art Room, Yogyakarta, Indonesia (2019); "Art Taipei DangDai", Roh Project, Taipei, Taiwan (2018); "BAKABA #7", Jogja Gallery, Yogyakarta, Indonesia (2018); "Art Stage Singapore", with Nadi and Edwin's Gallery, Singapore (2017); "Poetical State of Mind", NAFA Galleries, Singapore (2016); "South East Asia Triennale Plus", National Gallery of Indonesia, Jakarta, Indonesia (2016); "70 Years Republic of Indonesia", National Gallery of Indonesia, Jakarta, Indonesia (2015); "Don't Shoot The Painter", Galleria d'Arte Moderna, Milan, Italy (2015); "Hospitality", Studio Fendry Ekel, Berlin, Germany (2014); "Prague Biennale #6", Prague, Czech Republic (2013); "The Window of Jendela", OHD Museum, Magelang, Indonesia (2012); "Art Amsterdam", Metis Gallery, Amsterdam, Netherlands (2011); "Transfiguration", Jakarta Art District, Jakarta, Indonesia (2010); "2nd Odyssey", Srisasanti Gallery, Yogyakarta, Indonesia (2009); "A Slice Indonesian Contemporary Art", Soka Contemporary Center, Beijing (2008).

M. IRFAN

Born in Bukittinggi, West Sumatera, Indonesia, October 19, 1972.

Education: ISI (Indonesian Institute of Arts), Yogyakarta, Indonesia.

Solo Exhibitions:

"NIRKIAS (Not A Figure of Speech)", Rubanah Underground Hub, Jakarta, Indonesia (2019); "Coloring My Word", Fine Art Center, Eslite Bookstore, Taipei, Taiwan (2013); "Pameranku di Sumardja", ITB, Bandung, Indonesia (2011); "Odyssey", Top Red Art Gallery, Beijing, China (2008); "Oasis", Mon Decor Gallery, Jakarta, Indonesia (2006).

Selected Group Exhibitions:

"Don't be Afraid to Walk Alone", Thailand Biennale Chiangrai with Rubanah Pavilion, Thailand (2024); "Art Jakarta", with Yiri Gallery, JIExpo Kemayoran, Jakarta, Indonesia (2023); "Titen", Biennale Jogja #17, Yogyakarta, Indonesia (2023); "Tropical Hallucinations", Galerie BAQ, Paris, France (2023); "Art Taipei", with Yiri Gallery, Taipei, Taiwan (2023); "Alam Asali, Alam Kayali", Kedai Kebun Forum, Yogyakarta, Indonesia (2023); "Warta #3", Jogja Gallery, Yogyakarta, Indonesia (2023); "Art Jakarta Garden", with Ruci Art Space, Hutan Kota by Plataran, Jakarta, Indonesia (2023); "Run The Gamut", Rubanah Underground Hub, Jakarta, Indonesia (2022); "BAKABA #8: NOISE", Sarang Building II, Yogyakarta, Indonesia (2022); "De Javu", Sin Sin Fine Art, Hong Kong (2021); "Konstelasi Benda-Benda", Semarang Gallery, Central Java, Indonesia (2020); "Art Central", Affinity Art, Hong Kong (2019); "Art Fair Philippines", Affinity Art, Manila, the Philippines (2019); "Lines", Affinity Art, Hong Kong (2018); "Senarai Pameran Tunggal Edisi 2018", Balai Seni Gampingan, Yogyakarta, Indonesia (2018); "To Landscape", Museum dan Tanah Liat, Yogyakarta, Indonesia (2018); "Present is the Future From the Past", JAF Gallery, Indonesia (2018); "BAKABA#7: Zaman Now", Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia (2018); "Work At Our 6", Sin Sin Gallery, Hong Kong (2017); "Art Basel", with Nadi Gallery, Hong Kong (2017); "Menolak Sekaligus Merengkuh", Nadi Gallery, Jakarta, Indonesia (2017); "Matra Baru", Can's Gallery, Jakarta, Indonesia (2017); "Context Art", Affinity Art Gallery, Miami, USA (2016); "Red Draw II", Edwin's Gallery, Jakarta, Indonesia (2016); "BAKABA#5: Cadiak Indak Mambuung Pandai", Jogja Gallery, Yogyakarta, Indonesia (2016); "Anniversary", Canna Art Gallery, Jakarta, Indonesia (2015); "Kala/Masa", Canna Art Gallery, Jakarta, Indonesia (2015); "Art Stage Singapore" with Semarang Gallery, Singapore (2015); "A Study On Abstraction", Mizuma Gallery, Singapore (2015); "Singapore Art Fair", Suntec Singapore Convention & Exhibition Centre, Singapore (2014); "Memajang Boleh Saja Asal Ada Artinya", BKDP, Yogyakarta, Indonesia (2014); "Peristiwa Sebuah Kelas", Sangkring Art Space, Yogyakarta, Indonesia (2013); "Seeing Paintings: Conversation Before the End of History", Gajah Gallery, Sangkring Art Space, Yogyakarta, Indonesia (2013); "Cabinet Project", Sin Sin Fine Art, Hong Kong (2013); "Artjog #13", Taman Budaya Yogyakarta, Yogyakarta, Indonesia (2013); "Reach", with Sin Sin Fine Art, Art Basel, Hong Kong (2013); "Earthly Evocations: Indonesian Art Now", Sin Sin Gallery, Hong Kong (2012); "The Archive Indonesia Art World 1977-2011", National Gallery of Indonesia, Jakarta, Indonesia (2012); "Legacy-the Trace of Civilization", Esa Sampoerna Art Museum, Surabaya, Indonesia (2012); "Sein of Indonesia 1", Kwanhoon Gallery, South Korea (2011); "Unity the Return to Art", Wendt Gallery, New York, USA (2011).

PALITO PERAK

Born in Bukittinggi, West Sumatera, Indonesia, November 27, 1984.

Education: ISI (Indonesian Institute of Arts), Yogyakarta, Indonesia.

Award:

Gold Medal UOB Painting of the Year 2023

Selected Group Exhibitions:

"Art Jakarta", with Ruang Dini Gallery, Jakarta, Indonesia (2023); "Golden Goal", MJK, Jogja Gallery, Yogyakarta, Indonesia (2023); "Something Old, Something New, Something Borrowed, Something Blue", Srisasanti Syndicate, Pacific Place, Jakarta, Indonesia

(2023); "0/100", UCYY, Surabaya, Indonesia (2023); "SOWWW", with STEM Project, R.J Katamsi Gallery, Yogyakarta, Indonesia (2023); "STEM Cut", by Pilar, Jakarta, Indonesia (2023); "Warta Project", Sarang Building, Yogyakarta, Indonesia (2023); "Jogja Affordable Art", Yogyakarta, Indonesia (2023); "Art Jakarta Garden", with STEM Project, Jakarta, Indonesia (2023); "Tutti Frutti: SEA group Exhibition", Tang Gallery, Bangkok, Thailand (2023); "REVV", All About Gallery, Singapore (2022); "Art Jakarta", with Ruci Art Space, Jakarta, Indonesia (2022); "BAKABA#8: NOISE", Sakato Art Community, Sarang Building II, Yogyakarta, Indonesia (2022); "S.T.E.M Show: Two", Tirtodipuran Link, Yogyakarta, Indonesia (2022); "3 Tahun Dari Sekarang", Ruang Dalam Art House, Yogyakarta, Indonesia (2022); "Jogja Affordable Art", Jogja Gallery, Yogyakarta, Indonesia (2022); "After Mooi Indie #4 Minangkarta", R.J Katamsi Gallery, Yogyakarta, Indonesia (2022); "In - Between", Cakravala, Ruang Kreasi (2021); "Mini Sexy, Tanding Tapi Sanding", Ruang Dalam Art House, Yogyakarta, Indonesia (2021); "Cek Ombak", Langgeng Gallery, Yogyakarta, Indonesia (2021); "Arisan Karya #1", MACAN Museum, Jakarta, Indonesia (2020); "Bebas", Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia (2019); "BAKABA #4: Randang dan Rendang", Jogja Gallery, Yogyakarta, Indonesia (2015); "BAKABA", Jogja National Museum, Yogyakarta, Indonesia (2010); "Minang Academic of Arts", Taman Budaya, West Sumatera, Indonesia (2009)

RICKY QALIBY

Born in Binjai, North Sumatera, Indonesia, January 8, 1996.
Education: ISI (Indonesian Institute of Arts), Yogyakarta, Indonesia.
Awards:

5th Place Journalistic Category "Pesona Gerhana Matahari", Pesona Indonesia Photo Contest (2016); Runner Up "Warna Warni Indonesiaku", National Epson Photo Contest (2013)

Solo Exhibitions:

"Peace Blossom", Gudang Gambar, Jakarta, Indonesia (2022); "Microscopic", Art Moment, Jakarta, Indonesia (2020); "Baikteria", OPPO Art Jakarta Virtual, Jakarta, Indonesia (2020)

Selected Group Exhibitions:

"Open House", Sakato Art Community, Yogyakarta, Indonesia (2023); "Affordable Art Fair", Hong Kong, China (2023); "Art Jakarta Gardens", Hutan Kota by Plataran, Jakarta, Indonesia (2023); "Affordable Art Fair", Singapore (2022); "Art Moment", Sheraton Grand Jakarta, Jakarta, Indonesia (2022); "Art Jakarta", JCC, Jakarta, Indonesia (2022); "Art Jakarta Gardens", Hutan Kota by Plataran, Jakarta, Indonesia (2022); "BAKABA #8: NOISE", Sarang Building II, Yogyakarta, Indonesia (2022); "After Mooi Indie #4 Minangkarta", R.J Katamsi Gallery, Yogyakarta, Indonesia (2022); "WARTA #2", Jogja Gallery, Yogyakarta, Indonesia (2022); "Art Moments Jakarta Online", Jakarta, Indonesia (2021); "WARTA", Jogja Gallery, Yogyakarta, Indonesia (2021); "Hasrat", Kiniko Art Room, Yogyakarta, Indonesia (2019); "Terima Kasih", 2 Decades of Gudang Gambar, Gudang Gambar, Jakarta, Indonesia (2019); "Vitamin Sea", Big Bad Art Fair, ICE BSD, Tangerang, Indonesia (2019); "Perupa Muda #4 PAP", Bale Banjar Sangkring, Yogyakarta, Indonesia (2019); "Art Jakarta", JCC, Jakarta, Indonesia (2019); "Bebas", Jogja Gallery, Yogyakarta, Indonesia (2019); "After Mooi Indie #3 Surau dan Rantau", R.J Katamsi Gallery, Yogyakarta, Indonesia (2019); "Njing Gonjang Ganjing", Formmisi Art Project, Sakato Art Community Secretariat, Yogyakarta, Indonesia (2018); "Perupa Muda #3 Ring Road", Bale Banjar Sangkring, Yogyakarta, Indonesia (2018); "BAKABA #7: Zaman Now", Jogja Gallery, Yogyakarta, Indonesia (2018); "After Mooi Indie #2 Bromance", R.J Katamsi Gallery, Yogyakarta, Indonesia (2018); "Self Portrait Melihat Diri di Penghujung Tahun", Sakato Art Community, Yogyakarta, Indonesia (2018); "Minangkabau Culture and Art Festival #2", Taman Ismail Marzuki, Jakarta, Indonesia (2017); "ASEAN Academic Photographic Exhibition Exchange", Gesture Gallery, Malaysia (2016).

RISKI JANUAR

Born in Padang, West Sumatera, Indonesia, January 28, 1993.
Education: ISI (Indonesian Institute of Arts), Yogyakarta, Indonesia.
Awards:

"40 Nominator", Basoeki Abdullah Art Award #3 Re Mitologi, Basoeki Abdullah Museum, Jakarta, Indonesia (2019); "Emerging Artist Award", BAKABA #7: Zaman Now, Sakato Art Community, Yogyakarta, Indonesia (2018); "Finalist", Pameran Seni Rupa Karya Mahasiswa, Nalar Sensasi Seni, National Gallery of Indonesia, Jakarta, Indonesia (2015); "The Favorite Photo", Sony World Photography Award, Daily Mail Version (2014); "200 Nomination", Garuda World Photo Contest Award (2014).

Solo Exhibition:

"Artganic", Viavia Jogja, Yogyakarta, Indonesia (2015).

Selected Group Exhibitions:

"Kolom", Warta Project, Yogyakarta, Indonesia (2023); "Art Jakarta" with Sakato Art Community, Jakarta, Indonesia (2023); "Wiwitan Poso", with Kiniko Art, Polda DIY, Yogyakarta, Indonesia (2023); "Re - Mitologi", Basoeki Abdullah Art Award #3, Basoeki Abdullah Museum, Jakarta, Indonesia (2019); "Platform Perupa Muda", Biennale Jogja XV "Dari Batu, Air, dan Alam Pikir ... untuk Udara dan Kehendak Bebas Manusia", PKKH UGM, Yogyakarta, Indonesia (2019); "Kiniko Project #2", Kiniko Art Room, Yogyakarta, Indonesia (2019); "Average Art #28", Online Art Exhibition, Average Art Magazine, Liverpool, UK (2018); "Wotisart #20", Online Art Exhibition, Wotisart Magazine, Liverpool, UK (2018); "BAKABA #7: Zaman Now", Jogja Gallery, Yogyakarta, Indonesia (2018); "Kolaborasi Lintas Batas", Museum of Art and Ceramic, Jakarta, Indonesia (2017); "Irish", R.J Katamsi Gallery, Yogyakarta, Indonesia (2017); "Terang Bulan", Plataran Djoko Pekik, Yogyakarta, Indonesia (2016); "Perupa Muda", Bale Banjar Sangkring, Yogyakarta, Indonesia (2016); "Seni Sebagai Gerakan Sosial Budaya", 32nd anniversary of ISI Yogyakarta, FSMR Gallery, Yogyakarta, "BAKABA #5: Cadiak Indak Mambuung Pandai", Jogja Gallery, Yogyakarta, Indonesia (2016); "After Mooi Indie", R.J Katamsi Gallery, Yogyakarta, Indonesia (2016); "Gemah Ripah Lohjinawi", R.J Katamsi Gallery, Yogyakarta, Indonesia (2015); "Jalan Menuju Kreatif #7 Penguatan Jati Diri Bangsa Melalui Seni", Jogja Gallery, Yogyakarta, Indonesia (2015); "Melihat Indonesia", Semarang, Central Java, Indonesia (2015); "AB-BA The Aesthetic of Code", Rumah Ada Seni, Padang, West Sumatera, Indonesia (2015); "Embrace! Past and Future at Present", PKKH UGM, Yogyakarta, Indonesia (2015); "Nalar Sensasi Seni", National Gallery of Indonesia, Jakarta, Indonesia (2015); "Geneng Street Art Project #2: Urip Urupe Tyang Sewon", Ruang Kelas SD Art Space, Yogyakarta, Indonesia (2014); "Jalan Menuju Kreatif #6: Penguatan Jati Diri Bangsa Melalui Seni", ISI Denpasar, Bali, Indonesia (2014); "Mambangkik Batang Tarandam", Sakato Art Community Secretariat, Yogyakarta, Indonesia (2014); "Reflection", PKKH UGM, Yogyakarta, Indonesia (2013); "Last Stay", Pucung Art Space, Yogyakarta, Indonesia (2013); "Nggresulo", Jogja Gallery, Yogyakarta, Indonesia (2013); "Babaran", Asrdafi Art Space, Yogyakarta, Indonesia (2013); "Festival Seni Islam #2", Benteng Vredeborg Museum, Yogyakarta, Indonesia (2012); "Drawing Lovers #3 Electronic", Sangkring Art Space, Yogyakarta, Indonesia (2011).

RONALD EFFENDI

Born in Simabua, West Sumatera, Indonesia, January 1, 1981.
Education: Modern School of Design, Yogyakarta, Indonesia (1999); ISI (Indonesian Institute of Arts), Yogyakarta, Indonesia (2000).

Solo Exhibitions:

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

Selected Group Exhibitions:

"Marandai Pajang", Sakato Art Community, Yogyakarta, Indonesia

(2023); “Hiperrupa”, Banyu Bening House of Painting, Magelang, Indonesia (2023); “Kelompok Bermain Idaman”, LAV Gallery, Yogyakarta, Indonesia (2023); “Yogya Young Artist”, Jogja Gallery, Yogyakarta, Indonesia (2022); “Attunement”, Nadi Gallery, Jakarta, Indonesia (2022); “Again!”, with Nadi Gallery, Art Jakarta, JCC Senayan, Jakarta, Indonesia (2022); “BAKABA #8: NOISE”, Sarang Building II, Yogyakarta, Indonesia (2022); “3 Tahun dari Sekarang”, Ruang Dalam Art House, Yogyakarta, Indonesia (2022); “Back To Purity”, Art Serpong Gallery, BSD City, Tangerang, Indonesia (2022); “Warta”, Jogja Gallery, Yogyakarta, Indonesia (2021).

RUMONDANG

Born in Padang Sidempuan, North Sumatera, Indonesia, Desember 22, 1998.

Education: ISI (Indonesian Institute of Arts), Yogyakarta, Indonesia.

Group Exhibitions:

“Open House”, Sakato Art Community, Yogyakarta, Indonesia (2023); “Fairy Tale”, Achieve Art Space, Yogyakarta, Indonesia (2023); “Picturesque”, UYCC Gallery, Surabaya, Indonesia (2023); “Marriot Art Exhibition” with RAH Gallery, Yogyakarta Marriot Hotel, Indonesia (2023); “Jogja Affordable Art #2”, Sarang Building II, Yogyakarta, Indonesia (2023); “BAKABA #8: NOISE”, Sarang Building II, Yogyakarta, Indonesia (2022); “After Mooi Indie #4 Minangkarta”, R.J Katamsi Gallery, Yogyakarta, Indonesia (2022); “Aksi Artsy #4 Rite the Passage”, R.J Katamsi, Yogyakarta, Indonesia (2021); “Spectrum of Conflict”, Ajiyasa Building, ISI, Yogyakarta, Indonesia (2021); “Synergy to Define Glory”, R.J Katamsi Gallery, Yogyakarta, Indonesia (2021); “Layar”, Ruang Dalam Art House, Yogyakarta, Indonesia (2021); “Sembari”, Poison Smoothie Bar + Artspace, Yogyakarta, Indonesia (2021); “The Art As Spirit of Resilience”, Ajiyasa Building, ISI, Yogyakarta, Indonesia (2021).

TAN MAIDIL

Born in South Jakarta, Indonesia, 1979.

Education: ISI (Indonesian Institute of Arts), Yogyakarta, Indonesia (1999 - 2006).

Solo Exhibition:

“Taut”, Ruang Dalam Art House, Yogyakarta, Indonesia (2023).

Group Exhibitions:

“Balistik24”, Jogja Gallery, Yogyakarta, Indonesia (2024); “Masquerade”, UYCC Art Gallery, Surabaya, Indonesia (2023); “Diversity”, The Villa Gallery, Surabaya, Indonesia (2023); “NYAP”, Art Sarekat, Yogyakarta, Indonesia (2023); “PANG”, Art Serpong Gallery, Tangerang, Indonesia (2023); “BAKABA #9”, Sarang Building, Yogyakarta, Indonesia (2022); “Art Jakarta”, JCC Jakarta, Indonesia (2022); “Tahun Satu”, Ruang Dalam Art House, Yogyakarta, Indonesia (2022); “3 Tahun dari Sekarang”, Ruang Dalam Art house, Yogyakarta, Indonesia (2022); “Mini Sexy #3”, Ruang Dalam Art House, Yogyakarta, Indonesia (2021); “Cek Ombak”, Langgeng Art Foundation, Yogyakarta, Indonesia (2021); “Mini Sexy #2”, Ruang Dalam Art House, Yogyakarta, Indonesia (2020); “UIARTX Sanggah”, Universitas Indonesia, Jakarta, Indonesia (2020); “BAKABA #8: NOISE”, Jogja Gallery, Yogyakarta, Indonesia (2019); “Art Jakarta”, JCC, Jakarta, Indonesia (2019); “BAKABA #7: Zaman Now”, Jogja Gallery, Yogyakarta, Indonesia (2018); “Art Show for The Ages: The Poetry of Scott Christopher Mehner”, Om Gallery, California, USA (2017); “Art Mart International: Khajuraho Dance Festival”, Khajuraho, India (2017); “Mandiri Art Charity”, Plaza Mandiri, Jakarta, Indonesia (2016); “BAKABA #5: Candiak Indak Mambuung Pandai”, Jogja Gallery, Yogyakarta, Indonesia (2016); “Trajectory”, Makassar Biennale, Makassar, Indonesia (2015); “Breakthrough #2”, Indonesia/Malaysia Art Exchange Exhibition, Kersan Art Studio, Yogyakarta, Indonesia (2015); “Human Parallels 6th Hotel de Inmigrantes”, Kersan Art Studio, Yogyakarta, Indonesia (2015); “BAKABA #4: Randang dan Rendang”, Jogja Gallery, Yogyakarta, Indonesia (2015); “10th Anniversary”, Philo Art Space, Jakarta, Indonesia (2015);

“Breakthrough”, Kuala Lumpur/Yogyakarta IMCAT Art Exhibition, Artiseri Gallery, Kuala Lumpur, Malaysia (2015).

TAUFIK ERMAS

Born in Bukittinggi, West Sumatera, Indonesia, 1984.

Education: ISI (Indonesian Institute of Arts), Yogyakarta, Indonesia.

Residency:

“GloART”, Global Art, Lanaken, Belgium (2018); “NuArt”, Sculpture Park, Bandung, Indonesia (2016); “GloART”, Global Art, Lanaken, Belgium (2016).

Awards:

Finalist of The Sovereign Asian Art Prize, The Sovereign Foundation, Hong Kong, China (2020); Finalist of Indonesian Art Awards (2010); Finalist of Artmosphere Academic Art Awards (2007).

Solo Exhibitions:

“Art Solo”, with Artemis Art Gallery, Taipei Expo Dome, Taipei, Taiwan (2023); “Volta Basel”, with Artemis Art Gallery, Klybeckplatz, Basel, Switzerland (2023); “Art Central Hong Kong”, with Artemis Art Gallery, Hong Kong Convention & Exhibitions Centre, Hong Kong (2023); “Xavier Art Fest”, with Artemis Art Gallery, Xavier Art School, Sanjuan Metro Manila, the Philippines (2023); “The Sentience of Subtle Intelligence”, with Artemis Art Gallery, Volta Basel, Basel, Switzerland (2022); “Invisible Presence”, MONO8 Gallery, Manila, the Philippines (2022); “In Absentia”, with Artemis Art Gallery, Virtual Exhibition, MONO8 Gallery, Manila, the Philippines (2020); “Bohemian Poetry”, with Peaceful Seeker Project #2, Bale Banjar Sangkring, Yogyakarta, Indonesia (2018); “Footnote”, Sangkring Art Project, Yogyakarta, Indonesia (2015); “Eksplorasi Ruang”, R.J Katamsi Gallery, Yogyakarta, Indonesia (2009).

Selected Group Exhibitions:

“Art Fair Asia Fukuoka”, with Artemis Art Gallery, Marine Messe Fukuoka Hall B, Fukuoka, Japan (2023); “Art Taichung”, with Artemis Art Gallery, The Lin Hotel, Taichung, Taiwan (2023); “Rain Tree Showcase Vol. 1”, Raintree Boutique Villa & Gallery, Yogyakarta, Indonesia (2023); “Volta Basel”, with Artemis Art Gallery, Basel, Switzerland (2023); “Art Central Hong Kong”, with Artemis Art Gallery, Hong Kong (2023); “Art Fair Philippines”, The Link, Ayala Center, Makati, the Philippines (2023); “Xavier Art Fest”, with Artemis Art Gallery, San Juan, Metro Manila, the Philippines (2023); “Art For All”, with Artemis Art Gallery, GMBB KL, Kuala Lumpur, Malaysia (2022); “After Mooi Indie #4 Minangkarta”, R.J Katamsi Gallery, Yogyakarta, Indonesia (2022); “Confluent Bearings”, MONO8 Gallery, Manila, the Philippines (2021); “Here/There” with Artemis Art Gallery, Art Central Hong Kong, Hong Kong (2021); “Art Fair Philippines: All to the Present”, MONO8 Gallery, Manila, the Philippines (2021); “Transboundaries”, Yogya Annual Art #6, Bale Banjar Sangkring, Yogyakarta, Indonesia (2021); “OPPO Art Jakarta Virtual”, with Artemis Art Gallery (2020); “Sovereign Asian Art Prize Finalist Exhibition”, Hong Kong (2020); “Roots”, EXA Lab, Sakato Art Community, Bilai Gallery, Yogyakarta, Indonesia (2020); “Bebas”, Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia (2019); “80 Nan Ampuh”, Tribute to OHD, Syang Art Space, Magelang, Indonesia (2019); “Composing Equator”, Donna Art & Consulting, Taipei, Taiwan (2018); “PLUS”, with Sakato Art Community, Nadi Gallery, Jakarta, Indonesia (2018); “Prisoner of Hope”, Spektrum 100 Years Hendra Gunawan, Ciputra Artpreneur, Jakarta, Indonesia (2018); “In-Material”, Ruang Dalam Art House, Yogyakarta, Indonesia (2017); “Encounter” The 2nd SEA+ Triennale, National Gallery of Indonesia, Jakarta, Indonesia (2016); “Archive”, Yogyakarta Open Studio 15, ParNER, Yogyakarta, Indonesia (2015); “Hospitality”, Berlin, Germany (2014); “Silaturahmi #2”, Bentara Budaya, Jakarta, Indonesia (2013); “Agitasi Garuda”, Jogja Gallery, Yogyakarta, Indonesia (2012); “Art Stage Singapore”, with Edwin’s Gallery, Marina Bay Sands, Singapore (2011); “Korea International Art Fair”, Seoul, South Korea (2010); “Palais Project”, Palais Breuner, Vienna, Austria (2009).

This book was published as a supplement to
the exhibition of "Sakato Art Community"

Re-reading Landschap #2: Mimicry or Subversion

at Nadi Gallery, Jakarta
March 21 - April 29, 2024

Curated by Eka Novrian
Translated by Akbar Nicholas
Designed by Biantoro Santoso
Photographed by Raif Hilmi, Biantoro Santoso, Artist's collection

Printed by Mahameru Offset Printing

Published by Nadi Gallery
Jl. Kembang Indah III Blok G3 no. 4-5
Puri Indah, Jakarta 11610, Indonesia
Phone: + 62 21 5818129
Email: nadigallery@gmail.com
Website: www.nadigallery.net

© Nadi Gallery - 106/2024



NADIGALLERY