

W D T ! . F F S R W

30 April - 20 May 2026



a group exhibition

remembering a decade of the passing of S. Teddy Darmawan

ARTi Teddy

April 30 - May 20, 2026



NADIGALLERY

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



ATHENA





S. Teddy D. Athens, 2000, oil on canvas, 145 x 160 cm

Abdi Setiawan
Agung Kurniawan
Agus Suwage
Arahmaiani
Asmudjo Jono Irianto
Bob Sick Yudhita
Bunga Jeruk
Goenawan Mohamad
Handiwirman Saputra
Iwan Effendi
Jumaldi Alfi
Kokok Purwandhi Sancoko
M Irfan
Mella Jaarsma
Nindityo Adipurnomo
Pande Ketut Taman
Putu Sutawijaya
Sekar Jatiningrum
Theresia Agustina Sitompul
Tisna Sanjaya
Ugo Untoro
Uji 'Hahan' Handoko Eko Saputro
Wedhar Riyadi
Wimo Ambala Bayang
Yani Halim
Yuli Prayitno
Yunizar

Estafet Semangat Kreatif S. Teddy Darmawan

S. Teddy Darmawan, sebuah nama yang terasa asing meskipun kerap kali tersebut di hadapan saya, baik secara lisan dalam perbincangan-perbincangan saya dengan penggiat dunia seni rupa Indonesia, khususnya para perupa, penulis dan kurator yang tinggal di Yogyakarta, maupun secara tertulis di beberapa artikel, esai dan buku yang membahas perhelatan seni rupa Indonesia. Baru setelah meriset katalog-katalog lama Nadi Gallery dan bertanya ke Pak Biantoro, saya mengetahui bahwa hubungan Pak Bian dan almarhum S. Teddy sudah berjalan cukup lama (sejak tahun 90an) dan hubungan mereka bisa dibilang sangat dekat. Kedekatan merekalah yang kemudian menginisiasi terciptanya pameran "Dermawan Untuk Darmawan" pada tahun 2013 silam dan juga pameran "ARTi Teddy" ini.

Dalam proses pameran ini, saya, Pak Bian dan Mas Wahyudin, selaku kurator pameran, bersama-sama mengunjungi para perupa peserta pameran. Sebelumnya, semua kisah tentang S. Teddy yang saya dengar hanya menceritakan tentang *ke-liar-an* hidup beliau. Akan tetapi, persepsi saya terhadap beliau berubah setelah mendengarkan bagaimana relasi personal antara para perupa tersebut dengan S. Teddy. Dibalik semua sisi liar yang kerap kali muncul di permukaan, ada sosok dengan hati yang murni. Semua perupa yang turut serta memiliki minimal satu momen dimana mereka merasa terinspirasi, terdorong dan terbantu oleh Teddy. Bagi mereka, Teddy merupakan teman yang sangat baik dan ini tercermin dari beberapa karya yang ada di pameran ini. Salah satunya adalah karya Abdi Setiawan bertajuk "Terima Kasih" yang menyuarakan apresiasinya kepada bagaimana Teddy pernah memberikannya gergaji mesin miliknya untuk membantunya mengerjakan karyanya. Gergaji mesin tersebut sampai saat ini masih tersimpan di dalam studionya.

Di luar cerita personal masing-masing perupa, di mata mereka, Teddy juga merupakan sosok yang sangat penting dan tidak boleh dilewatkan jika ingin membahas kancah seni rupa Indonesia. Jika menyimpulkan dari kata-kata mereka, bisa dikatakan "Teddy adalah seni itu sendiri". Belum ada perupa yang bisa menyamai keliaran dan kebebasan Teddy dalam berkarya, tidak terbelenggu oleh norma atau standar apapun, dengan jujur menuangkan dirinya apa adanya ke dalam karyanya.

Pameran ini juga bisa terlaksana karena adanya rasa rindu dan kehilangan yang dirasakan para perupa terhadap Teddy. Rasanya tidak pantas jika memori tentang Teddy dibiarkan meredup secara

perlahan dan kian lama kian menghilang. Dengan terlaksananya pameran ini, saya, Nadi Gallery dan para peserta pameran berharap bahwa semangat dan visi kreatif Teddy tidak berhenti ketika beliau menghembuskan nafas terakhirnya pada 2016 silam, tetapi dapat terus dibahas, dipelajari, diikuti dan dilanjutkan oleh generasi yang akan datang.

Terima kasih kepada semua pihak yang terlibat dalam pelaksanaan pameran ini, untuk 27 perupa yang sudah bersedia untuk turut serta dan menyiapkan karya luar biasa dalam tempo yang sangat singkat, kepada Mas Wahyudin yang sudah mengawal persiapan pameran "ARTi Teddy" dari awal proses mengundang para peserta pameran, kepada Bora Frida Margareta selaku putri semata wayang dari almarhum S. Teddy yang sudah bersedia memberikan sedikit tulisannya dan membuka pameran "ARTi Teddy" dan kepada tim dari Nadi Gallery yang sudah bekerja keras siang malam dalam mengorganisir pameran dengan sangat baik. Juga kepada semua yang sudah menyempatkan hadir di pameran ini, saya ucapkan apresiasi setinggi-tingginya.

Dhira Dwinanda

Passing On the Creative Spirit of S. Teddy Darmawan

S. Teddy Darmawan is a name that once felt unfamiliar to me, even though I often heard it mentioned, both in conversations with figures in the Indonesian art scene, particularly artists, writers, and curators based in Yogyakarta, and in various articles, essays, and books discussing Indonesian art events. It was only after revisiting old Nadi Gallery's catalogues and having conversations with Pak Biantoro that I learned how long-standing and close his relationship with the late S. Teddy had been, dating back to the 1990s. This closeness eventually led to the exhibition "Dermawan Untuk Darmawan" in 2013, and now, to "ARTi Teddy".

In preparing this exhibition, Pak Bian, Mas Wahyudin (the exhibition's curator), and I visited each participating artist together. Before this process, most of the stories I had heard about Teddy revolved around the wildness of his life. However, my perspective shifted after listening to the artists share their personal relationships with him. Behind that often-surfacing wild side, there was a person with a genuinely sincere heart. Every artist involved recalls at least one moment when they felt inspired, encouraged, or helped by Teddy. To them, he was a truly good friend, and this sentiment is reflected in several works in the exhibition. One example is Abdi Setiawan's piece titled "Terima Kasih," which expresses his appreciation for a time when Teddy gave him his chainsaw to help complete his ongoing artwork. That chainsaw, to this day, remains in his studio.

Beyond these personal stories, the artists also see Teddy as a crucial figure in Indonesian contemporary art. Someone who cannot be overlooked in any serious discussion of the scene. As one might summarize from their words: "Teddy is the art itself." Few, if any, artists have matched his rawness and freedom in creating, unbound by norms or standards, and fully honest in expressing himself through his works.

This exhibition also comes from a shared sense of longing and loss. It felt wrong to let the memory of Teddy slowly fade away. Through this exhibition, I, Nadi Gallery, and all participating artists hope that Teddy's creative spirit and vision did not end with his passing in 2016, but will continue to be discussed, studied, followed, and carried forward by future generations.

My deepest thanks to everyone involved in making this exhibition possible, to the 27 participating artists who committed to producing such

remarkable works within a very short time; to Mas Wahyudin, who has guided the "ARTi Teddy" exhibition from the very beginning, starting with inviting the artists; to Blora Frida Margareta as the only daughter of the late S. Teddy for kindly opening the exhibition; and to the Nadi Gallery's team, who have worked tirelessly day and night to ensure everything came together so well. Finally, to everyone who has taken the time to be here, I extend my sincere appreciation.

Dhira Dwinanda



Sebagai anak yang tumbuh berkembang di dunia seni merupakan sebuah hal yang sangat menyenangkan. Setiap hari dikelilingi oleh kuas, cat, pensil dan kedua orang tuaku yang selalu berkarya mendorongku untuk mengikuti mereka. S. Teddy D atau yang aku panggil papa, papa sering mengajakku untuk menggambar. Salah satu momen bahagia yang aku ingat waktu itu aku dan papa sedang menggambar, aku sudah tidak ingat apa yang sedang ku buat namun aku ingat persis waktu itu papa membuat portrait wajahku. Tak hanya papa, Theresia Agustina S atau yang aku panggil mama juga banyak membuatku terbuka terhadap dunia kreatif. Banyak sekali momen yang terjadi tapi mengingat umurku yang saat itu masih kecil, banyak momen yang sudah memudar. 10 tahun sudah berlalu sejak papa pergi meninggalkanku dan kita semua, tapi menurutku walaupun ia sudah tidak hadir dalam wujud nyata namun spiritnya masih ada bersamaku dan kita sampai kapanpun itu. Dalam pameran *ARTi Teddy* ini aku harap kita bisa mengenang kembali, melalui karya beliau dan karya dari seniman-seniman hebat yang juga berpartisipasi pada pameran ini.

Blora Frida Margareta



Growing up in the world of art was something I truly cherished. Being surrounded every day by brushes, paints, pencils, and both of my parents who constantly creating arts naturally encouraged me to follow in their footsteps. S. Teddy D., whom I called Papa, often invited me to draw with him. One of the happiest moments I remember is when we were drawing together, I no longer recall what I was making, but I vividly remember that Papa was drawing a portrait of me. Not only Papa, but Theresia Agustina S., whom I called Mama, also played a big role in opening me up to the creative world. There were so many moments, though because I was still very young at the time, many of them have gradually faded. It has been ten years since Papa left me and all of us. But to me, even though he is no longer present in a physical sense, his spirit continues to live on with me, and with all of us, always. Through the ARTi Teddy exhibition, I hope we can remember him once again, through his works, and through the works of the remarkable artists who are also part of this exhibition.

Blora Frida Margareta

ARTi Teddy

*(...) The wisdom of ages, the lies and outrages
concealed
Time it waits for no man
My future, it is revealed
Time it waits for no man
My fate is sealed
(...) Is death another birthday?
A way to kiss your dreams goodbye?
Do the undead live within us?
And look through our eyes?
(...) So, until the next time
Have a good sin
Only the good die young
All the evil seems to live forever
Only the good die young
—Iron Maiden, "Only the Good Die Young" (1988)*

Pada Jumat sore, 27 Mei 2016, di sebuah bangsal Rumah Sakit Umum Daerah Semarang, Jawa Tengah, S. Teddy D. menghembuskan nafas terakhirnya. Tumor ganas yang bersarang di badannya sepanjang lebih kurang tiga tahun memaksa perupa kelahiran Padang, Sumatra Barat, 25 Agustus 1970, itu tutup usia.

"Sedih! Kita kehilangan seorang superstar," kata Mella Jaarsma, yang masih menyimpan sebotol abu jenazah S. Teddy D. di rumahnya sampai sekarang.

"Tentu saja sangat kehilangan," ungkap Asmudjo Jono Irianto. "Teddy itu seniman kontemporer penting setelah generasi Heri Dono, Nindityo Adipurnomo, Anusapati, dll. Menurut saya, dia salah satu seniman paling berbakat dan kuat dari generasinya. Karya-karyanya memiliki identitas dan karakter yang belum ada di generasi sebelumnya."

Maka, baiklah diketahui, selama 36 bulan itu, bagi S. Teddy D., hidup bukan untuk menunda kekalahan sebelum pada akhirnya menyerah berputih tulang. Ia membawa lari si tumor ganas dengan berkali-kali berobat dan operasi—juga berkarya dan berpameran seni rupa. Kita ingat, untuk menyebut sedikit saja, ia pernah berpameran bersama, *Padi Menguning*, di Syang Art Space, Magelang, 22 Mei - 22 Juni 2016, pameran tunggal, *:[karena perang]*, di Nadi Gallery, Jakarta, 27 Oktober - 9 November 2015, dan pameran tunggal, *Jalan Gambar*, di Galeri Salihara, Jakarta, 1 - 30 Juni 2013.

Apa boleh buat, kenyataannya, si tumor ganas yang menang—dan S. Teddy D. harus berkalang tanah untuk dikenang dengan suka, duka, luka,

dan bisanya.

"Waktu itu sebetulnya gak kaget ya, karena sepertinya tinggal menunggu waktu," kata Wimo Ambala Bayang. "Hanya saja yang menarik adalah pas kita sedang dalam situasi pembukaan Artjog dimana kita semua, para penghayat seni dan teman Teddy sedang berkumpul, sehingga langsung bisa memberikan doa penghormatan."

Karena itu, ungkap Wimo Ambala Bayang, "kehilangan tentu tidak karena pada dasarnya kita semua akan hilang (mati). Ia (Teddy) menambah deretan nama-nama yang hidup di dalam sejarah seni rupa Indonesia (yang patut dikenang)."

Lebih kurang seperti itu pula perasaan Bob "Sick" Yudhita Agung ketika kali pertama mendengar S. Teddy D. meninggal. "Aku sama sekali tidak sedih," katanya. "Biar Teddy tidak terlalu lama merasakan penderitaannya, aku pikir saat kematiannya adalah memang sudah takdir."

Lain Bob "Sick" Yudhita Agung dan Wimo Ambala Bayang, lain pula perasaan Yuli Prayitno ketika mendengar kabar S. Teddy D. meninggal. "Saya marah!" ungkap Yuli Prayitno. "Saya kira Teddy bisa hidup sampai hari ini—karena penyakit tumornya sempat dinyatakan sembuh oleh dokter—kalau dia tidak keras kepala dengan kebiasaan buruknya dengan alkohol atau sikap permisifnya kepada teman-temannya yang suka mabuk-mabukan."

"Saya tidak bisa berkata apa-apa waktu mendengar berita S. Teddy D. meninggal," kata Handiwirman Saputra. "Saya tahu dia sempat sembuh, tapi kemudian sakit lagi karena berulah kembali dengan alkohol di sini, di studio saya. Saya sungguh kehilangan seorang teman seniman sesungguhnya yang memandang, memikirkan, dan menghayati seni di atas segalanya—segalanya adalah seni."

Apa mau dikata.

Biantoro Santoso tak bisa mengingat dengan pasti kapan pertama kali bertemu dan berkenalan dengan S. Teddy D. Yang teringat olehnya adalah pengakuan S. Teddy D. bahwa Biantoro Santoso adalah kolektor pertama lukisannya. Tepatnya, menurut S. Teddy D., lukisannya yang kali pertama laku adalah yang dibeli oleh Biantoro Santoso. Di luar itu, Biantoro Santoso mengakui bahwa S. Teddy D. adalah salah seorang perupa penting—

juga seorang teman penuh kejutan—yang telah berkontribusi besar bagi Nadi Gallery sejak masa formatif mereka sebagai galeri dan perupa. Dari dokumen pameran Nadi Gallery sepanjang 25 tahun ini, saya menemukan data tentang S. Teddy D. yang telah berpameran tunggal sebanyak 2 kali (2007 dan 2015) di Nadi Gallery dan berpameran Bersama sebanyak 17 kali di Nadi Gallery atau di ruang pameran lainnya yang ditaja oleh Nadi Gallery. Rinciannya di bawah ini:

- (1) *Membaca Frida Kahlo*, pameran bersama 23 perupa, kurator Hendro Wiyanto, 17 - 29 April 2001.
- (2) *Pink Project*, pameran bersama 22 perupa, kurator Hendro Wiyanto, 15 - 25 September 2001.
- (3) *Boat*, pameran bersama Ugo Untoro dan Yani Halim, kurator Hendro Wiyanto, 7 - 25 November 2001.
- (4) *Eye*, pameran bersama 15 perupa, kurator Hendro Wiyanto, 23 Agustus - 3 September 2002.
- (5) *All You Need is Love*, pameran bersama 16 perupa, kurator Enin Supriyanto, 21 Maret - 3 April 2003.
- (6) *Kado*, pameran bersama 18 perupa, kurator Enin Supriyanto, 15 September - 3 Oktober 2003.
- (7) *Object(ify)*, pameran bersama 14 perupa, kurator Rizky A. Zaelani, 16 - 28 Maret 2004.
- (8) *Olympics*, pameran bersama 28 perupa, kurator Enin Supriyanto, 20 Agustus - 2 September 2004.
- (9) *Eksodus Barang*, pameran bersama 15 perupa, kurator Hendro Wiyanto, 15 - 28 Februari 2005.
- (10) *AKU, Chairil, Aku*, pameran bersama 25 perupa, kurator Enin Supriyanto, 28 April - 9 Mei 2005.
- (11) *Indonesian Contemporary Art Now*, pameran bersama 28 perupa, kurator Enin Supriyanto, 11 - 23 Januari 2007.
- (12) *Pictura*, pameran tunggal, kurator Enin Supriyanto, 14 - 26 Maret 2007.
- (13) *Expose #1: A Presentation of Indonesian Contemporary Art by Deutsche Bank and Nadi Gallery*, pameran bersama 13 perupa, kurator Enin Supriyanto, 5 - 6 Juni 2008.
- (14) *Bentuk-Bentuk: Contemporary Indonesian Art in 3D*, pameran bersama 7 perupa di Melbourne Art Fair 2008, diorganisasi oleh Valentine Willie Fine Art dan Nadi Gallery, kurator Adeline Ooi, 30 Juli - 3 Agustus 2008.
- (15) *Kado #2*, pameran bersama 58 perupa, kurator Enin Supriyanto, 28 Oktober - 10 November 2009.
- (16) *The Show Must Go On*, pameran bersama 29 perupa, 18 - 28 November 2010.
- (17) *[karena perang]*, pameran tunggal, penulis Afnan Malay, 27 Oktober - 9 November 2015.

(18) *Art Stage Singapore 2016*, pameran bersama 6 perupa, 20 - 24 Januari 2016.

(19) *The Show Must Go On*, pameran bersama 10 perupa, 6 - 19 Agustus 2016.

Dengan itu, saya ingin menegaskan bahwa S. Teddy D. dan Nadi Gallery—alih-alih Biantoro Santoso—telah lama saling menyokong visi dan misi berseni rupa mereka dalam sebuah hubungan panjang bukan hanya berdasar kepentingan ekonomi, melainkan juga penghormatan bersama.

Senin, 30 Maret, pukul 9.55, saya dan Biantoro Santoso bersua di BKdP—Studio Handiwirman Saputra—yang berjarak sepelemparan batu dari Sarang Building, studio dan ruang seni milik Jumaldi Alfi di Kalipakis, Bantul, Yogyakarta.

Kami beracara “kunjungan studio”: melihat karya Handiwirman dan Alfi untuk pameran *ARTi Teddy*. Senyampang menunggu Handiwirman dan Alfi tiba, dengan berboncengan sepeda listrik, kami bertandang ke Sangkring Art Space—studio Putu Sutawijaya di Nitiprayan, tetangga kampung Kalipakis. Alih-alih Putu Sutawijaya, yang kami jumpai adalah Jenny—istri Putu Sutawijaya. Jenny pun mempersilakan kami melihat lukisan Putu Sutawijaya untuk pameran *ARTi Teddy*.

Keterangannya, lukisan berjudul *I+ (tapakdara)* itu merupakan “satu simbol dalam kepercayaan masyarakat Bali yang sering hadir di sekitar lingkungannya dengan tanda plus yang digoreskan jari di gapura pintu masuk, tembok, dll. Berbahan dari kapur cair berwarna putih yang kegunaannya untuk menolak energi negatif dalam kepercayaan masyarakat Bali.”

Dengan itu, kata Jenny, lukisan tersebut dibuat Putu Sutawijaya untuk menghormati religiusitas S. Teddy D. sebagai perupa yang besar penghargaannya pada simbol-simbol kepercayaan masyarakat Bali.

Dari Sangkring Art Space, setelah lebih kurang setengah jam di sana, kami kembali ke BKdP. Handiwirman sudah tiba, tapi karyanya belum ada. Pun demikian dengan Jumaldi Alfi. Setelah bakubicara tentang hayat dan karya S. Teddy D., kami makan siang di sebuah warung Padang tak jauh dari situ di mana kami bertemu seniman Butet Kartaredjasa.

Sesudah itu—dan setelah sebelumnya berkunjung ke studio Abdi Setiawan di Kersan, Bantul, untuk

melihat karya patungnya yang merupakan sebuah mesin potong kayu pemberian S. Teddy D.—kami bertandang ke studio Wedhar Riyadi di Sewon, Bantul. Saat itu Wedhar hampir merampungkan sebuah lukisan yang bertolak dari karya instalasi *Cultural Studies* S. Teddy D.

(Sepekan kemudian—ketika berkunjung ke studionya—kami (saya, Dhira, dan Dian) akan menjumpai lukisan Kokok P. Sancoko yang bertolak dari instalasi *Cultural Studies* S. Teddy D. itu.)

Sebelum petang datang, saya dan Biantoro Santoso beranjak dari studio Wedhar menuju Studio Biru Agus Suwage di Mantrijeron, Yogyakarta. Sore itu Agus Suwage tampak “sibuk” dengan persiapan sejumlah karyanya untuk Venice Biennale 2026. Karena itu, untuk pameran *ARTi Teddy*, kami memutuskan memilih sebuah karya-gambar lama yang pokok soalnya relevan dengan visi kreatif S. Teddy D.—yaitu perempuan atau ibu.

(Pokok soalnya itu—dengan pilar artistik yang berbeda—tergurat dalam karya Sekar Jatiningrum, Bunga Jeruk, Theresia Agustina Sitompul, dan Arahmaiani.)

Esok harinya, pada sekitar setengah dua siang, setelah menjumpai Theresia Agustina Sitompul dan Blora Frida Margareta—putri semata wayang S. Teddy D. dan Theresia Agustina Sitompul—kami berkunjung ke studio Iwan Effendi di dekat Alun-Alun Selatan Yogyakarta. Iwan mengizinkan kami melihat lukisannya yang bertolak dari objek-instalasi *Viva La Muerte* S. Teddy D. yang selalu mengesankannya sejak pertama kali melihatnya di studio S. Teddy D. lebih dari dua puluh tahun lalu.

“Konfigurasi lukisan ini lebih kurang persis dengan apa yang saya lihat di studio S. Teddy D. saat itu: S. Teddy D. tengah menunggangi *Viva La Muerte*,” kata Iwan Effendi.

(Ternyata, *Viva La Muerte* pun menginspirasi karya Asmudjo Jono Irianto untuk pameran *ARTi Teddy*. “Iyalah karya Teddy yang *Viva La Muerte*,” seru Asmudjo Jono Irianto menjawab pertanyaan saya tentang ide karyanya. “Saya seniman tertib kurasi,” lanjutnya. “Karena kurasi mengenai almarhum Teddy, ya karya saya harus berangkat idenya dari karya Teddy dong.”)

Selepas Ashar, saya dan Biantoro Santoso melanjutkan acara “kunjungan studio” kami ke studio Yuli Prayitno di Nayu, Bantul, untuk melihat

dua karya patungnya yang bertolak dari objek-instalasi *Cultural Studies* dan *Casualties of War* S. Teddy D. “Pokok soal kedua karya ini adalah imajinasi dan ideologi di balik permainan senjata-senjata,” kata Yuli Prayitno. Dari sini—setelah hampir satu jam bakubicara—kami bertolak ke studio M. Irfan di Tegal Senggotan, Bantul.

Di sana kami menjumpai belasan lukisan baru pelbagai ukuran yang tampak serupa tapi tak sama: kanvas berisi sapuan aneka warna primer dengan bayang-bayang abu-abu. “Itu sublimasi dari realitas sosial-politik hari ini,” kata M. Irfan. “Sebagaimana S. Teddy D., saya ingin jujur saja dalam melukis saat ini,” tandasnya.

Selepas Magrib M. Irfan mengantar saya dan Biantoro Santoso ke studio Agung Kurniawan di Tirtodipuran, Yogyakarta. Sembari makan malam nasi dan mie goreng, kami melihat dan membicarakan—antara lain teknis pemajangannya—puluhan gambar Agung Kurniawan untuk pameran *ARTi Teddy*.

“Semua gambar ini merupakan semangat *gambar sari* S. Teddy D.,” ungkap Agung Kurniawan.

(Semangat itu pula yang tergurat dalam karya Mella Jaarsma dan Goenawan Mohamad dalam pameran *ARTi Teddy*. “Gambar-gambar Teddy memang mengesankan,” kata Goenawan Mohamad ketika kami bakubicara di studionya di Bangunjiwo, Bantul, pada Jumat pagi, 10 April.)

Sepekan kemudian, selama tiga hari, Dhira dan Dian menggantikan keberadaan Biantoro Santoso untuk berkunjung ke studio Mella Jaarsma, Nindityo Adipurnomo, Bunga Jeruk, Sekar Jatiningrum, Ugo Untoro, Abdi Setiawan, Kokok P. Sancoko, Jumaldi Alfi, M. Irfan, Uji Hahan Handoko, dan Handiwirman Saputra.

Dari Ugo Untoro kami peroleh cerita—sebagaimana tergurat dalam lukisannya—perihal S. Teddy D. sebagai seorang pembelajar seni rupa penuh seluruh. “Dia seorang penggali seni sejati,” ungkap Ugo Untoro.

Dari Sekar Jatiningrum kami mendapat cerita tentang S. Teddy D. sebagai seorang teman yang “manis” perangnya. Dari Abdi Setiawan kami mendengar cerita tentang S. Teddy D. sebagai seorang teman yang pemurah dan suka menolong. Dari Nindityo Adipurnomo kami memperoleh cerita tentang S. Teddy D. sebagai seorang perupa yang provokatif dengan karya-karya seni rupanya. Dari Bunga Jeruk kami mendengar kisah tentang

S. Teddy D. sebagai seorang "family man" pecinta anjing. Dari Kokok P. Sancoko kami mendapat cerita tentang S. Teddy D. sebagai seorang perupa "berbahaya" dengan karya-karya seni rupa yang membakar amarah dan dendam. Dari Uji Hahan Handoko kami mendengar cerita tentang S. Teddy D. sebagai seorang perupa "berwibawa": tulus dan tahu diri. Dari Jumaldi Alfi kami mendengar kisah tentang S. Teddy D. sebagai seorang perupa bebas, jujur dan tanpa dengan karya-karya sarat makna.

(Sementara itu, tak berkesempatan ke studio mereka, kami mendapat kiriman lukisan dari Yunizar, Yani Halim, dan Pande Ketut Taman yang merupakan pandangan dan pengalaman personal mereka tentang S Teddy D sebagai "jiwa tulus" serupa "cahaya cinta bulan purnama".)

Pada akhir "kunjungan studio" kami ke BKdP, Handiwirman mengejutkan kami dengan sebuah karya objek-instalasi yang bertolak dari karya objek-instalasi *Show Me the Way to the Next Bridge*, yang pernah turut dikerjakannya pada awal 2000-an.

"Semoga Teddy senang dengan karya itu," ungkap Handiwirman.

Sampai di sini, saya teringat seseorang pernah mengatakan, "Dalam mengenang tersirat lupa; di dalamnya senantiasa ada proses seleksi". Hari berganti, waktu berlalu, dan eksistensi S. Teddy D. berayun di antara lupa dan seleksi sejarah untuk menjadi atau tidak menjadikannya subjek penting di dunia seni rupa Indonesia.

Untuk itu, izinkan saya mengetengahkan pengakuan mengesankan Jumaldi Alfi di sini:

"Saya, sebagai seorang kawan dekatnya selalu takjub akan keluwesan Teddy dalam berkarya seni. Dalam berkarya, Teddy selalu tampak begitu bebas, jujur dan tanpa beban, namun walau begitu karya-karyanya selalu sarat akan makna. Kuat dalam pesan, dan menarik dalam tampilan. Sederhana namun elegan. Saya kerap terpukau dengan gagasan-gagasan Teddy dan banyak menyerap ilmu laku kesenian darinya. Sayang persahabatan kami tak belangsung lama. Teddy terlalu cepat pergi. Seperti lagunya Iron Maiden yang berjudul "*Only the Good Die Young*", begitulah Teddy. Orang baik yang meninggal muda."

Yang tak kalah mengesankan adalah pengakuan atau kenangan Tisna Sanjaya ini:

"Kenangan dengan Almarhum S. Teddy D. Yaitu ketika diundang residensi di Kota Aachen, Jerman dan Berlin, 10 Agustus 2021 - 22 Januari 2022. Saya dan almarhum sangat intens, fokus menyikapi sikon politik di Indonesia setelah Orba masuk ke Reformasi. Pertemuan dengan Teddy di Aachen tentu masing-masing punya arah, bentuk, format, metode yang berbeda. Tapi pertemuan tersebut punya arti, nilai-nilai yang kuat, saling berbagi pengetahuan, perihal seni sebagai kehidupan sehari-hari, jadi politik kebudayaan yang merdeka untuk diekspresikan dengan kesungguhan hati."

Apapun itu kelak, satu hal pasti, S. Teddy D. telah mewariskan penghayat seni rupa Indonesia sebuah visi kreatif unik bernama "*Jalan Gambar*"—yang dibentangkannya kali pertama melalui pameran *Boat*, pamerannya bersama Ugo Untoro dan Yani Halim, di Nadi Gallery, 7 - 25 November 2001—dengan dalil: "Lukisan ialah gambar yang disederhanakan atau dirumitkan".

Dengan visi kreatif itulah, seiring berjalannya waktu yang memengaruhi kondisi fisik, pemikiran, dan perilaku berseni-rupanya, kita beroleh jembatan kesempatan untuk menghikmati daya cipta S. Teddy D. lalu, kini, dan nanti.

Maka apa yang bisa kita hikmati dalam pameran ini adalah sesuatu yang istimewa, penting, dan dicintai dari karya-karya perupa untuk menghargai martabat S Teddy D. sebagai perupa dan kawan sama sejalan di dunia seni rupa.

Jakarta, 30 April 2026

WAHYUDIN

ARTi Teddy

(...) The wisdom of ages, the lies and outrages
concealed
Time it waits for no man
My future, it is revealed
Time it waits for no man
My fate is sealed
(...) Is death another birthday?
A way to kiss your dreams goodbye?
Do the undead live within us?
And look through our eyes?
(...) So, until the next time
Have a good sin
Only the good die young
All the evil seems to live forever
Only the good die young
—Iron Maiden, "Only the Good Die Young" (1988)

On Friday afternoon, May 27, 2016, in a ward at the Regional General Hospital of Semarang, Central Java, S. Teddy D. breathed his last. A malignant tumor that had resided in his body for approximately three years ultimately claimed the life of the artist, who was born in Padang, West Sumatra, on August 25, 1970.

"Sad! We've lost a superstar," said Mella Jaarsma, who still keeps a bottle containing S. Teddy D.'s ashes in her home to this day.

"Of course, it's a great loss," expressed Asmudjo Jono Irianto. "Teddy was an important contemporary artist following the generation of Heri Dono, Nindityo Adipurnomo, Anusapati, and others. In my view, he was one of the most talented and powerful artists of his generation. His works carried an identity and character that hadn't existed in the previous generation."

So it must be said: during those 36 months, for S. Teddy D., life was not about delaying defeat before ultimately surrendering. He held off the malignant tumor through repeated treatments and surgeries—while continuing to create and exhibit his work. As we may recall, to mention just a few, he participated in the group exhibition Padi Menguning at Syang Art Space, Magelang (May 22nd - June 22nd, 2016), held the solo exhibition, [karena perang] at Nadi Gallery, Jakarta (October 27–November 9, 2015), and the solo exhibition Jalan Gambar at Galeri Salihara, Jakarta (June 1–30, 2013).

But in the end, reality had its way the tumor prevailed, and S. Teddy D. returned to the earth, to be remembered in joy, sorrow, wounds, and all that he was.

"At the time, I wasn't really surprised—it felt like it was only a matter of time," said Wimo Ambala Bayang. "What was striking, though, was that it happened during the opening of ArtJog, when we were all there—fellow art practitioners and Teddy's friends—so we could immediately offer our prayers and respects."

For that reason, Wimo added, "loss is inevitable, because in the end, we will all be gone. He (Teddy) simply joins the line of names that live on in the history of Indonesian art—names that deserve to be remembered."

Bob "Sick" Yudhita Agung felt more or less the same when he first heard of Teddy's passing. "I wasn't sad at all," he said. "So that Teddy wouldn't have to endure his suffering for too long, I felt that his death was simply his destiny."

Unlike Bob and Wimo, Yuli Prayitno reacted quite differently. "I was angry!" he said. "I believe Teddy could still be alive today—his tumor had once been declared cured by doctors—if he hadn't been so stubborn with his bad habits, especially alcohol, and his permissive attitude toward friends who liked to drink."

"I couldn't say anything when I heard the news," said Handiwirman Saputra. "I knew he had recovered for a while, but then he fell ill again after returning to alcohol—here, in my studio. I truly lost a real artist friend, someone who saw, thought about, and lived art above everything else—everything was art."

What more can be said.

Biantoro Santoso cannot recall exactly when he first met S. Teddy D. What he does remember is Teddy's own admission that Biantoro was the first collector to ever purchase his painting. In fact, according to Teddy, the very first work he sold was bought by Biantoro Santoso.

Beyond that, Biantoro acknowledges that Teddy was an important artist—also a friend full of surprises—who contributed greatly to Nadi Gallery since its formative years.

From Nadi Gallery's exhibition records over the past 25 years, I found that S. Teddy D. held two solo exhibitions (2007 and 2015) at the gallery and participated in seventeen group

exhibitions, either at Nadi Gallery or in other spaces organized by the gallery. The details are mentioned below:

(1) Membaca Frida Kahlo, group exhibition of 23 artists, curated by Hendro Wiyanto, 17 - 29 April 2001.

(2) Pink Project, group exhibition of 22 artists, curated by Hendro Wiyanto, 15 - 25 September 2001.

(3) Boat, group exhibition with Ugo Untoro dan Yani Halim, curated by Hendro Wiyanto, 7 - 25 November 2001.

(4) Eye, group exhibition of 15 artists, curated by Hendro Wiyanto, 23 Agustus - 3 September 2002.

(5) All You Need is Love, group exhibition of 16 artists, curated by Enin Supriyanto, 21 Maret - 3 April 2003.

(6) Kado, group exhibition of 18 artists, curated by Enin Supriyanto, 15 September - 3 Oktober 2003.

(7) Object(ify), group exhibition of 14 artists, curated by Rizky A. Zaelani, 16 - 28 Maret 2004.

(8) Olympics, group exhibition of 28 artists, curated by Enin Supriyanto, 20 Agustus - 2 September 2004.

(9) Eksodus Barang, group exhibition of 15 perupa, curated by Hendro Wiyanto, 15 - 28 Februari 2005.

(10) AKU, Chairil, Aku, group exhibition of 25 artists, curated by Enin Supriyanto, 28 April - 9 Mei 2005.

(11) Indonesian Contemporary Art Now, group exhibition of 28 artists, curated by Enin Supriyanto, 11 - 23 Januari 2007.

(12) Pictura, solo exhibition, curated by Enin Supriyanto, 14 - 26 Maret 2007.

(13) Expose #1: A Presentation of Indonesian Contemporary Art by Deutsche Bank and Nadi Gallery, group exhibition of 13 artists, curated by Enin Supriyanto, 5 - 6 Juni 2008.

(14) Bentuk-Bentuk: Contemporary Indonesian Art in 3D, group exhibition of 7 artists in Melbourne Art Fair 2008, organized by Valentine Willie Fine Art and Nadi Gallery, curated by Adeline Ooi, 30 Juli - 3 Agustus 2008.

(15) Kado #2, group exhibition of 58 perupa, curated by Enin Supriyanto, 28 Oktober - 10 November 2009.

(16) The Show Must Go On, group exhibition of 29 artists, 18 - 28 November 2010.

(17) :[karena perang], solo exhibition, written by Afnan Malay, 27 Oktober - 9 November 2015.

(18) Art Stage Singapore 2016, group exhibition of 6 artists, 20 - 24 Januari 2016.

(19) The Show Must Go On, group exhibition of 10 artists, 6 - 19 Agustus 2016.

Through this, I would like to emphasize that S. Teddy D. and Nadi Gallery—rather than merely Biantoro Santoso—have long supported each other's artistic vision and mission in a relationship built not only on economic interests, but also on mutual respect.

On Monday, March 30, at 9:55 AM, Biantoro Santoso and I met at BKdP—Handiwirman Saputra's studio—just a stone's throw from Sarang Building, the studio and art space of Jumaldi Alfi in Kalipakis, Bantul, Yogyakarta.

We were conducting a "studio visit," viewing works by Handiwirman and Alfi for the ARTi Teddy exhibition. While waiting for them to arrive, we rode an electric bike to Sangkring Art Space—Putu Sutawijaya's studio in Nitiprayan. Instead of Putu, we met Jenny, his wife, who kindly invited us to view his painting for the exhibition.

She explained that the painting, titled I+ (tapakdara), refers to a symbol in Balinese belief—often marked with a plus sign drawn by hand on gates, walls, and other surfaces, using white liquid chalk to ward off negative energy.

According to Jenny, the work was created to honor Teddy's appreciation for the symbolic and spiritual aspects of Balinese belief systems.

After about half an hour, we returned to BKdP. Handiwirman had arrived, though his work had not yet. The same was true for Jumaldi Alfi. After exchanging stories about Teddy's life and work, we had lunch at a nearby Padang eatery, where we met the artist Butet Kartaredjasa.

From there—after visiting Abdi Setiawan's studio in Kersan to see his sculpture, a wood-cutting machine given to him by Teddy—we continued to Wedhar Riyadi's studio in Sewon. At the time, Wedhar was close to finishing a painting inspired by Teddy's installation Cultural Studies.

(A week later—when visiting his studio—we (me, Dhira and Dian) would also encounter a painting by Kokok P. Sancoko based on the same installation.)

Before evening fell, we headed to Studio Biru, Agus Suwage's studio in Mantrijeron. That afternoon, Agus seemed busy preparing works for the Venice Biennale 2026. For ARTi Teddy, we decided to select an earlier drawing whose

theme resonated with Teddy's creative vision—womanhood, or motherhood.

(This theme—approached through different artistic perspectives—also appears in works by Sekar Jatiningrum, Bunga Jeruk, Theresia Agustina Sitompul, and Arahmaiani.)

The following day, around 1:30 PM, after meeting Theresia Agustina Sitompul and Blora Frida Margareta—Teddy's only daughter—we visited Iwan Effendi's studio near Alun-Alun Selatan. He showed us a painting inspired by Teddy's installation *Viva La Muerte*, which had left a lasting impression on him since he first saw it more than twenty years ago.

"The configuration of this painting is almost exactly what I saw back then—Teddy riding *Viva La Muerte*," Iwan said.

(It turns out that *Viva La Muerte* also inspired Asmudjo Jono Irianto. "Of course it's Teddy's *Viva La Muerte*," he said. "I'm a curatorially disciplined artist—since the exhibition is about Teddy, my work has to begin from Teddy's work.")

After Asr, we continued to Yuli Prayitno's studio to see two sculptures inspired by Teddy's *Cultural Studies and Casualties of War*. "These works revolve around imagination and ideology behind weaponry," Yuli explained.

From there, we visited M. Irfan's studio, where we saw a series of new paintings—similar yet distinct—featuring fields of primary colors layered with gray shadows. "They are a sublimation of today's socio-political reality," he said. "Like Teddy, I just want to be honest in my painting."

After Maghrib, we continued to Agung Kurniawan's studio, where we discussed dozens of his drawings for ARTi Teddy over a simple dinner.

"All these drawings carry the distilled spirit of Teddy's gambar sari," Agung said.

(The same spirit is also reflected in the works of Mella Jaarsma and Goenawan Mohamad in the ARTi Teddy exhibition. "Teddy's drawings are truly striking," said Goenawan Mohamad when we spoke at his studio in Bangunjiwo, Bantul, on the morning of Friday, April 10.)

A week later, over the course of three days, Dhira and Dian took over from Biantoro Santoso

to continue the studio visits, meeting Mella Jaarsma, Nindityo Adipurnomo, Bunga Jeruk, Sekar Jatiningrum, Ugo Untoro, Abdi Setiawan, Kokok P. Sancoko, Jumaldi Alfi, M. Irfan, Uji Hahan Handoko, and Handiwirman Saputra.

From Ugo Untoro, we heard—echoed in his painting—the story of S. Teddy D. as a deeply devoted learner of art. "He is a true excavator of art," Ugo Untoro remarked.

From Sekar Jatiningrum, we heard about Teddy as a friend with a gentle and "sweet" nature. From Abdi Setiawan, we learned of Teddy as a generous and helpful friend. From Nindityo Adipurnomo, we came to see Teddy as a provocative artist through his works. From Bunga Jeruk, we heard of Teddy as a "family man" and a dog lover. From Kokok P. Sancoko, we encountered the image of Teddy as a "dangerous" artist, whose works ignite anger and resentment. From Uji Hahan Handoko, we heard of Teddy as a "dignified" artist—sincere and self-aware. And from Jumaldi Alfi, we heard of Teddy as a free and honest artist, whose works are rich with meaning.

(Meanwhile, although we were unable to visit their studios, we received paintings from Yunizar, Yani Halim, and Pande Ketut Taman, reflecting their personal views and experiences of S. Teddy D. as a "pure soul," like "the light of a full moon's love.")

At the end of one of our studio visits at BKdP, Handiwirman surprised us with an object-installation work derived from *Show Me the Way to the Next Bridge*, a piece he had once worked on in the early 2000s.

"I hope Teddy would have liked it," said Handiwirman.

At this point, I am reminded of something someone once said: "In remembering, there is always forgetting; within it lies a process of selection." As time passes, Teddy's existence moves between memory and historical selection—whether or not he will be positioned as an important figure in Indonesian art.

With that in mind, allow me to present a memorable reflection from Jumaldi Alfi: "I, as one of his close friends, have always been

in awe of Teddy's fluidity in making art. In his practice, Teddy always appeared so free, honest, and unburdened—yet his works were consistently rich in meaning. Strong in message, compelling in presence. Simple, yet elegant. I was often captivated by his ideas and absorbed so much from his artistic way of being. Unfortunately, our friendship did not last long. Teddy left too soon. Like the Iron Maiden song 'Only the Good Die Young'—that was Teddy. A good man who died young."

Equally compelling is this recollection from Tisna Sanjaya:

"My memory with the late S. Teddy D. goes back to when we were invited to a residency in Aachen and Berlin, from August 10, 2021 to January 22, 2022. We were deeply engaged, intensely focused on responding to Indonesia's socio-political condition in the post-New Order Reform era. Our encounter in Aachen, of course, reflected our different directions, forms, formats, and methods. Yet it carried strong meaning and values—we shared knowledge, and reflected on art as part of everyday life, as a form of cultural politics that is free to be expressed with sincerity."

Whatever the future may hold, one thing is certain: S. Teddy D. has left Indonesian art practitioners with a unique creative vision—Jalan Gambar—with the premise that "a painting is a drawing that is either simplified or made more complex."

Through this vision, we are given a bridge—a way to appreciate Teddy's creative force in the past, present, and future.

And so, what we encounter in this exhibition is something meaningful, important, and deeply cherished—works that honor S. Teddy D. not only as an artist, but as a fellow companion in the world of art.

Jakarta, April 30th, 2026

WAHYUDIN

Abdi Setiawan



Terima Kasih, 2026, wood, acrylic and fiberglass, 30 x 77 x 27 cm

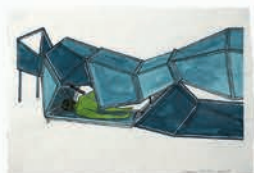
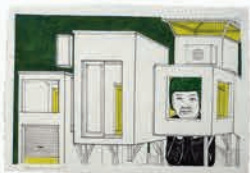
Agus Suwage



AVE MARIA GRATIA PLENA MARIA, GRATIA PLENA MARIA, GRATIA PLENA AVE, AVE
DOMINUS DOMINUS TECUM BENEDICTA TU IN MULIERIBUS ET BENEDICTUS ET
BENEDICTUS FRUCTUS VENTRIS VENTRIS TUAE JESUS AVE MARIA AVE MARIA
MATER DEI ORA PRO NOBIS PECCATORIBUS ORA PRO NOBIS ORA ORA PRO NOBIS

Ave Maria, 2023, watercolor, ink and tobacco juice on paper, 85 x 114 cm

Agung Kurniawan





Arahmaiani



Asmudjo Jono Irianto

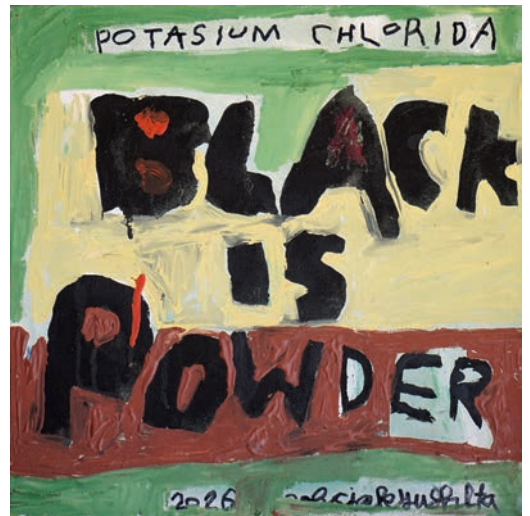


Viva La Muerte
2026
resin, fiberglass, inner tube,
terracotta, light, barrel
and sling wire
180 x 56 x 90 cm

Bob "Sick" Yudhita Agung



Bonsai on Melting Pot
2026
mixed media on canvas
100 x 45 cm



Alfred Nobel
2026, mixed media on canvas, 40 x 40 cm

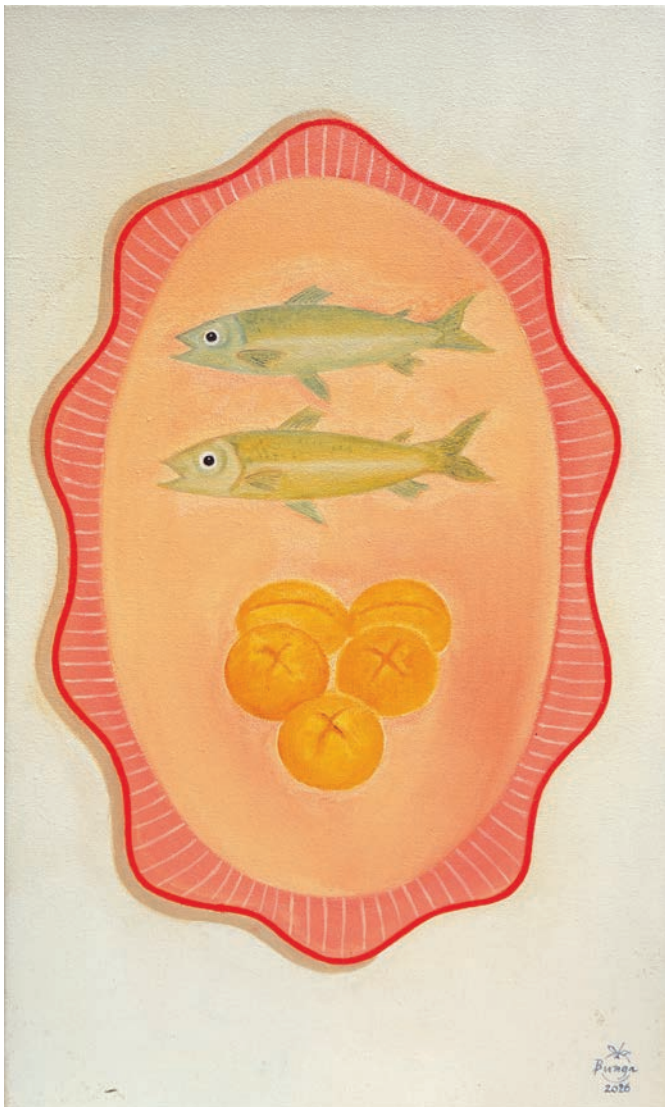


Signature in Art We Trust
2026, mixed media on canvas, 40 x 40 cm



Man with White Shoes on Town House
2026, mixed media on canvas, 80,5 x 60,5 cm

Bunga Jeruk



Perempuan Indonesia #2, 2020, oil on canvas, 25 x 25 cm
5 Roti dan 2 Ikan, 2026, oil on canvas, 50 x 30 cm

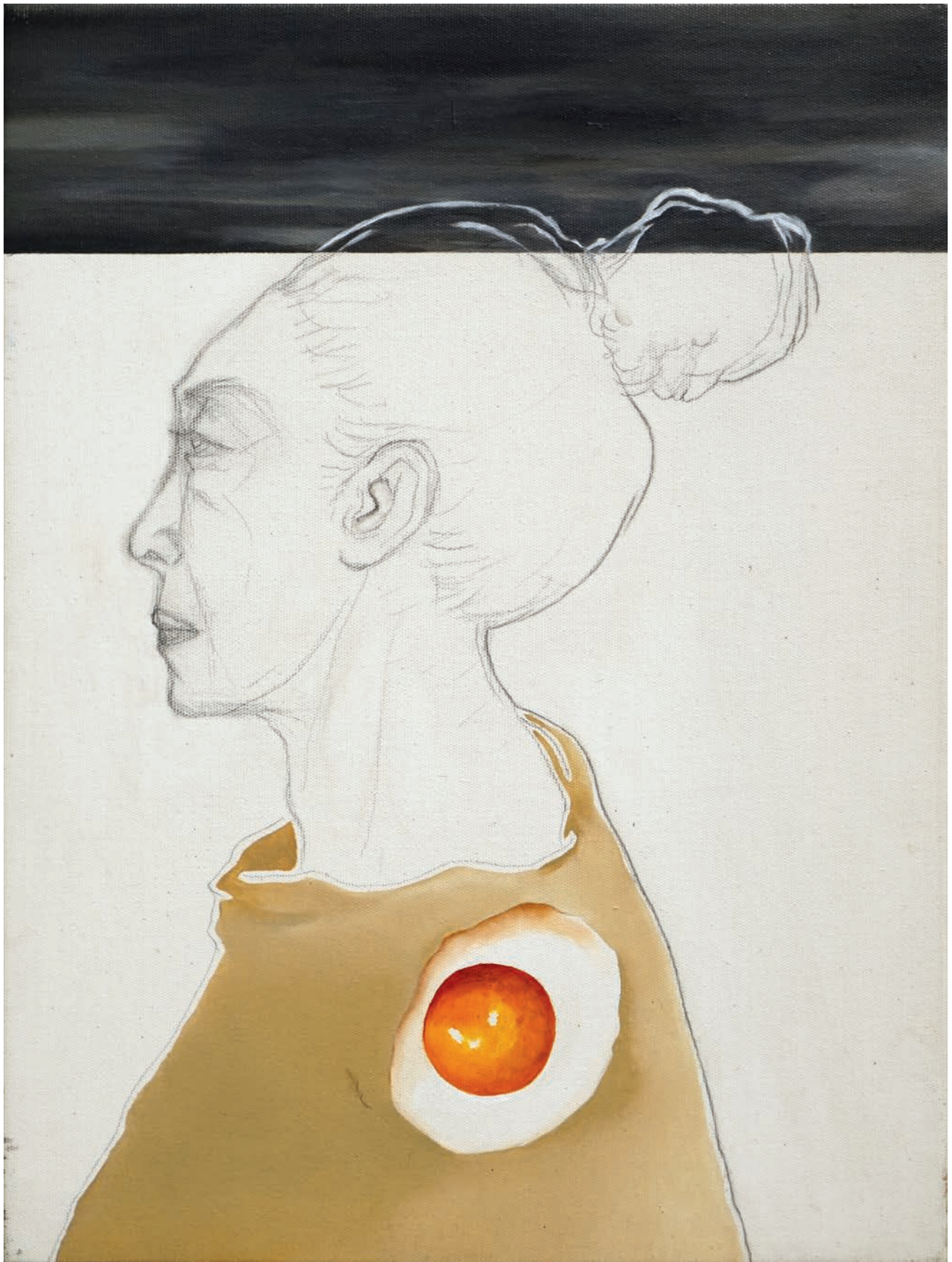


Sunday Morning, 2024, oil on canvas, 30 x 40 cm
Always and Forever, 2025, oil on canvas, 30 x 40 cm
La Ponina, 2026, oil on canvas, 25 x 35 cm

Iwan Effendi



Sekar Jatiningrum



Sunny Side Up, 2026, pencil, oil on canvas, 40 x 30 cm

Jumaldi Alfi



Goenawan Mohamad



Burung Asing, 2025, oil, mixed media on canas, 148 x 100 cm

Handiwirman Saputra

Senandung S. Teddy D.
2026
sand powder, brick powder, bicycle tire, iron
177 x 350 x 110 cm





Pande Ketut Taman



Wedhar Riyadi



Talk Show, 2026, oil on canvas, 170 x 150 cm

Putu Sutawijaya



Wimo Ambala Bayang



Teater Objek
(Bayangan Burung-burung Terbang)
2025
archival print on photo paper,
matte laminated
20 x 20 cm (Edition 1/5)



Teater Objek
(Potret diri dengan patung tentara
tengkorak S. Teddy D)
2025
photograph archival print on photo
paper,
matte laminated
20 x 20 cm (Edition 2/5)



Kokok P. Sancoko



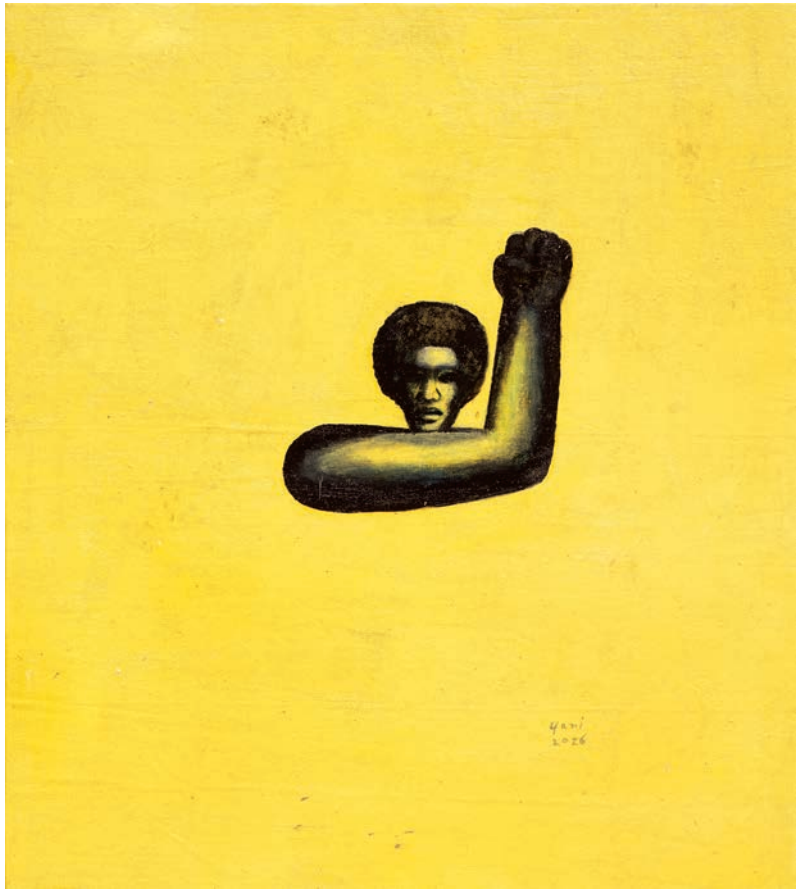
Kokok P Sancoko, Dendam, 2026, oil, charcoal on canvas, 180 x 130 cm

Yani Halim



Teddy's Watching Tom &
Jerry in My Burning Roofroom
2026
acrylic on canvas
76 x 86 cm

Teddy's Painting in My Dream
2026
acrylic on canvas
68 x 75 cm



Teddynen
2026
acrylic on canvas
84 x 75 cm



Yubitsume
2026
acrylic on canvas
75 x 67 cm

M Irfan





M Irfan, 9:15 6 April, 2026, acrylic, oil pastel on canvas, 200 x 150 cm

Mella Jaarsma



After Teddy's House / Head 1, 2026, acrylic, gouache, ink, woodblock print on cotton, measuring tape on paper, 42 x 29,7 cm

After Teddy's House / Head 2, 2026, gouache, ink, pencil, measuring tape on paper, 42 x 29,7 cm

After Teddy's House / Head 3, 2026, acrylic, gouache, ink, pencil, measuring tape on paper, 42 x 29,7 cm

After Teddy's House / Head 4, 2026, acrylic, gouache, ink, coconut shells, pandan leaves, measuring tape on paper, 42 x 29,7 cm

After Teddy's House / Head 5, 2026, acrylic, gouache, ink, pencil, goat hair on paper, 42 x 29,7 cm



Theresia Agustina Sitompul



Ugo Untoro



Digging to the Bottom of the Art, 2026, oil on canvas, 150 x 120 cm

Uji 'Hahan' Handoko Eko Saputro



Boots, Legitimacy, and the Flag That Keeps Flying #AsIRemember #Pictura #DraftYangTakSelesai, 2026, acrylic on canvas mounted on plywood, 41.5 x 43.8 x 2.8 cm

From the Pavement to the White Cube, Still You #AsIRemember #Pictura #DraftYangTakSelesai, 2026, acrylic on canvas mounted on plywood, 45 x 44 x 2.8 cm



The Angel Returns Without Saying Salam #AsIRemember #Pictura #DraftYangTakSelesai, 2026, acrylic on canvas mounted on plywood, 45.5 x 28.5 x 2.8 cm

Your Self Portrait Is Held at the National Portrait Gallery, Canberra... While Our Country Still Has No Museum #AsIRemember #Pictura #DraftYangTakSelesai, 2026, acrylic on canvas mounted on plywood, 45.7 x 33 x 2.8 cm

Nindityo Adipurnomo



Tisna Sanjaya



Cleaning Service & Laundry, 2026,
dryer, basin, mop, megaphone,
documentary video, clothes
240 x 150 x 80 cm

Yuli Prayitno



Kamuaku, 2009, AK47 model air softgun, wood, lycal, polyester resin, 26 x 94 x 7 cm



Keras Kepala, 2025, vintage toys, stones, cement, 54 x 48 x 43 cm

THE ARTISTS

ABDI SETIAWAN

Born in Sicincin, Pariaman, West Sumatra, Indonesia on December 29th, 1971.

Education: Indonesian Institute of the Art (ISI) Yogyakarta, Indonesia (1993 - 2003).

Selected Solo Exhibitions:

"Mengarang", Nadi Gallery, Jakarta, Indonesia (2022); "Set and His People", Semarang Gallery, Semarang, Indonesia (2019); "The Future is Here", REDBASE Contemporary Art, Jakarta, Indonesia (2014); "Re-PLAY #4 Abdi Setiawan", OFCA International, Yogyakarta, Indonesia (2013); "New Sculptures", André Simoens Gallery, Knokke-Zoute, Belgium (2010); "New Sculptures", Metis Gallery, Amsterdam, The Netherlands (2010); "The Flâneur", Nadi Gallery, Jakarta, Indonesia (2007); "Gairah Malam" France Cultural Center, Yogyakarta, Indonesia (2004).

Selected Group Exhibitions:

"Echo Project, Project #1", Limanjawi Art House, Magelang, Indonesia (2026); "Mini Art Malang 2025 (MAM#6)", Malang, Indonesia (2025); "ARTSUBS 2025", Surabaya, Indonesia (2025); "Nature, Everyday Life, and Glimpses of the Past", Gajah Gallery, Singapore (2025); "Remembering 95th Arby Samah", Taman Budaya Padang, West Sumatra, Indonesia (2025); "1st Grey Annual Award", Grey Art Gallery, Bandung, Indonesia (2024); "EBB AND FLOW", The Art Gallery of Ballarat, Victoria, Australia (2024); "Codes in Paralel", Indian Ocean Craft Triennale 2024, Fremantle Art Centre, Perth, Australia (2024)

AGUNG KURNIAWAN

Born in Jember, Indonesia, 1968.

studied Archeology at the University of Gadjah Mada, Yogyakarta, Indonesia in 1987 and later in the Fine Art Department with a concentration in printmaking at the Indonesian Art Institute, Yogyakarta, Indonesia in 1991.

Selected Solo Exhibitions:

"Whoever Stays Until The End Will Tell The Story", ROH, Jakarta, Indonesia (2025); "Sri Serie; Drawing as Poetic Performance", Nonfrasa Gallery, Bali, Indonesia (2024); "The God of Small Things", S.E.A. Focus, Tanjung Pagar District, Singapore (2023); "Gejolak Makam Keramat", Performance at Koesnadi Hardjosoemantri Cultural Center, Yogyakarta, Indonesia (2017); "Hanya Kematian yang Setia Menunggu", Performance at Indonesian French Institute, Yogyakarta, Indonesia (2015); "Milik Nggendong Lali", Richard Koh Gallery, Singapore (2013); "Actus Contritionis", Umahseni @ Mentengartspace, Jakarta, Indonesia (2012); "The Lines that Remind Me of You", Kendra Gallery, Bali, Indonesia (2011).

Selected Group Exhibitions:

"Bakudengar", Museum Arnhem, Netherlands (2026); "Harta yang Paling Berharga Adalah Keluarga", Cemeti Institute, Yogyakarta, Indonesia (2026); "murmur", ROH, Jakarta, Indonesia (2023); "ArtJOG MMXXII: Expanding Awareness", Jogja National Museum, Yogyakarta, Indonesia (2022); "ERRATA: Collecting Entanglements and Embodied History", MALLAM Contemporary art Museum, Chiang Mai, Thailand (2021); "Europalia Indonesia: Power and Other Things", BOZAR, Brussels, Belgium (2017); "First Sight: August", Museum MACAN, Jakarta, Indonesia (2017); "Jakarta Biennale 2015: Neither Back nor Forward: Acting in the Present", Gudang Sarinah Ekosistem, Jakarta, Indonesia (2015); "Biennale Jogja XII: Equator #2", Sarang Art Space, Yogyakarta, Indonesia (2013); "Sip! Indonesian Art Today", ARNDT Berlin, Berlin, Germany and ARNDT Singapore, Singapore (2013); "9th Gwangju Biennale: Roundtable", Gwangju, South Korea (2012); "Be(com)ing Dutch", Van Abbemuseum, Eindhoven, Netherlands (2008).

AGUS SUWAGE

Born in Purworejo, Indonesia, 1959.

Studied Graphic Design at Bandung Institute of Technology, Faculty of Fine Art and Design, Bandung, Indonesia (1979 - 1986). Artist in Residence in QUT, Brisbane, Australia (1996); "Sai-no-kuni" Saitama, the Museum of

Modern Art, Koshigaya-shi Saitama, Japan (1999 – 2000); "Brito International Artists Workshop" Tepantor, Dhaka, Bangladesh (2003); Artist in Residence in STPI, Singapore (2009).

Selected Solo Exhibitions:

"Fragmen", Nadi Gallery, Jakarta, Indonesia (2025); "A", A+ Works of Art, Kuala Lumpur, Malaysia (2025); "Ziggurat", ROH, Jakarta, Indonesia (2024); "The Theater of Me" MACAN Museum, Jakarta, Indonesia (2022); "Room of Mine", Tyler Rollins Fine Art, New York, USA (2017); "<<I>>", Nadi Gallery, Jakarta, Indonesia (2014); "CYCLE No. 3", ARNDT, Berlin, Germany (2013); "CYCLE No. 2", Tyler Rollins Fine Art, New York, USA (2013); "Daur/Cycle", Nadi Gallery, Jakarta, Indonesia (2012); "The End Is Just Beginning Is The End", Tyler Rollins Fine Art, New York, USA (2011); "CIRCL3", Singapore Tyler Print Institute Gallery, Singapore (2009); "Still Crazy After All These Years", Jogja National Museum, Yogyakarta, Indonesia (2009); "Beauty in the Dark", Avanthay Contemporary Gallery, Zurich, Switzerland (2008); "An Offering to Ego", CIGE 2008, Beijing, China, organized by Nadi Gallery (2008); "I/CON", Nadi Gallery, Jakarta, Indonesia (2007).

Selected Group Exhibitions:

"Artist Re-Working on Wood Cut", Tokyo National Museum, Tokyo, Japan (2025); "ARTSUBS 2025: Material Ways", Surabaya, Indonesia (2025); "Continuums", Can's Gallery, Jakarta, Indonesia (2025); "Masih Bernadi", Nadi Gallery, Jakarta, Indonesia (2025); "ArtJOG 2024 - Motif: Ramalan", collaboration with Titarubi for ArtJOG 2024 commission works, Jogja National Museum, Yogyakarta, Indonesia (2024); "Kutip Kitab", Jogja Art + Books Fest, The Ratan, Yogyakarta, Indonesia (2023); "Matrajiva", Artina, Jakarta, Indonesia (2023); "Kinesthesia", ISA Art Gallery, Jakarta, Indonesia (2023); "Emotional Asia", Miyatsu Daisuke Collections, Fukuoka Asian Art Museum, Japan (2022); ArtJog "Resilience", Jogja National Museum, Yogyakarta, Indonesia (2020); "Faktor X", Indonesian Contemporary Art & Design, Grand Kemang Hotel, Jakarta, Indonesia (2019); "SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now", Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan (2019); "Dunia Dalam Berita", MACAN Museum, Jakarta, Indonesia (2019); "+63 | +62", Silverlens Gallery, Manila, Philippines (2019); "ART UNLIMITED: XyZ 2018", Bandung, Indonesia (2018); "Disparate Bodies", Yavuz Gallery, Singapore (2018); "ART Bali - Beyond The Myths", ABBC Building, Nusa Dua, Bali, Indonesia (2018); "Celebrating Indonesian Portraiture", OHD Museum, Magelang, Indonesia (2018); "Sights + Sounds", Toledo Museum of Art, Ohio, United States (2018); "Terra Incognita", Hilger Brotkunsthalle, Vienna, Austria (2017); "SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now", National Art Center and Mori Art Museum, Tokyo, Japan (2017); "Universal Influence", Mandiri ART|JOG|9, Jogja National Museum, Yogyakarta, Indonesia (2016); "A Touch for The Now", MONA Inner Space, Poznan, Poland (2016); "After Utopia", Singapore Art Museum, Singapore (2015).

ARAHMAIANI

Born in Bandung, Indonesia in 1961.

Education: Academie voor Beeldende Kunst, Enschede, The Netherlands (1991 - 1992); Paddington Art School, Sydney, Australia (1985 - 1986); Bachelor of Fine Art in Bandung Institute of Technology, Department of Art, Bandung, Indonesia (1983).

Selected Solo Exhibitions:

"Wrath of Earth", ISA Art Gallery, Jakarta, Indonesia (2024); "Song of the Rainbow", Tonyraka Gallery, Bali, Indonesia (2022); "Politics of Disaster: Gender, Environment & Religion", PAV (Parco Arte Pivente), Turin, Italy (2020); "The Past Has Not Passed", MACAN Modern & Contemporary Art Museum, Jakarta, Indonesia (2018); "Shadow of the Past", Tyler Rollins Gallery, New York (2016); "Violence No More", Haus am Dom, Frankfurt (2015); "Fertility of the Mind", Tyler Rollin Gallery, New York (2014); "The Grey Paintings" Equator Art Project, Singapore (2013); "Slow Down Bro", Jogja Nasional Museum, Indonesia (2008); "Stitching the Wound", Jim Thompson Art Center,

Bangkok (2006).

Selected Group Exhibitions:

"I Love You, White Cube Gallery, Hongkong (2026); "Kasih, Bentara Budaya Jakarta, Indonesia (2026); "Transfer", Sunshine Coast Art Gallery, Queensland, Australia (2025); "Sunting", National Museum, Jakarta, Indonesia (2025); "Kekainan", Hybridium, Bandung, Indonesia (2025); "Flag Project" (Tuban version), PDIN. Yogyakarta, Indonesia (2025); "Song of the Rainbow" I (2025) & "Kasih" (Jawi installation), ArtSubs, Surabaya, Indonesia (2025); "Flag Project" (Java Version), Jogja Biennale, Yogyakarta, Indonesia (2025); "Burning Country", Tate Modern Museum, London, United Kingdom (2024); "I Love You" ("Ocean in Us: Southern Visions of Women Artists") Kaohsiung Museum of Fine Arts (KMFA), Taiwan (2024); "Do Not Prevent the Fertility of the Mind" ("Connecting The Body") Museum of Modern & Contemporary Art, Seoul, South Korea (2024); "Flag Project" Potato Head, Bali, Indonesia (2024); "Memory of Nature", Block Museum of Art, Illinois, USA (2024); "Temple of Love" (film projection of collaborative work with Wayang Merdeka Community & Milosh Luczynski), National Gallery, Singapore (2024).

ASMUDJO JONO IRIANTO

Asmudjo J.Irianto is an artist, curator, and lecturer in the Fine Arts at the Bandung Institute of Technology (ITB). His curatorial practice began in the mid-1990s. He previously served as a member of the Curatorial Team of the National Gallery of Indonesia (1999–2002).

As an independent curator, he has curated numerous significant exhibitions, including Jogjakarta Biennale VI (1999), the international exhibition Under Construction: New Dimensions of Asian Art at the Japan Foundation, Tokyo, Japan (2000), and CP Open Biennale (2003 and 2005). Since 2009, he has initiated and curated the Jakarta Contemporary Ceramic Biennale (JCCB) and was appointed Curator of the Indonesian Pavilion at the Venice Biennale (2019), Venice, Italy. He also served as Artistic Director and Curator of ARTSUB (2024 and 2025) in Surabaya.

As an artist, Asmudjo has actively exhibited nationally, including at ARTJOG and Biennale Yogya, as well as in various international exhibitions. He has held eight solo exhibitions, most recently Bodies of the Anthropocene at Selasar Sunaryo Art Space, Bandung (2024). Asmudjo has frequently invited to serve as a jury member for various art competitions in Indonesia.

BOB "SICK" YUDHITA AGUNG

Born in Yogyakarta, Indonesia, 1971.

Education: Indonesia Institute of the Art (ISI) Yogyakarta, Indonesia.

Selected Solo Exhibitions:

"Cuex is the Best", Bale Segaris, Yogyakarta, Indonesia (2025); "Merah Jambu: A Symphony of Colors", ViaVia, Yogyakarta, Indonesia (2023); "Life is Beautiful", Sin Sin Fine Art, Hong Kong (2008); "Sick Project", Gallery Semarang, Indonesia (2008); "Happy Burthday NIN", Jogja Museum, Yogyakarta, Indonesia (2007); "New Kid On The Block", Museum dan Tanah Liat, Yogyakarta, Indonesia (2024); "Di Bawah Pohon Ketepeng Diatas Spring Bed", KKF, Yogyakarta, Indonesia (2003); "Aku Cinta Bapakku", Indonesian- French Culture Center, Indonesia (2002); "Aku Cinta Bapak-ku", LIP, Yogyakarta, Indonesia (2001); "Meraih Kemenangan", Milenium Gallery, Jakarta, Indonesia (2000)

Selected Group Exhibitions:

"from 2D to 3D", Sin Sin Fine Art, Hong Kong (2009); "Hei June", Taman Budaya Yogyakarta, Indonesia (2009); "In Rainbow", Private Sunaryo Sampoerna Gallery, Surabaya, Indonesia (2009); "Borderless World", second anniversary Srisasanti Gallery at Taman Budaya, Yogyakarta, Indonesia (2009); "Pesta Gagasan", Arslonga Rumah Seni, Yogyakarta (2009); "Friendship Code", Syang Gallery, Magelang, Central Java, Indonesia (2009); "Ugo Untoro, Bob Sick, Agung Kurniawan", Gallery Semarang, Indonesia

(2008); "Red District Project", Koong gallery Jakarta, Indonesia (2008); "Hong Djien 6969, OHD 69 seksi nian", Jogja Gallery, Indonesia (2008); "Brother in Pain", ARK gallerie, Jakarta, Indonesia (2008); "Tribes", Sin Sin Fine Art, Hong Kong (2008); "Indonesian Invasion", Sin Sin Fine Art, Hong Kong (2008).

BUNGA JERUK PERMATA PEKERTI

Born in Solo, Indonesia, 1972.

Education: Graduated cumlaude from Faculty of Fine Arts and Design, Indonesia Institute of Arts (ISI), Yogyakarta

Selected Solo Exhibitions:

"What I Really Love to Do Is Trivial", Emmitan Gallery, Surabaya, Indonesia (2011); "Just Bunga", Edwin's Gallery, Jakarta, Indonesia (2009); "Every Dog is #1", Edwin's Gallery, Jakarta, Indonesia (2002); "Dat Was Now Dis Is Then", Cemeti Art House, Yogyakarta, Indonesia (2002); "Animaux!", Lembaga Indonesia Prancis, Yogyakarta, Indonesia and Sculpture Square, Singapore (2000)

Selected Group Exhibitions:

"Blossoming Curiosity, Indonesian-Thailand Collaborative Painting Exhibition", The National Gallery of Thailand, Bangkok, Thailand (2023); "Marwah 78 Perupa Perempuan Indonesia", Pos Bloc, Jakarta, Indonesia (2023); "Yogya Annual Art", Bale Banjar Sangkring, Yogyakarta, Indonesia (2023); "ArtJOG MMXXII: Expanding Awareness", Jogja National Museum, Yogyakarta, Indonesia (2022); "Pause Rewind Forward #3", Kiniko, Yogyakarta, Indonesia (2021); "Adu Domba", Sangkring Art Project, Yogyakarta, Indonesia (2019); "Celebrating Diversity #2", Menara BTPN, Jakarta, Indonesia (2018); "6 in 1", Bale Banjar Sangkring, Yogyakarta, Indonesia (2017); "Tribute to S Teddy Darmawan", Museum dan Tanah Liat, Yogyakarta, Indonesia (2017); "Borobudur Writers & Cultural Festival", The Heritage Convention Center, Hotel Plataran, Magelang, Indonesia (2016); "Kecil Itu Indah #14", Edwin's Gallery, Jakarta, Indonesia (2016); "Nusarupa", Museum Seni Rupa dan Keramik, Jakarta, Indonesia (2016)

GOENAWAN MOHAMAD

Goenawan Mohamad, who is better known as a writer, has also been familiar with art since the early 1960s, when he lived with the artists of Sanggar Bambu and studied painting with Danarto, Syahwil, Mulyadi W. He is also close to Nashar and Zaini.

He began to exhibit his first sketch with the title "PE.TIK.AN" at Plataran Djoko Pekik, Bantul, Yogyakarta (November 2016). Then continued with the solo exhibition "Kata, Gambar", at dia.lo.gue artspace, Jakarta (February 2017), "Another Stage", at Aksara Pacific Place, Jakarta (July 2017) and followed by the "Ke Tengah" exhibition at Galeri Sarang, Yogyakarta (November 2017).

After exhibiting at the Sarang Gallery, he was invited by the artist Hanafi to collaborate in an exhibition entitled "57 x 76" at the National Gallery of Indonesia, Jakarta (June 2018). In the same year he exhibited at Faber-Castell Store, Plaza Senayan, Jakarta (May 2018) and Hotel Monopoli, Jakarta (August 2018).

The following year he exhibited at the OHD Museum, Magelang (January 2019), Semarang Gallery (June 2019) and at MDTL (Museum and Clay) Yogyakarta (November 2019).

He has also illustrated for his books, including "Don Quixote" (2011 & 2013), "Fragments: New Poems" (2017) and "Traveling with God" (2019). He has published books on fine arts, including "Frames without Prison" (2019) and "Rupa, Words, Objects, and the Grotesk: Essays on Fine Arts and Philosophy of Art" 1961-2021 (2021).

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

HANDIWIRMAN SAPUTRA

Born in Bukittinggi, West Sumatra, Indonesia, 1975.

Education: Studied at Indonesian Institute of Arts (ISI), Yogyakarta, Indonesia (1993 - 1996). Artist in Residence in Singapore Tyler Print Institute, Singapore (2011).

Solo Exhibitions:

"alih", Nadi Gallery, Jakarta, Indonesia (2026); "Tak Berakar Tak Berpucuk No. 8", Special presentation at Art Jakarta 2022, Jakarta, Indonesia (2022); "Saat Bentuk Menjadi Kelakuan", TOLOT/heuristic, Tokyo, Japan, organized by Nadi Gallery (2015); "Re-PLAY #6", OFCA International SaRang Building, Yogyakarta, Indonesia (2014); "Tak Berakar, Tak Berpucuk/No Roots, No Shoots", a special presentation, ArtHK 2012, Hong Kong, organized by Nadi Gallery (2012); "Ujung Sangkut Sisi Sentuh / Suspended Forms", Singapore Tyler Print Institute Gallery, Singapore (2012); "Tak Berakar, Tak Berpucuk/No Roots, No Shoots", National Gallery of Indonesia, Jakarta, Indonesia (2011); "Things, the Order of Handiwirman", Cemeti Art House, Yogyakarta, Indonesia (2009); "Nothing-Something-Nothing", Showcase Singapore 2008, Singapore, organized by Nadi Gallery (2008); "In Lingo", CIGE 2008, Beijing, China, organized by Nadi Gallery (2008); "Archaeology of a Hotel Room", Nadi Gallery, Jakarta, Indonesia (2007); "Apa-apanya Dong?", Nadi Gallery, Jakarta, Indonesia (2004); "Patah Hati; Broken Heart", Cemeti Art House, Yogyakarta, Indonesia (2001); "Provocative Objects", Lontar Gallery, Jakarta, Indonesia (2000).

Selected Group Exhibitions:

"Guru Terkembang Jadi Bentuk", OHD Museum, Magelang, Indonesia (2025); "ARTSUBS: Material Ways", Pos Bloc Surabaya, Surabaya, Indonesia (2025); "Masih Bernadi", Nadi Gallery, Jakarta, Indonesia (2025); "Mantagi Art Exhibition", Sakato Art Community, Sarang Building, Yogyakarta, Indonesia (2024); "Customized Postures, (De)Colonising Gestures", Gajah Gallery, Jakarta and Singapore (2024); "Poetic Effect", Nadi Gallery, Jakarta, Indonesia (2024); "ARTSUBS: Ways of Dreaming", Pos Bloc Surabaya, Surabaya, Indonesia (2024); "Attunement", Nadi Gallery, Jakarta, Indonesia (2022); "Arts in Common", ARTJOG MMXIX, Jogja National Museum, Yogyakarta, Indonesia (2019); "Bebas", Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia (2019); "May You Live In Interesting Times", Venice Biennale in the Central Exhibition, Venice, Italy (2019); "Lost Verses: Akal Tak Sekali Datang, Runding Tak Sekali Tiba", Venice Biennale in Country Pavillion (Indonesian Pavillion), Venice, Italy (2019).

IWAN EFFENDI

Born in Yogyakarta, Indonesia, 1979. Co-Founder and Co-Artistic Director of Yogyakarta's Papermoon Puppet Theatre

Education: Artist in Residence, Hide and Seek, Museum of Art, Kōchi, Japan (2015); Artist in Residence, Light in Winter Festival, Federation Square, Melbourne, Australia (2014); Artist in Residence, AIR Koganecho, Yokohama, Japan (2012); Artist in Residence, Manila Contemporary, Manila, Philippines (2012); Indonesian Institute of Fine Arts (ISI) Yogyakarta, Indonesia (2002 - 2004); Indonesia University of Education, Bandung, Indonesia (2012).

Selected Solo Exhibitions:

"Once Was", ara contemporary, Jakarta, Indonesia (2025); "articulate", Mizuma Art Gallery, Tokyo, Japan (2024); "preload", Mizuma Gallery, Singapore (2023); "Daydreaming Face", RUCI Art Space, Jakarta, Indonesia (2021); "DRAWING withdrawing", Mizuma Gallery, Singapore (2020); "Face to Face", Mizuma Gallery, Singapore (2019); "Dia and His Secrets, feat. Papermoon Puppet Theatre", Bazaar Art Jakarta, Indonesia (2014); "Finding Lunang, feat. Papermoon Puppet Theatre", ARTJOG13, Taman Budaya Yogyakarta, Yogyakarta, Indonesia (2013); "Eye of the Messenger", Yavuz Gallery, Singapore (2011).

Selected Group Exhibitions:

"ALT Philippines 2026", Vinyl on Vinyl, Manila, Philippines (2026); "Art Jakarta Papers 2026", ara contemporary, City Hall PIM 3, Jakarta, Indonesia (2026); "TRICENARIAN", ViaVia, Yogyakarta, Indonesia (2025);

"Art Jakarta", ara contemporary, Jakarta, Indonesia (2025); "Temu Tamu", TFNYT Advisory, Paris, France (2025); "Keep the Fire On #11: To Have a Blast!", Survive! Garage, Yogyakarta, Indonesia (2025); "Tanem Tanemaki", Bentara Budaya, Yogyakarta, Indonesia (2025); "We Begin with Everything", ara contemporary, Jakarta, Indonesia (2025); "The Paper Menagerie", ISA Art Gallery, Jakarta, Indonesia (2025); "Sandiwa Tirto Gunung", Tirto Gunung Art Space, Yogyakarta, Indonesia (2024); "Salon et Cetera", Ace House Collective, Yogyakarta, Indonesia (2024); "iCAD by the Bay", Indonesia Design District, Jakarta, Indonesia (2024); "Tidak Apa Apa", Gallery Yolcha, Osaka, Japan (2024); "NOW", RUCI Art Space, Jakarta, Indonesia (2024).

JUMALDI ALFI

Born in Lintau, Sumatra, Indonesia, 1973

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

Selected Solo Exhibitions:

"Never Ending Stories", Kiniko Art, Yogyakarta, Indonesia (2025); "Never Ending Stories", D'Gallerie, Jakarta, Indonesia (2024); "Taman Rasa", Maes Van Dewiele, Gent, Belgium (2024); "Taman Rasa", Kiniko Art Room, Yogyakarta, Indonesia (2022); "Trajectory of Existential Memory", Galeri Ruang Dini, Bandung, Indonesia (2022); "Footnote", SaRanG Building, Yogyakarta, Indonesia (2020); "Digital Spiritualism", SaRanG Building, Yogyakarta, Indonesia (2020); "Blackboard Paintings", LATAR, Jakarta, Indonesia (2018); "Myth Sisyphus", Art Basel Hong Kong 2014 with Edwin's Gallery, Hong Kong (2014); "Melting Memories/Rereading Landscape", Mooi Indies, ARNDT Gallery, Singapore (2014); "Jumaldi Alfi's, Blackboard Paintings", Primo Marella Gallery, Milan, Italy (2013); "Re-PLAY #3", Jumaldi Alfi, OFCA International, Yogyakarta, Indonesia (2013); "Asian One", Art Hong Kong 2012 with Sin Sin Gallery, Hong Kong, China (2012); "Melting Memories #2", Nadi Gallery, Jakarta, Indonesia (2012); "Nightswimmer", Metis Gallery, Amsterdam, The Netherlands (2011).

Selected Group Exhibitions:

"Dari Rakyat Untuk Rakyat: Art Care for Sumatra", Kiniko Art, Yogyakarta, Indonesia (2026); "Ruang Tafakur", Bentara Budaya, Jakarta, Indonesia (2026); "ARTi Teddy", Nadi Gallery, Jakarta, Indonesia (2026); "Gemah Ripah #3", Le Gareca, Yogyakarta, Indonesia (2025); "Aura Kertas", Jiwa Gallery, Jiwa Jawi, Yogyakarta, Indonesia (2025); "Pada Kertas", Sakato Art Community, Yogyakarta, Indonesia (2025); "On Showing", Acehouse Collective, Yogyakarta, Indonesia (2025); "Bang Kulon Nyabarang Ngetan", Gelanggang Inovasi dan Kreatifitas (GIK UGM), Yogyakarta, Indonesia (2025); "Memorabilia Haji Widayat", Museum H.Widayat & Art Space, Magelang, Indonesia (2025); "Continuum 25th Anniversary of CAN'S Gallery", Jakarta, Indonesia (2025); "Masih Bernadi", Nadi Gallery, Jakarta, Indonesia (2025); "Contemporary Art Through The Eyes of The Artist", Lanö Contemporary Art Gallery, Bali, Indonesia (2025); "Saling Sapa, Bale Black Box Laboratory", Yogyakarta, Indonesia (2025); "\$\$\$ (Suara-Suara Studio)", Museum dan Tanah Liat, Yogyakarta, Indonesia (2025); "Keep The Fire On #11 The New Flare, Survive Garage, Yogyakarta, Indonesia (2025); "Guru Terkembang Jadi Bentuk by Sakato Art Community", OHD Museum, Magelang, Indonesia (2025); "Past-Present: Arts School in Indonesia", Indonesian School of The Hague, Wassenaar, Netherlands (2025); "Gemah Ripah II: Jagad Kreatif Jogja", Padepokan Seni Bagong Kussudiradja, Yogyakarta, Indonesia (2025); "Maa Ledungga #4", Pesta Seni Panen Padi, Huntu Art Distrik, Gorontalo, Indonesia (2025); Focus Art Fair with Sewu Satu, Saatchi Gallery, London (2024); "ARTSUBS: Ways of Dreaming", Pos Bloc, Surabaya, Indonesia (2024); "Tjoekeop Tjoekeop Tjoekeop!", Galeri R.J. Katamsi ISI Yogyakarta, Yogyakarta, Indonesia (2024); "Mantagi Rupa Art Exhibition by Sakato Art Community", SaRang Building Blok II, Yogyakarta, Indonesia (2024);

"Tarian Langit", Gedung Muhammadiyah, Srengenge Art Space, Kota Batu, Jawa Timur, Indonesia (2024); "Story and Tension Art Exhibition", Museum Bronbeek, Arnhem, Netherland (2024); "Berdiang di Perapian Buya Syafi", Kiniko Art, Yogyakarta, Indonesia (2024); "Kala Taruntum, Prasadha 93", Cans Gallery, Jakarta, Indonesia (2024); "Pameran Peace and Harmony", Benteng Vredeburg Museum, Yogyakarta, Indonesia (2024); "Eclectic", Mees-Van De Wiele Galerie, Kouter 22, Gent, Belgium (2024); "Kayu In Viaggio", XV PROJECT, Bali - Raja Ampat, Indonesia (2024).

KOKOK P. SANCOKO

Born in Nganjuk, East Java, Indonesia, June 5th, 1974.

Education: Indonesia Institute of Art, Yogyakarta, Indonesia

Selected Solo Exhibitions:

"Kadangkala", Rubanah Underground Hub, Jakarta, Indonesia (2023); "Mengingat Hidup Mengenang Sunyi", Emmitan C.A, Surabaya, Indonesia (2014); "Kokok P Sancoko", Sinsin Fine Art, Hongkong (2011); "Myth", Kedai Kebun Forum, Yogyakarta, Indonesia (2010); "Closure", Sin Sin Fine Art, Hongkong (2009); "On Progress", Nadi Gallery, Jakarta, Indonesia (2008); "(In)-Complete Series", Biasa Artspace, Bali, Indonesia (2007)

Selected Group Exhibitions:

"Masih Bernadi", Nadi Gallery, Jakarta, Indonesia (2025); "Pada yang Sesaat, yang Disusupi Keabadian", Ace House Collective, Yogyakarta, Indonesia (2025); "Unexpected", Icad by the Bay, Indonesia Design District, Jakarta, Indonesia (2024); "Broken White Project Value 2024", artjakarta.org, by acehouse collective, Jakarta, Indonesia (2024); "Jangan Takut Jalan Sendirian", Rubanah Underground Hub Pavillion, Thailand Bienalle, Chiang Rai, Thailand (2023); "Indonesia Painting I: Vita Activa", Nadi Gallery, Jakarta, Indonesia (2023); "Alkimia", Langgeng Art Foundation, Yogyakarta, Indonesia (2023); "Flow", Bale Banjar Sangkring Artspace, Yogyakarta, Indonesia (2022); "ArtJog Resilience", Artjog, with jalanpulung, Yogyakarta, Indonesia (2020)

Awards:

Jakarta Art Award, finalist (2006)

Phillip Morris Indonesia Art Award, finalist (2003)

M IRFAN

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

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

Selected 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:

"Life Records II", Sin Sin Fine Art, Hong Kong (2025); "ARTSUBS: Ways of Dreaming", Pos Block Surabaya, Indonesia (2024); "MANTAGI", group exhibition of Sakato Art Community, Sarang Building, Yogyakarta, Indonesia (2024); "Re-reading Landschap #2: Mimicry of Subversion", group exhibition of Sakato Art Community, Nadi Gallery, Jakarta, Indonesia (2024); "Don't be Afraid to Walk Alone", Thailand Biennale Chiangrai with Rubanah Pavilion, Thailand (2024); "Titen", Biennale Jogja #17, Yogyakarta, Indonesia (2023); "Tropical Hallucinations", Galerie BAQ, Paris, France (2023); "Art Taipei", with Yiri Gallery, Taipei, Taiwan (2023); "Warta #3", Jogja Gallery, Yogyakarta, 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).

MELLA JAARSMAN

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

Education: Fine Art Academy 'Minerva', Groningen, The Netherlands (1978)

- 1984); Jakarta Art Institute (IKJ), Jakarta, Indonesia (1984); Indonesian Institute of the Arts (ISI), Yogyakarta, Indonesia (1985 - 1986)

Selected Solo Exhibitions:

"Trouble Skirts", Kunsthal KAdE, Amersfoort, The Netherlands (2025); "ArtSG", with Baik Art, Singapore (2025); "Body - Shelter", pop-up Baik Art & Khneysser, Zurich, Swiss (2024); "Tiga Pasang Tangan/Three Pairs of Hands", Lawangwangi Art Space, Bandung, Indonesia (2024); "Performing Artifacts: Objects in Questions", ROH Projects, Jakarta, Indonesia (2022); "The Size of Rice", A+ Works of Art, Kuala Lumpur, Malaysia (2021); "South-South Platform" digital with Roh Projects, Jakarta, Indonesia (2021); "A Roof Over Your Head", Kedai Kebun Forum, Yogyakarta, Indonesia (2020); "In Ravel Out", Res Artist Project Space, Melbourne, Australia (2019); "The Carrier", presented by A+ art Malaysian Art Expo, Kuala Lumpur, Malaysia (2019); "Re-Play #8", OFCA, Sarong Building, Yogyakarta, Indonesia (2018); "Bolak Balik", Jendela Art Space, Esplanade, Singapore (2017); "Carrier", Baik Art, Los Angeles, USA (2016); "Carrier", LA Art Show, Los Angeles, USA (2016); "Lari", Embun Gallery, Medan, Indonesia (together with Nindityo Adipurnomo) (2015); "Potong Waktu", Nadi Gallery, Jakarta, Indonesia (2014); "Male Energy / Tenaga Laki-Laki", Jatiwangi Art Factory, Jatiwangi, Indonesia (2013); "Truth, Lies and Senses", Lawangwangi Creative Space, Bandung, Indonesia (2012); "Toekar Tambah", with Nindityo Adipurnomo at Semarang Gallery, Semarang, Indonesia (2012)

Selected Group Exhibitions:

"Tricenarian", ViaVia, Yogyakarta, Indonesia (2025); "AsiaNow", Lahore Biennale Presentation 'Of Mountains and Seas', Monnaie de Paris, Paris, France (2025); "Temu Temu", Art Saloon ep. 3, Paris, France (2025); "Sutertinah: Everybody is a Teacher", Das House, Yogyakarta, Indonesia (2025); "Signale on Sale", Baik Art, Seoul, Korea (2025); "Screen Print Showcase - A Group Exhibition", Studio Affair: Moksa, Newsagency Gallery, Sydney, Australia (2025); "Transfer", Sunshine Coast Art Gallery, University of the Sunshine Coast, Australia (2025); "There is No Center", ROH Projects, Jakarta, Indonesia (2025); "Baru Baru", Rubanah Underground Hub, Jakarta and Maumerologia 5, Aula Karmel, Wairklau, Indonesia (2025); "Nurture Gaia", Bangkok Art Biennale, Bangkok National Museum, Bangkok, Thailand (2024); "Of Mountains and Seas", Lahore Biennale 03, Lahore, Pakistan (2024); "Connecting Bodies - Asian Women Artists", The National Museum of Modern and Contemporary Art, Seoul, South Korea (2024); "Ocean in Us: Southern Visions of Women Artists", a collaborative exhibition between Kaohsiung Museum of Fine Art, Taiwan, National Gallery Singapore and Singapore Art Museum (2024); "Frieze Seoul", with ROH Projects, Seoul, South Korea (2024); "Food in Art", MOCAC (Museum of Contemporary Art in Krakow, Poland (2024); "Repurposing Paradise", Nonfrasa at Amandari, Ubud, Bali, Indonesia (2024).

NINDITYO ADIPURNOMO

Born in Semarang, Central Java, Indonesia, June 24th, 1961.

Education: Artist in Residence, JATIWANGI, West Java (2010); ASEAN Contemporary Art Exchange, Yangon, Myanmar (2009); Artist in Residence with Bamboo Culture International, Tamshui, Taipei, Taiwan (2007); Artist in Residence, Amsterdam Graphic Studio AGA, Amsterdam, The Netherlands (2006); Hong Kong International Artist Workshop and Residency by Triangle Arts Trust, Kowloon, Hongkong (2005); Artist in Residence, Studio Joo Chiat Road 106, LASALLE College of the Art, Singapore (2004); Artist in Residence, Fukuoka Asian Art Museum for the 2nd Fukuoka Triennale, Fukuoka, Japan (2002); Artist in Residence, Bute Town Studio by Visiting Art Cardiff, Wales (1999); The State Academy of Fine Arts Amsterdam, The Netherlands (1986 - 1987); Indonesia Institute of the Arts, Yogyakarta, Indonesia (1981 - 1988).

Selected Solo Exhibitions:

"Staging Desire", Salihara Art Centre, Jakarta, Indonesia (2025); "Rinolophus Sinicus", D'Gallerie, Jakarta, Indonesia (2023); "Pasang", Setouche Triennale Art Project, Ibukijima Island, Japan (2019); "Penanda Kosong", Semarang

Gallery, Semarang, Indonesia (2018); "Unit Produksi Berita", DiaLoGue Gallery, Jakarta, Indonesia (2017); "Criminal Cabinet 2015", Ark Galerie, Yogyakarta, Indonesia (2015).

Selected Group Exhibitions:

"ICAD (Indonesia Contemporary Art and Design)", Grand Kemang Hotel, Jakarta, Indonesia (2024); "Seni Agawe Santosa", Semarang Gallery, Semarang, Indonesia (2023); "Sustainable", SARINAH Art District X, Jakarta, Indonesia (2022); "Convergence: Post Traditionalism", RJ Katamsi Gallery, Yogyakarta, Indonesia (2022); "Genealogy of Ghosts and How to Live with Them", Kaliurang, Yogyakarta, Indonesia (2022); "Yogya Annual Art #7", Sangkring Art Space, Yogyakarta, Indonesia (2022); "Fashion is My Belief", Open Studio, Yogyakarta, Indonesia (2021); "ARTJOG 2020: Resilience", online exhibition (2020).

PANDE KETUT TAMAN

Born in Ubud, Bali, Indonesia on April 9th, 1970.

Education: SMSR Negeri Denpasar (1987 - 1991).

Selected Solo Exhibitions:

"Between the Volcano and the Temple", Ciptadana Jakarta, Indonesia (2013); "Taman (the garden)", Komaneka Gallery, Ubud, Bali (2009); "Kamarupa", Gallery Canna, Jakarta, Indonesia (2004); Solo exhibition at Choinard Gallery, Hong Kong (2003); "Bunga di Taman Hati", Inggil Gallery, Jakarta, Indonesia (2002); "Survival", Silka Contemporary Art Gallery, Bali, Indonesia (2001); "Luih Luih", Art Folio Singapore, Singapore (2000).

Selected Group Exhibitions:

"Suara-suara", Sangkring Art Space, Yogyakarta, Indonesia (2024); "Shocase", Indie Art House, Yogyakarta, Indonesia (2024); "Peace and Harmony", Museum Benteng Vredeburg, Yogyakarta, Indonesia (2024); Group exhibition of Sanggar Dewata Jogja, Sangkring Art Space, Yogyakarta, Indonesia (2023); "Buah Rindu: Lewat 50", Komaneka Fine Art Gallery, Bali, Indonesia (2022); "Yogya Annual Art 2022", Sangkring Art Space, Yogyakarta, Indonesia (2022); "Rethinking Diaspora Kala Putra", Sangkring Art Space, Yogyakarta, Indonesia (2022); "60 Menawar Isyarat", Sangkring Art Space, Yogyakarta, Indonesia (2021); "Small Think high Value", Visma Art Gallery, Surabaya, Indonesia (2018); "Tribute Nyoman Gunarsa", Yogyakarta, Indonesia (2018); "Tribute S. Teddy D.", Museum dan Tanah Liat, Yogyakarta, Indonesia (2017).

PUTU SUTAWIJAYA

Born in Angseri, Tabanan, Bali, Indonesia on November 27th, 1971.

Education: Indonesia Institute of the Art (ISI) Yogyakarta, Indonesia (1991 - 1998).

Selected Solo Exhibitions:

"Guru Giri", Sangkring Art Space, Yogyakarta, Indonesia (2025); "Lelampah", Sangkring Art Space, Yogyakarta, Indonesia (2023); "Lelampah", Bentara Budaya Jakarta, Indonesia (2023); "Anates", Sangkring Art Project, Yogyakarta, Indonesia (2019); "Majapahit Millennial", Langgeng Art Foundation, Yogyakarta, Indonesia (2019); "EARTHSCAPE", Cans Gallery, Jakarta, Indonesia (2018); "Betwixt and Between", Latar Art Space, Ground Floor BTPN, Jakarta, Indonesia (2017); "Remembering", Sin Sin Art Gallery, Hongkong (2014).

Selected Group Exhibition:

"Menyalu", Sangkring Art Project, Yogyakarta, Indonesia (2026); "Ambang Alir", Semarang Gallery, Semarang, Indonesia (2026); "Master in The making", 10th Years MayinArt, American Club Singapore (2026); "Dari Rakyat untuk Rakyat", Sarang Building 2, Yogyakarta, Indonesia (2026); "Living Eden", Neo Gallery, Jakarta, Indonesia (2026); "Continuum", Can's Gallery and Kompas Tower, Jakarta, Indonesia (2025); "Jagad Kreatif Jogja", Padepokan Seni Bagong Kussudiardjo, Yogyakarta, Indonesia (2025); "Nusarupa #2, Saudara", Bale Banjar Sangkring, Yogyakarta, Indonesia (2025); "Nusarupa Project, Early Warming", Garry Biyanti Yogyakarta, Indonesia (2025); "Mata

Rantai", Graha Tumapel, Malang, Indonesia (2025); "Expressions of Hearts and Minds", 75th Indonesia - Thailand Painting Exhibition, National Gallery of Thailand, Bangkok, Thailand (2025); "High 5", Artas Gallery, Kuala Lumpur, Malaysia (2025); "Jengah", SDI x Kiniko, Kiniko Art, Yogyakarta (2025); "ARTSUBS 2025", Surabaya, Indonesia (2025); "Critically Bali", Gajah Gallery, Singapore (2025); "Arlanggar", Bentara Budaya Yogyakarta, Indonesia (2025); "Where Fashion Meets Art", VERDE x Putu Sutawijaya, Plaza Indonesia, Jakarta, Indonesia (2025); "Imlek sebagai momentum kebersamaan kita sebagai Bangsa", Bentara Budaya Jakarta, Indonesia (2024); "Palette of Perspectives", MayinArt Singapore, Singapore (2024); "Trajectory of Perception", Tonyraka Art Gallery, Bali, Indonesia (2024); "Peace & Harmony - Jogja Asik, Jogja Bermusik, Aja diusik", Benteng Vredeburg Yogyakarta, Indonesia (2024); "Kama Chitra, SDI x Sangkring", Sangkring Art Space, Yogyakarta, Indonesia (2024); "Indonesia 100%", Kampus UNU Yogyakarta, Yogyakarta, Indonesia (2024); "Blending Soul", Indonesia - Thailand, The National Gallery of Thailand, Bangkok, Thailand (2024); "Metamorfosis ke 6", Galeri Nusantara Kampus 2 UIN Walisongo, Semarang, Indonesia (2024); "Tarik Tambang", Bentara Budaya Yogyakarta, Indonesia (2024).

SEKAR JATININGRUM

Born in Yogyakarta, Indonesia, June 10th, 1969.

Education: Faculty of Fine Art, Majoring in Painting at Indonesia Institute of the Arts, Yogyakarta, Indonesia (1995).

Selected Exhibitions:

"Art Jakarta Papers" with Jagad Gallery, Jakarta, Indonesia (2026); "Pada Kertas", SAC Art Space, Yogyakarta, Indonesia (2025); "Art Jakarta Gardens 2025" with Nadi Gallery, Jakarta, Indonesia (2025); "Art Jakarta 2024" with Nadi Gallery and Langgeng Art Foundation, JIExpo Kemayoran, Jakarta, Indonesia (2024); "Planet Melankoli", Langgeng Art Foundation, Yogyakarta, Indonesia (2024); "Art Jakarta Gardens 2024" with Nadi Gallery, Jakarta, Indonesia (2024); "Indonesia Painting I: Vita Activa", Nadi Gallery, Jakarta, Indonesia (2023); "ARTJOG Motif: Lamaran", Jogja National Museum, Yogyakarta, Indonesia (2023).

THERESIA AGUSTINA SITOMPUL

Born in Pasuruan, Indonesia on August 5th, 1981.

Education: Doctoral Program, Fine Art dep. Postgraduate, Indonesia Institute of the Art (ISI) Yogyakarta (2023 - ongoing); Postgraduate, Fine Art dep., Printmaking, Indonesia Institute of the Art (ISI) Yogyakarta (2009 - 2011); Fine Art dep., Printmaking, Indonesia Institute of the Art (ISI) Yogyakarta (1999 - 2007).

Selected Solo Exhibitions:

"Perception", Artsphere Gallery, Jakarta, Indonesia (2025); "DOA (Pray)", Sangkring Art Project, Yogyakarta, Indonesia (2021); "Amygdala: Print and Things", Artotel Yogyakarta, Indonesia (2019); "Pada Tiap Rumah Hanya Ada Seorang Ibu (Within Each House There is Only a Mother)", Tour Solo Exhibition, Bentara Budaya, Jakarta, Bali, Solo, Yogyakarta, Indonesia (2014 - 2015); "Prints the Book of Genesis: Seeds of Peace", Lawang Wangi, Bandung, Indonesia (2012); "Spirit of Noah", Bentara Budaya, Yogyakarta, Indonesia (2011); "Happyartland", ViviYip Art Room 2, Jakarta, Indonesia and S Bin Art Plus, Singapore (2010); "Confesion", Vivi Yip Art Room, Jakarta, Indonesia and Richard Koh Fine Art, Kuala Lumpur, Malaysia (2009); "Yearning", ViaVia Cafe, Yogyakarta, Indonesia (2004).

Selected Group Exhibitions:

"Post Quintessence", Ning Art Spae, Yogyakarta, Indonesia (2026); "Then and Now", Baik Art Jakarta, Indonesia (2026); "Open in-between Studio", Ruci Art Space, Jakarta, Indonesia (2025); "Sidney Contemporary", Project 11 Foundation and 16albermarie, Sydney, Australia (2025); "NUDE: Sex, Gender and Eroticism in Indonesia Art", RUANG//, Art Moment, Jakarta, Indonesia (2025); "Verieden Heden, Past-Present: Art choold in Indonesia", Centre for Indonesia Culture and Language (Indonesian School of The

Hague), Wassenaar, Amsterdam (2025); "Convergence", Nalarroepa Art Space, Yogyakarta, Indonesia (2025); "Person and Connection", with Grafis Minggiran, Getback Parlour, Jakarta, Indonesia (2025); "Sign System", Yuan Gallery, Jakarta Art Hub Ranuza, Jakarta, Indonesia (2024); "Print Parade #03", Kiniko Art, Yogyakarta, Indonesia (2024); "Ebb and Flow", Art Gallery of Ballarat, Australia (2024); "IndPrint", G-Printmaking Art Studio, Yogyakarta, Indonesia (2024); "Festival Pasca Penciptaan", Institut Seni Indonesia, Surakarta, Indonesia (2024); "Planet Melankoli", Langgeng Art Foundation, Yogyakarta, Indonesia (2024); "Yogya Annual Art #9, Suarasuara", Bale Banjar Sangkring, Yogyakarta, Indonesia (2024); "Sensespaces", Achieveartspace, Yogyakarta, Indonesia (2024); "Keep in the Fire on #10", Survive! Garage, Yogyakarta, Indonesia (2024); "Tiga Sisi: Jelajah dan Media", National Gallery of Indonesia, Jakarta, Indonesia (2024); "NOW", RUCI Art Space, Jakarta, Indonesia (2024); "Mooi Indie Dari Masa ke Masa", Jogja Art + Book, The Ratan, Yogyakarta, Indonesia (2024); "Kepung", Rumah DAS, Yogyakarta, Indonesia (2024).

TISNA SANJAYA

Born in Bandung, Indonesia on January 28th, 1958.

Education:

Artist in Residence, Dark Mofo, Hobart, Tasmania, Australia (2023); Artist in Residence, Documenta Fifteen, Kassel, Germany (2021); Indonesian Artists SITUATE Residency, Royal Melbourne Institute of Technology, Project11, and Multicultural Arts Victoria, Melbourne, Australia (2018); Doctorate programme at Indonesia Institute of the Art (ISI), Yogyakarta, Indonesia; Master programme at Braunschweig of Art, Germany; Bachelor at Bandung Institute of Technology (ITB).

Selected Solo Exhibitions:

"Dian Lentera Budaya", Bioskop Dian, Bandung, Indonesia (2020); "Potret Diri Sebagai Kaum Munafik", National Gallery of Indonesia, Jakarta, (2018); "Cigondewah: An Art Project", National University of Singapore Museum, Singapore (2011); "Cigondewah", Galeri Kendra, Bali, Indonesia (2008); "Incarnation", Artsphere, Jakarta, Indonesia (2008); "Ideocrazy", National Gallery of Indonesia, Jakarta, Indonesia (2008); "Sunset in Cigondewah", Gedung Yayasan Pusat Kebudayaan, Bandung, Indonesia (2007); "Special Prayer of the Dead", Galeri Lontar, Jakarta, Indonesia (2003); "Art and Football for Peace", Hiroshima, Japan (2002); "Art and Football for Peace", Rumah Seni Cemeti, Yogyakarta, Indonesia (2000).

Selected Group Exhibitions:

"The Voices of Archipelago", Broonbeek Museum, Velperweg 147, 6824 MB Arnhem, The Netherlands (2024); "Jejak yang Dibawa Pulang", Sangkring Gallery, Yogyakarta, Indonesia (2023); "Indonesian Painting Exhibition", KBRI Bangkok, Thailand (2022); "Documenta Fifteen", Kassel, Germany (2022); "ARTJOG 2020", Jogja National Museum, Yogyakarta, Indonesia (2020); National Gallery of Australia, Canberra, Australia (2019)

UGO UNTORO

Born in Purbalingga, Central Java, Indonesia, 1970.

Education: Bachelor of Fine Art at Indonesia Institute of the Arts (ISI), Yogyakarta, Indonesia (1996).

Selected Solo Exhibitions:

"Melukis Rintang yang Menolak Kering", Nadi Gallery, Jakarta, Indonesia (2025); "Have You Been There?", Art Jakarta 2023, Zen1 Gallery, Jakarta, Indonesia (2023); "Runaway Passenger", Cans Gallery, Jakarta, Indonesia (2022); "Rindu Lukisan Merasuk di Badan", National Gallery of Indonesia, Jakarta, Indonesia (2019); "Archives of a Collector", Biasa Gallery, Bali, Indonesia (2019); ".../Marang Ibu", Kertas Gallery, Studio Hanafi, West Java, Indonesia (2018); "Passage" (Retrospective Exhibition), Gejayan Gallery, Yogyakarta, Indonesia (2015); "Melupa", Ark Gallery, Yogyakarta, Indonesia (2013); "Paper & Ugo", Taman Budaya Yogyakarta, Yogyakarta, Indonesia (2011).

Selected Group Exhibitions:

"Masih Bernadi", Nadi Gallery, Jakarta, Indonesia (2025); "NYALA: 200 Tahun Perang Diponegoro", National Gallery of Indonesia, Jakarta, Indonesia (2025); "100th years of Andre Breton", OHD Museum, Magelang, Indonesia (2025); "Tumurun Museum Collection Exhibition", Tumurun Museum, Solo, Indonesia (2025); "Merayakan Kejujuran Garis (Drawing and Paper Exhibition)", EDSU House, Yogyakarta, Indonesia (2025); "Suara-Suara Studio", Museum Dan Tanah Liat, Yogyakarta, Indonesia (2025); "YAA", Sangkring Art Space, Yogyakarta, Indonesia (2025); "Broken White Project", Acehouse Collective, Yogyakarta, Indonesia (2025); "ArtSubs", Posbloc Surabaya, Indonesia (2024).

UJI 'HAHAN' HANDOKO EKO SAPUTRO

Born in Kebumen, Indonesia February 25, 1983.

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

Residencies: Dos Mares, Marseilles, France (2023); PT Sango Ceramics, Semarang, Indonesia (2016); Campbelltown Arts Centre, Sydney, Australia (2014); Contact Inc., Brisbane, Australia (2012); International Artist Studio Program, The National Art Studio, Chang-dong, Seoul, South Korea (2008). Awards: Top 30 Finalist of the 2017 Sovereign Asian Art Prize, Awarded by The Sovereign Art Foundation (2017); Best Program Design for Parallel Event of Jogja Biennale XI - Equator #1 (2011); Top 30 Finalist of the 2008 Sovereign Asian Art Prize, Awarded by The Sovereign Art Foundation (2008).

Selected Solo Exhibitions:

"Formula of Contemporary Visual Art, Study of Economics Behaviour, The Original Medium", Disneyland Paris, 6 Hickey Street, Ardross Boorloo/Perth, Australia (2024); "Speculative Entertainment No.2 Australian Edition", Darren Knight Gallery, Sydney, Australia (2020); "The Curious Deal", curated by Michael Schindhelm and Alia Swastika at Deutsches Hygiene-Museum, Dresden, Germany (2019); "Wall Street Gymnastics", Roh Projects, Jakarta, Indonesia (2018); "We're Not Making Art, We're Making Money", Art Stage Jakarta 2016, Jakarta, Indonesia (2016); "Hahan At WRKZ", Vinyl On Vinyl, Chino Roces, Makati City, Philippines (2016); "Hahan Currency", Art Fair Philippines, The Link Car Park, Ayala Ave, Makati City, Philippines (2016); "Sauce For Contemporary Art Problems", curated by Alia Swastika, Equator Art Projects, Gillman Barracks, Singapore (2015); "Internationalism = Less Than 24 Hour Week End", Darren Knight Gallery, Sydney, Australia (2014); "EAT, ART, SLEEP, REPEAT!!!", The Landmark Mandarin Oriental, Hong Kong (2014); "Solo Presentation at Dallas Art Fair 2014", Tristian Koenig", Dallas, United States of America (2014); "Sydney 13 Contemporary" Equator Art Project, Carriage Works, Sydney, Australia (2013); "ABC Art Berlin Contemporary" ARNDT, at Station-Berlin, Germany (2013); "The Graphite, Dust and Indian Ink of Hahan" (and other art works), curated by Tony Godfrey and presented by Equator Art Projects, at Gillman Barracks, Singapore (2013).

Selected Group Exhibitions:

"Remnant at the Limen, Krack! Printmaking Collective x Ace House Collective, Ace House Gallery, Yogyakarta, Indonesia (2025); "Tokoh-tokoh, Pengabdian dan Peradaban (Figure, Dedication, and Civilisations), RUCI x RUBANAH x Hyphen, RUCI Gallery, Jakarta, Indonesia (2025); "Studio Affair: Moksas", Newsagency Gallery, Sydney, Australia (2025); "ARTSUBS 2025: Material Ways", Balai Pemuda, Surabaya, Indonesia (2025); "Drawing dan K3rta5, M3rayakan K3jujuran Garis", EDSU House, Yogyakarta, Indonesia (2025); "URVNT 2025", presented by SHANKY, Madrid, Spain (2025); "AGNSW collection", Sculpture Gallery at Art Gallery of New South Wales, Sydney, Australia (2024); "Sydney Contemporary 2024", presented by Gajah Gallery, Carriageworks, Sydney, Australia (2024); "KOTF #10", Survive Garage, Yogyakarta, Indonesia (2024); "Noughties bt Nature: Contemporary Indonesian Art from Generation 2000 Plus", Gajah Gallery, Singapore (2024); "Noughties bt Nature: Contemporary Indonesian Art from Generation 2000

Plus, Gajah Gallery, Yogyakarta, Indonesia (2024).

WEDHAR RIYADI

Born in Yogyakarta, Indonesia, in 1980.

Education: Bachelor of Fine Art at Indonesia Institute of the Art (ISI) Yogyakarta, Yogyakarta, Indonesia (1999 - 2006).

Selected Solo Exhibitions:

"In Between Stillness", ara contemporary, Jakarta, Indonesia (2025); "Light & Shadow", Yavuz Gallery, Singapore (2023); "Slices", Yavuz Gallery, Singapore (2019); "Bones After Bones: Echo", Yavuz Fine Art, Singapore (2014); "Bones After Bones: Shadow", Arndt Gallery, Berlin, Germany (2013); "Daging & Pedang, Kagaduhan di Negeri Yang Subur", Ark Galerie, Jakarta, Indonesia (2011); "Expression of Desire", Ark Galerie, Jakarta, Indonesia (2008).

Selected Group Exhibitions:

"Rakit", Beige Brussels, Brussels, Belgium (2026); "TRICENARIAN", ViaVia, Yogyakarta, Indonesia (2025); "ARTSUBS: Material Ways", Balai Pemuda, Surabaya, Indonesia (2025); "Temu Tamu", TFNYT Advisory, Paris, France (2025); "ARTJOG 2025: Amalan (in collaboration with Devfto Printmaking Institute)", Jogja National Museum, Yogyakarta, Indonesia (2025); "We Begin with Everything", ara contemporary, Jakarta, Indonesia (2025); "Sumbangsih Dermawan Seni Berhadiah, Festival Seni Cetak Grafis", Galeri R.J. Katamsi Indonesian Institute of the Arts, Yogyakarta, Indonesia (2024); "Beyond The Surface: New Poetics in Still Life", Ruang Dini, Bandung, Indonesia (2024); "Backscatter", Chili Art Project, London, UK (2024); "Surakusuma - Mangkunegaran Art Garden", Pracima Tuin, Pura Mangkunegaran Surakarta, Solo, Indonesia (2024); "Head in the Clouds", Plan X Gallery, Milan, Italy (2024); "Noughties by Nature", Gajah Gallery Yogyakarta, Indonesia & Singapore (2024); "Crossing Boundaries: Contemporary Figurative Perspective", Tang Contemporary, Hong Kong (2024); "Objecting Reality", Woaw Gallery, Hong Kong (2024); "Seeing Things", Kohesi initiatives, Yogyakarta, Indonesia (2024); "Indonesian Painting I: Vita Activa", Nadi Gallery, Jakarta, Indonesia (2023).

WIMO AMBALA BAYANG

Born in Magelang, Indonesia on October 14th, 1976.

Residencies: Horangasy Creative Studio, Gwangju, South Korea (2024); ODD, Bucharest, Romania (2018); DIAS Kunsthal, Digital Interactive Art Space, Copenhagen, Denmark (2016); Heden Kunst van Nu, The Hague, Netherlands (2009); South Project & Monash University, Melbourne, Australia (2009); Cemeti Art House, Landing Soon #7, Yogyakarta, Indonesia (2008); Short Wave, Cemeti Art Foundation, short residency program at Indramayu city, Indonesia (2006); Lijiang Studio, Kunming and Lijiang, Yunnan Province, China (2005); Ruang Rupa, Jakarta, Indonesia (2004);

Selected Solo Exhibitions:

"[Foot Step Approach]", Institut Français d'Indonésie, Yogyakarta, Indonesia (2026); "[Foot Step Approach]", Kohesi Initiative, Yogyakarta, Indonesia (2025); "Musigi Geosigi Etc Etc", Chago Gallery, Gwangju, South Korea (2024); "Dogmilk Degustations present: Once Upon a Time", Dog Milk Films, Melbourne, Australia (2024); "An Invitation to Put Yourself in My Shoes", Ruang MES 56, Yogyakarta, Indonesia (2023); "The Knowing Eye", Condo Shanghai 2019 with ROH Project, Mao Space, Shanghai, China (2019); "Perisai Putih yang Belum Sudah", BKdP, Yogyakarta, Indonesia (2014).

Selected Group Exhibitions:

"Sharjah Biennial 16, to carry", Concrete Thread Reportoire (collective project), Al Qasimiyah School, Sharjah, UAE (2025); "No one heard it the same way", Horangasy Art Polygon, Gwangju, South Korea (2025); "Noughtis By Nature", Gajah Gallery, Jakarta, Indonesia (2025); "Verleden Heden", Centre for Indonesian Culture and Language, The Hague, Netherland (2025); "Strata Solidarity", Art District p Residency X Horangasy Creative Studio Exchange Exhibition, Art District p, Busan, South Korea (2024); "Black, deep eyes", Artspace Jip, Gwangju, South Korea (2024); "Actually, How to Say,

So, I mean, You know, It's like, Well", Horanggasy Creative Studio, Gwangju, South Korea (2024); "30th Years of Srisasanti Syndicate", Srisasanti Gallery, Yogyakarta, Indonesia (2024); "Baan Noorg Biennial 2024", International Paviliun, Ratchaburi, Thailand (2024); "Seeing Things", Kohesi Initiative, Yogyakarta Indonesia (2024); "KONTAMINASI", #Kandang/Tandang1, Hysteria ArtLAB, Semarang, Indonesia (2024); "Crossing Ecotones-Seeing Mountain as Not Mountain", Our Museum, Taipei, Taiwan (2023); "Glued & Screwed #13, short experiment on the screen", Film Huis Den Haag, The Hague, The Netherlands (2023);

YANI HALIM

Born in Nganjuk, December 16th, 1969.

Education: Faculty of Fine Arts, Indonesia Institute of the Arts (ISI), Yogyakarta, Indonesia.

Selected Solo Exhibitions:

"May I Borrow Your Smile", Kedai Kebun, Yogyakarta, Indonesia (2019); "Wonderland is Here", Artotel Sanur, Bali, Indonesia (2019); MILD, Jogja National Museum, Yogyakarta (2014); Cemeti Art House, Yogyakarta, Indonesia (2000); Kedai Kebun Gallery, Yogyakarta, Indonesia (1999).

Selected Group Exhibitions:

"Fragmentos de Sonhos", Galeria Cosmos, Santa Catarina, Brazil (2025); "Dermawan Untuk Dermawan", Nadi Gallery, Jakarta, Indonesia (2013); "Kado #2", Nadi Gallery, Jakarta, Indonesia (2009); "AKU, Chairil, dan Aku", Nadi Gallery, Jakarta, Indonesia (2005); "Olympics", Nadi Gallery, Jakarta, Indonesia (2004); "Kado", Nadi Gallery, Jakarta, Indonesia (2003); "Boat", Nadi Gallery, Jakarta, Indonesia (2001).

YULI PRAYITNO

Born in Bandung, Indonesia, 1974.

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

Selected Solo Exhibitions:

"BAM...", Art Jakarta Gardens, with Artplusasia, Jakarta (2022); "Unity in Diversity", Equator Art Projects, Gillman Barracks, Singapore (2014); "I Love ...", Nadi Gallery, Jakarta, Indonesia (2009); "Packaging", Cemeti Art House, Yogyakarta, Indonesia (2005);

Selected Group Exhibitions:

"Things That Tremble With Us", Ace House, Yogyakarta, Indonesia (2025); "Long Exposure", Rubanah Underground Hub, Jakarta, Indonesia (2024); "Don't be Afraid to Walk Alone", Rubanah Pavillion, Thailand Bienalle Chiang Rai, Thailand (2023); "Attunement", Nadi Gallery, Jakarta, Indonesia (2022); "SSAS/AS/IDEAS", Bale Projectin Collaboration Bale Tonggoh Bandung, Indonesia (2022); Art District X Sarinah, Distrik Seni Sarinah, Jakarta, Indonesia (2022); "SSAS/AS/IDEAS", Bale Project in Collaboration Bale Tonggoh, Bandung, Indonesia (2018); "Enlightenment", ArtJog, Jogjakarta National Museum, Yogyakarta, Indonesia (2018); Equator Symposium, Bale Seni Gampingan Yogyakarta, Indonesia (2018); "Perjalanan Senyap", Orbital Dago, Bandung, Indonesia (2017); "Skala", Indonesia Sculpture Triennial #3, Indonesia National Gallery, Jakarta, Indonesia (2017); "Changing Perspective", Art Jog 2017, Jogja National Museum, Yogyakarta, Indonesia (2017); "Flow in to Now", Art Sampoerna, Sampoerna Strategic Square, Jakarta, Indonesia (2017)

YUNIZAR

Born 1971, Talawi, West Sumatra, Indonesia

Education: Fine Arts Degree, Indonesia Institute of the Art (ISI) Yogyakarta, Indonesia (1993); Indonesian Fine Arts High School (SMSR) Padang, Indonesia (1988).

Selected Solo Exhibition:

"YUNIZAR: Perpektif Baru", Gajah Gallery, Yogyakarta, Indonesia (2024); "YUNIZAR: New Perspective", Gajah Gallery, Singapore (2022); "The Original Story", Sin Sin Fine Art, Hong Kong (2019); "The Garden in Eden", Gajah Gallery, Singapore (2016); "Yunizar Solo Exhibition", Gajah Gallery, Singapore (2014); "Yunizar: Story", Ben Brown Fine Arts, Hong Kong (2012); "Jogja Psychedelia", Galeri Soemardja, Bandung, Indonesia (2010); "Jogja Psychedelia", Sangkring Art Space, Yogyakarta, Indonesia (2010); "Jogja Psychedelia", Gajah Gallery, Singapore (2010); "Coretan - Recent Works by Yunizar", National University of Singapore Museum, Singapore (2010)

Selected Group Exhibitions

"Nature, Everyday Life and Glimpses of the Past", Gajah Gallery, Singapore (2025); "Big Bang: A Myth of Origins", Gajah Gallery, Singapore (2025); "Sydney Contemporary 2024", Gajah Gallery, Australia (2024); "Beyond Borders", Gajah Gallery Yogyakarta, Indonesia (2023); "Forging Ahead: 10 Years of Yoga Art Lab", Gajah Gallery Yogyakarta, Indonesia (2023); "Navigating Entropy Jakarta", Gajah Gallery Jakarta, Indonesia (2022); "New Beginnings", Gajah Gallery Jakarta, Indonesia (2022); "Reframing Roots", Gajah Gallery, Singapore (2022).

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ARTi Teddy

at Nadi Gallery, Jakarta
April 30 - May 20, 2026

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Puri Indah, Jakarta 11610, Indonesia
Email: nadigallery@gmail.com
Website: www.nadigallery.net

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