A painting of a man in a green jumpsuit, possibly a detainee or prisoner. He has a placard on his chest with the numbers '012347' written in red. The background is dark, and the lighting is dramatic, highlighting the man's face and the texture of his clothing.

Goenawan Monamad

Mencari Lagi...

*Setiap seniman percaya bahwa ada “keindahan”,
tapi ia tahu itu seperti utopia: ia tak pernah ada
di sebuah tempat. Ia tak pernah tergapai. Ia
selalu mengimbau justru sebagai posisi dari
Yang Lain yang kemudian menghilang.*

Goenawan Mohamad (2016)

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... who knows not what
swims beneath above
... the

... to seek it
... soul

~~Heaven~~
Meditation

Pengantar Galeri

Saya tidak bermaksud untuk menghangatkan kembali, apalagi ingin terlibat, polemik di kalangan rekan-rekan pemerhati seni rupa beberapa waktu lalu yang “mempertanyakan kelayakan karya-karya Goenawan Mohamad (GM) ditampilkan pada ajang peristiwa seni di tahun 2023.” Sebagian kalangan ini mempersoalkan “kemilau nama besar GM” yang jangsan-jangan menjadi pertimbangan utama kurasi, bukan kualitas karya seni rupanya. Sebagian lagi menduga bahwa laku kerasnya karya-karya GM, lebih karena ada tanda tangan seorang GM; pendapat ini seperti mengerdilkan kecerdasan dan wawasan seni pembelinya.

Sebagai *art dealer* yang terus intens mengikuti perkembangan pasar seni rupa lebih dari 30 tahun, saya memahami betul bahwa rumor, perbedaan pendapat, dan isu adalah bumbu penyedap dalam bisnis seni rupa—seperti pendapat Steven Maier dalam salah satu bukunya, *Gallery Confidential: Confessions of an Art Dealer*, bab 42, berikut ini: “*The art business never lacks of intrigue.*” Mari kita nikmati saja.

Saya mengenal Mas Goen—sapaan akrab saya padanya—sebagai seorang budayawan dan sastrawan tentu sudah lama, namun hubungan kami menjadi sangat dekat sejak beberapa tahun terakhir. Kami sering berjumpa di berbagai peristiwa seni dan sering pula kami menyempatkan waktu untuk berdiskusi dan bercanda sambil menikmati kopi atau santap malam bersama. Ketika melihat karya-karya “*Kitab Hantu*” yang dipamerkan di ARTJOG beberapa waktu lalu, saya mengirimkan pesan melalui WhatsApp ke Mas Goen: “Mas, saya suka karya Mas di ARTJOG. Menurut saya, ini salah satu karya terbaik Mas.” Ia merespons pendek:

"Sudah nonton ya? Menurut saya justru itu karya yang biasa saja." Seperti itulah Mas Goen—selalu cerdik, cerdas dan penuh canda. Kecerdasan gagasan ini muncul dalam karya-karya seni rupanya. Karyanya juga terkadang berisi candaan usil khas yang menggelitik. Mengutip pendapat Jackson Pollock, "*Painting is self-discovery. Every good artist paints what he is*", sepertinya bisa memberi pencerahan bagi sebagian pengamat seni rupa yang mempertanyakan alasan mengapa karya-karya GM bisa lolos di ajang peristiwa seni seperti ARTJOG, sekaligus menjawab mengapa ada penikmat karya seni yang membeli karyanya.

Bisa jadi karena kedekatan kami itu, sejak satu setengah tahun lalu kemungkinan bekerja sama untuk mengadakan pameran tunggalnya di Srisasanti Gallery, Yogyakarta, kerap kami obrolkan bersama Saudara Wahyudin, kurator pameran tunggalnya yang ke-18 ini. Semua mengalir begitu saja. Saya terus mengikuti perkembangan proses berkaryanya, baik secara langsung dengan mengunjungi salah satu studionya di Salihara, Jakarta, maupun melalui komunikasi jarak jauh dengannya dan melalui informasi yang saya peroleh dari Wahyudin. Menginjak usianya yang ke-84 tahun, totalitas dan semangatnya dalam berkarya sungguh luar biasa. Demikian pula dengan aliran deras ide-ide yang menjadi inspirasi karya-karyanya.

Seperti seharusnya, sebagai peristiwa seni, *Mencari Lagi...* merupakan refleksi kolaborasi dan sinergi banyak pihak. Kami menyampaikan terima kasih kepada Mas Goenawan Mohamad dan timnya, saudara Wahyudin sebagai kurator pameran kali ini dan seluruh manajemen serta staf Srisasanti Syndicate.

Yogyakarta, 1 Februari 2025

Salam,

E. St. Oyik Eddy Prakoso

Founder

Gallery Foreword

I do not mean to rekindle, let alone get involved in, the polemics among fellow art observers some time ago who “questioned the appropriateness of Goenawan Mohamad’s (GM) works being displayed at art events in 2023.” Some in this group questioned whether “the allure of GM’s big name” might have been the main consideration for the curation, rather than the quality of his artworks. Others speculated that the high demand for GM’s works was largely due to the presence of his signature; this opinion seems to underestimate the intelligence and artistic discernment of the buyers.

As an art dealer who has been closely following the development of the art market for more than 30 years, I understand very well that rumors, differing opinions, and issues are the spices that flavor the art business—as Steven Maier argues in one of his books, *Gallery Confidential: Confessions of an Art Dealer*, chapter 42, where he states: “*The art business never lacks of intrigue.*” Let’s just savor it.

I have known Mas Goen—my nickname for him—as a cultural and literary figure for a long time, but our relationship has grown particularly close in recent years. We often meet at various art events and take the time to discuss and joke around while enjoying coffee or having dinner together. When I saw his work, “*Kitab Hantu*” (The Book of Ghost) that was exhibited at ARTJOG some time ago, I sent him a message via WhatsApp: “Mas, I really like your works at ARTJOG. In my opinion, this is one of your best pieces.” He responded briefly: “You’ve seen it? In my opinion, it is just an ordinary work.” That is Mas Goen—always witty, intelligent, and full

of humor. This intellectual brilliance shines through in his visual artworks. His works also sometimes contain typical, mischievous jokes that tickle the mind. Quoting Jackson Pollock, "Painting is self-discovery. Every good artist paints what he is," seems to be able to shed light for some art observers who question why GM's works can qualify for art events such as ARTJOG, while also answering why there are art enthusiasts who collect his works.

Perhaps because of our closeness, for the past year and a half the possibility of working together to hold his solo exhibition at Srisasanti Gallery, Yogyakarta was frequently discussed with Wahyudin, the curator of his 18th solo exhibition. Everything just flowed naturally. I continued to follow the development of his creative process, both by visiting one of his studios in Salihara, Jakarta, and through long-distance communication with him and the information I received from Wahyudin. Approaching his 84th year, his dedication and enthusiasm for creating are truly extraordinary. Likewise, the constant flow of ideas that inspire his works is equally remarkable.

As it should be, as an art event, *Mencari Lagi...* (In Search, Again...) is a reflection of collaboration and synergy among many parties. We extend our gratitude to Mas Goenawan Mohamad and his team, Wahyudin as the curator of this exhibition, and the entire management and staff of Srisasanti Syndicate.

Yogyakarta, February 1, 2025

Regards,

E. St. Oyik Eddy Prakoso

Founder

Bukan Prabangkara

Saya menulis dan saya melukis, dan kadang-kadang bertanya: mana yang bisa lebih dipertaruhkan, gambar atau kata?

Ada yang mengatakan — mungkin Einstein, mungkin Konghucu — “sebuah gambar setara 1000 kata”. Tapi sebenarnya tak jelas apa ukuran yang pasti yang dipakai untuk membandingkan kedua hal yang berbeda itu.

Kita umumnya membandingkannya berdasarkan kemampuan kata dan gambar dalam menangkap realitas.

Tapi “realitas” tak pernah kita tangkap.

Kita hidup dalam yang saya sebut “dunia Prabangkara”, tapi tak sepenuhnya.

Dalam *Serat Jaka Tingkir* ada kisah Prabangkara, seorang pelukis ulung dari zaman Majapahit abad ke-14. Disebutkan, perupa itu telah membuat murka raja justru ketika ia menunaikan tugasnya dengan sempurna. Ia dititahkan melukis permaisuri yang cantik dengan persis – dan di gambar itu, di bagian tubuh permaisuri yang sangat privat, tampak sebuah titik hitam.

Raja merasa kenal titik itu: sebuah tahi lalat — tanda di satu bagian tubuh yang, menurut dia, hanya dia yang tahu.

Tapi tahi lalat, seperti “realitas” umumnya, tampil tak secara objektif. Ia tak statis. Sejak Herakleitos di zaman sebelum Isa Almasih sampai dengan masa fisika kuantum, apa yang disebut “realitas” — juga diri kita — adalah arus kejadian-kejadian, “Kita adalah proses, yang hanya sejenak tak pernah berubah”, kata Carlo Rovelli, seorang teoritikus fisika kuantum (dalam versi Inggris, buku Rovelli berjudul *Reality is not What it Seems*).

Respons terhadap ketidakstabilan “realitas” itu bukanlah realisme ala Prabangkara. Sebagian besar karya yang dipamerkan di ruangan ini mengimbau kembali apa yang selalu dicoba para perupa: menghidupkan proses yang kadang-kadang tersembunyi dalam garis, dalam sapuan kuas, warna cat, benda benda kongkret.

Untuk itu, saya tak bekerja sendirian. Saya ucapkan rasa terima kasih kepada teman-teman sekerja: Agung Pramana, Dewa Made Johana, Devy Ferdianto, Ening Nurdjanah, Irawan Karseno, Michael Asmoro, Veronique Rompas, Tri Priantoro, Udiarti.

Dan kepada kurator kami, Wahyudin.

Last but not least: kepada Mas Eddy Prakoso, pemilik Galeri Srisasanti yang mengundang saya — dan dengan segera jadi teman bergurau dan bertukar pikiran.

Goenawan Mohamad
Jakarta, 29 Januari 2025

Not Prabangkara

I write, and I paint. And now and then, I ask myself: which holds the greater stake—the image or the word?

They say—and whether it was Einstein or Confucius, I can't quite tell—"a picture is worth a thousand words." But what scale, really, could ever measure two things so fundamentally different?

We often compare them by how well they capture reality.

But "reality" is never quite ours to capture.

We live in what I call the "world of Prabangkara"—though not entirely.

In *Serat Jaka Tingkir*, there is a tale of Prabangkara, a master painter from 14th-century Majapahit. It is said that this artist, despite executing his task with absolute precision, incurred the wrath of the king. He had been commanded to paint the queen—a woman of great beauty—exactly as she was. And so he did. Yet in his rendering, on the most private part of her body, there appeared a tiny black dot.

The king recognized it at once: a mole. A mark he believed only he had ever seen.

But a mole, like “reality” itself, does not present itself objectively. It is never fixed. From Heraclitus in the times before Christ to the age of quantum physics, what we call “reality”—and what we call ourselves—exists as a stream of occurrences, “We are a process, unchanging only for a fleeting moment”, as Carlo Rovelli, a quantum physicist, puts it. (In its English edition, his book is titled *Reality Is Not What It Seems.*)

The response to the instability of “reality” is not Prabangkara’s kind of realism. Most of the works exhibited in this space revisit what artists have always sought to do: to breathe life into processes often hidden within lines, brushstrokes, pigments, and tangible objects.

For this, I did not work alone. My gratitude goes to my fellow collaborators: Agung Pramana, Dewa Made Johana, Devy Ferdianto, Ening Nurdjanah, Irawan Karseno, Michael Asmoro, Veronique Rompas, Tri Priantoro, and Udiarti.

And to our curator, Wahyudin.

Last but not least, to Mas Eddy Prakoso, the owner of Srisasanti Gallery, who invited me—and swiftly became a friend in both banter and exchange of ideas.

Goenawan Mohamad
Jakarta, January 29, 2025





Kerja Belum Sudah...
Work in Progress...

“All art is a work in progress.”
—Rick Rubin (2024)

Mencari Lagi...

Di Plataran Djoko Pekik, Sembungan, Kasihan, Bantul, Yogyakarta—Goenawan Mohamad (l. 1941) memulai pencarian seni rupanya dengan menggelar pameran sketsa bertajuk *Petikan*.

Pameran selama dua pekan itu (11–25 November 2016), dibuka oleh kolektor masyhur Oei Hong Djien, menampilkan lebih kurang seratus gambar dengan pensil, pena, atau tinta di kertas beraneka pokok perupaannya yang bertolak dari—untuk memakai kata-kata Goenawan Mohamad—“petikan-petikan pengalaman”, “kenangan tentang perjalanan, tentang pertemuan”—“dari yang figuratif, semi-figuratif, dan yang datang bukan dari alam benda, melainkan digerakkan oleh sajak dan tulisan, baik karya sendiri maupun karya orang lain, dan juga dari pertemuan dengan kata-kata dan bacaan”.

“Sebagian besar gambar-gambar ini saya buat dalam waktu tiga bulan menjelang pameran,” kata Goenawan Mohamad.

“Ada keasyikan tersendiri, berahi tersendiri, membentuk gambar-gambar ini—apa pun hasilnya,” tandas mantan pemimpin redaksi majalah *Tempo* itu.

Dan pameran di galeri kecil milik pelukis ternama Djoko Pekik itu pun berlangsung sebagai ungkapan daya cipta seorang yang “gemar menggambar”, yang “tak pernah punya cita-cita jadi perupa”, yang tahu diri akan—meminjam istilah S. Teddy D.—“jalan gambar”-nya “yang belum panjang”.

In the Plataran Djoko Pekik in Sembungan, Kasihan, Bantul, Yogyakarta—Goenawan Mohamad (b. 1941) embarked on his artistic pursuit with an exhibition of sketches titled *Petikan* (the Excerpts).

For two weeks (11–25 November 2016), the exhibition, inaugurated by the esteemed collector Oei Hong Djien, showcased nearly a hundred drawings on paper of varying subject matter that was based on—what Goenawan himself called “the excerpts of experience,” “memories of journeys, of encounters”—“from the figurative to the semi-figurative, and beyond the realm of objects, guided instead by poetry and prose, both his own and that of others, by the encounter of words and readings.”

“Most of these drawings were made in the three months leading up to the exhibition,” Goenawan Mohamad remarked.

“There is a pleasure of its own, a passion of its own, in shaping these images—no matter how they turn out,” declared the former editor-in-chief of *Tempo* magazine.

And so, in the small gallery of the renowned painter Djoko Pekik, the exhibition was held as an expression of creative impulse by someone who “simply loved to draw,” who had never aspired to be an artist, who was well aware of—borrowing S. Teddy D.’s words—his “path of drawing,” still far from long.

Tapi dengan begitu—dengan sketsa-sketsa itu—ia meyakinkan penghayat seni rupa, setidaknya pemirsa pamerannya, bahwa ia “bisa nggambar”, alih-alih “pinter nggambar”. Kita lihat, misalnya, selebar sketsa yang merupakan potret tampak samping Djoko Pekik dengan kacamata plus-minus dan misai ala Ho Chi Minh di dalam bingkai tipis yang memagarinya dari tatap-menatap dengan seekor celeng yang waspada tak jauh darinya. Dekat si celeng, duduk santai seekor ayam atau burung. Di antara Djoko Pekik berdiri sepasang musisi jalanan yang mengingatkan saya pada sosok-sosok khas dalam banyak lukisan eksponen Sanggar Bumi Tarung itu. Si perempuan berkostum wayang Jawa dan berkacamata hitam bundar dan si pria berwajah keras dan mata melotot memakai peci hitam sejajar dengan satu garis hitam tebal. Terkesan sebagai pembatas bidang di antara si pengamen laki-laki dan perempuan dengan si ayam atau burung dan si celeng, garis hitam tebal itu—juga bingkai tipis yang mengurung potret Djoko Pekik—memperlihatkan keseimbangan perspektif dan komposisi gambar.

Namun demikian, dalam katalog, Goenawan Mohamad menjelaskan sketsa itu sebagai berikut:

“Wajah paling sulit digambar kecuali dengan rasa kagum atau rasa benci, meskipun benci umumnya hanya melahirkan karikatur. Dalam proses gambar saya, wajah selalu luput. Saya tak bisa mendefinisikan seseorang. Gambar wajah hanya respons saya kepada sebuah sosok, usaha sia-sia untuk akurat.”

Yet in doing so—in these sketches—he assured art enthusiasts, or at least those who came to see his exhibition, that “he could draw,” rather than that “he was a master at it”. Take, for instance, a particular sketch: a side-profile portrait of Djoko Pekik, framed within a thin border, his plus-minus glasses perched on his nose, his mustache evoking Ho Chi Minh. Just beyond this frame, a watchful wild boar lurks nearby. A chicken or perhaps a bird rests idly close to it. Among Djoko Pekik, a pair of street musicians stands in a scene reminiscent of the distinct figures often found in many of Sanggar Bumi Tarung exponent’s paintings. The woman wears a Javanese wayang (puppet) costume and round dark sunglasses, while the man, his face hardened and eyes wide, wears a black peci (cap), his head aligned with a single bold black line. This thick line separating the two buskers from the bird and the boar—alongside the thin border encasing Djoko Pekik’s portrait—reveals a careful balance of perspective and composition.

However, in the catalog, Goenawan Mohamad offers this reflection on the sketch:

“The face is the hardest to draw unless with admiration or hatred, though hatred usually yields only caricature. In my drawing process, the face always eludes me. I cannot define a person. A drawn face is merely my response to a figure, a futile attempt to be accurate.”

A single sketch—like a painting, a sculpture, a print, or a photograph—can never truly

Mencari Lagi...

Selembaar sketsa—juga lukisan, patung, cetak grafis, dan fotografi—wajah atau potret memang tak akan pernah bisa akurat merupakan apalagi mendefinisikan seseorang. Dengan teknik secanggih apa pun akan ada yang lepas dari pensil, kuas, pahat, pisau, atau kamera dalam menggambar, melukis, mematung, menggrafis, atau memotret wajah seseorang. Memang sia-sia untuk merupakan atau merekam “yang sebenarnya” dari wajah seseorang kecuali sekadar “yang dipikirkan” atau “yang dirasakan” oleh si penggambar, pelukis, pematung, pegrafis, atau pemotret.

Pendeknya, wajah atau potret selamanya akan selamat dari usaha untuk akurat seorang perupa—terutama karena ia mengandung ketidakterdugaan-ketidakterdugaan yang mustahil diramalkan dan diamalkan oleh seorang perupa paling hebat sekalipun. Goenawan Mohamad menegaskan hal tersebut dalam perkataannya di bawah ini:

“Tak seorang pun dapat mengutarakan dengan lengkap orang lain ... Orang lain senantiasa punya sisi ganjil, tak terjelaskan, ajaib. Di depan enigma itu, lidah kelu, kata terbatas.” Rupa pun beku, saya kira.

(Yang menarik, kalau bukan mengejutkan, gambar wajah atau potret menjadi pokok perupa kesukaan Goenawan Mohamad yang belum sudah dirupakan atau ditemurupakannya sebagaimana terlihat dalam pameran tunggalnya kesepuluh, *Potret*, di OHD Museum, Magelang, 2021. Tapi, sadar akan “usaha sia-sia untuk akurat”, gambar wajah atau potret,

capture or define a person. No matter how advanced the technique, something will always slip beyond the reach of a pencil, brush, chisel, blade, or camera in drawing, painting, sculpting, printing, or photographing a face. It is, indeed, futile to depict or capture the “real” face of a person except for what the artist, painter, sculptor, graphic artist, or photographer “thinks” or “feels”.

In short, the face, the portrait, will always remain beyond the grasp of accuracy—precisely because it holds within it the unpredictabilities that no artist, however great, can foresee or command. Goenawan Mohamad affirms this in his words:

“No one can fully articulate another person ... There is always something strange, inexplicable, wondrous about them. Before that enigma, the tongue falters, words fall short.” And the image, I suppose, freezes too.

(Curiously, if not unexpectedly, the face or the very subject that Goenawan Mohamad deems unfinished and elusive, has become his favored theme, one he continually revisits, as seen in his tenth solo exhibition, *Potret (Portrait)*, at OHD Museum, Magelang, in 2021. Yet, fully aware of “a futile attempt to be accurate”, his portraits of figures such as poet Sitor Situmorang, actor Slamet Rahardjo, puppeteer Slamet Gundono, and artist Frida Kahlo, emerged as creative endeavors to “translate” their presence, “to rework them into new forms” to what appeared on paper



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Mencari Lagi...

antara lain penyair Sitor Situmorang, aktor Slamet Raharjo, dalang Slamet Gundono, dan perupa Frida Kahlo, dalam pameran tersebut terupakan sebagai ikhtiar kreatif Goenawan Mohamad “menerjemahkan” si sosok dengan “mengolahnya ke dalam bentuk baru” sehingga yang tampak bukan “cerminan fisik”, melainkan “pesona rupa-wajah” si sosok sebagai “daya tarik untuk memberi penghormatan kepada wajah”.)

Menginsafi “usaha sia-sia untuk akurat” itu menggerakkan Goenawan Mohamad “berpindah dari satu corak ke corak lain dengan relatif cepat” dan membebaskan “klasifikasi dan label atas gambar-gambar”-nya.

“Mungkin karena selalu ada yang tak tersangka-sangka dalam tiap coretan,” kata Goenawan Mohamad.

“Coretan adalah gerak fisik yang sering tak saya rancang menghubungkan pelbagai sedimen dalam tubuh saya, termasuk ketidaksadaran, selera, dan lain-lain. Saya kira benar yang dikatakan Dali: ‘gambar itu kejujuran seni, tak ada kemungkinan buat menipunya’.”

Atas keinsafan itu—juga sikap tahu diri dalam “menjajal gambar”—satu tahun kemudian Goenawan Mohamad melaju kencang dalam pencarian bentuk, teknik, dan ide karya seni rupanya. Tiga kali ia menggelar pameran tunggal pada 2017. Ketiga pameran tunggalnya itu memperlihatkan intensitas dan produktivitasnya dalam menggambar

was not “a physical reflection” but rather “the allure of the face”, of the figure as an “appeal to pay homage to the face”.)

This recognition of “a futile attempt to be accurate” compelled Goenawan Mohamad to “move swiftly from one style to another,” unburdened by “classification or labels.”

“Perhaps because there is always the unforeseen in every stroke,” said Goenawan Mohamad.

“A stroke is a physical movement I rarely plan that connects with the sediments within me, the unconscious, taste, and more. I believe Dali was right when he said: ‘Drawing is the honesty of art; there is no possibility of cheating it.’”

With this realization—alongside a self-awareness in “trying out drawing”—a year later Goenawan Mohamad plunged forward, accelerating his search for form, technique, and artistic vision. In 2017 alone, he held three solo exhibitions, each revealing the intensity and productivity of his drawing or sketching practice as a calling to engage in Indonesia’s art landscapes—not as a mere pastime of a celebrated cultural figure.

In the catalog for his fourth solo exhibition, *Ke Tengah (To the Middle)* in Sarang Building Yogyakarta, 2017, which showcased 83 sketches, Goenawan Mohamad articulated what this “calling” meant to him:

Goenawan Mohamad

atau membuat sketsa sebagai semacam “panggilan” untuk berdaya cipta di dunia seni rupa Indonesia—bukan sekadar hobi di waktu senggang seorang elite kebudayaan bernama besar.

Dalam katalog pameran tunggalnya keempat, *Ke Tengah* (Sarang Building, Yogyakarta, 2017), yang menampilkan 83 sketsa, Goenawan Mohamad mengemukakan apa arti “panggilan” itu:

“Sejak saya menjajal kerja seni rupa, saya merasa seperti mendapatkan tonikum: ada tambahan energi. Apa yang saya biasa alami dalam puisi, dalam menulis dan membaca puisi, terasa disegarkan dalam proses menggambar. Imaji-imaji puisi seakan-akan dipernis oleh goresan dan warna, dan benda-benda seakan-akan saya lihat buat pertama kalinya. Segar. Kata, yang memanggil benda-benda, kini digantikan dengan apa yang muncul dari kuas dan pensil dan tangan”.

Kita tahu, bertahun-tahun sebelum “menjajal kerja seni rupa”, Goenawan Mohamad sudah dikenal luas sebagai penyair dan penulis terkemuka dan berpengaruh di Indonesia—terutama lewat esai-esainya di rubrik “Catatan Pinggir” yang legendaris di majalah *Tempo* itu, yang kini telah terbit dalam 15 jilid buku.

Hamid Basyaib, misalnya, dalam pengantarnya untuk *Catatan Pinggir 12* (2017) menulis sebagai berikut :

“Dengan stamina tinggi berkat sumelehnya,

“Since I began exploring art, I feel as though I have found a tonic: an infusion of energy. What I have always experienced in poetry, in writing and reading poetry, now feels revitalized through the act of drawing. The images of poetry seem to be varnished by strokes and colors, and objects appear as if I am seeing them for the first time. Fresh. Where once words summoned objects, now it is the brush, the pencil, and the hand that bring them forth.”

For years before “venturing into art”, Goenawan Mohamad was already widely recognized as one of Indonesia’s most influential poets and writers—especially through his legendary “Catatan Pinggir” (Sidelines) essays in *Tempo* magazine, which have since been compiled into 15 volumes.

Hamid Basyaib, in his preface to *Catatan Pinggir 12* (Sidelines 12, 2017), wrote:

“With unwavering stamina due to his peaceful state of mind, Goenawan Mohamad has wielded immense influence over aspiring writers. It could be said that among all young Indonesian writers who seriously pursue a career as columnists or essayists, none have escaped the shadow of his influence ... The allure of Goenawan Mohamad’s style is not easily resisted neither by aspiring writers nor by the general reader.”

With such an impressive reputation, I believe Goenawan Mohamad’s venture into visual art serves as an alternative lens through which

Mencari Lagi...

Goenawan Mohamad mengalirkan pengaruh besar pada banyak aspiran penulis. Boleh dikata, dari semua penulis muda Indonesia yang berniat serius menapaki karier sebagai kolumnis dan esais, tak ada yang lolos dari bayang-bayang pengaruhnya ... Pesona gaya Goenawan Mohamad memang tak gampang ditangkal oleh aspiran penulis dan tentu saja juga oleh pembaca umum.”

Dengan reputasi mengesankan itu, pada hemat saya, keperupaan Goenawan Mohamad sungguh bermanfaat sebagai jendela yang lain untuk menikmati pengalaman estetis yang berbeda. Apalagi yang ditawarkannya adalah spesies karya seni rupa yang langka penghayat dan peminat di Indonesia hari-hari ini—yaitu sketsa dan cetak grafis.

Dengan begitu, harus diakui pilihan Goenawan Mohamad untuk memulai pencarian seni rupa dengan sketsa adalah pilihan estetis yang pas, karena itu menunjukkan betapa ia tahu diri akan kelebihan dan kekurangannya sebagai pendaya cipta gambar yang mendayung di antara medan kata dan rupa, di antara pulau sastra dan seni rupa—sebagaimana diperlihatkannya dalam pameran tunggalnya kedua, *Kata, Gambar*, di dia.lo.gue art space, Jakarta, 2017.

Tentang hal tersebut, Goenawan Mohamad berkata:

“Saya selalu menemukan bayang-bayang gambar dalam ide dan sajak; saya tak heran bahwa Soedjojono kadang-kadang

to experience a different kind of aesthetic encounter. Even more so because what he offers belongs to a rare species of art with few devotees and even fewer patrons in Indonesia today—sketches and printmaking.

In this light, Goenawan Mohamad's decision to begin his artistic exploration with sketches must be acknowledged as a fitting aesthetic choice, one that reflects his deep self-awareness. He understands both his strengths and limitations as an image-maker navigating between the realms of language and form, between the islands of literature and art—as shown in his second solo exhibition, *Kata, Gambar (Words, Images)*, held at dia.lo.gue art space, Jakarta, in 2017.

On this intersection, Goenawan Mohamad remarked:

“I have always found shadows of images within ideas and poetry; it does not surprise me that Soedjojono would sometimes scrawl his thoughts and impressions onto canvas. To me, ideas are always rooted in the tangible world, concepts always carry the history of metaphor, and poetry inevitably touches reality as a process.”

He once said:

“‘A poem is the night that turns green leaves into ice,’ said Boris Pasternak. Just as sound is inseparable from words, imagery—something visual—is an intrinsic part of poetry. Verses give birth to images, and images give birth to

A woman without
a fish [REDACTED]





A MAN IS LIKE
A BICYCLE



mencoretkan ide dan kesannya di kanvas. Ide bagi saya selalu punya akar dalam dunia yang kongkrit, konsep selalu mengandung sejarah metafor, dan sajak selalu menyentuh realitas sebagai proses.”

Sementara itu, ia pun pernah berkata:

“Sajak adalah malam yang mengubah daun hijau jadi es’, kata Boris Pasternak. Sebagaimana halnya bunyi tak terpisahkan dari kata, imaji—sesuatu yang visual—adalah bagian yang tak terlepas dari puisi. Sajak melahirkan gambar pada bait-baitnya, gambar melahirkan puisi. Mungkin saya berganti-ganti menemukannya.”

(Dalam pameran tunggalnya kedelapan belas bertajuk *Mencari Lagi ...* di Srisasanti Gallery, Tirtodipuran Link, Building B, Yogyakarta, ini, kita bisa mendapatkan pengamalan kata-kata Goenawan Mohamad tersebut dalam sejumlah gambar dan lukisan, antara lain *Dari Sajak Sapardi Djoko Damono* (2021), *Dari Sajak Chairil Anwar* (2021), dan *Dari Sajak Sitor Situmorang* (2021).)

“Berganti-ganti menemukan” sajak dalam gambar dalam sajak bisa dikatakan sebagai proses kreatif atau metode daya cipta yang khas Goenawan Mohamad meski itu bukan sesuatu yang luar biasa dalam khazanah sastra dan seni rupa sebagaimana perkataannya di bawah ini :

“Transfer dari sajak ke gambar sebenarnya bukan satu langkah radikal. ‘Saya penyair’, kata Hofmannsthal, ‘karena saya mengalami benda-

poetry. Perhaps I simply move back and forth between them, discovering one through the other.”

(In this eighteenth solo exhibition, *Mencari Lagi... (In Search, Again ...)*, at Srisasanti Gallery, Tirtodipuran Link, Building B, Yogyakarta, we see Goenawan Mohamad’s words manifested in several drawings and paintings, among them *Dari Sajak Sapardi Djoko Damono* (From the Poetry of Sapardi Djoko Damono, 2021), *Dari Sajak Chairil Anwar* (From the Poetry of Chairil Anwar, 2021), and *Dari Sajak Sitor Situmorang* (From the Poetry of Sitor Situmorang, 2021).

“Moving back and forth between” poetry and images and poetry again could be considered a creative process or a signature method of Goenawan Mohamad—though it is by no means extraordinary within the traditions of literature and visual art. He acknowledges this:

“The transfer from poetry to image is not, in fact, a radical leap. ‘I am a poet,’ said Hofmannsthal, ‘because I experience objects visually.’ Poetry, at least the poetry I write, does not begin with or follow the guidance of an idea but rather emerges from what enters the senses. The same is true for my drawings. This sensory process in visual art is even more intimate, as it involves what is closest to the body: the movement of a hand holding a brush, the eye—assisted by light—capturing color.”

Mencari Lagi...

benda secara visual.' Sajak, setidaknya sajak yang saya tulis, bukan dimulai dan dibimbing ide, melainkan apa yang datang ke dalam pengindraan. Demikian juga yang saya gambar. Proses indrawi ini dalam kerja seni rupa bahkan lebih akrab, karena melibatkan apa yang dekat dengan tubuh: gerak tangan yang memegang kuas, mata yang—dibantu cahaya—menangkap warna."

Pada titik itu, dalam pameran tunggalnya kelima, *Warna*, di Faber-Castell Store, Plaza Senayan, Jakarta, 2018, Goenawan Mohamad melanjutkan pencarian artistiknya dalam "menjajal gambar" dengan memanfaatkan aneka *warna* dari pensil-pensil Faber-Castell. Yang tak kalah menariknya, pameran tersebut memungkinkannya untuk menghikmatikan warna seperti yang tersurat di bawah ini:

"Warna punya petualangannya sendiri. Ia tak sekedar mengulang apa yang tampak oleh seorang perupa di dunia benda-benda. Ia bahkan tak selamanya mengikuti apa yang dikehendaki sang seniman ... Warna dialami ... Warna tumbuh dalam kesadaran kita. Sebab itu seni rupa bukanlah seni menirukan alam. Seniman mempunyai pelbagai kemungkinan dengan pelbagai nilai (*value*) warna dan nuansa, mendapatkan stimuli dari sana dan dengan itu memproduksi apa saja yang terpapar di kanvas dan kertas. Peluang itu mengasyikkan ... Seraya bekerja, saya merasakan gambar—seburuk apapun—adalah seperti sulap: dari yang tak ada menjadi ada, dari alam menjadi lepas alam. Jika saya ditanya apakah yang disumbangkan seni rupa kepada kehidupan, jawab saya: bukan keindahan, melainkan kejutan dan kebaruan."

At that point, in his fifth solo exhibition, *Warna (Color)*, held at the Faber-Castell Store, Plaza Senayan, Jakarta, in 2018, Goenawan Mohamad continued his artistic exploration of "trying out drawing" by experimenting with the vast spectrum of Faber-Castell colored pencils. Just as intriguing, the exhibition allowed him to immerse himself in the experience of color, as he described:

"Color has its adventure. It does not merely replicate what an artist sees in the world of objects. It does not always obey the artist's intentions either ... Color is experienced ... It grows within our consciousness. That is why art is not about imitating nature. Artists navigate endless possibilities with an array of values and nuances, drawing stimuli from them to create whatever unfolds on canvas and paper. That possibility is exhilarating ... As I work, I feel that an image—no matter how poor—resembles magic: bringing something into existence from nothing, moving beyond nature. If asked what visual art contributes to life, I would say: not beauty, but surprise and novelty."

Five years later, upon discovering printmaking at the Devfto Printmaking Institute in Ubud, Bali, under the guidance of master printer Devy Ferdianto, as an expansion of his artistic exploration in "trying out drawing"—Goenawan Mohamad refined his thoughts on beauty, surprise, and novelty into a simple yet profound statement:

"Beauty is the celebration and the joy of the unexpected."

Goenawan Mohamad

Lima tahun kemudian, ketika ia menemukan seni cetak grafis di Devfto Printmaking Institute, Ubud, Bali, di bawah bimbingan *master printer* Devy Ferdianto, sebagai perluasan daya ciptanya dalam "menjajal gambar"—Goenawan Mohamad membijaksana perkataannya tentang keindahan, kejutan, dan kebaruan sebagai berikut:

"Beauty is the celebration and the joy of the unexpected."

Sejak kali pertama mendengarnya, terutama pada hari-hari persiapan kurasi pameran tunggal kesebelas Goenawan Mohamad, pameran seni cetak grafis, *Kitab Hewan*, di SIKA Gallery, Ubud, Bali, 2023—hikmat itu terus melekat di kepala saya sampai hari ini. Dengan hikmat itu saya memiliki semacam pengetahuan filosofis untuk memahami proses kreatif, menikmati karya, dan mengapresiasi peristiwa seni rupa Goenawan Mohamad—juga perupa lainnya. Dengan itu pula saya bisa menginsafi secara saksama pengalaman Goenawan Mohamad menemukan seni cetak grafis sebagaimana tersurat di bawah ini:

"Ketika sejak jadi 'artist in residence' di Devfto Institute untuk belajar mempraktikkan teknik *etching*, saya merasa menemukan seni rupa yang saya sukai: prosesnya akrab dalam 'mendengarkan' tubuh, dengan jari dan tangan yang berusaha pas memegang jarum dan pisau untuk memproduksi gambar di papan logam. Bagi saya *intaglio* dan litografi lebih dekat dengan *drawing*. Dengan 'kejujuran', dengan

From the moment I first heard this, especially during the curatorial preparations for Goenawan Mohamad's eleventh solo exhibition, *Kitab Hewan* (A Book of Beasts), a printmaking showcase at SIKA Gallery, Ubud, Bali, in 2023—this insight has remained deeply ingrained in my mind. It has given me a kind of philosophical framework for understanding the creative process, appreciating artworks, and valuing artistic events—not only those of Goenawan Mohamad but also of other artists. It has also allowed me to grasp with clarity his own experience of discovering printmaking, which he describes as follows:

"When I became an 'artist in residence' at Devfto Institute to practice etching techniques, I felt as though I had found the kind of visual art I truly enjoy: a process that intimately 'listens' to the body, where fingers and hands work to find just the right grip on the needle and blade to create images on a metal plate. To me, *intaglio* and lithography are closer to drawing. Marked by honesty, by an inability to feign mastery, and by unpredictability."

Lately, since around 2023, Goenawan Mohamad has expanded his printmaking techniques to include gumoil print—"a printing technique using sensitized gum arabic, chromium salts, and oil paint. Its meticulous printing process yields highly expressive images." Notably, aside from artist Cecil Mariani, Goenawan Mohamad is the first Indonesian artist to "try out drawing" with gumoil print, particularly at Devfto



Photo credit: Veronique Rompas



Mencari Lagi...

ketidakmampuan sok pintar, dan dengan ketidakterdugaan”.

Belakangan, sejak sekitar tahun 2023, Goenawan Mohamad memperluas teknik seni cetak grafis dengan *gumoil print*—“teknik pencetakan gambar atau foto yang menggunakan sensitisasi gum arab, garam kromium, dan cat minyak. Metode pencetakannya yang teliti akan menghasilkan gambar yang sangat ekspresif.” Perlu diketahui, selain perupa Cecil Mariani, Goenawan Mohamad adalah perupa Indonesia pertama yang “menjajal gambar” dengan *gumoil print*, terutama di Devfto Printmaking Institute. Beberapa karya *gumoil print* Goenawan Mohamad, antara lain *Angelus Novus 1–2* (2025), *Bunraku* (2024), dan *Sarang Manyar* (2024), dapat kita temukan dalam pameran *Mencari Lagi ...* ini.

Yang tak kalah penting diketahui di sini, seluruh karya cetak grafis dalam pameran *Mencari Lagi ...* ini adalah—mengutip Goenawan Mohamad—“karya bersama”.

“Dalam medium ini,” kata Goenawan Mohamad, “saya menemukan apa yang saya temukan dalam kerja teater saya: dinamika kolektif produksi seni. Bekerja sama dengan Devy Ferdianto, Dewa Made Johana, Agung Pramana, dan Aryatama di Devfto Printmaking Institute di Ubud membentuk pengalaman dinamika itu.” Dinamika itu berlangsung pula dalam proses penciptaan objek-instalasi *Perusak* di pameran *Mencari Lagi ...* ini. *Perusak* dibuat atas kerjasama Goenawan Mohamad dengan

Printmaking Institute. Some of his *gumoil print* works, such as *Angelus Novus 1–2* (2025), *Bunraku* (2024), and *Sarang Manyar* (2024), are featured in the *Mencari Lagi... (In Search, Again...)* exhibition.

Equally important to note is that all the printmaking works in *Mencari Lagi... are*, in Goenawan Mohamad’s own words—“collaborative works.”

“In this medium,” he says, “I find what I have also found in my theater work: the collective dynamics of artistic production. Collaborating with Devy Ferdianto, Dewa Made Johana, Agung Pramana, and Aryatama at Devfto Printmaking Institute in Ubud has shaped my experience of that dynamic.”

That dynamic is also evident in the creation of the installation piece *Perusak* (The Destroyer) in this exhibition. *Perusak* was created through Goenawan Mohamad’s collaboration with Mas Slamet, an artist from Gombong, and artisan painter Irawan Karseno. The last one participated in the process of creating *Perusak* with his artistic considerations.

Inspired by the form of Little Willie, the world’s first-ever tank, built by the British in 1914 for World War I, *Perusak* was crafted from plywood and resin, weighing 70 kilograms. It features relief accents combining text (a Bible verse, a fragment of a Palestinian children’s song from a refugee camp, and a poem by a Palestinian poet) and imagery (adaptations of a Kathe Kollwitz print and a Sumerian lion

Goenawan Mohamad

Mas Slamet, pekerja seni dari Gombang dan artisan pelukis Irawan Karseno. Yang terakhir ini ikut serta dalam proses penciptaan *Perusak* dengan pertimbangan-pertimbangan artistiknya.

Bertolak dari rupa Little Willie, tank pertama di dunia buatan Inggris (1914) untuk Perang Dunia Pertama, *Perusak* tercipta dari papan lapis dan resin seberat 70 kilogram, dengan aksentuasi relief kata (sebuah ayat dari Alkitab, sepotong lagu anak-anak Palestina di kamp pengungsi, dan sebuah sajak penyair Palestina) dan rupa (saduran karya cetak grafis Kathe Kollwitz dan relief singa Sumeria), ditampilkan dalam pameran *Mencari Lagi ...* ini sebagai ungkapan solidaritas Goenawan Mohamad kepada Palestina dan warganya yang menderita hari-hari ini di bawah penjajahan durjana Israel dan aparat militernya yang biadab.

Dengan *Perusak*, saya kira, Goenawan Mohamad ingin mengisyaratkan bahwa seni rupa tidak hanya berurusan dengan perkara estetis, tapi juga perkara etis: pengakuan dan penghormatan akan adanya yang-Lain—terutama mereka yang tersia-sia atau disia-siakan di muka bumi ini. Senapas dengan *Perusak*, antara lain lukisan cat minyak di kanvas *Si Tanpa Nama* (2021), *Dewa Kematian* (2021), dan *Di Pantai Gaza* (2024).

(Sesungguhnya *Perusak* bukan “karya bersama” pertama Goenawan Mohamad. Sebelumnya ia pernah membuat 200 “karya bersama” dengan pelukis Hanafi untuk pameran 57 x 76 di Galeri Nasional Indonesia,

relief). Presented in *Mencari Lagi...*, this work stands as Goenawan Mohamad’s expression of solidarity with Palestine and its people, who continue to suffer under the brutal occupation of Israel and its oppressive military forces.

With *Perusak*, I believe Goenawan Mohamad intends to suggest that art is not only concerned with aesthetics but also with ethics: the acknowledgment and respect for the existence of the Other—especially those who are marginalized or neglected in this world. In line with *Perusak* (The Destroyer), paintings like *Si Tanpa Nama* (The One Without a Name, 2021), *Dewa Kematian* (God of Death, 2021), and *Di Pantai Gaza* (On the Coast of Gaza, 2024).

(*Perusak* is not Goenawan Mohamad’s first “collaborative work.” Previously, he created 200 “collaborative works” with painter Hanafi for the 57 x 76 exhibition at the National Gallery of Indonesia, Jakarta, in 2018, and another “collaborative work” with artist S. Malela Mahargasarie, titled *Kematian Subali* (Subali’s Death), a mixed-media installation for the *Potret* (Portrait) exhibition at OHD Museum, Magelang, 2021.)

Di Pantai Gaza (On the Coast of Gaza) and the other oil-on-canvas paintings from 2024 displayed in the *Mencari Lagi...* exhibition on the second floor of Tirtodipuran Link, Building B, represent Goenawan Mohamad’s further pursuit of German Expressionism, marked by “a striking change in visual expression.” He refers to this shift as a “new tendency” that

Mencari Lagi...

Jakarta, 2018, dan sebuah “karya bersama” atas pertimbangan artistik S. Malela Mahargasarie berupa objek-instalasi berjudul *Kematian Subali* untuk pameran *Potret* di OHD Museum, Magelang, 2021.)

Di Pantai Gaza dan belasan lukisan cat minyak di kanvas bertitimgasa 2024 lainnya yang terpajang dalam pameran *Mencari Lagi ...* ini, tepatnya di lantai 2 Tirtodipuran Link, Building B, merupakan pencarian lanjutan Goenawan Mohamad akan ekspresionisme Jerman dengan “perubahan yang mencolok dalam ekspresi visualnya.” Ia menyebut perubahan itu sebagai “kecenderungan baru” yang “lebih dekat ke ekspresionisme abstrak.” Kita bisa melihat contohnya, antara lain dalam *Senja di Jakarta* (2024), *Kepedihan* (2024), dan *Megatruh* (2024).

Tentang “perubahan yang mencolok dalam ekspresi visual” itu, Goenawan Mohamad menegaskan sebagai berikut:

“Sejak mula memang saya tidak betah dengan apa yang disebut ‘realisme’. Tapi sekarang pun saya tak hendak meninggalkan ‘seni rupa figuratif’. Saya menampik perbedaan antara yang ‘figuratif’ dan ‘abstrak’. Karya-karya saya memaparkan perubahan yang terus menerus, juga dalam medium.”

Penegasan tersebut mengingatkan saya pada kata-kata Goenawan Mohamad dari tahun 2005 ini:

“Ada saat ketika seorang pelukis atau penyair akan berhenti melukis atau menulis ketika ia

“leans more towards abstract expressionism.” Examples of this can be seen in works like *Senja di Jakarta* (Twilight in Jakarta, 2024), *Kepedihan* (Sorrow, 2024), and *Megatruh* (the Separation of the Soul and Body, 2024).

Regarding the “striking change in visual expression,” Goenawan Mohamad states:

“From the beginning, I’ve never been comfortable with what’s called ‘realism’. But even now, I don’t wish to leave behind ‘figurative art’. I reject the distinction between ‘figurative’ and ‘abstract’. My works showcase continuous change, also in the medium.”

These reflections remind me of Goenawan Mohamad’s words from 2005:

“There comes a time when a painter or poet will stop painting or writing when they feel satisfied with the work they’ve done. But that moment is fleeting. No painter stops creating with just one canvas, and no poet returns home with only one poem. Many keep coming back to the same theme: Popo Iskandar repeatedly painted cats, Srihadi continuously immortalized the azure sea, and Sapardi Djoko Damono didn’t write just once about rain. Perhaps because each work is unique: not just ‘one more number’ in an ‘infinite sequence.’ Or maybe each work is always split: within it, there’s the ‘inspiration’ born from creative enthusiasm, but that inspiration also appears in another form.”





merasa puas dengan karya yang digarapnya. Tapi itu cuma sesaat. Tak ada pelukis yang berhenti mencipta hanya dengan satu kanvas, tak ada penyair pulang dengan satu sajak. Bahkan banyak yang tak lelah dengan pokok soal yang sama: Popo Iskandar berulang kali melukis kucing, Srihadi tampak terus-menerus mengabadikan laut yang lazuardi, Sapardi Djoko Damono tak hanya sekali menulis tentang hujan. Mungkin karena tiap karya unik: bukan sekadar 'satu angka lagi' dalam 'deret yang tak tepermanai'. Atau mungkin juga tiap karya selalu terbelah: dalam dirinya ada getaran 'inspirasi' yang tercetus dalam kegairahan kreatif, tapi dalam dirinya juga 'inspirasi' itu hadir dalam wujud lain."

Juga kata-kata penulis novel *Manurung—Sebuah Montase* (2025) itu dari tahun 2023 ini:

"Tiap karya adalah sebuah langkah pencarian. Maka ia tak pernah selesai—atau diselesaikan mereka yang melihatnya."

Dengan dua kutipan tersebut, saya kira saya sudah sampai di ujung tulisan kuratorial ini.

And also the words from the author of *Manurung—Sebuah Montase* (Manurung—A Montage, 2025) from 2023:

"Every work is a step in a search. Therefore, it is never finished—a work in progress for those who see it."

With these two quotes, I believe I have concluded this curatorial writing.

**Yogyakarta, February 21, 2025
Wahyudin**

Yogyakarta, 21 Februari 2025
Wahyudin







Karya

Artworks













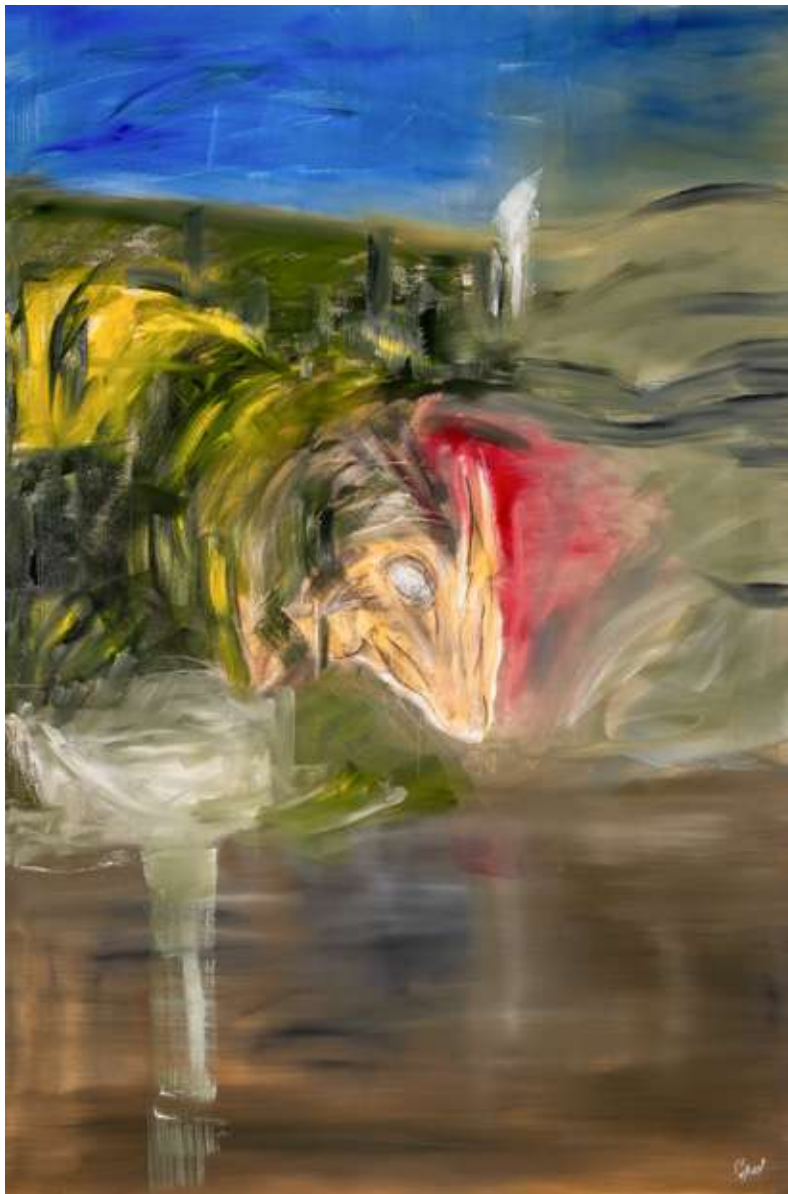
































































I've held me green and dry
Though I saw my chain like the sea
- Dylan Thomas

1927





















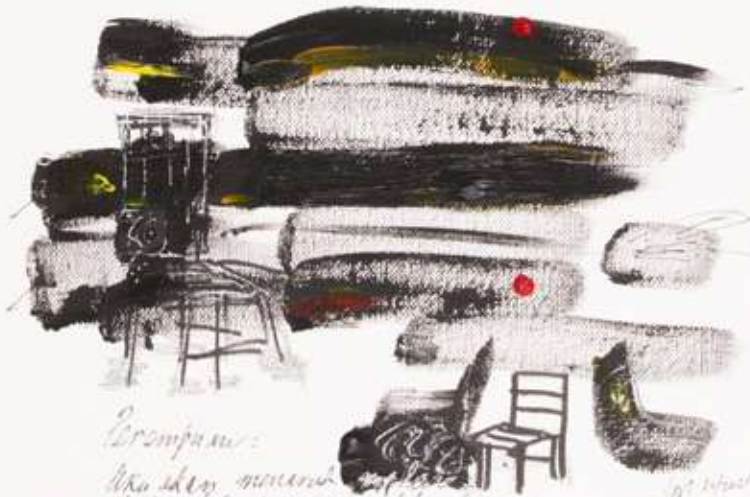




Tapi seandainya seandainya
borek saja bukan cacing
dan seger seandainya
sempit sedikit seandainya
Inggris akan di hitung!

6/11

Laki-laki:
Aku akan menaruh kursi ^{di} ~~di~~ ^{di} jendela
agar aku tahu bila ada orang masuk



Orang-orang:
Aku akan menaruh ^{di} ~~di~~ ^{di} jendela
agar aku tahu bila ada orang masuk

Art. 19/10/10

la tak pernah berjanji
kepada pohon
untuk menjamakkan burung
menjadi api



Tubans. sampai waktu
Musim panas begitu megah



Laki-laki:
aku akan menaruh kursi di dekat
jendela agar aku tahu bila
hari telah malam



Pemua:
Aku akan menaruh malam di jendela
agar aku tahu kapan hari
menaruh kursi

Keling datang ke pagi hari
Loncang gereja bertit Hali
jika musikanmu the main
jampun lah a day di teluk Napali



Jika seorang berniat pulang
walau mati menanti







Am 11/2023



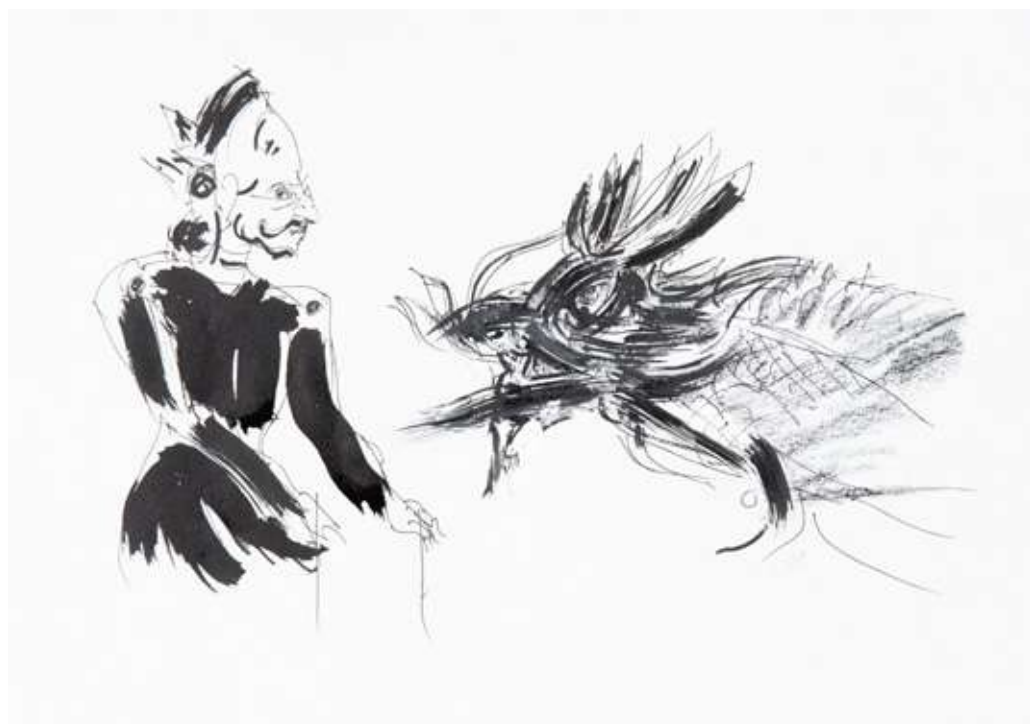
Am 11/2023

















بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
مَرْحُومَةً
--كِتَابُ الْيَوْمِ 15.

Indeks

- (42–43)
Moby Dick
2024
Oil on canvas
150 x 300 cm
- (44)
Cogito
2024
Oil on canvas
200 x 190 cm
- (45)
Pinarak
2024
Oil on canvas
200 x 190 cm
- (46)
Ikarus Pulang
2024
Oil on canvas
200 x 190 cm
- (47)
Yorrick di Malam Terakhir
2024
Oil on canvas
200 x 190 cm
- (48)
Palebon di Gianyar
2024
Oil on canvas
150 x 100 cm
- (49)
Akuarium
2024
Oil on canvas
150 x 100 cm
- (50)
Kuda Perang
2024
Oil on canvas
150 x 100 cm
- (51)
Serangga
2024
Oil on canvas
150 x 100 cm
- (52)
The Dogs of War
2024
Oil on canvas
150 x 100 cm
- (53)
Narsisus
2024
Oil on canvas
150 x 100 cm
- (54)
Kubis dan Ikan
2021
Oil on canvas
150 x 100 cm
- (55)
Si Tanpa Nama
2021
Acrylic on canvas
150 x 100 cm
- (56)
Dewa Kematian
2021
Oil on canvas
150 x 100 cm
- (57)
Imagining Frida
2024
Oil and charcoal on canvas
150 x 100 cm
- (58)
Spartakus
2024
Oil on canvas
150 x 100 cm

Index

(59)

Di Pantai Gaza

2024

Oil on canvas
150 x 100 cm

(60)

Rangda

2024

Oil on canvas
150 x 100 cm

(61)

Senja di Jakarta

2024

Oil on canvas
100 x 150 cm

(62)

Kepala Ikan

2024

Oil on canvas
120 x 100 cm

(63)

Kematian

2024

Oil on canvas
120 x 100 cm

(64)

Kepedihan

2024

Oil on canvas
120 x 100 cm

(65)

Penyair Li T'ai Po di Gunung

2024

Oil on canvas
120 x 100 cm

(66)

Megatruh

2024

Oil on canvas
100 x 120 cm

(67)

Pemburu Babi Hutan

2024

Acrylic and oil on canvas
120 x 100 cm

(68)

Baguette

2024

Acrylic and oil on canvas
100 x 100 cm

Indeks

(70)
Boneka Birma
2024
Gumoil print on paper
120,7 x 80,2 cm

(71)
Bunraku 2
2024
Gumoil print on paper
120,3 x 80,3 cm

(72)
Lamdahur
2024
Gumoil print on paper
120,6 x 80,7 cm

(73)
Neo-Petruk
2024
Gumoil print on paper
120,2 x 80 cm

(74)
Bunraku
2024
Gumoil print on paper
120,4 x 80,4 cm

(75)
Supay
2024
Gumoil print on paper
120,6 x 80 cm

(76)
Togog
2024
Gumoil print on paper
120,7 x 81 cm

(77)
Wibisana
2024
Gumoil print on paper
120,5 x 81 cm

(78)
Komponis
2024
Gumoil print on cotton paper
120,5 x 80,3 cm

(79)
Burung Rukun
2024
Gumoil print on cotton paper
121 x 80,7 cm

(80)
Pak Tua
2024
Gumoil print on cotton paper
120,7 x 80,5 cm

(81)
Dua Penari
2024
Gumoil print on cotton paper
120,5 x 80,7 cm

(82)
Sarang Manyar
2024
Gumoil print on cotton paper
120 x 80 cm

(83)
Nyanyian Burung
2024
Gumoil print on cotton paper
120,3 x 80,3 cm

(84)
Angelus Novus 1
2025
Etching, aquatint on paper
98,8 x 59,6 cm

(85)
Angelus Novus 2
2025
Etching, aquatint on paper
99 x 59,5 cm

Index

(86)

Naik ke Darat

2025

Etching, aquatint on paper

99 x 59,4 cm

Indeks

- (88)
Pemadam Api Hutan
2017
Pen and ink on paper
44,8 x 59,9 cm
- (89)
Tari Adat
2017
Pen and ink on paper
44,9 x 59,9 cm
- (90)
Three Musketeers
2017
Pen and ink on paper
38 x 27,9 cm
- (91)
Sphinx
2017
Pen and ink on paper
38,4 x 30,7 cm
- (92)
Grotesque
2017
Pen and ink on paper
59,8 x 44,8 cm
- (93)
After Words
2017
Charcoal, pen on paper
26 x 18,4 cm
- (94)
Dari Sajak Avianti
2021
Acrylic and oil on cotton canvas
38,8 x 28,8 cm
- (95)
Dari Sajak Sapardi Djoko Damono
2021
Acrylic and oil on cotton canvas
38,8 x 28,8 cm
- (96)
Dari Sajak Chairil Anwar
2021
Acrylic and oil on cotton canvas
30,9 x 28,8 cm
- (97)
Dari Sajak Avianti Armand
2021
Acrylic and oil on cotton canvas
38,8 x 28,9 cm
- (98)
Dari Sajak Sitor Situmorang
2021
Acrylic and oil on cotton canvas
38,9 x 28,8 cm
- (99)
Dari Sajak HR. Bandaharo
2021
Acrylic and oil on cotton canvas
38,8 x 28,9 cm
- (100 L)
Hanoman
2024
Chinese ink on paper
40 x 28,8 cm
- (100 R)
Patung Birma
2024
Chinese ink and charcoal on paper
39,8 x 29 cm
- (101 L)
Boneka Kesatria
2023
Chinese ink and charcoal on paper
20,5 x 14,5 cm
- (101 R)
Ganesh
2023
Chinese ink and charcoal on paper
18,5 x 12,6 cm

Index

(102 L)

Golek Indramayu

2023

Chinese ink and charcoal on paper
18,4 x 12,6 cm

(102 R)

Wayang Kelantan

2023

Chinese ink on paper
18,3 x 12,6 cm

(103)

Kapi Jembawan

2023

Chinese ink and charcoal on paper
25,7 x 20,8 cm

(104 L)

Burung Luka

2023

Chinese ink and charcoal on paper
28,9 x 20 cm

(104 R)

Malen

2023

Chinese ink on paper
28,9 x 20 cm

(105)

Naga

2023

Chinese ink on paper
29 x 20 cm

(106)

Pertempuran

2023

Chinese ink and charcoal on paper
20 x 29 cm

(107 L)

Kastil

2023

Chinese ink and charcoal on paper
29 x 20 cm

(107 R)

Sajak Rilke

2021

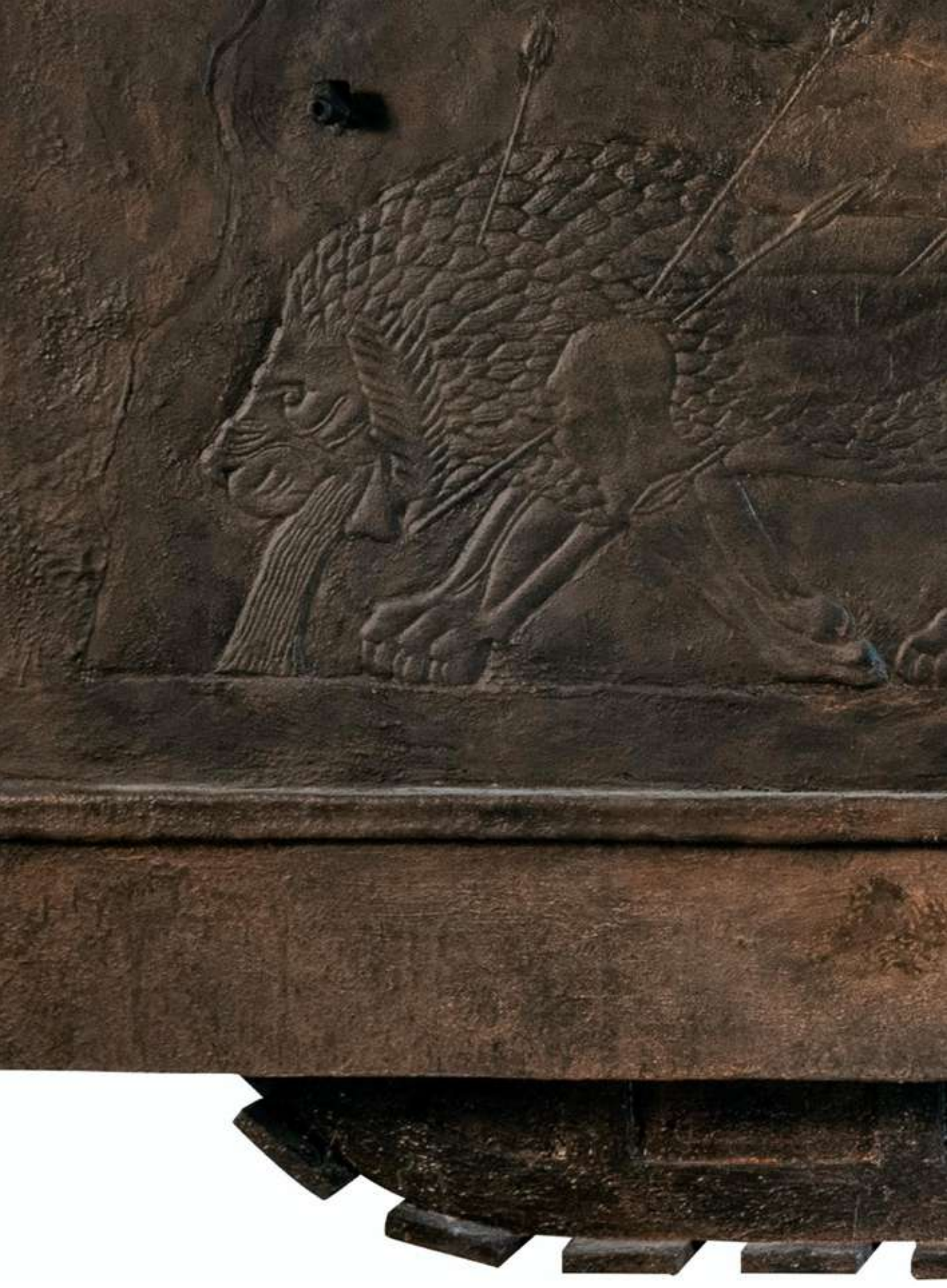
Acrylic and oil on cotton canvas
29,7 x 21,8 cm

(108–109)

Perusak

2024

Plywood and resin
300 x 90 x 110 cm





Goenawan Mohamad

Goenawan Mohamad, known as GM, is a writer (of poetry, essays, plays, and novels) and a painter. He is the founder and editor of the Indonesian magazine Tempo.

This marks his 18th solo exhibition at this gallery. He also works with lithography. He became familiar with fine art in the late 1960s, at Sanggar Bambu and Balai Budaya Jakarta.

GM creates illustrations for his books, including "Don Quixote" (2011 and 2013), "Fragmen: Sajak-Sajak Baru" (2017), "Travelling with God" (2019), and "Di Ujung Bahasa: Antologi Puisi 1961–2022" (2023).



Photo credit: Devfto Printmaking Institute

GOENAWAN MOHAMAD

1941 Born in Batang, Indonesia

SELECTED SOLO EXHIBITIONS

2025

Mencari Lagi..., Srisasanti Gallery, Tirtodipuran Link Building B, Yogyakarta, Indonesia

2024

Sejauh Ini..., Lawangwangi Creative Space, Bandung, Jawa Barat, Indonesia

2023

Santiran, CGartspace, Jakarta, Indonesia

Aistheta, Orasis Art Space, Surabaya, Indonesia

Arang dan Bukan, Jiwa Gallery, Yogyakarta, Indonesia

Dua Kitab, dsb., Langgeng Art Foundation, Yogyakarta, Indonesia

Kitab Hewan, dia.lo.gue. artspace, Jakarta, Indonesia

Kitab Hewan, SIKA Gallery, Bali, Indonesia

2021

Potret, OHD Museum, Magelang, Jawa Tengah, Indonesia

A Window: An Enigma, Nadi Gallery, Jakarta, Indonesia

Di Muka Jendela: Enigma, Galeri Salihara, Jakarta, Indonesia

2019

Binatang, Museum dan Tanah Liat, Yogyakarta, Indonesia

Don Quixote dan Hal-hal yang Belum Sudah, Galeri Semarang, Semarang, Jawa Tengah, Indonesia

2018

Ruang Vakansi, Hotel Monopoli, Jakarta, Indonesia

Warna, Faber-Castell Store, Plaza Senayan, Jakarta, Indonesia

2017

Ke Tengah, Galeri Sarang, Yogyakarta, Indonesia

Another Stage, Aksara Pacific Place, Jakarta, Indonesia

Kata, Gambar, dia.lo.gue artspace, Jakarta, Indonesia

2016

PE.TIK.AN, Plataran Djoko Pekik, Yogyakarta, Indonesia

SELECTED GROUP EXHIBITIONS

2025

Jejak Vestige, Biji Art Space, Biji World, Mas, Ubud, Bali, Indonesia

2024

Ink & Impression, Orbital Dago, Bandung, Jawa Barat, Indonesia

Pressing Forward: A Journey Through 3 Years of Devfto, Titik Dua, Ubud, Bali, Indonesia

Enjoying Prints, SIKA Gallery, Ubud, Bali, Indonesia

2023

ArtJog 2023: Lamaran—Motif, ArtJog, Jogja National Museum, Yogyakarta, Indonesia

Mata Kertha Gosa, Lanô Art Project, Titik Dua, Bali, Indonesia

Akita Art Festival, Japan

Printmaking Adventure: Exploring The Unexpected, Ubud Writers & Readers Festival, Indus Restaurant, Ubud, Bali, Indonesia

2022

Erotika, Lanö Art Project x SIKA Gallery, SIKA Gallery, Bali, Indonesia

2021

Menawar Isyarat, Sangkring Art Space, Yogyakarta, Indonesia

2019

Manusia dan Kemanusiaan, OHD Museum, Magelang, Jawa Tengah, Indonesia

Pameran Seni Lintas Generasi, Hotel Pullman, Jakarta, Indonesia

57 x 76, Pameran Duo: Goenawan Mohamad dan Hanafi, Komaneka Fine Art Gallery, Ubud, Bali, Indonesia

2018

57 x 76, a duo exhibition: Goenawan Mohamad and Hanafi, Galeri Nasional Indonesia, Jakarta, Indonesia

Celebrating Indonesian Portraiture, OHD Museum, Magelang, Jawa Tengah, Indonesia

The Future of History, Biennale Jawa Tengah, Semarang Gallery, Semarang, Jawa Tengah, Indonesia

SELECTED PUBLICATIONS**2025**

Manurung—Sebuah Montase

2023

Di Ujung Bahasa: Antologi Puisi 1961–2022

2019

Rupa, Kata, Obyek, dan yang Grotesk: Esai-Esai Seni Rupa dan Filsafat Seni
Figura tanpa Penjara

2013

Fragmen: Sajak-Sajak Baru

2011

Don Quixote

SELECTED AWARDS**2022**

Japan Foundation Award, Tokyo, Japan

1999

International Editor of the Year Award

1998

CPJ International Press Freedom Awards

Wahyudin

WAHYUDIN, writer and curator of fine arts—lives in Yogyakarta. Born in Manado, North Sulawesi, 2 June 1973. Earned his Master's Degree in Anthropology from Universitas Gadjah Mada, Yogyakarta (1999).

He wrote book reviews, cultural essays and art reviews for a number of offline and online mass media (*Kompas*, *Koran Tempo*, *Sindo*, *Media Indonesia*, *Jawa Pos*, *Suara Merdeka*, *Visual Arts*, *Sarasvati*, *Art Republik Singapore*, *Jurnal Dekonstruksi*, *pocer.co*, *panajournal.com*, *indoartnow.com*, *jawapos.com*, *kalamsastra.id*, dan *basabasi.com*), catalogs, and visual art books.

He handled over 100 visual arts exhibitions, including solo and group exhibitions, in Indonesia and internationally since 2002. he was the curator of Pre-Summit Event Bali Biennale 2005 in Malang and Yogyakarta; International Literary Biennale Salihara, Jakarta (2009); Biennale Jogja X, Yogyakarta (2009); *Sapiens Free* (OHD Museum Magelang, 2016); *Linkage 20th Anniversary of OHD Museum* (with Suwarno Wisetrotomo—OHD Museum Magelang, 2017); Biennale Jawa Tengah #2, Semarang (with Djuli Djatiprambudi—2018), and *The Gift* (OHD Museum Magelang, 2019); *Potret Goenawan Mohamad* (OHD Museum Magelang, 2021); and *lupakan Wianta* (Srisasanti Gallery at Galeri R.J Katamsi, Yogyakarta, 8 June-14 July 2024).

In April 2019, he initiated, organized (with Museum Dan Tanah Liat and Sicincin Indonesia Contemporary Art), and curated 14 visual art exhibitions, *Delapan Puluh nan Ampuh*, as a celebration of the 80th birthday of collector Oei Hong Djien, in Yogyakarta and Magelang.

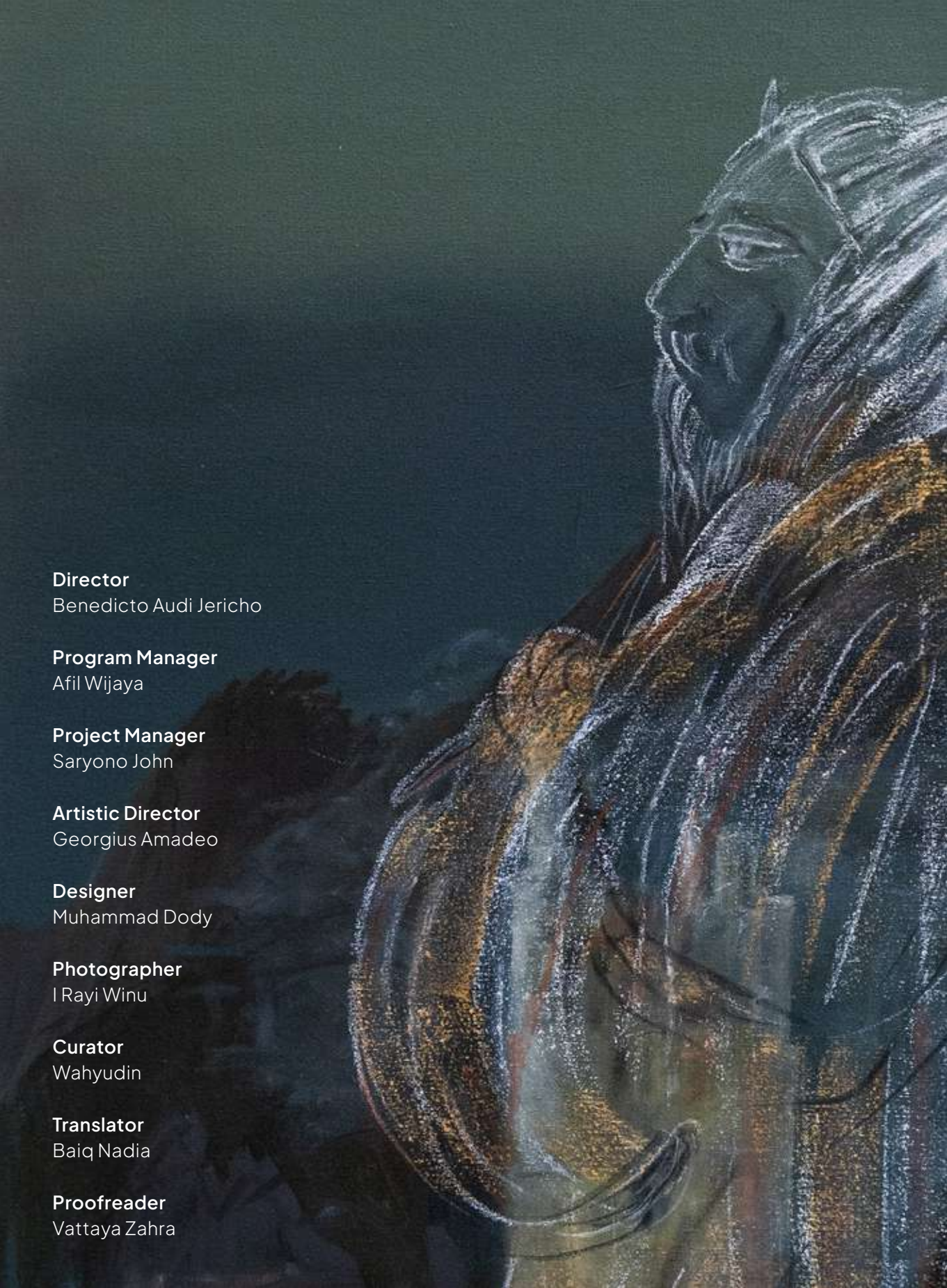
In October 2019, he initiated, organized (with Sicincin Indonesia Contemporary Art and Museum Dan Tanah Liat), and hosted 7 G reng art exhibitions as a celebration of *100 Tahun Widayat* in Yogyakarta.

He won First Place in the Jakarta Arts Council's Art Criticism Competition in 2005.

His published art books are *Bergerak dari Pinggir* (2018), *Omong Kosong di Rumah Seni Cemeti* (2019), *Bertandang ke Galeri* (2020), *Oei Hong Djien: Delapan Puluh nan Ampuh* (2021), *Si Binatang Jalang dan Sang Maestro: Tentang Sastra, Seni Rupa, Komik, Film, dan Fotografi* (2022), and *Umberto Eco dan Pembaca yang Berkeringat* (2022), *Bukan Sekadar Merek Jeans dan Lukisan Pemandangan: Tentang Antropologi dan Seni Rupa Kontemporer Indonesia* (Basabasi, 2023), and *lupakan Wianta* (2024).

Srisasanti Gallery is an art gallery founded by E. St. Eddy Prakoso with the main goal of initiating global appreciation for Indonesian artists.

Srisasanti Gallery represents and supports its artists with a long-term perspective, dedicating its effort to developing their careers and providing a significant audience for their works, both regionally and globally. The gallery has been exhibiting established artists who have important roles in Indonesian art history, while also nurturing emerging artists to contribute to the growth of the Indonesian art scene. Apart from presenting intensive and dynamic in-house programs each year, Srisasanti Gallery also actively presents its artists at art fairs and other international programs.



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Program Manager

Afil Wijaya

Project Manager

Saryono John

Artistic Director

Georgius Amadeo

Designer

Muhammad Dody

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Curator

Wahyudin

Translator

Baiq Nadia

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Mencari Lagi...

A solo exhibition by Goenawan Mohamad

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Semua pihak yang telah mendukung persiapan dan pelaksanaan pameran

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