



**LUCID FRAGMENTS**

ROBY DWI ANTONO



**Roby Dwi Antono**



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# Lucid Fragments

A Solo Exhibition by *Roby Dwi Antono*.  
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## Gallery Foreword

*Emmanuel Stephanus Eddy Prakoso*

Pop surrealism has become an artistic journey synonymous with Roby Dwi Antono. Since the beginning of working with Roby from 2012 to this solo exhibition in early 2021, which is also the closing program for his long collaboration with Srisasanti Art Management, we are proud to have seen Roby develop into a mature artist and truly ready to pursue a career in the global art scene.

A work of art is often associated with the artist's identity. By cleverly applying his surrealist pop style that has attracted the attention of domestic and international art admirers, of course Roby also cannot avoid comparisons in the similarities of his visual style to works that have been made by other established artists. Even though this statement does not mean to be negative, there can be some opinions or ideas from the public who trivially state that his works only adopt or are inspired by previous works of these artists. However, for Roby, he frankly said that the works of artists such as **Mark Ryden** and **Marion Peck** had inspired him at the beginning of his career as an artist. A statement that is honest, humble and at the same time gives awareness to all of us, that it is commonplace in the world of art that the thoughts or works of artists can influence one another or the next generation of artists.

## Lucid Fragments - A Narrative About The Past

Roby is an artist who is never shy or embarrassed to express his admiration for other contemporary artists who have inspired his work creation process. This is where Roby's personality as an artist shines. He is never shy about harboring references, inspiration or ideas behind his works. During the process of his artistic development, Roby sharply hones his distinctive style, which increasingly shows that there are significant differences from the traces of the works of established artists from around the world. This can be seen from some of the figures in his new works that are approaching minimalist surrealist pop such as the works of **Yoshitomo Nara**, the eyes of the characters who stare deeply and seem to reflect stars like **Zhang Xiaogang**, as well as the exploration of black and white works with charcoal and spray paint that draw inspiration from American artist **Joyce Pensato**. The combination of various styles of other artists highlights Roby's creativity even more in the midst of the upheaval of the contemporary art world, where many artists still find it difficult to showcase their respective styles. Roby's foresight and intelligence are manifested in his works that are still able to present his 'self-distinctive character', even though at first he was inspired by the works of other artists. Roby is truly able to construct his works as a representation of himself,

both in the intention of reflecting on his personal experiences and for interacting with other people.

In his solo exhibition entitled **Lucid Fragments**, Roby Dwi Antono wants to show the experiences and personal memories he picked up and assembled from his mind. During his daily work routine, Roby tries to look back on his childhood memories in the small town of Ambarawa. Memories of his father who used to work as a blacksmith, hearing the rattling and thumping rhythm of hammers. Recalling the natural scenery of Ambarawa village, where he spent time playing by the river near his house. All these personal memories were translated by Roby into surrealist pop visual works that were distinctive and very personal.

This current Roby's solo exhibition with Srisasanti has been planned since 2018, which must be postponed until it finally can be held in early 2021. Since his last solo exhibition with Srisasanti Syndicate, namely **The Rabbits Agony** at the Jakarta Art event in 2015, Srisasanti Art Management's program with Roby has been held abroad many times. Srisasanti Syndicate with gallery partners has participated in various art fairs and exhibitions in foreign countries

together during this time. Srisasanti Syndicate's commitment is in line with the art management mission, namely '**initiate global appreciation**', which motivates Srisasanti to prioritize Roby's programs which enable him to gain the widest possible network with galleries and art appreciators, not only in Indonesia.

For Srisasanti Art Management, Roby is one of the success stories in the management collaboration program for young artists that are oriented towards the importance of creating a quality art presentation program, not just market-oriented. We are very confident that artists with integrity, that have a commitment to a professional career and are able to produce intellectual and authentic works of art, when accompanied by art presentation programs managed by fine arts institutions, either management or galleries, which also have competence and experience, will produce a strong foundation for the artist's next career journey. Roby is already at the stage of being ready to take off, what will determine the continuation of his professional career as an artist, all will depend on himself, on his consistency to continue through the career professionally and with full commitment. Srisasanti believes that Roby already understands the stages of his career, all of which are long processes and not a shortcut.

Roby's career journey is certainly interesting to be used as a positive reference for other young artists. In the current era of contemporary art, works of art are increasingly understood by the public as an asset or intellectual property. A work of art that is of interest to the public today is a work of art that is original and has a high intellectual content, not only from its ideas and notions but also from its form of execution. Even though he has never received a formal art education, Roby's works are able to show amazing levels of creativity and intelligence. It will always be an interesting and curious moment to look forward to the results of Roby's next creative process.

Srisasanti Syndicate's hope for Roby in the future is for Roby to continue to be a humble artist, stay focused and full of commitment in undergoing the development process of his career. Srisasanti also thanks Roby, his wife Titis, and all those who have worked together to support Roby's programs for the last 8 years or so.

Yogyakarta, January 1, 2021

## Pengantar Galeri

*Emmanuel Stephanus Eddy Prakoso*

Pop surealisme telah menjadi sebuah perjalanan seni yang identik dengan Roby Dwi Antono. Sejak awal bekerjasama dengan Roby, dari tahun 2012 hingga sampai ke pameran tunggalnya di awal tahun 2021 ini, yang sekaligus sebagai program penutup kerjasama panjangnya dengan Srisasanti Art Management, kami merasa bangga telah dapat melihat Roby berkembang menjadi seniman yang sudah matang dan telah benar-benar siap menjalani karirnya di kancah seni rupa global.

Sebuah karya seni memang sering diasosiasikan dengan jati diri sang seniman. Dengan lihai menerapkan gaya pop surealis yang telah banyak menarik perhatian para pengagum seni rupa tanah air dan internasional, tentunya Roby juga tidak dapat menghindari perbandingan dalam kemiripan gaya visual karyanya dengan karya yang pernah dibuat oleh seniman mapan dunia. Walaupun pernyataan ini tidak bermaksud negatif, memang bisa saja muncul beberapa opini atau ide dari publik yang seolah meremehkan dengan menyatakan bahwa karya-karyanya hanya mengadopsi atau terinspirasi karya-karya seniman mapan sebelumnya. Namun bagi seorang Roby, dia justru dengan terus terang mengatakan bahwa karya-karya seniman seperti **Mark Ryden** dan **Marion Peck**, memang telah

## Lucid Fragments – Sebuah Narasi Tentang Masa Lalu

menginspirasinya di awal perjalanan karir sebagai seorang seniman. Sebuah pernyataan jujur, rendah hati dan sekaligus memberikan kesadaran bagi kita semua, bahwa sudah menjadi hal yang lumrah dalam dunia seni rupa tentang adanya pemikiran atau karya seniman yang dapat saling mempengaruhi satu dengan lainnya atau menjadi referensi generasi seniman berikutnya.

Roby merupakan seorang seniman yang tidak pernah segan atau malu menyatakan kekaguman kepada seniman kontemporer lain yang telah menginspirasi proses penciptaan karyanya. Disinilah kepribadian Roby sebagai seniman bersinar. Dia tidak pernah malu-malu memendam referensi, inspirasi maupun ide dibalik karya-karyanya. Selama proses perkembangan artistiknya, Roby justru semakin tajam mengasah gaya khasnya, yang semakin memperlihatkan adanya perbedaan signifikan dengan jejak-jejak karya seniman mapan dari seluruh dunia. Ini dapat dilihat dari beberapa figur dalam karya barunya yang mendekati pop surealis minimalis seperti karya-karya **Yoshitomo Nara**, bola mata para tokoh yang menatap dalam dan seolah merefleksikan bintang seperti **Zhang Xiaogang**, maupun eksplorasi karya hitam putih dengan arang dan spray paint yang menarik inspirasi dari seniman Amerika **Joyce Pensato**. Perpaduan dari berbagai gaya seniman-seniman lain

ini justru makin memperlihatkan kreativitas Roby ditengah pergolakan dunia seni rupa kontemporer sekarang, dimana banyak seniman masih kesulitan pada saat ingin menonjolkan gayanya masing-masing. Kejelian dan kecerdasan Roby, terwujud dalam karya-karyanya yang tetap mampu menampilkan karakter 'khas-dirinya sendiri', meski pada awal mungkin dia terinspirasi oleh karya-karya dari seniman lainnya. Roby benar-benar mampu menjadikan karya-karyanya sebagai sebuah representasi dari dirinya sendiri, baik dalam niatan melakukan perenungan akan pengalaman-pengalaman personal, maupun untuk berinteraksi dengan orang lain.

Dalam pameran tunggal yang berjudul **Lucid Fragments** ini, Roby Dwi Antono ingin memperlihatkan pengalaman dan memori personal yang dia pungut dan rangkai dari ingatannya. Di tengah rutinitas berkarya sehari-hari, Roby mencoba menengok kembali kenangan masa kecil di kota kecil Ambarawa. Kenangan akan ayahnya yang dulu bekerja sebagai pandai besi, mendengar ritme dentuman dan benturan palu. Mengingat pemandangan natural perkampungan Ambarawa, dimana dia menghabiskan waktu bermain di pinggir sungai dekat rumahnya. Seluruh memori personal ini diterjemahkan oleh Roby menjadi karya-karya visual pop surealis yang khas dan sangat personal.

Pameran tunggal Roby dengan Srisasanti ini sudah direncanakan sejak 2018, yang harus diundur hingga akhirnya dapat dilaksanakan pada awal tahun 2021. Sejak pameran tunggal terakhir kali dengan Srisasanti Syndicate, yakni **The Rabbits Agony** pada event Art Jakarta tahun 2015, program Srisasanti Art Management bersama Roby lebih banyak terselenggara di luar negeri. Srisasanti Syndicate dengan relasi-relasi galeri telah berpartisipasi dalam berbagai art fair dan pameran di mancanegara selama kurun waktu ini. Komitmen Srisasanti Syndicate sesuai dengan misi art management, yakni **'initiate global appreciation'**, menjadi motivasi bagi Srisasanti untuk lebih memprioritaskan program-program Roby yang memungkinkannya untuk memperoleh jaringan dengan galeri dan apresiator senirupa seluas-luasnya, tidak hanya sebatas di Indonesia.

Bagi Srisasanti Art Management, Roby adalah salah satu success story dalam program kerjasama manajemen seniman-seniman muda yang berorientasi pada pentingnya pembuatan program presentasi karya seni yang bermutu, bukan sekedar berorientasi pada pemasaran. Kami sangat percaya diri bahwa seniman yang berintegritas, memiliki komitmen berkarir secara profesional serta mampu menghasilkan karya seni yang intelek dan autentik, apabila disertai dengan program-

program presentasi seni rupa yang dikelola oleh lembaga seni rupa, baik manajemen atau galeri, yang juga memiliki kompetensi dan pengalaman, akan membuahkan landasan kuat bagi perjalanan karir seniman tersebut selanjutnya. Roby sudah berada pada tahapan siap tinggal landas, apa yang akan menentukan kelanjutan karir profesionalnya sebagai seniman, semua bergantung pada dirinya sendiri, pada konsistensi untuk terus menjalani karir secara profesional dan penuh komitmen. Srisasanti berkeyakinan bahwa selanjutnya Roby sangat paham akan tahapan-tahapan karirnya, semua merupakan sebuah proses panjang dan bukan jalan pintas.

Perjalanan karir Roby juga tentunya menarik untuk dijadikan referensi positif bagi para seniman-seniman muda lain. Dalam era seni rupa kontemporer saat ini, karya seni semakin dipahami oleh publik sebagai aset atau properti intelektual. Sebuah karya seni yang diminati publik sekarang adalah karya seni yang orisinal dan memiliki bobot intelektualitas yang tinggi, bukan hanya dari ide maupun gagasannya saja namun juga dari wujud eksekusinya. Meskipun tidak pernah menempuh pendidikan seni rupa secara formal, karya-karya Roby mampu menunjukkan tingkat kreativitas dan kecerdasan yang sangat mengagumkan.

Akan selalu menjadi momentum yang menarik dan menimbulkan rasa penasaran menantikan hasil proses kreatif Roby selanjutnya.

Harapan Srisasanti Syndicate kepada Roby selanjutnya adalah Roby terus menjadi seniman yang rendah hati, tetap fokus dan penuh komitmen dalam menjalani proses perkembangan karirnya. Srisasanti juga berterima kasih kepada Roby, Titis-istrinya, dan semua pihak yang telah bekerjasama mendukung program-program Roby selama kurang lebih 8 tahun terakhir.

Yogyakarta, 1 Januari 2021







*“What makes me*

## Artist Introduction

*Roby Dwi Antono*

happy?"

## One to Remember

For as long as I remember, the answer to this question remains the same: making art. As someone with a strong tendency towards introversion, I knew early on that verbal communication is simply not my forte. Ever since I was a child, visual art has always been the language I am most fluent in and comfortable with. I am blessed to have parents who never seemed to mind that the walls of their home were covered with crayon doodles. Until now I still bring a sketchbook with me everywhere and I simply cannot imagine an alternative to this habit. I am aware that I cannot always expect everybody to understand me through paintings, but expressing myself with a stroke of a brush proves to be cathartic.

That being said, it is true that my works contain a set of idioms that are very personal to me. I have always found it easier to pick up inspirations from my past experiences as it helps me approach my paintings with a sense of truth. My works are like a mirror in which I see a reflection of myself. Very often it is where I would criticize the undoing of my past self as well as impart some hopes to my future self.

Still, at the same time, I enjoy challenging myself to create works that can trigger an emotional response from other people. That is why I

leave cues and symbolisms, as a conversation starter. Everyone has their own interpretations and I love it when people attempt to decipher the perplexing images. All of this is part of the human experience that affects the concept and visual aspects of my works.

Therefore throughout the decade of being a professional artist, my style evolves in line with my experiences, references, and environment. However the iconography remains the same: little children, pop culture icons, mythological creatures, panoramic natural landscape, dreamlike scenes – in short, pop surrealism.

Pop surrealism, with its contradictions and absurdities continue to be my approach towards harmonious balance. I suppose, I am now at this point in my career where I can safely assume certain trademarks – or forces – in my works. Pop surrealism as the visual genre and personal reflections as the object of my artistic pursuit. *Lucid Fragments* is a presentation of both forces, in which lucid symbolisms visualizes fragments of past memories.

Most of the preparation for this exhibition has taken place in 2020, as things slow down due to the Covid-19 pandemic. I consider myself lucky for being able to stick to the same old routine while in

quarantine. Every day I wake up around 6:00 in the morning and start painting at 9:00 all the way until 4:00 or 5:00 in the afternoon – depending on the sunlight. Working on my painting during the day is really crucial since I need the natural light to blend the colours accurately so I am somewhat strict about this. At night I continue drawing or sketching on paper. The quiet days and the relatively idle quarantine life provide me with more time for contemplating and like almost always, my mind wanders back to the time when I was a boy in Ambarawa.

Way back in primary school, whenever I wanted to play with my friends, I would go visit my father in his blacksmith workshop to ask for pocket money. At the time he was one among many blacksmiths in my villages and I could still picture the busy workshops. That small, bamboo space is home to the distinctive smells of heated steels being moulded into household and farming tools. The rattling and thumping rhythm of iron bars that sort of became music to my ears. I remember the rundown t-shirt my father received during a political campaign of many seasons ago that he would wear to work, and as the years went by, flickers of burning coals would add more holes on that t-shirt. Outside the workshop, there was a big tree and under its shade customers would sit on an old teak bench, waiting for my father to

repair their tools. Traditional blacksmiths were still in its heyday before they succumbed to factories and mass-produced manufactures. There used to be dozens of blacksmiths in my village, today only two of them survive. As I look back on the carefree days in my youth, I cannot help but think about my parents, who are now entering their senior years and I admit to feel this looming fear of watching them go.

Ambarawa's natural landscapes also have a special place in my heart. As a boy, I loved playing and taking baths in the river nearby my house – maybe it was something I enjoyed just as much as drawing. Of course, I did not think much about it then. It was simply part of an everyday routine, the way seeing the majestic Mount Telomoyo on my way to school seemed ordinary at that time. I do not know what moves my present self to respond to those particular fragments, moments that still may not matter to me now. But in retrospect, thinking about it and seeing just how much things have changed, perhaps there are some parts of growing up that I have taken for granted. Bits of my childhood years, its happy and painful memories, interlock with my current anxieties about the glaring realities of life. There are moments when I would lie awake, pondering about everything and nothing at the same time, trying to piece together the blurred flashes of acute nostalgia.

I feel the urge to collect all these scattered fragments of memories and transform them into paintings. It is not to treat the paintings as a factual documentary. After all there are parts that I have completely forgotten and I am sure that those I do remember might not be entirely accurate. Nevertheless, the accumulation of this past experiences is the very thing that shapes me into who I am today and as my future begins to take shape, there is no better time to create a visual archive in the form of an exhibition.

As a closing note, I am humbled and honoured to have Srisasanti Syndicate trusting me with the opportunity to hold a third solo exhibition, this time in their new space in Yogyakarta. I am also grateful to have an endless support from my family, who have continued to be my biggest source of inspirations in my works. Lastly, I want to thank Nin Djani for translating my thoughts into words. I hope this milestone opens new exciting possibilities for the time to come.

## Pengantar Seniman

*Roby Dwi Antono*

*“Apa yang membuat saya bahagia?”*

Seingat saya, jawaban atas pertanyaan ini tetap sama: membuat seni. Sebagai seseorang dengan kecenderungan kuat ke arah introversi, saya tahu sejak awal bahwa komunikasi verbal bukanlah keahlian saya. Sejak saya kecil, seni visual selalu menjadi bahasa yang paling fasih dan nyaman saat saya gunakan. Saya diberkati memiliki orang tua yang sepertinya tidak pernah keberatan bahwa dinding rumah mereka ditutupi dengan coretan krayon. Sampai sekarang saya masih membawa buku sketsa kemana-mana dan saya tidak bisa membayangkan alternatif dari kebiasaan ini. Saya sadar bahwa saya tidak selalu bisa mengharapkan semua orang memahami saya melalui lukisan-lukisan saya, tetapi mengekspresikan diri saya dengan sapuan kuas terbukti menjadi katarsis.

Meski begitu, memang benar bahwa karya saya mengandung beberapa idiom yang sangat personal bagi saya. Saya selalu merasa lebih mudah untuk mengambil inspirasi dari pengalaman masa lalu saya karena ini membantu saya mendekati lukisan saya dengan rasa kebenaran. Karya saya seperti cermin di mana saya melihat refleksi diri saya sendiri. Di sinilah saya sangat sering mengkritik kesalahan diri saya di masa lalu serta memberikan beberapa harapan kepada diri saya di masa depan.

## Sesuatu untuk Diingat

Namun, di saat yang sama, saya senang menantang diri sendiri untuk membuat karya yang dapat memicu respons emosional dari orang lain. Itulah mengapa saya meninggalkan isyarat dan simbolisme, sebagai pembuka percakapan. Setiap orang memiliki interpretasi mereka sendiri dan saya senang ketika orang-orang mencoba untuk menguraikan gambar-gambar yang membingungkan. Semua ini adalah bagian dari pengalaman manusiawi yang mempengaruhi konsep dan aspek visual dalam karya-karya saya.

Oleh karena itu, selama satu dekade menjadi seniman profesional, gaya saya berkembang sejalan dengan pengalaman, referensi, dan lingkungan saya. Namun ikonografinya tetap sama: anak-anak kecil, ikon budaya pop, makhluk-makhluk mitologis, pemandangan alam panorama, adegan seperti mimpi – yang singkatnya, pop surealisme.

Pop surealisme, dengan kontradiksi dan absurditasnya terus menjadi pendekatan saya menuju keseimbangan yang harmonis. Saya kira, saya sekarang berada pada titik ini dalam karir saya di mana saya dapat dengan nyaman menggunakan tanda khas - atau kekuatan tertentu - dalam karya saya. Pop surealisme sebagai genre visual dan refleksi pribadi sebagai objek pencarian artistik saya. *Lucid Fragment* adalah presentasi dari kedua kekuatan,

dimana simbolisme yang jelas (*Lucid*) memvisualisasikan pecahan (*Fragment*) dari ingatan masa lalu.

Sebagian besar persiapan pameran ini dilakukan pada tahun 2020, seiring dengan melambatnya situasi akibat pandemi Covid-19. Saya menganggap diri saya beruntung karena dapat mengikuti rutinitas lama yang sama selama di karantina. Setiap hari saya bangun sekitar jam 6:00 pagi dan mulai melukis jam 9:00 sampai jam 4:00 atau 5:00 sore - tergantung sinar matahari. Mengerjakan lukisan saya di siang hari sangat penting karena saya membutuhkan cahaya alami untuk memadukan warna secara akurat, jadi saya agak ketat tentang hal ini. Di malam hari saya melanjutkan menggambar atau membuat sketsa di atas kertas. Hari-hari yang tenang dan kehidupan karantina yang relatif sepi memberi saya lebih banyak waktu untuk berkontemplasi dan seperti hampir selalu, pikiran saya mengembara kembali ke masa ketika saya masih kecil di Ambarawa.

Jauh dulu di sekolah dasar, kapan pun saya ingin bermain dengan teman-teman saya, saya akan pergi mengunjungi ayah saya di bengkel pandai besi untuk meminta uang saku. Saat itu dia adalah salah satu dari banyak pandai besi di desa saya dan saya masih bisa membayangkan kesibukan bengkel. Ruang bambu yang kecil itu

adalah tempat yang khas dengan bau dari baja yang dipanaskan yang sedang dicetak menjadi peralatan rumah tangga dan pertanian. Ritme gemeretak dan dentuman jeruji besi semacam itu menjadi musik di telinga saya. Saya ingat kaos usang yang diterima ayah saya selama kampanye politik beberapa musim lalu yang akan dia pakai untuk bekerja, dan seiring berlalunya waktu, kerlip bara api akan menambah lebih banyak lubang pada kaos itu. Di luar bengkel, ada pohon besar dan di bawah naungannya pelanggan akan duduk di bangku jati tua, menunggu ayah saya memperbaiki peralatan mereka. Pandai besi tradisional masih berada di masa jayanya sebelum mereka menyerah pada pabrik dan produksi manufaktur massal. Dulu ada puluhan pandai besi di desa saya, hari ini hanya dua dari mereka yang bertahan. Ketika saya mengingat kembali hari-hari tanpa beban di masa muda saya, saya tidak bisa tidak memikirkan orang tua saya, yang sekarang memasuki tahun-tahun senior mereka dan saya akui, ada ketakutan akan kepergian mereka yang menghantui saya.

Pemandangan alam Ambarawa juga memiliki tempat istimewa di hati saya. Sebagai anak laki-laki, saya suka bermain dan mandi di sungai di dekat rumah saya - mungkin itu adalah sesuatu yang saya nikmati sama seperti menggambar. Tentu saja, saya tidak terlalu memikirkannya saat itu. Itu hanyalah bagian dari rutinitas sehari-hari,









If *memory* serves me correctly, I first discovered *Roby Dwi Antono's* works on the internet around 2012. It was of a *serene* pine forest, in the centre there is a child with a rabbit's head – much later, I found out he has a name, *Kinci*.

When I saw the name attributed to the artist and realized that a young Indonesian artist made this series of whimsical illustration, there was a warm, fuzzy sensation taking me over. Prior to this point, I had never fully entertain the idea of working in the Indonesian creative industry, especially the art scene. As someone who did not study art formally, the art scene had always seemed so distant. But as I read about Roby's artistic journey about exploring his visual references independently, keeping a day job in publishing, and finding inspirations in the daily personal lives, I sensed a camaraderie. Roby was – still is – relatable. In contrast to his depictions of agony, his stories represented hope.

In the years that followed, I kept tabs on Roby's works. Whether it was on Instagram, magazines, or art fairs, I watched his paintings grow more complex both in techniques and narratives. I learnt about his signature symbolisms: Kinci and rabbits, little children with big starry eyes, Ultraman, crab's claws, crocodiles, dinosaurs, octopuses, salmons, and a human's heart, among many others. The way he combines all these elements in his dream-like, soft-coloured paintings that nevertheless evoke a sense of eerie ambiguity has cemented Roby's finesse as a contemporary, pop-surrealist artist.

Indeed, pop-surrealism has been a consistent artistic odyssey for Roby. Influences from pop-surrealists Mark Ryden and Marion Peck are evident in the colours and compositions of Roby's early works. Imprints of Rachel Goodyear's dark humour and exploration of desire and fear can also be seen in the way Roby includes blood, animals, and carcasses in his paintings. Along the process, as he expands his references and begins to develop his own style, his later works have grown into a rich amalgam of imageries with traces from global masters, including Yoshitomo Nara, Izumi Kato, Zhang Xiaogang, Joyce Pensato, and the multi-disciplinary artist Kimsooja. And as contemporary artistic practices advance towards cross-disciplinary collaborations, so does Roby's oeuvre, which in the past couple of years has also been extended into sculpture and new media art. Parallel to the surrealist manifesto that aims to liberate the individual, Roby's all-embracing attitude towards process and learning sets him free to explore, and in time, improve.

Driving this ambition for continuous aesthetic improvements is still the same sentimental penchant for the daily lives. Five years after his last solo exhibition *The Rabbit's Agony*, stories about childhood nostalgia and family remain a powerful theme in this series of paintings and illustrations that make *Lucid Fragments*.

Consisting of more than fifty artworks, *Lucid Fragments* is a visual milestone in both subject, concept and themes as well as technique applications. Following his latest explorations into the world of interactive new media, Roby returns to his roots in two-dimensional fine art. Nevertheless, by incorporating five distinctive mediums from the usual pencil or watercolour on paper and oil on canvas to charcoal and spray paint on galvanized iron sheet, he takes his paintings to another level that synchronizes his deep, subconscious longings and the conscious awareness of exposing his emotions publicly through paintings.



*Artwork by Roby Dwi Antono  
Semburat Urat (Stains in the Veins)*

At first glance, you will notice the aforementioned familiar figures that give away a sense of intimacy. In a painting entitled *Semburat Urat (Stains in the Veins)* for example, there is a dinosaur laying on its side, holding a small asteroid rock. Behind him, a little girl is clutching a strip of the dinosaur's skin that reveals his cut-open abdomen, where the moon brightly shines through. In *Denyut dalam Rongga Perut (Pulses of the Belly Pockets)*, a salmon is being autopsied by a claw-head dinosaur, revealing a translucent human head. A similar but slightly different scene can be observed in *Detik-detik, Titik-titik (Speckled Seconds)*, in which unlike the previous two paintings that expose abdominal cavities, in this painting, Kinci and a little girl are sewing

together a small incision on a crocodile's body. In all paintings, you can see lush vegetations as well as Ultraman and Batman – a direct homage to 90's kids childhood heroes. Although the iconographies and symbolisms are certainly open to interpretations, you can already identify the typical introspective nature of this series of paintings.



*Artwork by Roby Dwi Antono  
Detik-detik, Titik-titik (Speckled Seconds)*

Yet there is also an unfamiliar presence, a slightly different visual treatment in his oil canvases. His early paintings are notable for bright, pastel-dominated colours with warm yellow undertones but in this recent works, it is obvious that he has been experimenting with new colours from the ample shades of salmon pink to the incorporation of darker hues such as viridian and emerald. In addition to colour explorations, there is a deviation from single-focused, centred paintings. In previous works, the main figure is placed in the middle, surrounded by smaller supporting figurines, thus deliberately leaving some areas as blank spaces to balance the composition. This time, the figures are more randomly dispersed around the canvas, creating several focus points that make for an intense, sagacious composition.

Speaking of this new composition, Roby admitted that it had come naturally as he grew a garden full of green foliage on the canvases. He drew inspiration from another talented colourist, Henri Rousseau, whom he discovered through the works of Mitsuru Watanabe in 2012. When I heard about this from Roby, I could not help but to draw parallels. These three artists are self-taught, all gain their reputation for compelling paintings that preserve some child-like dream sequences.

However, there is one significant factor that separates Roby from the other two.

Mitsuru Watanabe borrows imagery from a number of Western artists, from the renaissance painters Pieter Brueghel and Hieronymus Bosch to the post-impressionist Henri Rousseau. This “borrowing” practice has its roots in the Japanese tradition of *shakkei*, which utilizes natural landmarks as the backdrop to the composition of a garden. The result is a series of imaginative images that depict a semi-realistic public spaces, a fictional nature.

Henri Rousseau, who spent his entire life in France, created exotic jungles inspired by a series of photographs, children's books illustrations and occasional visit to the botanical garden, Jardin des Plantes. In part due to his non-academic, autodidactic practice as well as personal preferences, he took many liberties with his subjects, placing the flora and fauna at whatever scale deemed suitable. This approach certainly attracted mockery, but slowly he grew support and admiration from younger generation of artists who began to foster an interest in surrealism and dreams of the uncanny. Evidently, a century after his passing, his influence can still be seen in contemporary pop-surrealist works, including that of Mitsuru Watanabe and Roby Dwi Antono.

Whereas both Mitsuru Watanabe and Henri Rousseau adopt imageries of nature to create fictional jungles and garden, for Roby, nature has been an integral part of his childhood in Ambarawa, a small town in Central Java.

Ambarawa was an important railway hub connecting cities from the North coast to the South coast of Java during the Dutch colonial era. It was the site of *Palagan Ambarawa* (Battle of Ambarawa), one of the significant combats in the greater Indonesian War of Independence in 1945. The pride brought by this historic military achievement continues to endure today as part of a collective memory. Monuments and museum have been erected to commemorate the local heroes and celebrate the miraculous fight against imperial oppressors taking place in such an idyllic countryside. Perhaps this juxtaposition is one of the

first influences in Roby's personal fascination in contradictory, surrealistic realities.

Roby was born in Ambarawa in 1990, a second child in a family of three children. His father is a blacksmith while his mother makes homemade snacks and travels on foot around town to sell them. The family lives together in a humble house near the river banks. The river was Roby's favourite childhood playground and in his daily walks to school, he could see Mount Telomoyo and the Rawa Pening Lake in the distant. A few times, his father took him to Umbul Senjoyo, a historic water spring and baths by the slopes of Mount Telomoyo and Merbabu. The tranquil nature left a strong impression on Roby's mind. Memories of its lush vegetation alongside old photographs of the places become one of his main references for the new paintings.

The combination of naïveté and serious personal reflections is characteristic of Roby's paintings. He notes that exploring themes around life and death that are rooted in his personal experiences help him approach his practice with honesty and self-awareness. If an artwork is by proxy an extension of its creator, his paintings become a mirror or a reflector that communicates his inner thoughts, hopes and fears. In his own words, *"Making art is my way to express myself so it's always personal and emotional."*

*It's hard for me to paint a feeling that I don't understand or I haven't experienced."*

*While this notion of passionate sentiments is clear in the oil paintings and watercolour illustrations, such private emotion appears more subtle in other series like the ten pencil drawings and the monochromatic galvanized iron sheet paintings that resemble something out of science fiction. Inspired by one of Roby's favourite pastime of watching science documentaries such as One Strange Rock and Cosmos : Possible Worlds, elements of wonder and personal reflections towards the unknown become the central focus. The shift from the lively, lush garden to the still, dark pictures strike a different sense, as if they speak about the lingering mysteries, or unanswered questions and things that may never be resolved.*

It is no surprise that so many artists – including Roby – are so drawn towards explorations of past experiences and nostalgia, after all humans are by nature sentient creatures. It seems despite the intrinsic pain in the practice of recalling memories and meanings from the past (the term nostalgia itself comes from the Greek words for “return” and “suffering”), artists continue to find the answer to how a certain smell, sound, and mundane objects can suddenly conjure a past life to resurface in the present. And while his previously exhibited works

mostly deal with grief and sadness, in *Lucid Fragments*, Roby's nostalgia addresses the layers of complex emotions, memories and sentimental attachments evoked by the passing of time.

As previously mentioned, the visualization of these paintings are unmistakably pop-surrealistic, drawing influences from modern and contemporary artists, yet in some ways, the choice to depict mythical countryside also reminds me of the Romantic masters like J.M.W. Turner and John Constable. Romantic landscape painters of the 18<sup>th</sup> and 19<sup>th</sup> centuries touched on the nostalgic yearning for the innocent, idyllic rural life, thought to have been lost following the Industrial Revolution. When Roby told me about his pastimes spent in his father's blacksmith workshop, I immediately recognize similar romantic spirit. Back in the 1990s, traditional ironworks were the backbone of villages in rural Java, with young men taking on apprenticeship to be a blacksmith. The distinctive smell of iron casts, the flickering embers of the glowing coals, the lush trees, wild swamps, and endless paddy fields were embedded in Roby's memories, an experience that became the hallmark of his childhood. As modernization grew rampant in many Indonesian towns later in the decade, such sightings gradually changed. Blacksmiths were overthrown by mass-produced factories and paddy fields were transformed into residential areas – yet another juxtaposition, of progress as well as abandonment. Tributes to this

period can be seen in the girl with the burning charcoal head in *Semburat Urat* and more plainly visible in the charcoal paintings.

Like many of his peers, Roby left Ambarawa shortly after finishing vocational school to pursue a job opportunity in Yogyakarta. In a few years afterwards, his artistic career took off. As life passes through him, changing him in both significant and insignificant ways, his past in Ambarawa transforms into fragments of memories. But as we all know, the past never leaves us, while some memories become obscure, some grow stronger. Time and again, they multiply, shifting out of our grasps.

By dissecting and recollecting his childhood memories – even in scattered, tiny fragments – Roby channels his vulnerabilities in symbolic details, through compositions that resemble the familiar and the strange. Certainly, this is not an attempt to document his life in chronological accuracy but rather it is a celebration of the memories that stand out and moments that become more valuable only as he gets older. With a lifetime of assorted positive, negative, and even neutral memories to draw from, therefore *Lucid Fragments* is a representation of nostalgia and melancholy, in which his paintings become an allegory of life itself: an accumulation of the past and a pursuit of the unexpected future.

## Sang Sentimentalis dan Kanvas Surrealis

*Nin Djani*

Jika ingatan saya benar, saya pertama kali menemukan karya Roby Dwi Antono di internet sekitar tahun 2012. Karya itu menggambarkan hutan pinus yang tenang, di tengahnya ada sosok seorang anak berkepala kelinci – yang lama kemudian, saya mengetahui ternyata dia memiliki nama, Kinci. Ketika saya melihat nama yang diatribusikan kepada senimannya dan menyadari bahwa seorang seniman muda Indonesia membuat rangkaian ilustrasi yang unik ini, ada sensasi hangat dan lembut yang menguasai saya. Sebelumnya, saya tidak pernah sepenuhnya mempertimbangkan ide untuk bekerja di industri kreatif Indonesia, khususnya seni rupa. Sebagai orang yang tidak mempelajari seni secara formal, dunia seni selalu terasa begitu jauh. Tetapi ketika saya membaca tentang perjalanan artistik Roby yang mengeksplorasi referensi visualnya secara mandiri, di tengah pekerjaan harian dalam penerbitan, dan menemukan inspirasi dalam kehidupan pribadi sehari-hari, saya merasakan suatu hubungan perkawanan. Roby yang dulu - dan sekarang - masih terasa seperti sosok yang dekat. Berbeda kontras dengan penggambarannya yang bertema penderitaan, cerita hidupnya mewakili harapan.

Di tahun-tahun berikutnya, saya terus memantau karya-karya Roby. Baik di Instagram, majalah, atau pameran-pameran seni, saya menyaksikan bagaimana lukisannya bertumbuh menjadi semakin

kompleks baik secara teknik maupun narasi. Saya belajar tentang simbolisme khususnya: Kinci dan kelinci, sosok anak kecil dengan mata ber bintang-bintang, Ultraman, capit kepiting, buaya, dinosaurus, gurita, ikan salmon, dan jantung manusia, di antara banyak lainnya. Cara dia menggabungkan semua elemen ini dalam lukisannya yang seperti mimpi, berwarna lembut yang tetap membangkitkan rasa ambiguitas yang menyeramkan telah meneguhkan kemahiran Roby sebagai seniman kontemporer pop-surrealis.

Memang, pop-surrealisme telah menjadi perjalanan artistik yang konsisten bagi Roby. Pengaruh dari seniman pop-surrealis Mark Ryden dan Marion Peck terlihat jelas dalam warna dan komposisi karya awal Roby. Jejak humor gelap dari Rachel Goodyear dan eksplorasi hasrat serta unsur rasa takut juga terlihat dari cara Roby menyertakan darah, hewan, dan bangkai dalam lukisannya. Sepanjang prosesnya, saat ia memperluas referensinya dan mulai mengembangkan gayanya sendiri, karya-karyanya kemudian berkembang menjadi campuran citra yang kaya dengan jejak dari master global, termasuk Yoshitomo Nara, Izumi Kato, Zhang Xiaogang, Joyce Pensato, dan seniman multi-disipliner Kimsooja. Dan seiring dengan berkembangnya praktik seni kontemporer menuju kolaborasi lintas bidang, begitu pula oeuvre Roby, yang dalam beberapa tahun terakhir juga telah memperluas



keahlian dalam seni patung dan seni media baru. Sejalan dengan manifesto surealis yang bertujuan untuk membebaskan seorang individu, sikap Roby yang merangkul semua terhadap proses dan pembelajaran membuatnya bebas untuk mengeksplorasi, dan pada waktunya, menjadi lebih baik.

Mendorong ambisi untuk peningkatan estetika berkelanjutan ini masih merupakan kecenderungan sentimental yang sama untuk kehidupan sehari-hari. Lima tahun setelah pameran tunggalnya yang terakhir *The Rabbit's Agony*, cerita tentang nostalgia masa kecil dan keluarga tetap menjadi tema yang kuat dalam rangkaian lukisan dan ilustrasi yang membentuk *Lucid Fragments* ini.

Terdiri atas lebih dari lima puluh karya seni, *Lucid Fragments* merupakan pencapaian visual dalam subjek, konsep dan tema serta pengaplikasian teknik. Mengikuti eksplorasi terbarunya ke dunia media baru interaktif, Roby kembali ke akarnya dalam seni rupa dua dimensi. Namun demikian, dengan menggabungkan lima media berbeda dari pensil atau cat air di atas kertas dan cat minyak di atas kanvas yang biasanya dengan arang dan cat semprot di plat besi galvanis, ia membawa lukisannya ke tingkat lain yang menyelaraskan kerinduannya yang dalam, bawah sadar dan kesadaran untuk mengekspos emosinya di depan publik melalui lukisan-lukisannya.

Sekilas, Anda akan melihat sosok-sosok familiar tersebut di atas yang memberikan rasa keintiman. Dalam lukisan *Semburat Urat (Stains in the Veins)* misalnya, ada seekor dinosaurus yang sedang berbaring miring sambil memegang batu asteroid kecil. Di belakangnya, seorang



Artwork by Roby Dwi Antono  
*Denyut dalam Rongga Perut (Pulses of the Belly Pockets)*

gadis kecil memegang potongan kulit dinosaurus yang memperlihatkan bagian perutnya yang terbuka, tempat bulan bersinar terang. Di *Denyut dalam Rongga Perut (Pulses of the Belly Pockets)*, seekor salmon sedang diotopsi oleh seekor dinosaurus berkepala capit kepiting, memperlihatkan kepala manusia yang tembus pandang. Pemandangan serupa namun sedikit berbeda dapat diamati di *Detik-detik, Titik-titik (Speckled Seconds)*, di mana tidak seperti dua lukisan sebelumnya yang memperlihatkan rongga perut, dalam lukisan ini, Kinci dan seorang gadis kecil sedang menjahit sayatan kecil pada tubuh buaya. Dalam semua lukisan, Anda dapat melihat vegetasi subur serta Ultraman dan Batman - penghormatan langsung kepada pahlawan masa kecil anak-anak tahun 90-an. Meski ikonografi dan simbolisme memang terbuka untuk interpretasi, namun Anda sudah bisa mengenali ciri khas introspektif di rangkaian lukisan ini.

Namun ada juga kehadiran yang tidak biasa, perlakuan visual yang sedikit berbeda dalam kanvas cat minyaknya. Lukisan awal Roby terkenal karena warna-warna cerah, didominasi pastel dengan nada kuning hangat, tetapi dalam karya-karyanya baru-baru ini, terlihat jelas bahwa ia telah bereksperimen dengan warna-warna baru dari warna pink salmon yang berlimpah hingga penggabungan warna yang lebih gelap seperti viridian dan zamrud. Selain eksplorasi warna, ada perubahan dari lukisan yang berfokus tunggal dan cenderung terpusat. Pada karya-karya sebelumnya, figur utama terletak di tengah-tengah, dikelilingi oleh figur-figur penyangga yang lebih kecil, sehingga secara sengaja menyisakan beberapa area sebagai ruang kosong untuk mengimbangi komposisi. Kali ini, figur-figur tersebut lebih tersebar secara acak di sekitar kanvas, menciptakan beberapa titik fokus yang menghasilkan komposisi yang intens dan cerdas.

Berbicara tentang komposisi baru ini, Roby mengakui bahwa komposisi tersebut muncul secara alami saat ia menumbuhkan taman yang penuh dengan dedaunan hijau di kanvas. Dia mendapat inspirasi dari pewarna berbakat lainnya, Henri Rousseau, yang dia temukan melalui karya Mitsuru Watanabe pada tahun 2012. Ketika saya mendengar tentang hal ini dari Roby, saya segera bisa menarik titik kemiripan. Ketiga seniman ini otodidak, semuanya mendapatkan reputasi untuk lukisan menarik yang melestarikan beberapa rangkaian

mimpi anak kecil. Namun, ada satu faktor penting yang membedakan Roby dari dua seniman tersebut.

Mitsuru Watanabe meminjam penggambaran dari sejumlah seniman Barat, dari pelukis renaissance Pieter Brueghel dan Hieronymus Bosch hingga pelukis post-impresionis Henri Rousseau. Praktik "meminjam" ini berakar pada tradisi *shakkei* Jepang, yang memanfaatkan landmark alam sebagai latar belakang komposisi dari sebuah taman. Hasilnya adalah rangkaian gambar imajinatif yang menggambarkan ruang publik semi-realistik, yang bersifat fiksi.

Henri Rousseau, yang menghabiskan seluruh hidupnya di Prancis, menciptakan hutan eksotis yang terinspirasi oleh serangkaian foto, ilustrasi buku anak-anak, dan sesekali mengunjungi taman botani, *Jardin des Plantes*. Dengan pendekatan praktik yang non-akademik, murni otodidak dan didorong preferensi pribadi, ia mengambil banyak kebebasan dengan subjeknya, menempatkan flora dan fauna pada skala apa pun yang dianggap sesuai. Pendekatan ini tentu saja mengundang ejekan, tetapi perlahan-lahan ia menumbuhkan dukungan dan kekaguman dari generasi muda seniman yang juga mulai menumbuhkan minat pada surealisme dan mimpi-mimpi yang luar biasa. Terbukti, seabad setelah wafatnya, pengaruhnya masih terlihat dalam karya-karya pop-surrealis kontemporer, termasuk karya dari Mitsuru Watanabe dan Roby Dwi Antono.

Jika Mitsuru Watanabe dan Henri Rousseau menggunakan penggambaran alam untuk menciptakan hutan dan taman fiktif, bagi Roby, alam telah menjadi bagian tak terpisahkan dari masa kecilnya di Ambarawa, kota kecil di Jawa Tengah.

Ambarawa adalah pusat jalan kereta api penting yang menghubungkan kota-kota dari pantai Utara ke pantai Selatan Jawa selama era kolonial Belanda. Itu adalah situs *Palagan Ambarawa* (Pertempuran Ambarawa), salah satu pertempuran penting dalam Perang Kemerdekaan Indonesia pada tahun 1945. Kebanggaan yang dibawa oleh pencapaian militer bersejarah ini terus bertahan hingga hari ini sebagai bagian dari ingatan kolektif. Monumen dan museum telah didirikan untuk mengenang para pahlawan lokal dan merayakan

pertarungan ajaib melawan penindas imperialis yang terjadi di pedesaan yang begitu tenteram. Mungkin peninjauan ini adalah salah satu pengaruh pertama dalam daya tarik pribadi Roby dalam realitas yang kontradiktif dan surealistik.

Roby lahir di Ambarawa pada tahun 1990, anak kedua dari tiga bersaudara. Ayahnya adalah seorang pandai besi sementara ibunya membuat makanan ringan dan berjalan kaki keliling kota untuk menjualnya. Keluarga itu tinggal bersama di sebuah rumah sederhana di dekat tepi sungai. Sungai itu adalah taman bermain masa kecil favorit Roby dan dalam perjalanan sehari-harinya ke sekolah, dia bisa melihat Gunung Telomoyo dan Danau Rawa Pening dari kejauhan. Beberapa kali ayahnya membawanya ke Umbul Senjoyo, mata air bersejarah dan pemandian di lereng Gunung Telomoyo dan Merbabu. Alam yang tenang meninggalkan kesan yang kuat di benak Roby. Kenangan vegetasi yang indah serta foto-foto lama tempat-tempat itu menjadi salah satu referensi utamanya untuk lukisan baru.

Perpaduan antara kenafian dan refleksi pribadi yang serius merupakan ciri khas dari lukisan-lukisan Roby. Ia mencatat bahwa mengeksplorasi tema seputar hidup dan mati yang berakar pada pengalaman pribadi membantunya mendekati praktiknya dengan kejujuran dan kesadaran diri. Jika sebuah karya seni merupakan perpanjangan/sambungan dari penciptanya, lukisannya menjadi cermin atau reflektor yang mengkomunikasikan pikiran, harapan dan ketakutan batinnya. Dalam kata-katanya sendiri, "Membuat seni adalah cara saya mengekspresikan diri sehingga itu selalu terasa personal dan emosional. Sulit bagi saya untuk melukiskan perasaan yang saya tidak saya mengerti atau tidak saya alami. "

Sementara gagasan tentang sentimen yang penuh gairah ini terlihat jelas dalam lukisan cat minyak dan ilustrasi cat air, emosi pribadi semacam itu tampak lebih halus dalam seri lain seperti sepuluh gambar pensil dan lukisan plat besi galvanis monokromatik yang menyerupai sesuatu dari cerita *science fiction*. Terinspirasi oleh salah satu hobi favorit Roby dalam menonton film dokumenter sains seperti *One Strange Rock* dan *Cosmos: Possible Worlds*, elemen keajaiban dan refleksi pribadi terhadap hal yang tidak diketahui menjadi fokus

utama. Pergeseran dari taman yang semarak dan indah ke gambar yang tenang dan gelap memberikan pengertian yang berbeda, seolah-olah mereka berbicara tentang misteri yang masih ada, atau pertanyaan dan hal-hal yang belum terjawab yang mungkin tidak akan pernah terpecahkan.

Tidak mengherankan jika begitu banyak seniman - termasuk Roby - begitu tertarik pada eksplorasi pengalaman masa lalu dan nostalgia, karena bagaimanapun semua manusia pada dasarnya adalah makhluk yang memiliki kesadaran. Tampaknya terlepas dari rasa sakit intrinsik dalam praktik mengingat kembali ingatan dan makna dari masa lalu (istilah nostalgia itu sendiri berasal dari kata Yunani untuk "kembali" dan "penderitaan"), seniman terus menemukan jawaban tentang bagaimana bau, suara tertentu, dan benda-benda duniawi bisa tiba-tiba memanggil kehidupan lampau untuk muncul kembali di masa kini. Dan sementara karyanya yang dipamerkan sebelumnya sebagian besar berhubungan dengan duka dan kesedihan, dalam *Lucid Fragments*, nostalgia Roby membahas lapisan emosi kompleks, kenangan, dan keterikatan sentimental yang ditimbulkan oleh berlalunya waktu.

Seperti yang disebutkan sebelumnya, visualisasi lukisan-lukisan ini tidak salah lagi adalah pop-surrealistik, menarik pengaruh dari seniman modern dan kontemporer, namun dalam beberapa hal, pilihan untuk menggambarkan pedesaan yang mistis juga mengingatkan saya pada para pelukis master Romantis seperti J.M.W. Turner dan John Constable. Pelukis lanskap romantis dari abad ke-18 dan ke-19 menyentuh kerinduan nostalgia akan kehidupan pedesaan yang tidak berdosa dan indah, yang dianggap telah hilang setelah Revolusi Industri. Ketika Roby bercerita tentang masa lalunya yang dihabiskan di bengkel pandai besi ayahnya, saya langsung mengenali semangat romantis yang serupa. Pada tahun 1990-an, kerajinan besi tradisional menjadi tulang punggung desa-desa di pedesaan Jawa, dengan para pemuda magang menjadi pandai besi. Aroma khas cor besi, kelap-kelip bara api yang menyala, rimbunnya pepohonan, rawa-rawa liar, dan hamparan sawah tak berujung tertanam dalam ingatan Roby, sebuah pengalaman yang menjadi ciri khas masa kecilnya. Ketika modernisasi merajalela di banyak kota di Indonesia pada dekade

berikutnya, penampakan seperti itu berangsur-angsur berubah. Pandai besi digulingkan oleh pabrik yang memproduksi secara massal dan sawah diubah menjadi daerah pemukiman - penajaran lain, yakni kemajuan maupun penelantaran. Penghormatan untuk periode ini dapat dilihat pada gadis dengan kepala arang terbakar di *Semburat Urat* dan lebih jelas terlihat pada lukisan arang.

Seperti banyak teman sebayanya, Roby meninggalkan Ambarawa tidak lama setelah menyelesaikan sekolah kejuruan untuk mengejar kesempatan bekerja di Yogyakarta. Dalam beberapa tahun setelah itu, karir seninya melejit. Saat kehidupan melewatinya, mengubahnya secara signifikan dan tidak signifikan, masa lalunya di Ambarawa berubah menjadi fragmen kenangan. Tapi seperti yang kita semua tahu, masa lalu tidak pernah meninggalkan kita, sementara beberapa kenangan menjadi tidak jelas, beberapa tumbuh lebih kuat. Berkali-kali, mereka berkembang biak, keluar dari genggamannya kita.

Dengan membedah dan mengingat kembali kenangan masa kecilnya - bahkan dalam pecahan-pecahan kecil yang tersebar - Roby menyalurkan kerentanannya dalam detail simbolis, melalui komposisi yang menyerupai hal-hal familiar dan aneh. Tentunya, ini bukan upaya untuk mendokumentasikan kehidupannya secara kronologis tetapi lebih merupakan perayaan dari kenangan yang menonjol dan momen yang menjadi lebih berharga hanya seiring bertambahnya usia. Dengan berbagai macam kenangan positif, negatif, dan bahkan netral seumur hidup untuk diambil, maka *Lucid Fragments* adalah representasi dari nostalgia dan melankolis, di mana lukisannya menjadi alegori kehidupan itu sendiri: akumulasi masa lalu dan pengejaran masa depan yang tak terduga

## Artist Statement

*Roby Dwi Antono*

I believe that in essence, people are an accumulation of past experiences. Even the smallest, most mundane actions that we do today can significantly alter the future. In that sense the future should be predictable, and yet it is not. It remains mysterious with so many unexpected possibilities that only time can tell. That is why we are always worried about the future and in my personal experience, that is partly why I keep on revisiting my past.

There are some memories that I still remember vividly, even after so many decades. For example my father's blacksmith workshop in my hometown Ambarawa. I can close my eyes and describe everything in details: the old t-shirts my father wore, the teak bench where the customers would wait, the thumping and rattling sounds of iron casts, the smell and the flickering embers of glowing coals. My reminiscence about my childhood would include the sight of Mount Telomoyo on the way to school or that time when my father and I would go to Umbul Senjoyo or the care-free days of playing with friends by the river banks near my house. Obviously, these happy times were also balanced with sombre moments, like the occasional bullying that made school uncomfortable and the realization that after all these years, at times I still feel like that little quiet boy, alienated and alone.

Some of those experiences are blurred fragments and every now and then, I am not sure if I recall a particular moment accurately. At times, the ones I do remember are the unimportant details rather than the big picture. Nevertheless, reminiscing all that has happened never fails to evoke some emotional feeling, sentimental sensations that become my strongest drive in producing this exhibition.









## OIL ON CANVAS PAINTING

Intriguing creatures in whimsical gardens of the imagination. In another universe called our memory, fragments of nostalgia exist as symbols that morph into different meanings with the passing of time. How can we step forward if we keep reliving our past? Maybe the answer is in those old moments, seen with a new pair of eyes.

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Makhluk menarik di taman imajinasi yang unik. Di alam semesta lain yang disebut ingatan kita, fragmen nostalgia ada sebagai simbol yang berubah menjadi makna yang berbeda seiring dengan berlalunya waktu. Bagaimana kita bisa melangkah maju jika kita terus menghidupkan kembali masa lalu kita? Mungkin jawabannya ada di momen-momen lama itu, terlihat dengan sepasang mata baru.













### **Denyut dalam Rongga Perut**

*(Pulses of the Belly Pockets)*

Made in

2020

Media

*Oil on Canvas*

Dimension

*130 x 180 cm*

History tends to repeat itself and life runs in circles, moving forward is important but it is only when we reflect and listen carefully that we can be better as we start anew. This process of 'rebirth' is never going to be easy, instead it will be a struggle that requires so much sacrifices. We may look back at the familiar past and perhaps we are unsure whether things will be as comfortable.

Nevertheless, resilience is a force of life. Eventually, as it is the course of nature, time heals and if we have the humility to learn from our past mistakes, then as we heal we can also change for the better.





**Semburat Urat**  
*(Stains in the Veins)*

Made in  
2020

Media  
*Oil on Canvas*

Dimension  
*130 x 180 cm*

The key to a peace of mind is by accepting everything – good and bad – that has happened in the past. It is easy to fall into despair and get angry at others for all things that go wrong in our lives. However, if we can be more empathetic towards one another, if we can be more forgiving with ourselves, we can see that we are all humans with complex emotions, trying to get by. Of course there are ways to make happy times more memorable, but ultimately we have to accept that painful experiences help us grow to be better, too. So it is important to look for the light in times of darkness.





Self-Harm

Made in  
2020

Media  
*Oil on Canvas*

Dimension  
*150 x 120 cm*







**Muram Temaram**  
*(Looming Gloom)*

Made in  
2020

Media  
*Oil on Canvas*

Dimension  
*150 x 150 cm*

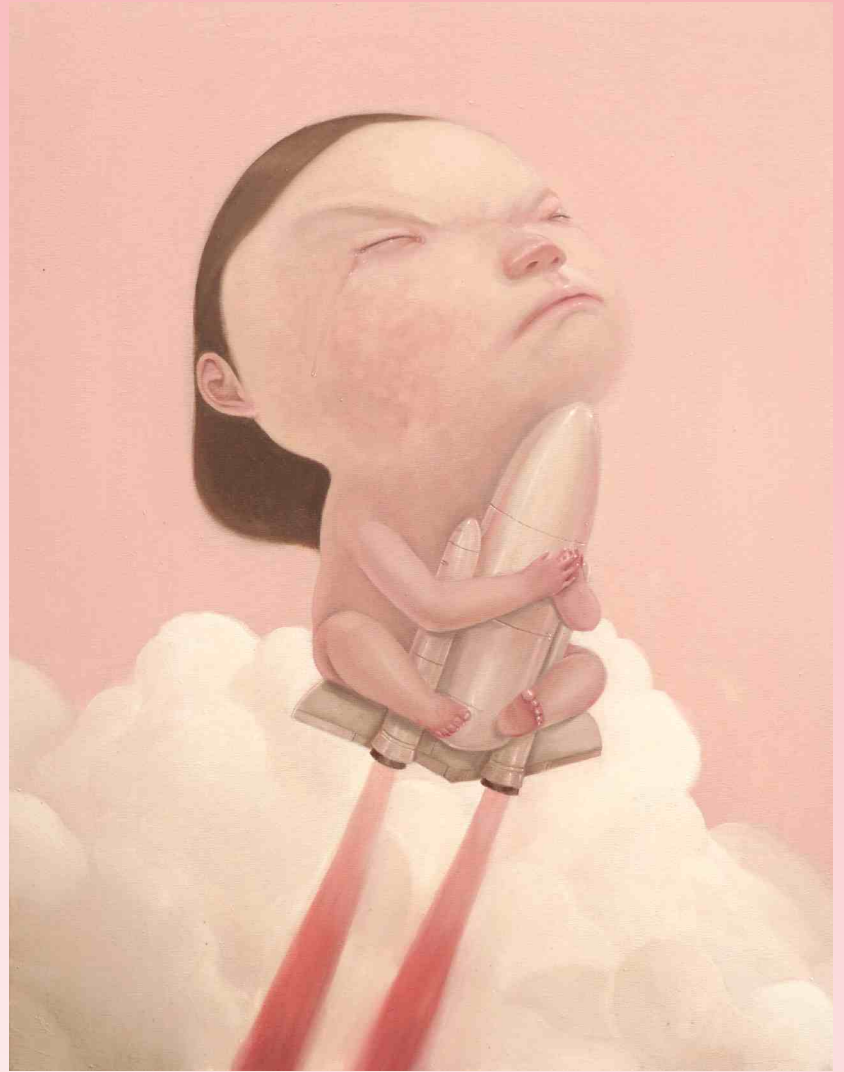




**Mata Pisau** (*The Blade*)  
2020 | Oil on canvas | 90 x 70 cm

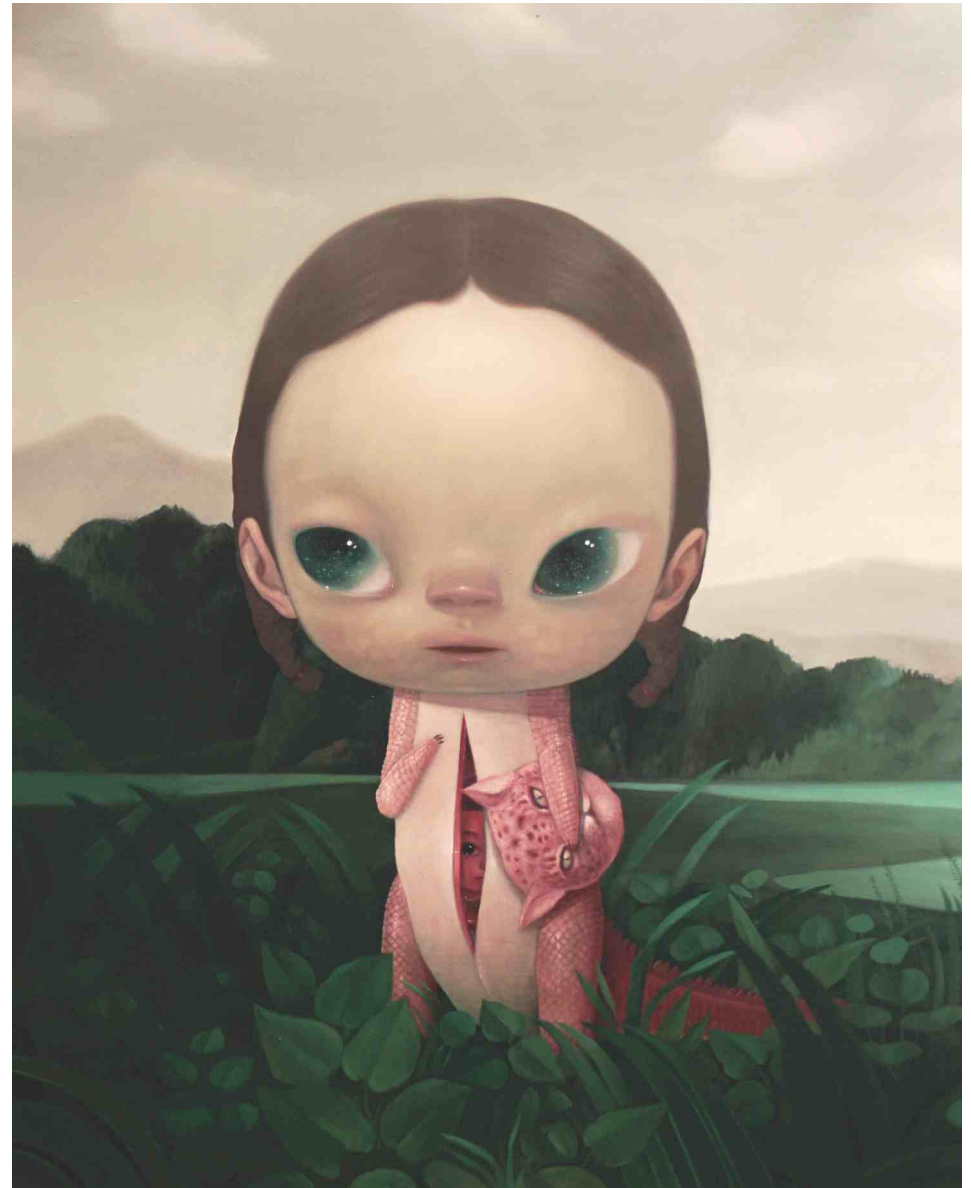


**Murni**  
2020 | Oil on canvas | 90 x 70 cm



**73" / '86**  
2020 | Oil on canvas | 90 x 70 cm





**Menyisih**  
*(Incision)*

Made in  
2020

Media  
*Oil on Canvas*

Dimension  
*150 x 120 cm*



Kira

Made in  
2020

Media  
*Oil on Canvas*

Dimension  
*100 x 100 cm*





Samantha

Made in  
2020

Media  
*Oil on Canvas*

Dimension  
*100 x 100 cm*

## CHARCOAL PAINTING

Growing up as the son of a blacksmith, the smell and texture of charcoal is almost synonymous to Roby's childhood. In this series of charcoal-focused paintings, the curious eyes staring right into ours serve as a reminder of our own innocence in the past and the current state of our own being. With each moment passing by, what will we become?

-

Tumbuh sebagai putra seorang pandai besi, aroma dan tekstur arang hampir identik dengan masa kecil Roby. Dalam rangkaian lukisan yang berfokus pada arang ini, mata penasaran yang menatap langsung ke mata kita berfungsi sebagai pengingat akan ketidakbersalahan kita di masa lalu dan keadaan saat ini dari keberadaan kita sendiri. Dengan berlalunya waktu, kita akan menjadi apa?



### Bias

Made in  
2020

Media  
*Charcoal on Canvas*

Dimension  
*100 x 100 cm*



Hayu

Made in  
2020

Media  
*Charcoal on Canvas*

Dimension  
*125 x 125 cm*



**Demonic Little Girl**

Made in  
2020

Media  
*Charcoal on Canvas*

Dimension  
*100 x 150 cm*



**Mata Pisau**  
*(The Blade)*

Made in  
2020

Media  
*Charcoal on Canvas*

Dimension  
*180 x 130 cm*



**Dengkur Yang Teratur**  
*(A Soothing Snore)*

Made in  
2020

Media  
*Charcoal on Canvas*

Dimension  
*180 x 130 cm*

## SPRAY PAINT OF GALVANIZED IRON

Blurred faces, obscure reminiscences, details that remain in the dark – can we ever trust our memories? Some philosophers might see the past as a foreign land, at the same time the future is a sea of mysteries. The only matter that is obvious, is our present cosmos.

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Wajah yang kabur, kenangan yang tidak jelas, detail-detail yang menetap dalam kegelapan - dapatkah kita mempercayai kenangan kita? Beberapa filsuf mungkin melihat masa lalu sebagai negeri asing, pada saat yang sama masa depan adalah lautan misteri. Satu-satunya hal yang jelas, adalah kosmos kita saat ini.



**Kira**  
2020 | *Spray paint on galvanized plate | 70 x 70 cm*



**Kidung**  
2020 | *Spray paint on galvanized plate | 70 x 70 cm*



**Kin**

2020 | *Spray paint on galvanized plate* | 70 x 70 cm

**Claire**

2020 | *Spray paint on galvanized plate* | 70 x 70 cm

**Samantha**

2020 | *Spray paint on galvanized plate* | 70 x 70 cm





*(Left)*

**Theia**

2020 | *Spray paint on galvanized plate | 70 x 70 cm*

*(Right)*

**Esem**

2020 | *Spray paint on galvanized plate | 70 x 70 cm*



**Lily**

2020 | *Spray paint on galvanized plate | 70 x 70 cm*



## SPRAY PAINT ON GALVANIZED IRON SHEETS (ROUND PAINTINGS)

Past, present, future – life moves forward, but time runs in circles. The end of an era is also the beginning of a new epoch. Just how much have we changed? As our bodies age, becoming older and grey, often times we are still the same as we were – the child, the youth spirit living the glorious golden days, the alien who is detached from everything else going on outside the bubble but nonetheless content.

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Masa lalu, masa kini, masa depan - kehidupan bergerak maju, tetapi waktu berjalan berputar-putar. Akhir sebuah era juga merupakan awal dari sebuah zaman baru. Seberapa banyak kita berubah? Seiring bertambahnya usia tubuh kita, menjadi lebih tua dan abu-abu, seringkali kita masih sama seperti kita dulu – seorang anak, semangat pemuda yang menjalani hari-hari keemasan yang mulia, alien yang terlepas dari segala sesuatu yang terjadi di luar gelembung tetapi tetap puas.



**Din**

2020 | *Spray paint on galvanized plate | D 150 cm*



**Sofia**  
2020 | *Spray paint on galvanized plate | D 150 cm*



**Kinasih**

2020 | *Spray paint on galvanized plate | D 150 cm*



## WATERCOLOR ON PAPER

Sometimes our mind recalls something in bits and pieces, other times it feels as if we are reliving a particular moment in time – a déjà vu. This series of illustrations play with this anomaly of the mind, reintroducing the familiar figures we have seen in other works of different medium, therefore evoking a sense of visual affinity, while at the same time there is also an isolated feeling caused by the alienation of each figure.

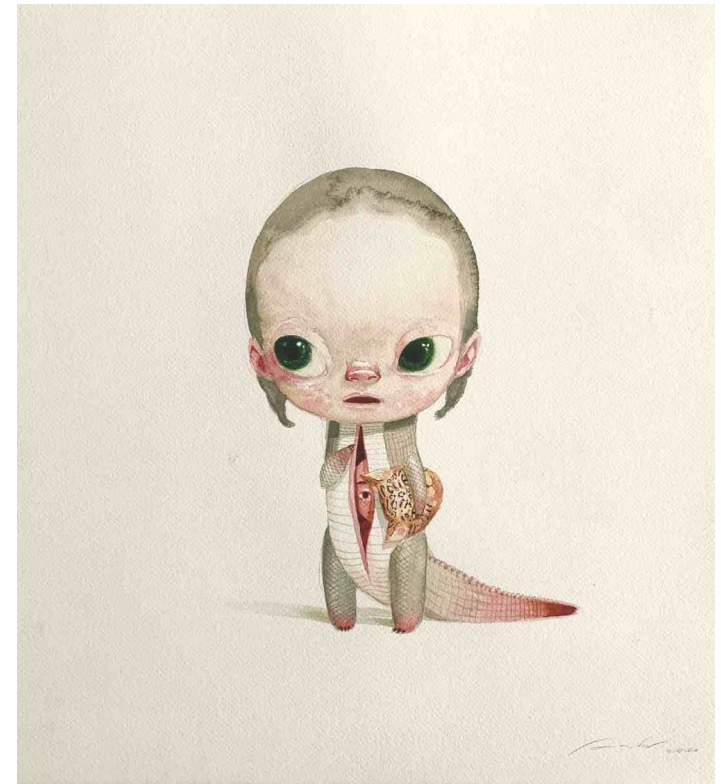


Terkadang pikiran kita mengingat sesuatu dalam potongan-potongan, di lain waktu rasanya seolah-olah kita menghidupkan kembali momen tertentu dalam waktu - sebuah déjà vu. Rangkaian ilustrasi ini bermain dengan anomali pikiran ini, memperkenalkan kembali tokoh-tokoh yang kita lihat pada karya lain dari medium berbeda, sehingga membangkitkan rasa keterikatan visual, sementara pada saat yang sama juga ada perasaan terisolasi yang disebabkan oleh keterasingan dari setiap gambar.

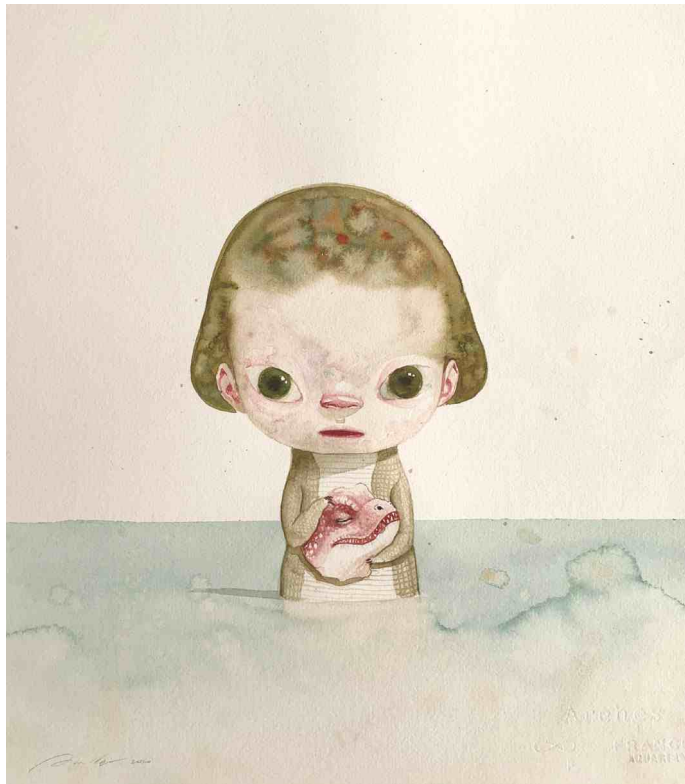




**Self Harm**  
2020 | Watercolor on paper | 42 x 38 cm



**Menyisih**  
2020 | Watercolor on paper | 42 x 38 cm

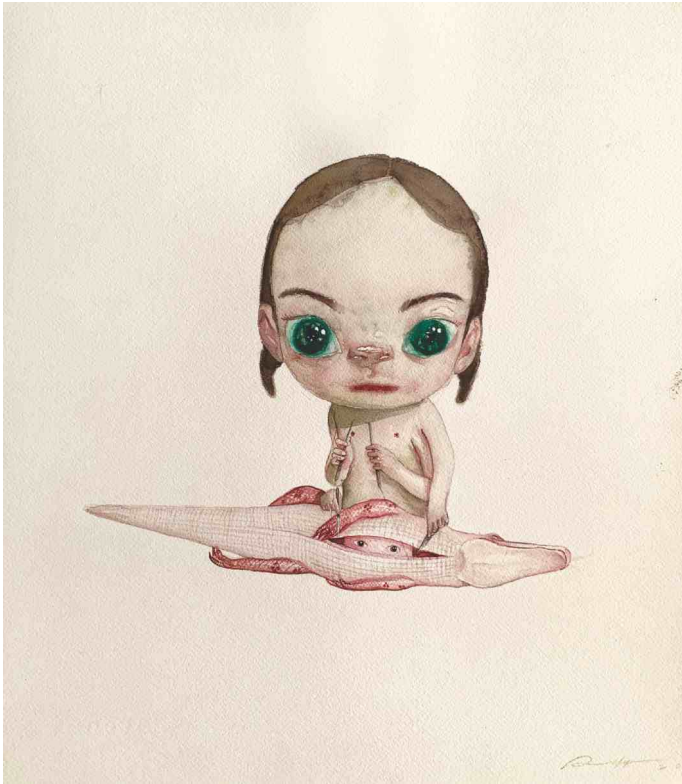


**Dengkur yang Teratur #1**  
2020 | Watercolor on paper | 42 x 38 cm



**Dengkur yang Teratur #2**  
2020 | Watercolor on paper | 42 x 38 cm

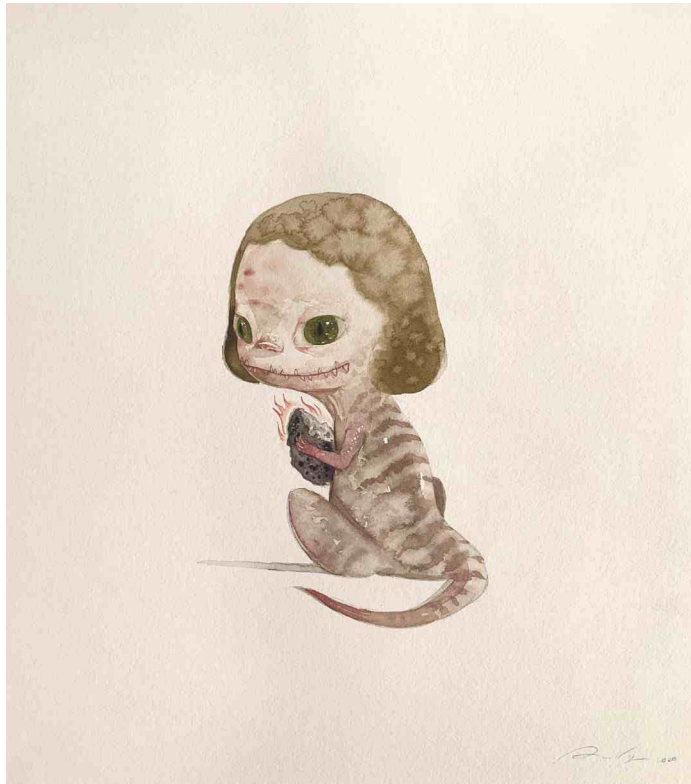




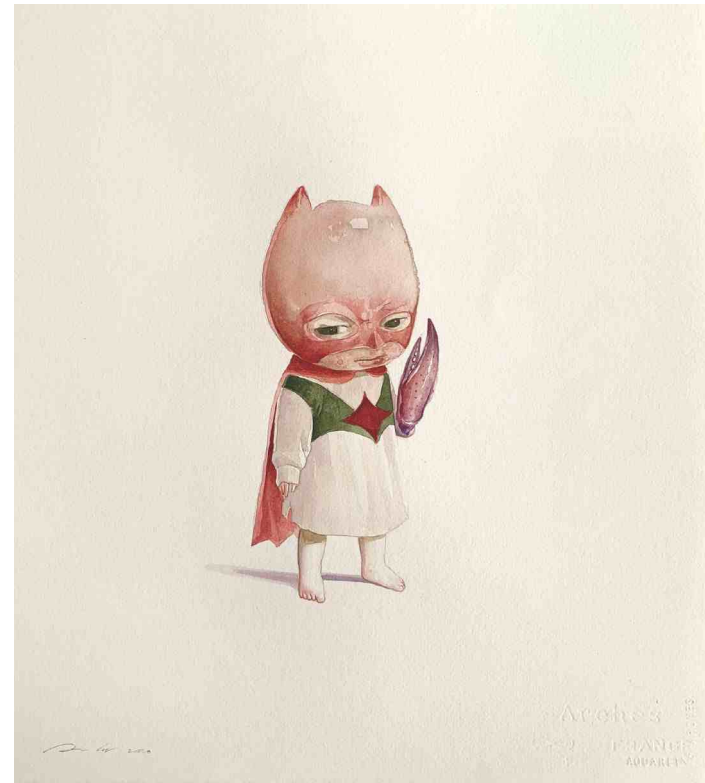
**Opsi Otopsi**  
2020 | Watercolor on paper | 42 x 38 cm



**A Faint Dream**  
2020 | Watercolor on paper | 42 x 38 cm



**Asteroid**  
2020 | Watercolor on paper | 42 x 38 cm



**Lonesome Hero**  
2020 | Watercolor on paper | 42 x 38 cm



**Perfect Lovers**

2020 | Watercolor on paper | 42 x 38 cm



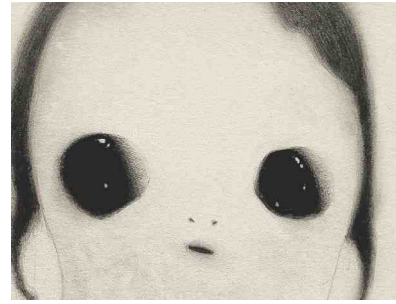
**Muram Temaram**

2020 | Watercolor on paper | 42 x 38 cm



## PENCIL ON PAPER

The course of the humans life is an art and science of coexisting with time. As we strive for revising the past or pushing ourselves to create the perfect memory, ultimately we can never know the significance of a particular moment until it has lapsed from our presence. This complex relationship inspires this series of drawings about the inescapable truth: life is a state of flux.



Jalan hidup manusia adalah seni dan ilmu untuk hidup berdampingan dengan waktu. Saat kita berusaha untuk merevisi masa lalu atau mendorong diri kita sendiri untuk menciptakan memori yang sempurna, pada akhirnya kita tidak akan pernah bisa mengetahui pentingnya momen tertentu sampai momen itu berlalu dari kehadiran kita. Hubungan yang kompleks ini mengilhami rangkaian gambar tentang kebenaran yang tak terhindarkan: hidup adalah keadaan yang terus berubah.

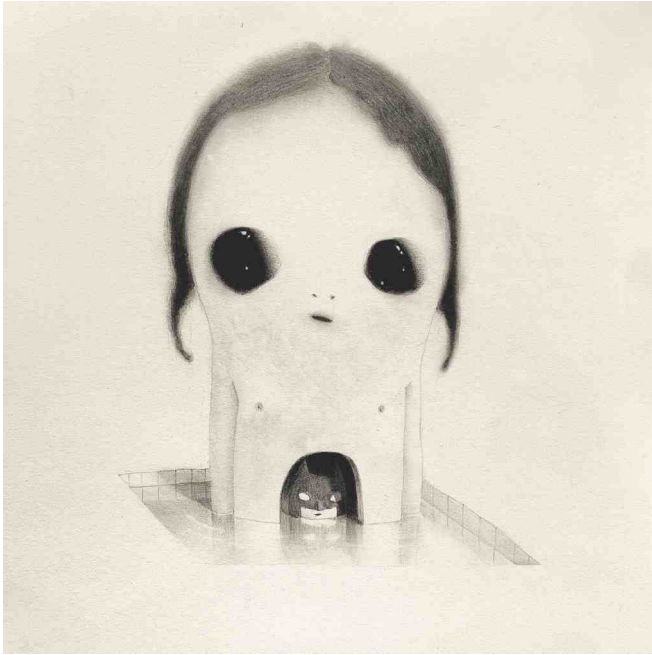




**An Asteroid Strike**  
2020 | Pencil on paper | 33 x 33.5 cm



**Riding with Death**  
2020 | Pencil on paper | 33 x 33 cm



**They Live Inside Us**

2020 | Pencil on paper | 30 x 33 cm



**Self Harm**

2020 | Pencil on paper | 33 x 33 cm



**You and Me Againsts The World**  
2020 | Pencil and watercolor on paper | 33 x 35 cm



**Hideaway**  
2020 | Pencil on canvas | 30 x 33 cm



**In The Pool**

2020 | Pencil on paper | 30 x 33 cm



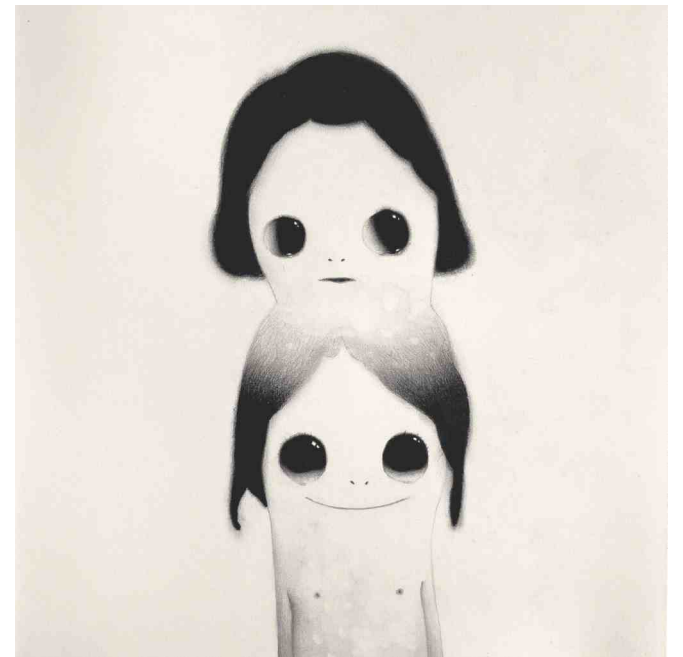
**A Dying Star**

2020 | Pencil on paper | 33 x 33 cm





**Demonic Little Angel**  
2020 | Pencil on paper | 34.5 x 33 cm



**Us**  
2020 | Pencil on paper | 33 x 36 cm

## CHARCOAL ON PAPER

The days are long, but the years are always so short. The dinosaurs have long gone since eons ago, but every other day, we learn a new thing or two from its remnants. Maybe in the future, our lives will be just like that, too. A small tribute to his own's past, Roby combines his favourite pastimes and the idyllic routines spent in his father's blacksmith workshop in this series of charcoal drawings.

Hari-hari itu terasa panjang, tapi tahun-tahun itu selalu terasa singkat. Dinosaurus telah lama hilang sejak ribuan tahun yang lalu, tetapi setiap hari, kita belajar satu atau dua hal baru dari sisa-sisa peninggalannya. Mungkin di masa depan, hidup kita akan seperti itu juga. Sebagai bentuk penghormatan kecil untuk masa lalunya sendiri, Roby menggabungkan hiburan favoritnya dan rutinitas indah yang ia habiskan di bengkel pandai besi ayahnya dalam rangkaian gambar arang ini.



**Untitled**  
2020 | Charcoal on paper | 42 x 30 cm



**Untitled**  
2020 | Charcoal on paper | 42 x 30 cm



**Untitled**  
2020 | Charcoal on paper | 42 x 30 cm



**Untitled**  
2020 | Charcoal on paper | 42 x 30 cm



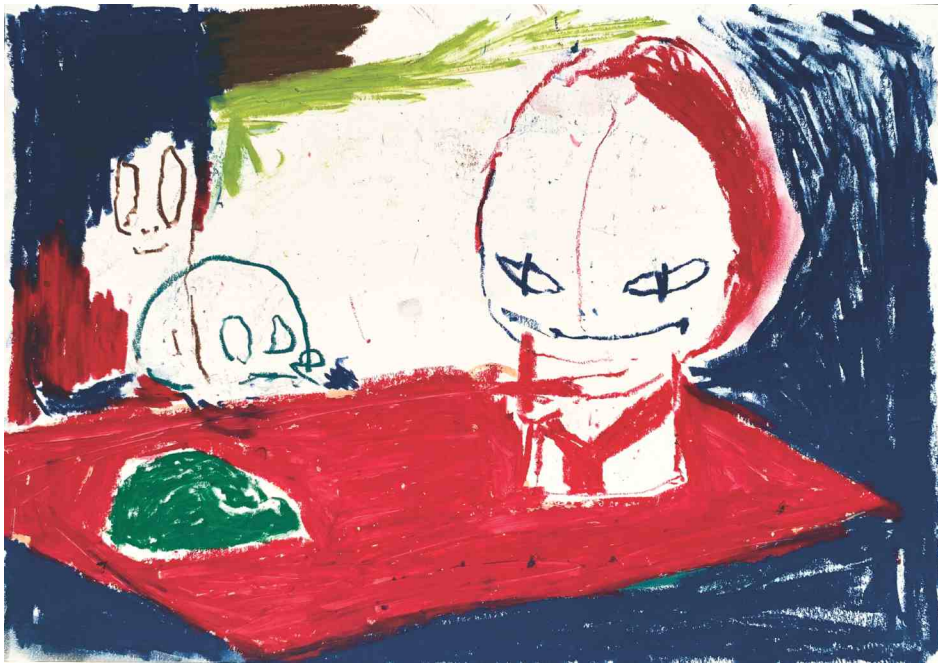
**Untitled**  
2020 | Charcoal on paper | 42 x 30 cm

## PASTEL ON PAPER

People see the artists as they, who never grow out of their childhood ingenuity. Yet, to rediscover our past self is not always as easy. Reminiscing the person we once were is like opening a Pandora's box – you cannot be entirely sure what is about to resurface. Alongside the charcoal series, in this series of drawings, Roby revisits his memories as a young boy doodling the walls of his childhood home with crayons. And though his style has long evolved in the decades that follow, the joy he gets from creating remains the same.

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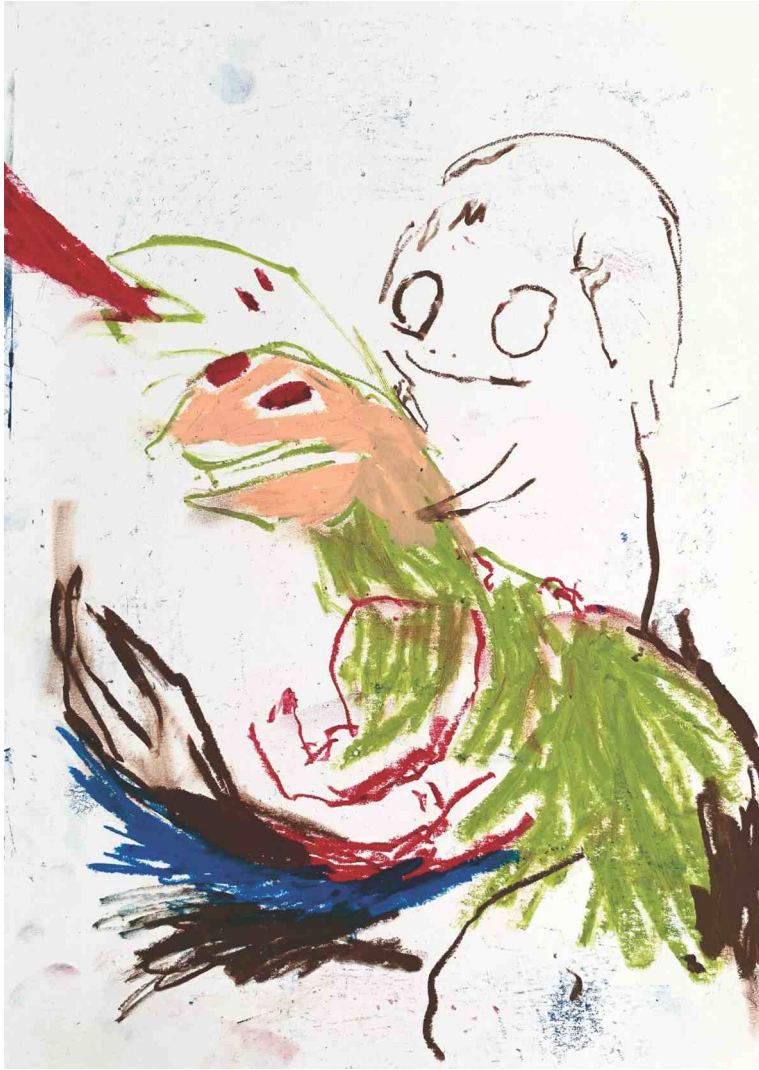
Orang-orang melihat seniman sebagai mereka yang tidak pernah tumbuh dari kepandaian masa kecil mereka. Namun, untuk menemukan kembali diri kita di masa lalu itu tidak selalu mudah. Mengenang kembali diri kita dulu seperti membuka kotak Pandora - Anda tidak bisa sepenuhnya yakin atas apa yang akan muncul kembali. Di samping seri gambar arang, dalam rangkaian gambar ini, Roby mengenang kembali ingatannya saat masih kecil mencoret-coret dinding rumah masa kecilnya dengan krayon. Dan meskipun gayanya telah lama berkembang dalam dekade-dekade berikutnya, kegembiraan yang didapatnya dari berkreasi tetap sama.



**Untitled**  
2020 | Oil pastel on paper | 21 x 30 cm



**Untitled**  
2020 | Oil pastel on paper | 21 x 15 cm



**Untitled**  
2020 | Oil pastel on paper | 30 x 21 cm



**Untitled**  
2020 | Oil pastel on paper | 30 x 21 cm



**Untitled**  
2020 | Oil pastel on paper | 30 x 21 cm



**Untitled**  
2020 | Oil pastel on paper | 15 x 21 cm



**Untitled**  
2020 | Oil pastel on paper | 21 x 15 cm

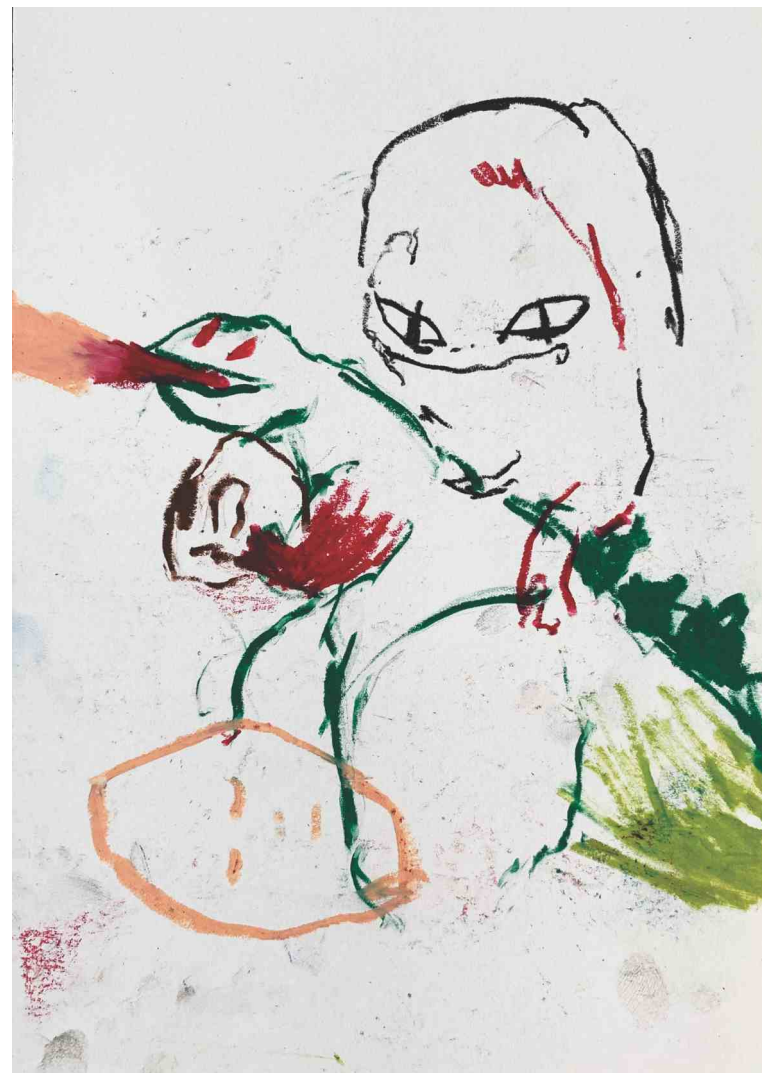


**Untitled**  
2020 | Oil pastel on paper | 30 x 21 cm





**Untitled**  
2020 | Oil pastel on paper | 21 x 15 cm



**Untitled**  
2020 | Oil pastel on paper | 21 x 15 cm









**Kira**

2020 | Spray paint on  
galvanized plate  
70 x 70 cm

**Kidung**

2020 | Spray paint on  
galvanized plate  
70 x 70 cm

**Kin**

2020 | Spray paint on  
galvanized plate  
70 x 70 cm

**Claire**

2020 | Spray paint on  
galvanized plate  
70 x 70 cm

**Samantha**

2020 | Spray paint on  
galvanized plate  
70 x 70 cm

**Theia**

2020 | Spray paint on  
galvanized plate  
70 x 70 cm

**Esem**

2020 | Spray paint on  
galvanized plate  
70 x 70 cm

**Lily**

2020 | Spray paint on  
galvanized plate  
70 x 70 cm

**Din**

2020 | Spray paint on  
galvanized plate  
D.150 cm

**Sofia**

2020 | Spray paint on  
galvanized plate  
D.150 cm

**Kinasih**

2020 | Spray paint on  
galvanized plate  
D.150 cm

**Self Harm**

2020 | Watercolor on paper  
42 x 38 cm

**Menyisih**

2020 | Watercolor on paper  
42 x 38 cm

**Dengkur yang Teratur #1**

2020 | Watercolor on paper  
42 x 38 cm

**Dengkur yang Teratur #2**

2020 | Watercolor on paper  
42 x 38 cm

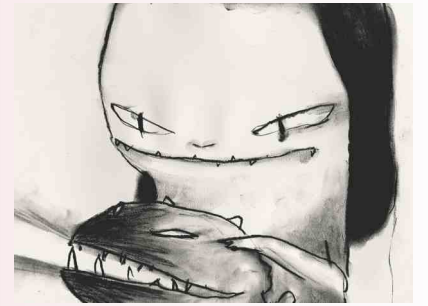
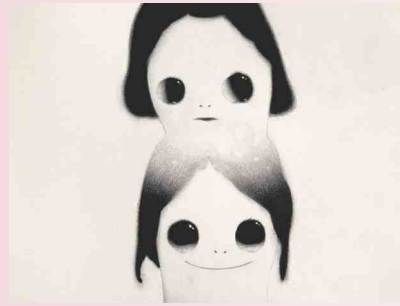
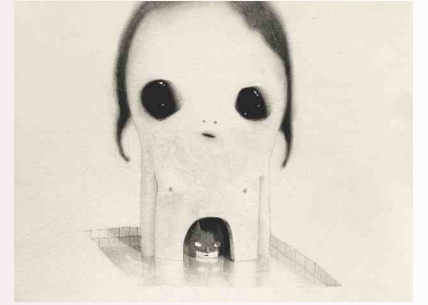
**Opsi Otopsi**

2020 | Watercolor on paper  
42 x 38 cm









**Untitled**

2020 | Charcoal on paper  
42 x 30 cm

**Untitled**

2020 | Charcoal on paper  
42 x 30 cm

**Untitled**

2020 | Charcoal on paper  
42 x 30 cm

**Untitled**

2020 | Charcoal on Paper  
42 x 30 cm

**Untitled**

2020 | Oil pastel on paper  
21 x 30 cm

**Untitled**

2020 | Oil pastel on paper  
21 x 15 cm

**Untitled**

2020 | Oil pastel on paper  
30 x 21 cm

**Untitled**

2020 | Oil pastel on paper  
30 x 21 cm

**Untitled**

2020 | Oil pastel on paper  
30 x 21 cm

**Untitled**

2020 | Oil pastel on paper  
15 x 21 cm

**Untitled**

2020 | Oil pastel on paper  
21 x 15 cm

**Untitled**

2020 | Oil pastel on paper  
30 x 21 cm

**Untitled**

2020 | Oil pastel on paper  
21 x 15 cm

**Untitled**

2020 | Oil Pastel on Paper  
21 x 15 cm







Artist Profile



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**Roby Dwi Antono was born and raised in Ambarawa in 1990. In recent years, he has established himself as one of the emerging young talents in Indonesian contemporary art scene through his signature surrealist paintings and illustrations. Based in Yogyakarta, Roby's works have been exhibited in Jakarta, New York City, Melbourne, and Manila, among many other global cities.**

**Growing up in a small town, his interest in art began as a form of childhood entertainment. As a young boy, Roby often made drawings with coloured pencils and crayons in his spare time. He would draw on anything and so there was no surface spared from his doodles. Layers of colourful objects and overlapping lines on the wall of his childhood home became embedded in his memories, which steered him to continue his education to vocational high school, studying in graphic design with a publishing focus.**

**Immediately after graduation, he moved to Yogyakarta and started working as an illustrator-cum-graphic designer. Being in the cultural hub of Indonesia tremendously exposed Roby to the flourishing art scene. He taught himself art by looking at references online, embracing the long trial-and-error process, and engaging with artists communities in the city. He was offered to have his first solo show in a local art space in 2012 and that experience became the turning point for him to devote his life as a full time artist.**

**Roby views his works as a way to communicate his personal thoughts and feelings. By integrating symbolisms into his imaginative visual language, he creates phantasmagorical landscapes and characters that simultaneously evoke a sense of curiosity and melancholy, chaos and harmony, eerie and ordinary – the kind of duality that co-exist as the reality of life itself.**

**With a promising beginning, Roby is committed to pursue his artistic practice as a dynamic, life-long learning process that involves continuous explorations on different medium, narrative, and new possibilities.**

Roby Dwi Antono lahir dan dibesarkan di Ambarawa pada tahun 1990. Dalam beberapa tahun terakhir, ia telah menetapkan dirinya sebagai salah satu talenta muda dalam skena seni rupa kontemporer Indonesia melalui lukisan dan ilustrasi surealis khususnya. Berbasis di Yogyakarta, karya Roby telah dipamerkan di Jakarta, New York City, Melbourne, dan Manila, di antara banyak kota global lainnya.

Tumbuh di sebuah kota kecil, minatnya pada seni dimulai sebagai bentuk hiburan masa kecil. Sebagai anak muda, Roby sering membuat gambar dengan pensil warna dan krayon di waktu luangnya. Dia akan menggambar apa saja sehingga tidak ada permukaan yang terhindar dari coretannya. Lapisan benda berwarna-warni dan garis yang tumpang tindih di dinding rumah masa kecilnya menjadi tertanam dalam ingatannya, yang mengarahkannya untuk melanjutkan pendidikan ke sekolah menengah kejuruan, belajar desain grafis dengan fokus dalam penerbitan.

Segera setelah lulus, ia pindah ke Yogyakarta dan mulai bekerja sebagai ilustrator sekaligus desainer grafis. Berada di pusat budaya Indonesia membuat Roby terpapar pada kancah seni yang berkembang pesat. Dia belajar seni sendiri dengan melihat referensi online, menjalani proses trial-and-error yang panjang, dan terlibat dengan komunitas seniman di kota. Ia ditawarkan untuk menggelar pertunjukan solo pertamanya di ruang seni lokal pada tahun 2012 dan pengalaman itu menjadi titik balik baginya untuk mengabdikan hidupnya sebagai seniman penuh waktu.

Roby memandang karyanya sebagai cara untuk mengkomunikasikan pikiran dan perasaan pribadinya. Dengan mengintegrasikan simbolisme ke dalam bahasa visual imajinatifnya, ia menciptakan lanskap dan karakter fantasi yang secara bersamaan membangkitkan rasa ingin tahu dan melankolis, kekacauan dan harmoni, seram dan biasa - jenis dualitas yang hidup berdampingan sebagai realitas kehidupan itu sendiri.

Dengan awal yang menjanjikan, Roby berkomitmen untuk mengejar praktik artistiknya sebagai proses pembelajaran seumur hidup yang dinamis yang melibatkan eksplorasi berkelanjutan pada berbagai media, narasi, dan kemungkinan baru.

## **Solo Exhibition**

### **2021 :**

- Lucid Fragments, Solo Exhibition with Srisasanti Syndicate at Tirtodipuran Link, Yogyakarta, Indonesia.

### **2016 :**

- Southern Monster, Northern Child. Solo Exhibition at Galerie Stephanie, Manila, Philippines.

### **2015 :**

- Januari di Utara, Solo Exhibition at Bazaar Art Jakarta, Ballroom 1 & 2 The Ritz Carlton Jakarta, Pacific Place Jakarta.

### **2012 :**

- The Way Of Grace Solo Exhibition at Bazaar Art Jakarta, Ballroom 1 & 2 The Ritz Carlton, Pacific Place Jakarta.

- Imajinasi, Tirana Artspace, Yogyakarta.

## **Group Exhibitions (selected)**

### **2020 :**

- My Own Universe, Padre Galery. Nov 12 - Dec 12, 2020. New York, USA

- Allegory of Painting, Woaw Gallery. 5th - 15th Nov, 2020. Hong Kong

- ARTJOG RESILIENCE, Yogyakarta, 8th August 2020

- DRAWN TOGETHER, Unit London, 11th June -26th July 2020. 3 Hanover Square, Mayfair, W1S 1HD, London UK

### **2019 :**

- Come Undone, Beinart Gallery. November 3rd - 24th, 2019. Beinart Gallery. Brunswick VIC, Australia

- Art Jakarta 2019, Kohesi Initiatives. 30 Aug - 01 Sept 2019. JCC Senayan. Jakarta

- Discovery Art Fair Frankfurt 'To See For Oneself', Galerie Stephanie. 01 - 03 Nov 2019, 60327 Frankfurt am Main

- Within the Garden of Earthly Delights, Outre Gallery. April 5th - 24th 2019. Melbourne VIC 3000

- Celebration of Compassion, Srisasanti Gallery. July 26 - August 26, 2019. Yogyakarta, Indonesia

### **2018 :**

- Art Jakarta 2018, Kohesi Initiatives, Booth No. F2, Ballroom 1 & 2 The Ritz Carlton, Pacific Place Jakarta.

- Art Fair Tokyo 2018, Galerie Stephanie, Booth No. N76, BELLESALLE Roppongi, Tokyo Japan.

- Art Fair Philippines 2018, Galerie Stephanie, Booth No. 13, The Link Carpark, Ayala Ave, Philippines.

- Utopia, Galerie Stephanie, Shangri-La Plaza Mall East Wing, Manila, Philippines.



- Criminal Lullabies, Stephanie Galerie. Sept 26 - Oct 10, 2018.  
Manila, Philippines.

**2017 :**

- Haptic: Exploring Contemporary Drawings, Galerie Stephanie,  
Quezon City, Manila, Philippines.

- Group Exhibition, Nick Allen Gallery, San Francisco, United  
State of America.

- Walden Revisited, Galerie Stephanie, Quezon City, Manila,  
Philippines.

- Art Fair Philippines 2017, Organic Enclosures, Galerie  
Stephanie, The Link Carpark, Makati City, Philippines.

- Art Stage Jakarta 2017, Semarang Gallery, Sheraton Grand  
Jakarta, Gandaria City Hotel.

- Art Jakarta 2017, Srisasanti Gallery, Booth A-13, Ballroom 1  
& 2 The Ritz Carlton Jakarta, Pacific Place Jakarta.

- Pra Biennale Jogja, PKKH Gajah Mada University (UGM),  
Yogyakarta.

**2016 :**

- Art Taipei 2016, G13 Gallery Kuala Lumpur, Malaysia, Booth  
F-13, at Taipei World Trade Center, Taipei.

- Fundamentals 2.0, Galerie Stephanie, Quezon City, Manila,  
Philippines.

- Art Stage Jakarta 2016, Srisasanti Gallery, Booth B-7 Hall A,  
at Sheraton Grand Jakarta, Jakarta-Indonesia.

- Tokyo Art Fair 2016, Galerie Stephanie Philippines, Booth N-  
54, Omotesando Hills, Tokyo Japan.

- Art Stage Singapore 2016, ARTSEASONS Singapore, The  
Marina Bay Sands Expo & Convention Centre, Singapore.

**2015 :**

- Muse in Odyssey, Srisasanti Gallery, Yogyakarta.

- 6 X 6, Auguste Clown Gallery, Melbourne, Australia.

- NIGHTMARE IN THE WONDERLAND, Rotofugi Gallery,  
California, USA.

**2014 :**

- NEO-ICONOCLAST, Langgeng Gallery, Magelang, Jateng.

**2013 :**

- Group Exhibition at Bazaar Art Jakarta, Ballroom 1 & 2 The  
Ritz Carlton Jakarta, Pacific Place Jakarta.

- The Big Small Show, Art Seasons Gallery, Singapore.

- Maritim Culture - ART JOG 13, organized by Heri Pemas Art  
Management, Taman Budaya Yogyakarta, Indonesia.

**2012 :**

- Drawing Revolution, Daging Tumbuh versus project  
exhibition, Yogyakarta.

- Tribute to Radiohead, Wajah Cafe, Yogyakarta. Senyumku  
untuk Drawing, Omio Project, Yogyakarta.

Writer Profile



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N

Nin Djani was born in Bandung, Indonesia in 1992. She spent her formative years in Bandung, Toronto, London, and Leiden before returning for good to Jakarta in late 2014. Since she was six, she has always preferred writing to other forms of self-expressions and at eighteen she decided to pursue the path professionally. Currently she juggles her responsibilities as curator, writer, translator and editor in art and design.

After completing her studies in Media and Communications at Goldsmiths, University of London, she obtained a postgraduate degree in Southeast Asian studies from Universiteit Leiden, thinking that she would dedicate her working life in academia. However, her passion for popular culture and microhistories led her to enter the experimental world of creative industries in 2015, when she worked as a writer at Suar Artspace – an alternative art space dedicated to promote Indonesian emerging artists. For the next three years, she worked on various assignments from workshops, underground gigs, and mini showcase to commercial campaigns and creative placemaking.

The experiences at Suar has solidified her interest in curatorship and research, which she continues to conduct independently and as part of ARCOLABS – a curatorial initiative she joins in 2017. Since then she has participated in numerous projects relating to contemporary and new media art, from international exhibitions to bilateral residency exchanges that aim to foster interdisciplinary interactions between artists, theorists, practitioners, and scholars.

Aside from curating, Nin serves as a creative director at HOWDIY. She also teaches art history at IDS – International Design School and media literacy at Erudio Indonesia. In her spare time, she enjoys walking around the city in search for the perfect bowl of bakmi.

This is her first collaboration with Roby Dwi Antono.

Nin Djani lahir di Bandung, Indonesia pada tahun 1992. Ia menghabiskan tahun-tahun formatifnya di Bandung, Toronto, London, dan Leiden sebelum kembali selamanya ke Jakarta pada akhir 2014. Sejak berusia enam tahun, ia selalu lebih suka menulis daripada bentuk ekspresi diri lainnya dan pada usia delapan belas tahun dia memutuskan untuk meneruskan perjalanannya secara profesional. Saat ini ia menjalankan tanggung jawabnya sebagai kurator, penulis, penerjemah, dan editor di bidang seni dan desain.

Setelah menyelesaikan studinya dalam Media dan Komunikasi di Goldsmiths, University of London, dia memperoleh gelar pascasarjana dalam studi Asia Tenggara dari Universiteit Leiden, dengan pemikiran bahwa dia akan mendedikasikan kehidupan kerjanya di dunia akademis. Namun, kecintaannya pada budaya populer dan sejarah mikro membawanya memasuki dunia eksperimental industri kreatif pada tahun 2015, ketika ia bekerja sebagai penulis di Suar Artspace - sebuah ruang seni alternatif yang didedikasikan untuk mempromosikan seniman-seniman baru Indonesia. Selama tiga tahun berikutnya, dia mengerjakan berbagai tugas mulai dari lokakarya, pertunjukan, dan pameran mini hingga kampanye komersial dan pembuatan letak kreatif.

Pengalaman di Suar telah memantapkan minatnya pada bidang kuratorial dan penelitian, yang terus ia lakukan secara mandiri dan sebagai bagian dari ARCOLABS - sebuah inisiatif kuratorial yang ia ikuti pada tahun 2017. Sejak saat itu ia telah berpartisipasi dalam berbagai proyek yang berkaitan dengan seni media kontemporer dan baru, dari pameran internasional hingga pertukaran residensi bilateral yang bertujuan untuk mendorong interaksi interdisipliner antara seniman, ahli teori, praktisi, dan cendekiawan.

Selain sebagai kurator, Nin juga menjabat sebagai creative director di HOWDIY. Ia juga mengajar sejarah seni di IDS - International Design School dan literasi media di Erudio Indonesia. Di waktu luangnya, dia menikmati berjalan-jalan di kota untuk mencari semangkok bakmi yang sempurna.

Ini merupakan kolaborasi pertamanya dengan Roby Dwi Antono.

Gallery Profile  
*Srisasanti Syndicate*



Srisasanti Syndicate is a Yogyakarta based art gallery that was established by ST. Eddy Prakoso with one main aim; to “Initiate Global Appreciation” by consistently presenting artworks of exciting visual artists through annual in-house programs in their home base (Tirtodipuran Link) and participation in various international art fairs. It also initiates routine collaborative show programs with partner galleries from Singapore, the Philippines, Malaysia, Australia and the United States of America.

The gallery focuses its attention in the presentation of established artists and housing of various non-exhibition programs, which ranges from book publishing to artist residency project. The group represents and routinely collaborates with numerous household names of the contemporary art scene, such as Alfredo Esquillo Jr. (b. 1972), Heri Dono (b. 1960), Ronald Manullang (b. 1954) and Taher Jaoui (b. 1978).

Moreover, Srisasanti Syndicate also partners with talented emerging artists through a mutually beneficial art management program. The gallery works side by side with artists on a long-term perspective; enhancing the artists’ portfolio by providing continuous opportunities to have their works and ideas presented in both exhibition and non-exhibition format.

The presentations of Srisasanti Syndicate’s rooster of prodigies are being undertaken by its junior gallery, Kohesi Initiatives. Several exciting names have participated in the past, and some are even still participating in the art management program. To name few, there are Atreyu Moniaga (b. 1988), Bob Sick Yudhita Agung (b. 1971), Galih Reza Suseno (b. 1990), Gatot Indrajati (b. 1980), Roby Dwi Antono (b. 1990), Suroso Isur (b. 1983) and Valdo Manullang (b. 1990).

Srisasanti Syndicate merupakan galeri seni berbasis di kota Yogyakarta yang didirikan oleh ST. Eddy Prakoso dengan satu tujuan utama; “Initiate Global Appreciation” dengan secara konsisten menghadirkan karya seni dari seniman visual yang menarik melalui program tahunan di ruang mereka (Tirtodipuran Link) dan berpartisipasi dalam berbagai pameran seni internasional. Srisasanti Syndicate juga rutin berkolaborasi dengan galeri mitra dari Singapura, Filipina, Malaysia, Australia dan Amerika Serikat.

Galeri Srisasanti menitikberatkan kegiatannya dalam bentuk pameran seniman ternama dan pelaksanaan berbagai program non-pameran, mulai dari penerbitan buku hingga proyek residensi seniman. Kelompok ini mewakili dan secara rutin berkolaborasi dengan banyak seniman ternama dari kancah seni kontemporer, seperti Alfredo Esquillo Jr. (lahir 1972), Heri Dono (lahir 1960), Ronald Manullang (lahir 1954) dan Taher Jaoui (lahir 1978).

Selain itu, Srisasanti Syndicate juga bekerjasama dengan seniman-seniman muda berbakat melalui program manajemen seni. Galeri ini bekerja berdampingan dengan seniman dalam perspektif jangka panjang; meningkatkan portofolio seniman dengan memberikan kesempatan yang berkesinambungan agar karya dan idenya dapat dihadirkan dalam format pameran dan non-pameran.

Presentasi kelompok seniman berbakat dari Srisasanti Syndicate dilaksanakan oleh galeri juniornya, Kohesi Initiatives. Beberapa nama menarik pernah berpartisipasi di masa lalu, dan masih ada pula yang mengikuti program manajemen seni ini sampai sekarang. Beberapa partisipan program tersebut diantaranya Atreyu Moniaga (lahir 1988), Bob Sick Yudhita Agung (lahir 1971), Galih Reza Suseno (lahir 1990), Gatot Indrajati (lahir 1980), Roby Dwi Antono (lahir 1990), Suroso Isur (lahir 1983) dan Valdo Manullang (lahir 1990).





**SRISASANTI**  
S Y N D I C A T E

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