

[Foot Step Approach]

A solo exhibition by
Wimo Ambala Bayang

ko hesi **/** initiatives

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On [Foot Step Approach] — trace, movement, and temporality

Manshur Zikri

What proves most exhilarating in preparing the curatorial notes for *[Foot Step Approach]*—Wimo Ambala Bayang’s 2025 solo exhibition presented by kohesi Initiatives—is its entanglement with the artist’s philosophic re-examination of his own thought, outlook, practice, and photographic archive. A small portion of that re-examination had previously been presented in a group exhibition titled *After Ça-a-été*.¹

In that group show, Wimo’s work unsettled our epistemological understanding of photography, for his assemblage of everyday photographs instead catalyzed a conversation about photography as gesture and performativity.² Now, although it is not, strictly speaking, a formal continuation of his experimental research into the quotidian archive, Wimo’s solo exhibition introduces a new disturbance: an intervention into our hermeneutic comprehension of the image.



¹ The exhibition *After Ça-a-été* was organized by Ace House at Langgeng Art Space, Yogyakarta, from 14 March to 25 April 2025, featuring four artists: Wimo Ambala Bayang, Akiq AW, Jim Allen Abel, and Angki Purbandono.

² Manshur Zikri, "After Ça-a-été: Seventeen Considerations," in *After Ça-a-été*, E-catalogue (Yogyakarta: Ace House Collective – Langgeng Art Foundation, 2025), pp. 4–21.

“[Foot Step Approach]”—a phrase laden with enigma—comes from Wimo’s personal notebook. A pair of verso–recto pages in that book is almost entirely filled with dense black strokes that coalesce into a thick, dark field. At the bottom of the page, the phrase—bracketed by two square boxes—appears inscribed in a lighter tone. The phrase was deliberately chosen as the exhibition title not only because the drawing on that page is one of the materials Wimo has reinterpreted as a new work, but also because it functions, in significant measure, as a kind of fulcrum for the curatorial reading of the exhibition as a whole.

Through the *[Foot Step Approach]* project, Wimo expands his exploration of the discourse of the image and its modes of production, encompassing both image-making and image-generating. The constellation of works on view—ranging from photographic series, painting series, and mural interventions to sonic compositions and video—articulates a spectrum of artistic strategies that signal, target, and interrogate the nature of the reflexive understandings available to us with regard to contemporary visual culture, as well as the institutional mechanisms of contemporary art that at once populate and shape that culture.

Within this curatorial framework, *footstep* becomes a metaphor for three key concepts—trace, movement, and temporality. These three notions bind the works together while also re-polemicizing, from a post-Benjaminian vantage, the antagonistic relation between aura³ and reproducibility.⁴ *Approach*, meanwhile—a term whose semantic doubleness is acknowledged from the outset, oscillating between “approach” as conceptual method (a guide to thinking) and “approaching” as literal action (a mode of doing)—operates as a poetic disposition, even a poetic figuration, in which the metaphor of the “footstep” is grasped both as a way of thinking and a way of acting.

In many of his essays, Walter Benjamin persistently returned to photography, for it was through this technological medium that he discerned a potent metaphor with which to unravel the very nature of historical understanding.⁵ His probing demonstrates how the image functions not merely as a concrete instrument, but also as a catalyst for a dialectical mode of seeing history—surpassing mere aestheticism.

³ Aura, referring to Walter Benjamin’s concept of the unique value or inherent quality that renders a work of art authentic.

⁴ Reproducibility, referring to the philosophical concept that frames the debates surrounding the era of mass production and reproduction: from the mechanical age, to the electrical, then the digital—continuing into the age of information networks, big data, algorithms, and artificial intelligence, and perhaps now moving toward a post-digital epoch.

⁵ Tim Dant & Graeme Gilloch (2002), “Pictures of the Past: Benjamin and Barthes on Photography and History,” *European Journal of Cultural Studies*, Vol. 5(1), pp. 5–25, <https://doi.org/10.1177/1364942002005001153> (Original article published 2002).

His most celebrated essay, “*The Work of Art in the Age of Mechanical Reproduction*” (1935), advances the notion that the aura of an artwork withers in the act of reproduction. Yet, for Benjamin, reproduction emancipates art from the fetters of ritual, thereby opening a new space for politics as the very ground of artistic practice.

His Marxist-socialist paradigm, which foregrounds the politicization of art in opposition to fascism’s aestheticization of politics, is also explicit in “*The Author as Producer*” (1934). There, Benjamin situates the artist within the chain of production as an agent who channels, disseminates, and transforms the potential of the means of production for the sake of socialism. One of his most concrete propositions is the role of the photographic caption, which bestows upon photography a revolutionary use-value—an idea that later shaped the trajectory of photojournalism.

The seeds of this proposition had already appeared in “*A Short History of Photography*” (1931), where he insisted that without text, photography would drift aimlessly in a sea of coincidental interpretations.

Together, these three texts unmask the hermeneutic problem of the image. First, the necessity of traversing the boundaries between text and image in order to generate combinations endowed with both political and ideological interpretive force. Second, the politicization of art heightens consciousness of the system of labor, such that artist, work, and audience appear as agents interconnected within broader social relations. Third, the re-critique of aura enables new forms of emancipation, aimed directly at the sociocultural realities of the contemporary.

It is precisely these issues that, as will become evident in [*Foot Step Approach*], Wimo responds to through the artistic modalities he continues to develop.

On the stairwell wall that you ascend toward the exhibition floor, a mural derived from Wimo’s personal notebook comes into view. More than a mere visualization of the exhibition title, this image operates as a kind of graphic cipher that represents Wimo’s poetics of approach toward the possibilities of photography in particular, and of the image more broadly—inviting deeper consideration of their position within a chain of mediation, an ecology of translation, and a vastly expanded system of meaning.

Not far from the mural, one photograph from the subseries *Deru Campur Debu* (2025) presents a scan of a sliced strip of negative film. The black-and-white record it carries captures a strange moment: someone walking up a staircase located directly between train tracks on a platform at Yogyakarta Station. The coarse grain that ornaments the image evokes both nostalgia and historicity, summoning memories of one of the most popular photographic idioms to emerge in the wake of the camera's first encounter with the modern public sphere. The work succinctly encapsulates themes that have long occupied the artist: trace and movement across space-time, interwoven with questions of materiality, the nature of medium, the presence of technology, social spatiality, evental temporality, and collective memory.



Should you linger momentarily in the vicinity of these two works—without rushing your gaze toward the constellation of other visual pieces awaiting further along—or perhaps while reading the curatorial statement displayed on an adjacent wall, your ears may be subtly disturbed by the sound of footsteps, fleeting and difficult to pinpoint in their interval of recurrence. This is Wimo’s sonic interpretation of the dark field image inscribed with the phrase “[Foot Step Approach]” from his personal notebook. By rendering the presence audible rather than visible, he suggests movement through sound in lieu of the corporeal body, articulating a poetics of auditory trace in the act of approaching without arrival.

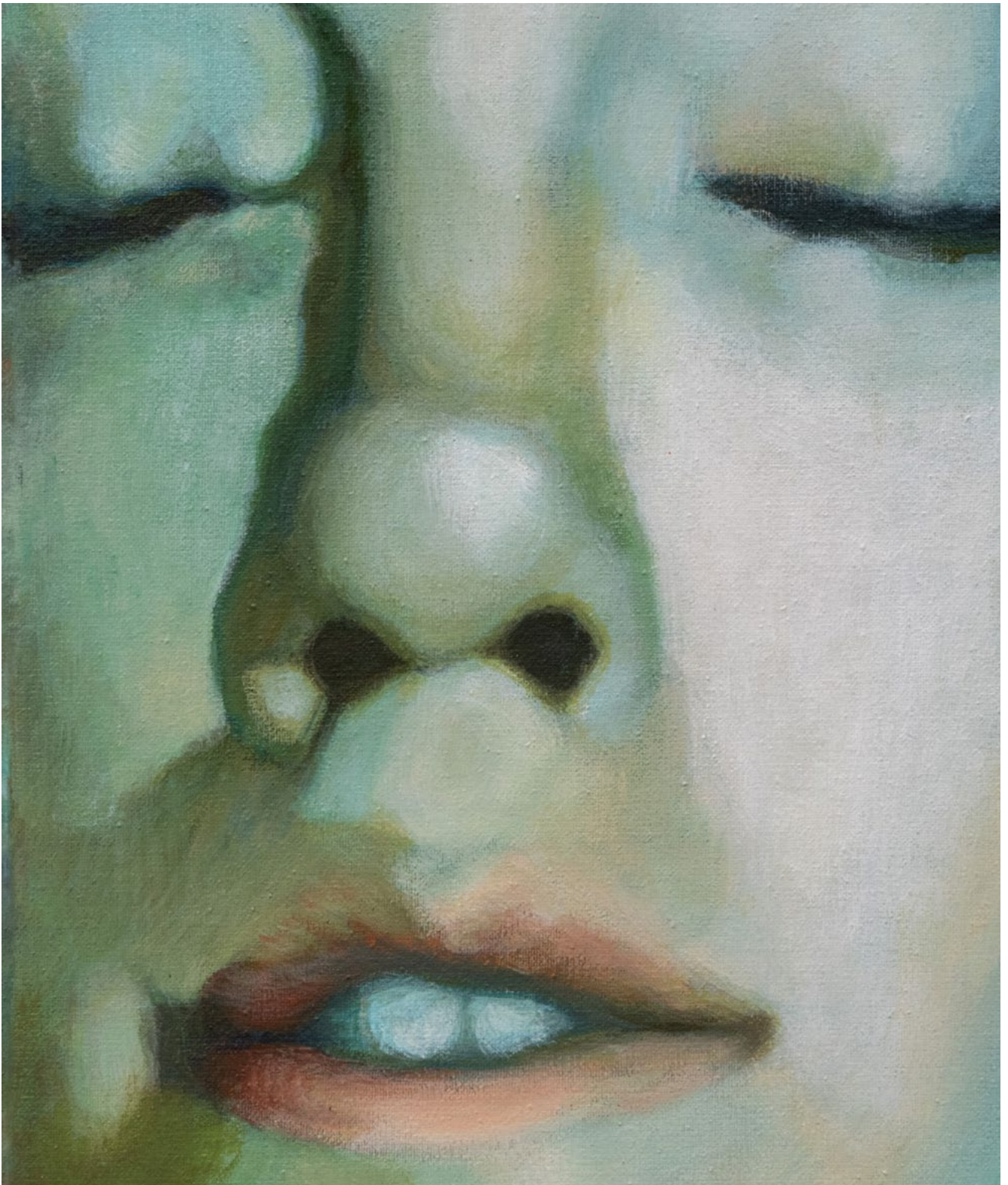
As if reflecting both the mural and the train-station photograph, this sound work embodies an aural manifestation that—through its sensitivity to the acoustic facts of the building itself—marries the lyricism of a composed, site-specific installation with the raw immediacy of its surrounding environment. Listen closely to how deftly the artist incorporates the street noise outside the gallery as an integral part of the piece! By underscoring the architectural fissures of the gallery and intervening directly in the auditory experience of visitors, Wimo provides a critical hinge on how the institutionalization of space itself actively shapes the ways we interpret and classify presence and experience—between what is deemed artistic and what is not.

Meanwhile, in a small booth opposite the spot where you stand reading the wall text, a small cathode-ray TV rests on the floor, screening a video work titled *Blooming Glitches Among Fractured Memories and Motions at Cui Hui Park* (2025)—hereafter abbreviated as BGAFMM. The video is said to originate from a long footage composed directly during the act of recording, rather than through later editing on an editing desk. The visuals in BGAFMM, though very likely captured in different sites in China, recall one of Wimo’s legendary video works: *Once Upon a Time in China* (2005). Wimo himself confirms that the footage was indeed recorded around the same period.

The construction of BGAFMM appears to privilege the material condition of video itself over the dramaturgical logic of moving-image language. Its rhythm and visual tempo signal the distinct stylistic idiom of Wimo—one that often celebrates spontaneity, in situ action, optical-performative response, and spatial involvement in seizing a moment or catching an impression of reality through the camera.

If the theme of “movement in space-time” seems to correspond more to the substance and form of the visuals, then the theme of “trace in space-time” manifests in the work’s objective status as an archive reprocessed in the present. The environment once recorded now carries the scars of its own recording process, transforming into moving images marked by flashes of visual glitches and audio distortions: memory fractured into shards of images, produced by temporal wounds across a span of twenty years.

The materiality of BGAFMM thus gestures toward one possible afterlife of the image beyond the pressing of the camera's button, while also representing how art is not a matter of permanence but of fragile temporality—something that approaches us, only to fade gradually until what remains is nothing but traces. From a Benjaminian dialectical perspective, the collision between past and present that we experience in engaging this work—through an awareness of not only its content structure but also its material construction—draws attention to how the transgressions of boundaries brought about by the politics of technology engender a linguistic experiment, through which the activation of meaning from peripheral archives is always made possible.



Before stepping into the main gallery, linger a little longer in another booth—while the roar of traffic outside still seeps faintly into the ears—where a series of photo-based paintings with unconventional vantage points is on display. Each painting refers to a different photographic image, all drawn from Wimo’s personal digital camera. Here, painting does not function merely as a “copy,” but rather as a re-materialization of the photographic gaze.

In the making of this experimental project—an effort to retranslate photographic images through the logic of “slowing down” the production process—Wimo engaged Yohanes Wahyu Jati Nugroho as artisan. Nevertheless, final resolution and authorization remained in Wimo’s hands, as the originator of the concept, the framer of composition, and the ultimate decision-maker in artistic matters. Accordingly, the organizers present these works as Wimo’s paintings, while at the same time acknowledging Nugroho’s significant role.

The gesture of this project underscores questions of authenticity and aura. In a praxic twist, an inversion takes place: the “mechanical” image is reborn as a painterly object imbued with aura. Within the dialectic of authorship and labor, the audience is confronted with the invisibility of the artisan—a phenomenon all too common in the art ecosystem. The project thereby exposes the hierarchical structures that often remain concealed behind the artistic production and labor in the cultural industry.

Ultimately, this painting series dismantles the “myth of the solitary artist” while thematizing the concepts of translation and mediation. Wimo traces the chain of image transfer—from reality to photograph, then to painting, and finally into the gallery object—wherein aura shifts at every stage. By acknowledging the artisan’s role, the artist simultaneously affirms and destabilizes authorship, provoking critique of the politics of credit, politics of legitimacy, and originality in a post-Benjaminian era.

You then enter the largest room on the exhibition floor, a kind of main hall where Wimo presents a photographic series realized with crystalline vision. The rumble of the street and the elusive sound of footsteps are left behind; only silence accompanies your own stride. In this atmosphere, you are invited to gaze at each “scene fragment” and imagine the possible “cinematic sequence” the photographs might spark in your mind.



This series extends from Wimo's 2024 residency project in Gwangju, South Korea, which he called "Film Without Film". Previously shown in the exhibition *Musigi Geosigi Et cetera Et cetera*,⁶ the project now reappears within [Foot Step Approach], enriched by new locally situated photographs and reassembled into different subseries. Each subseries appears as though it were a still from a "different film," yet the groupings also interconnect. In sequence, the images form not only a "sequence" but even a "film"—albeit one that exists solely in photographic form.

"Film Without Film" seems to answer Benjamin's call regarding the function of the caption as a discursive anchor that frames and directs the interpretation of image's meaning in the public sphere. The difference here is that the captions are not placed outside the image but within it, making them resemble film screenshots with subtitles. By deliberately borrowing the aesthetic codes of cinema—time-based, narrative, and dialogic—and applying them to photography—static, singular, and "silent"—Wimo recontextualizes photographs as "fragments of film," animating the sense of broader narrativity, of potential scene in motion, even of unseen dialogue.

The simulation of cinematic temporality within a single frame enables the caption to exceed its clarificatory function. It demonstrates instead the possibility of activating voices and narratives long submerged or marginalized within the regimes of visual interpretation. Here, text does not merely appear externally (as something printed "on top" of the photograph) but is embedded in the visual field itself. Wimo's texts activate the image, opening the politicization of meaning—outward, toward the audience, and inward, into the aesthetic structure of the image.

The subtitle-like screenshot also resonates with meme culture in the era of social media, where the trace of the original image no longer matters. "Film Without Film" reflects that vernacular digital aesthetics while simultaneously offering a cultural commentary on the co-production of meaning through text, the politics of circulation, and audience reception.

With artistic intent, however, Wimo prints his *meme-fication* in large-scale gallery format. As in his painting project, a twist occurs at the level of praxis: amid the contestation between "popular digital visual culture" and "high-art presentation systems," Wimo performs a kind of "aura restoration" that translates collective visual language into the authority of authorship. This is not to negate meme culture but to celebrate it, transforming the fast-moving forms of digital culture into meditative encounters that affirm the pause.

⁶ The exhibition *Musigi Geosi Et cetera Et cetera* (2024) was the public presentation of the outcomes from Wimo Ambala Bayang's two-month artistic residency in Gwangju, South Korea. The event was organized as part of the *Connecting Ways* series by Horonggasy Creative Studio. It took place at Chago Gallery, an art space located within the Art Culture Village in Yanghim-dong.



The polemicization of the relation between aura and reproducibility in the artistic mode of the *[Foot Step Approach]* represents how every image-form is haunted by its other form. The project stimulates a reflexive understanding that contemporary art is about how images and their meanings live precisely through their circulation across media, contexts, and economies of value. Aura does not wholly dissipate in reproduction. It persists—though no longer essential—within the relational labor of meaning.

In the end, art is an ecology of translation, while images dwell within chains of mediation in which meaning always moves, approaching us without ever fully arriving, then passing on, leaving behind only traces. In this condition, the artist assumes the role of translator and conductor of contexts, critiquing the regime of signification that endlessly displays, disputes, and determines the value of the oscillations of the image. []



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Tentang *[Foot Step Approach]* — jejak, gerak, dan kesementaraan

Manshur Zikri



Yang paling menggairahkan dalam penyusunan catatan kuratorial untuk *[Foot Step Approach]*, pameran tunggal Wimo Ambala Bayang yang digelar kohesi Initiatives pada tahun 2025, ialah keterhubungannya dengan peninjauan ulang filosofis sang seniman atas pemikiran, pandangan, praktik, sekaligus arsip fotografisnya sendiri. Sebagian kecil hasil peninjauan itu sudah pernah dipresentasikan dalam sebuah pameran berkelompok bertajuk *After Ça-a-été*.¹

Dalam pameran berkelompok tersebut, karya Wimo mengusik pemahaman epistemologis kita mengenai fotografi, sebab kumpulan foto kesehariannya justru merangsang perbincangan tentang fotografi sebagai gestur dan performativitas.² Kini, meski tidak secara spesifik merupakan kelanjutan bentuk dari riset eksperimental atas arsip keseharian, pameran tunggal Wimo menghadirkan bentuk gangguan baru: sebuah intervensi terhadap pemahaman hermeneutik kita mengenai citra.

¹ The exhibition *After Ça-a-été* was organized by Ace House at Langgeng Art Space, Yogyakarta, from 14 March to 25 April 2025, featuring four artists: Wimo Ambala Bayang, Akiq AW, Jim Allen Abel, and Angki Purbandono.

² Manshur Zikri, "After Ça-a-été: Seventeen Considerations," in *After Ça-a-été*, E-catalogue (Yogyakarta: Ace House Collective – Langgeng Art Foundation, 2025), pp. 4–21.

"[*Foot Step Approach*]"—susunan kata yang sarat enigma—berasal dari buku catatan pribadi Wimo. Sepasang halaman verso-recto di buku itu hampir sepenuhnya diisi dengan guratan garis hitam yang rapat hingga membentuk bidang gelap pekat. Di bagian bawah halaman, frasa itu—diapit dua tanda kurung kotak—tertoreh dengan warna yang lebih terang. Frasa tersebut sengaja dipilih menjadi judul pameran, bukan hanya karena gambar pada halaman yang dimaksud merupakan salah satu materi yang ditafsir ulang oleh Wimo sebagai karya baru, tetapi juga karena berfungsi signifikan sebagai semacam titik tumpu (*fulcrum*) bagi tafsir kuratorial keseluruhan pameran ini.

Melalui proyek [*Foot Step Approach*], Wimo memperluas penjelajahannya atas wacana citra dan modus produksinya, mencakup baik *image-making* maupun *image-generating*. Konstelasi karya yang dihadirkan—mulai dari seri fotografi, seri lukisan, intervensi mural, komposisi sonik, hingga karya video—mengartikulasikan suatu spektrum strategi artistik yang mengisyaratkan, membidik, sekaligus menginterogasi hakikat dari pemahaman refleksif yang mungkin mengenai budaya visual mutakhir, serta mekanisme institusional kesenian kontemporer yang ikut mengisi sekaligus membentuk budaya tersebut. Dalam kerangka kuratorial ini, *footstep* ('langkah kaki') menjadi metafora bagi tiga konsep kunci—jejak (*trace*), gerak (*movement*), dan kesementaraan (*temporality*). Ketiga konsep inilah yang menautkan keseluruhan karya, sekaligus mempolemisasi ulang hubungan antagonistik antara aura³ dan reproduksibilitas⁴ dari sudut pandang pasca-Benjaminian. Adapun *approach*, istilah yang sejak awal memang disadari memicu kemenduaan makna—antara 'pendekatan' (makna konseptual yang menunjuk pada suatu "pedoman berpikir") atau 'mendekati' (makna literal yang menunjuk pada suatu "bentuk tindakan")—merupakan disposisi puitik, atau bahkan figurasi puitik, yang di dalamnya metafora 'langkah kaki' dipahami baik sebagai cara berpikir maupun cara bertindak.

Dalam banyak esainya, Walter Benjamin kerap menyoroti fotografi, sebab melalui medium teknologis inilah ia menemukan metafora yang ampuh untuk mengurai hakikat pemahaman historikal.⁵ Pendalamannya memperlihatkan bagaimana citra tidak hanya berfungsi sebagai sarana konkret, tetapi juga sebagai pemicu cara pandang dialektis terhadap sejarah, melampaui estetisisme.

³ Aura, referring to Walter Benjamin's concept of the unique value or inherent quality that renders a work of art authentic.

⁴ Reproducibility, referring to the philosophical concept that frames the debates surrounding the era of mass production and reproduction: from the mechanical age, to the electrical, then the digital—continuing into the age of information networks, big data, algorithms, and artificial intelligence, and perhaps now moving toward a post-digital epoch.

⁵ Tim Dant & Graeme Gilloch (2002), "Pictures of the Past: Benjamin and Barthes on Photography and History," *European Journal of Cultural Studies*, Vol. 5(1), pp. 5–25, <https://doi.org/10.1177/1364942002005001153> (Original article published 2002).

Esai paling masyhur, “The Work of Art in the Age of Mechanical Reproduction” (1935), mengajukan gagasan tentang peluruhan aura karya seni ketika direproduksi. Namun, bagi Benjamin, reproduksi justru membebaskan seni dari belenggu ritualistiknya, sehingga membuka ruang baru bagi politik sebagai fondasi praktik artistik.

Paradigma sosialisme Marxisnya yang menekankan politisasi seni—berhadapan langsung dengan fasisme yang mengestetisasi politik—terlihat pula dalam “The Author as Producer” (1934). Benjamin menempatkan seniman dalam rantai produksi sebagai agen yang menyalurkan, menyebarkan, dan mengubah potensi alat produksi demi kepentingan sosialisme. Salah satu gagasan konkret yang ia ajukan adalah peran keterangan foto (*caption*) yang memberi nilai guna revolusioner pada fotografi, sebuah ide yang kemudian memengaruhi *photojournalism*.

Gagasan serupa sesungguhnya sudah muncul dalam “A Short History of Photography” (1931), ketika ia menegaskan bahwa tanpa teks, fotografi hanya akan terombang-ambing dalam lautan tafsir kebetulan.

Ketiga artikel tersebut menyingkap persoalan penting terkait hermeneutika citra. Pertama, perlunya menerabas batas antara teks dan gambar demi menghadirkan kombinasi dengan daya tafsir politis sekaligus ideologis. Kedua, politisasi seni membangkitkan kesadaran atas sistem kerja, sehingga seniman, karya, dan audiens hadir sebagai agensi yang terhubung dalam relasi sosial lebih luas. Ketiga, kritik ulang atas aura memungkinkan bentuk emansipasi baru yang menyasar realitas sosiokultural kontemporer.

Persoalan-persoalan itulah yang, sebagaimana akan tampak dalam pameran [*Foot Step Approach*], direspon Wimo melalui modus artistik yang tengah dikembangkannya.

Pada dinding tangga yang Anda naiki ketika menuju lantai pameran, terpampang sebuah mural yang bersumber dari buku catatan pribadi Wimo. Bukan sekadar visualisasi tajuk pameran, gambar itu hadir menjadi semacam sandi grafis yang merepresentasikan puitika pendekatan Wimo terhadap kemungkinan dari fotografi, secara khusus, dan citra, secara umum, untuk dibicarakan lebih dalam sebagai bagian dari suatu rantai mediasi, ekologi translasi, dan sistem pemaknaan yang sangat luas.

Tak jauh dari mural itu, salah satu foto dari subseri *Deru Campur Debu* (2025) menampilkan pindaian potongan pita negatif, berisi rekaman hitam-putih sebuah momen yang aneh: seseorang melangkah di tangga yang berada tepat di tengah-tengah rel kereta, pada sebuah peron di Stasiun Yogyakarta. Butiran kasar yang mengornamentasi citra membangkitkan nuansa nostalgia sekaligus historikal, memicu ingatan tentang salah satu langgam fotografis paling populer pasca perjumpaan pertama teknologi kamera dengan ruang publik modern. Foto ini pun mengikhtisarkan tema-tema yang sejak lama menjadi perhatian sang seniman, yakni jejak-gerak dalam ruang-waktu, yang berkelindan dengan persoalan materialitas, watak medium, keberadaan teknologi, spasialitas sosial, temporalitas peristiwa, dan memori kolektif.

Jika Anda berlambat-lambat sejenak di area sekitaran kedua karya tersebut, tidak buru-buru memindahkan perhatian ke rangkaian karya visual lainnya yang tengah menanti, atau mungkin saat membaca pernyataan kuratorial yang juga terpampang di salah satu dinding, telinga Anda barangkali akan terusik oleh bunyi langkah kaki sepiintas lalu yang interval kemunculannya sukar diidentifikasi. Inilah hasil interpretasi sonik Wimo atas gambar bidang hitam bertuliskan frasa “[Foot Step Approach]” dari buku catatan pribadinya itu. Wimo membuat kehadiran *audible* (‘dapat didengar’), menyugesti gerak dengan suara alih-alih tubuh kasatmata, mengungkapkan puisi tentang jejak pendengaran dari tindakan mendekat (*approach*) tanpa ketibaan (*arrival*).

Seakan menjadi pantulan bagi mural dan foto stasiun kereta, karya bunyi tersebut merupakan pengejawantahan aural yang—karena kepekaan untuk merangkul fakta akustik bangunan sebagai konteks—mengawinkan lirisitas bunyi terkomposisi dari instalasi *site-specific* dengan realitas derauan mentah dari lingkungan sekitar. Dengarkanlah, betapa cerdasnya sang seniman, karena secara sadar dan intensional menjadikan bising jalanan depan gedung galeri sebagai bagian penting dari karya bunyinya itu! Menggarisbawahi celah arsitektural galeri dengan mengintervensi pengalaman auditori para pengunjung, Wimo memberikan sebuah tautan kritis tentang bagaimana institusionalisasi ruang sebenarnya bekerja memengaruhi cara-cara kita memaknai dan mengklasifikasi keberadaan dan pengalaman, antara yang artistik dan yang bukan.



Sementara itu, pada sebuah bilik di arah yang berlawanan dengan posisi Anda berdiri saat membaca *wall-text*, sebuah TV tabung kecil terletak di atas lantai, menampilkan karya video berjudul *Blooming Glitches Among Fractured Memories and Motions at Cui Hui Park* (2025)—selanjutnya akan disingkat *BGAFMM*. Konon, video ini berasal dari sebuah *footage* panjang berisi bidikan-bidikan gambar yang disusun langsung saat proses perekaman dilakukan, bukan di meja *editing*. Visual-visual di dalam *BGAFMM*, meskipun besar kemungkinan diambil di lokasi berbeda di Cina, mengingatkan kita pada salah satu karya video Wimo yang legendaris: *Once Upon a Time in China* (2005). Wimo sendiri mengonfirmasi bahwa pengambilan *footage* tersebut terjadi pada kisaran waktu yang sama.

Konstruksi *BGAFMM* tampak lebih menekankan sifat material video ketimbang bahasa gambar bergerak dalam pengertian dramatikanya. Ritme dan tempo visual menandakan kekhasan gaya bahasa Wimo yang kerap merayakan spontanitas, tindakan *in situ*, respon optikal-performatif, dan keterlibatan spasial dalam mengabadikan momen atau menangkap impresi dari kenyataan menggunakan kamera.

Jika tema tentang “gerak dalam ruang-waktu” agaknya lebih mengacu pada substansi dan bentuk visual, tema soal “jejak dalam ruang-waktu” dari karya video tersebut terepresentasi oleh kedudukan objektifnya sebagai arsip yang sudah diolah ulang pada masa sekarang. Lingkungan masa lalu yang terekam itu kini membawa bekas-bekas goresan dari proses perekamannya sendiri, menjelma gambar bergerak berandung kelebat gangguan visual (*glitches*) dan distorsi audio; memori yang menjadi serpihan-serpihan citra yang diakibatkan luka temporal dalam rentang 20 tahun.

Materialitas video *BGAFMM*, dengan demikian, menunjukkan salah satu kemungkinan bentuk kehidupan citra pasca-penekanan tombol kamera, sekaligus merepresentasikan bagaimana seni bukanlah tentang keabadian, melainkan kesementaraan yang rapuh, yang bergerak mendekati kita namun lambat laun habis hingga menyisakan semata jejak-jejak. Menurut cara pandang dialektis ala Benjamin, keterbenturan antara masa lalu dan masa sekarang yang kita alami saat menyimak karya ini—dengan menyadari bukan hanya struktur kontennya tapi juga konstruksi materialnya—mendorong perhatian pada bagaimana proses penerabasan batas-batas yang disebabkan oleh politik teknologi membuahkan suatu eksperimen bahasa yang melaluinya pembangkitan maknawi atas arsip-arsip pinggiran selalu dimungkinkan.

Sebelum melangkah ke ruang utama, sempatkan diri singgah lebih lama di sebuah bilik lain—sementara deru kendaraan di luar gedung masih menyusup ke telinga—yang menampilkan seri lukisan berbasis foto dengan sudut pandang tak lazim. Setiap lukisan merujuk pada citra fotografis yang berbeda-beda, seluruhnya hasil tangkapan kamera digital pribadi Wimo. Di sini, lukisan hadir bukan sekadar “salinan”, melainkan re-materialisasi dari tatapan fotografis.

Dalam pengerjaan proyek eksperimental ini—sebuah upaya menerjemahkan ulang citra fotografis melalui logika “perlambatan” alur produksi—Wimo melibatkan Yohanes Wahyu Jati Nugroho sebagai artisan. Meski demikian, penyelesaian akhir dan pengabsahan tetap berada di tangan Wimo sebagai penggagas ide, pengatur bingkai, dan penentu keputusan artistik. Pihak penyelenggara pun menyajikan karya tersebut sebagai lukisan Wimo, sembari mengakui peran penting Nugroho.



Gestur proyek ini menggarisbawahi pertanyaan tentang autentisitas dan aura. Dalam praksis tak terduga, terjadi pembalikan: citra “mekanikal” justru lahir kembali sebagai objek lukis yang “auratik”. Dalam dialektika antara *authorship* dan *labor*, audiens dihadapkan pada masalah ketakterlihatan artisan—fenomena lazim dalam ekosistem seni. Dengan demikian, proyek ini menyingkap struktur hierarkis yang kerap tersembunyi di balik produksi artistik dan dunia kerja dalam industri kesenian.

Seri lukisan ini, pada akhirnya, membongkar “mitos seniman soliter” sembari mentematisasi konsep *translasi* dan *mediasi*. Wimo menelusuri rantai peralihan citra—dari realitas ke foto, lalu ke lukisan, hingga menjadi objek galeri—yang pada tiap tahapnya aura dapat bergeser. Dengan mengakui peran artisan, si seniman meneguhkan sekaligus meruntuhkan klaim kepengarangan, memprovokasi kritik atas politik kredit, politik legitimasi, dan orisinalitas di era pasca-Benjaminian.

Selanjutnya, Anda memasuki ruang terbesar di lantai pameran, semacam ruang utama tempat Wimo menampilkan seri fotografi yang digarapnya dengan kejernihan visi. Deru jalanan dan bunyi langkah kaki misterius itu tertinggal di belakang; hanya keheningan yang menyertai langkah kaki Anda sendiri. Dalam suasana itu, Anda dapat menatap setiap “fragmen adegan” dan mengimajinasikan kemungkinan “sekuen sinematik” yang dipicu foto-foto itu di benak sendiri.

Seri ini merupakan pengembangan dari proyek residensi Wimo di Gwangju, Korea Selatan, pada 2024, yang ia juluki “Film Tanpa Film”. Sebelumnya pernah ditampilkan dalam pameran *Musigi Geosigi Et cetera Et cetera*,⁶ kali ini, melalui [*Foot Step Approach*], Wimo menambahkan foto-foto baru dengan latar lokal dan mengelompokkan semuanya dalam subseri berjudul berbeda. Setiap subseri tampak seperti *still* dari “film” yang berlainan, tetapi sekaligus saling terhubung. Deret citra itu pun membentuk “sebuah sekuen”—bahkan “sebuah film”—dalam wujud fotografis.

“Film Tanpa Film” seakan menjawab seruan Benjamin tentang fungsi *caption* sebagai jangkar diskursif yang membingkai sekaligus mengarahkan interpretasi citra di ruang publik. Bedanya, karya ini tidak menempatkan *caption* di luar, melainkan pada citra, sehingga tampil menyerupai *screenshot* film ber-*subtitle*. Dengan sengaja meminjam kode estetik sinema (berbasis waktu, naratif, dan dialogis) lalu mengaplikasikannya pada fotografi (bersifat statis, singular, dan “bisu”), Wimo merekontekstualisasi foto sebagai “fragmen film”, menghidupkan kesan akan narativitas yang lebih luas, keberlangsungan adegan yang mungkin, bahkan dialog yang tak terlihat.

⁶ Pameran *Musigi Geosigi Et cetera Et cetera* (2024) adalah presentasi publik dari hasil residensi seni selama dua bulan yang dijalani Wimo Ambala Bayang di Gwangju, Korea Selatan. Acara tersebut diselenggarakan sebagai bagian dari seri *Connecting Ways* oleh Horonggasy Creative Studio. Pameran dilaksanakan di Chago Gallery, sebuah galeri seni di Art Culture Village, Yanghim-dong.



Simulasi daya temporalitas sinematik ke dalam satu bingkai tunggal ini menjadikan *caption* melampaui fungsi klarifikatif. Ia justru mendemonstrasikan kemungkinan dari pembangkitan suara-suara dan narasi-narasi yang selama ini mungkin terpendam atau terpinggirkan dalam rezim pemaknaan citra visual. Dengan demikian, teks tidak sekadar hadir secara eksternal (semata tercetak “di atas” foto), tetapi justru tertanam (*embedded*) dalam medan visual itu sendiri. Teks-teks Wimo mengaktivasi citra, sekaligus membuka politisasi makna—ke luar, menuju audiens, maupun ke dalam, pada struktur estetik citra.

Screenshot film ber-*subtitle* menaut erat dengan budaya meme di era jejaring sosial, ketika jejak citra asli tak lagi penting. Seri “Film Tanpa Film” merefleksikan estetika digital vernakular sekaligus menjadi komentar kultural tentang makna yang kini diproduksi bersama teks, politik sirkulasi, dan penerimaan audiens.

Namun, dengan intensi artistik, Wimo mencetak *meme-fikasi* versinya dalam format besar untuk galeri. Sebagaimana proyek lukisannya, terjadi *twist* dalam tataran praksis: di tengah kontestasi antara “budaya visual digital populer” dan “sistem presentasi seni-tinggi”, Wimo melakukan semacam “restorasi aura” yang mentranslasikan bahasa visual kolektif menjadi otoritas kepengarangan. Bukan berarti menegasi budaya meme, tapi ia merayakannya dengan mengubah bentuk budaya cepat menjadi pertemuan meditatif yang mengamini jeda.

Polemisasi hubungan antara aura dan reproduksibilitas dalam modus artistik [*Foot Step Approach*] merepresentasikan bagaimana setiap bentuk citra dihantui oleh bentuknya yang lain. Proyek ini merangsang pemahaman bahwa seni kontemporer adalah tentang bagaimana citra dan pemaknaan atasnya hidup karena sirkulasinya di berbagai media, konteks, dan ekonomi nilai. Aura tak sepenuhnya luruh karena reproduksi. Ia tetap ada, meskipun tak lagi esensial, di dalam suatu kerja-kerja relasional.

Pada akhirnya, seni adalah ekologi translasi, sementara citra hidup dalam rantai mediasi, yang di dalamnya makna selalu bergerak, mendekati kita tanpa pernah benar-benar sampai, lalu melintas pergi menyisakan jejak. Pada situasi ini, seniman berperan sebagai translator dan konduktor konteks, mengkritisi rezim pemaknaan yang tiada henti memperlihatkan, memperdebatkan, dan menentukan nilai dari osilasi-osilasi citra. []

Artworks



Al Madam [The apparent is the bridge to the real.]

2025
Archival inkjet print on glossy photo paper, mounting on 5mm foamboard
70 x 93 cm



Al Madam [Wind stirs dust and sand.]

2025

Archival inkjet print on glossy photo paper, mounting on 5mm foamboard
70 x 93 cm



Al Madam [Gentle rustle of trembling twigs.]

2025

Archival inkjet print on glossy photo paper, mounting on 5mm foamboard
70 x 93 cm



**Al Madam [Whispering eastern wind] "Leave!
Seek your destiny...!"**

2025

Archival inkjet print on glossy photo paper, mounting on 5mm foamboard
70 x 93 cm



Stars and Spectres #1

2025

Archival inkjet print on glossy photo paper, mounting on 5mm foamboard
70 x 93 cm



Stars and Spectres #2

2025

Archival inkjet print on glossy photo paper, mounting on 5mm foamboard
70 x 93 cm



Deru Campur Debu #1

2025

Archival inkjet print on glossy photo paper, mounting on 5mm foamboard
60 x 80 cm



Deru Campur Debu #2

2025

Archival inkjet print on glossy photo paper, mounting on 5mm foamboard
60 x 80 cm



Landscape of Extractive Zone [Distant birds chirping.]

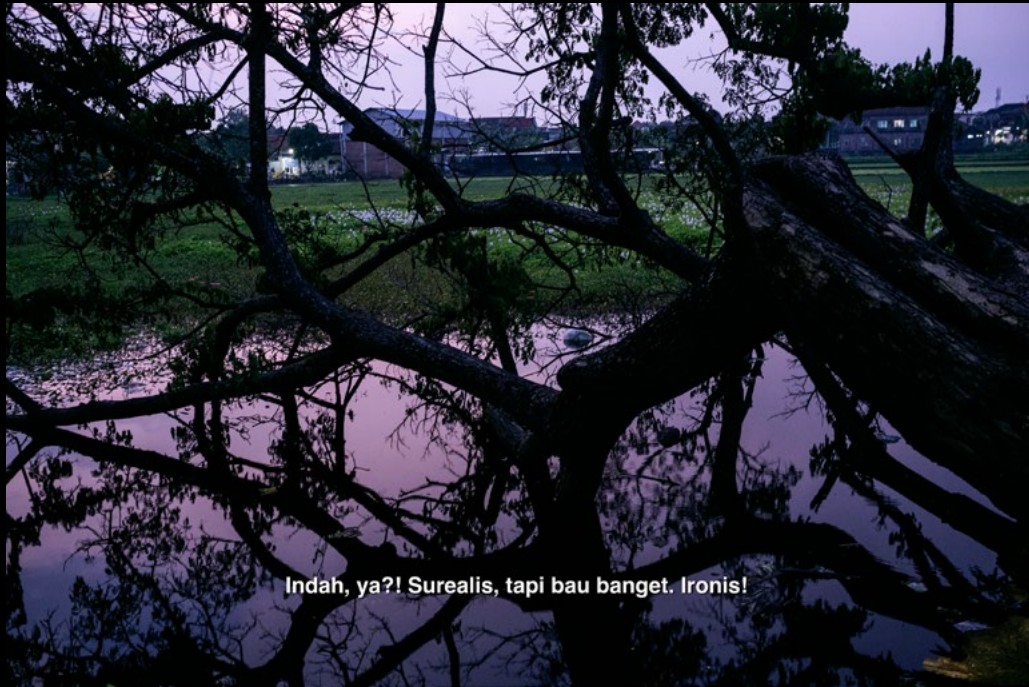
2025
Archival inkjet print on glossy photo paper, mounting on 5mm foamboard
90 x 120 cm



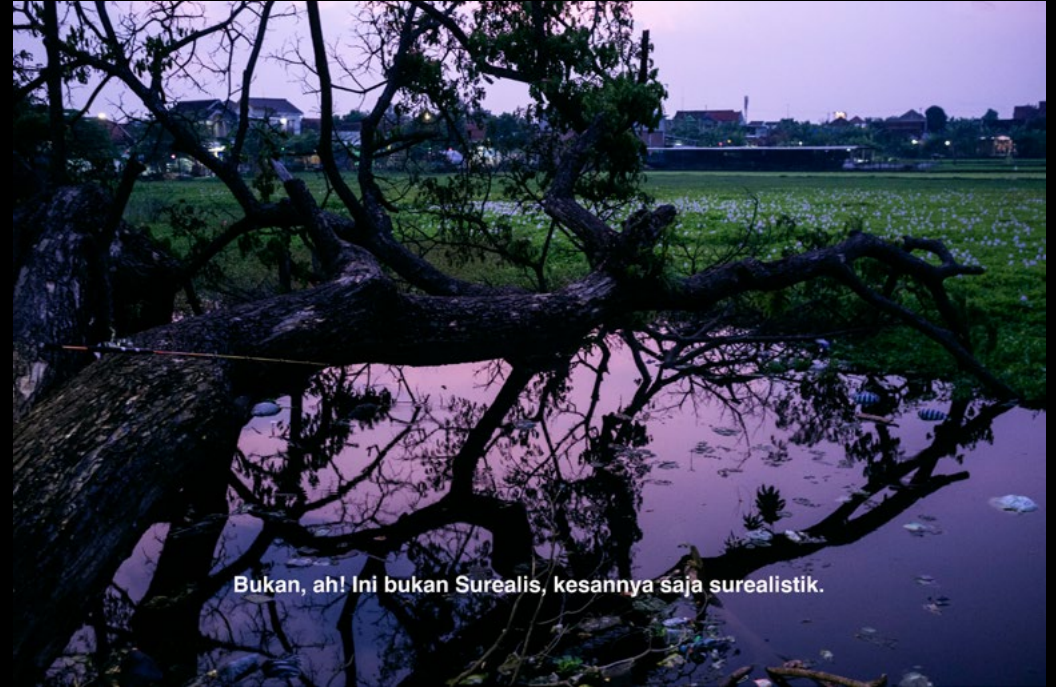
Deru Debu dan Bau

2025

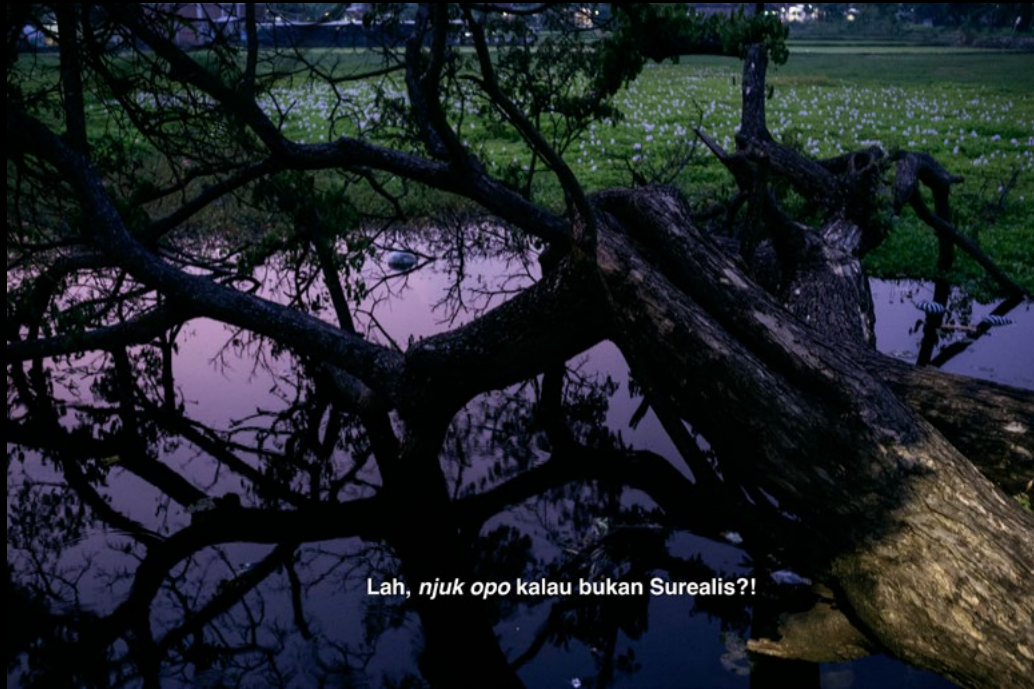
Archival inkjet print on glossy photo paper, mounting on 5mm foamboard
20 x 27 cm (each)



Indah, ya?! Surealis, tapi bau banget. Ironis!



Bukan, ah! Ini bukan Surealis, kesannya saja surealistik.



Lah, *njuk opo* kalau bukan Suralis?!



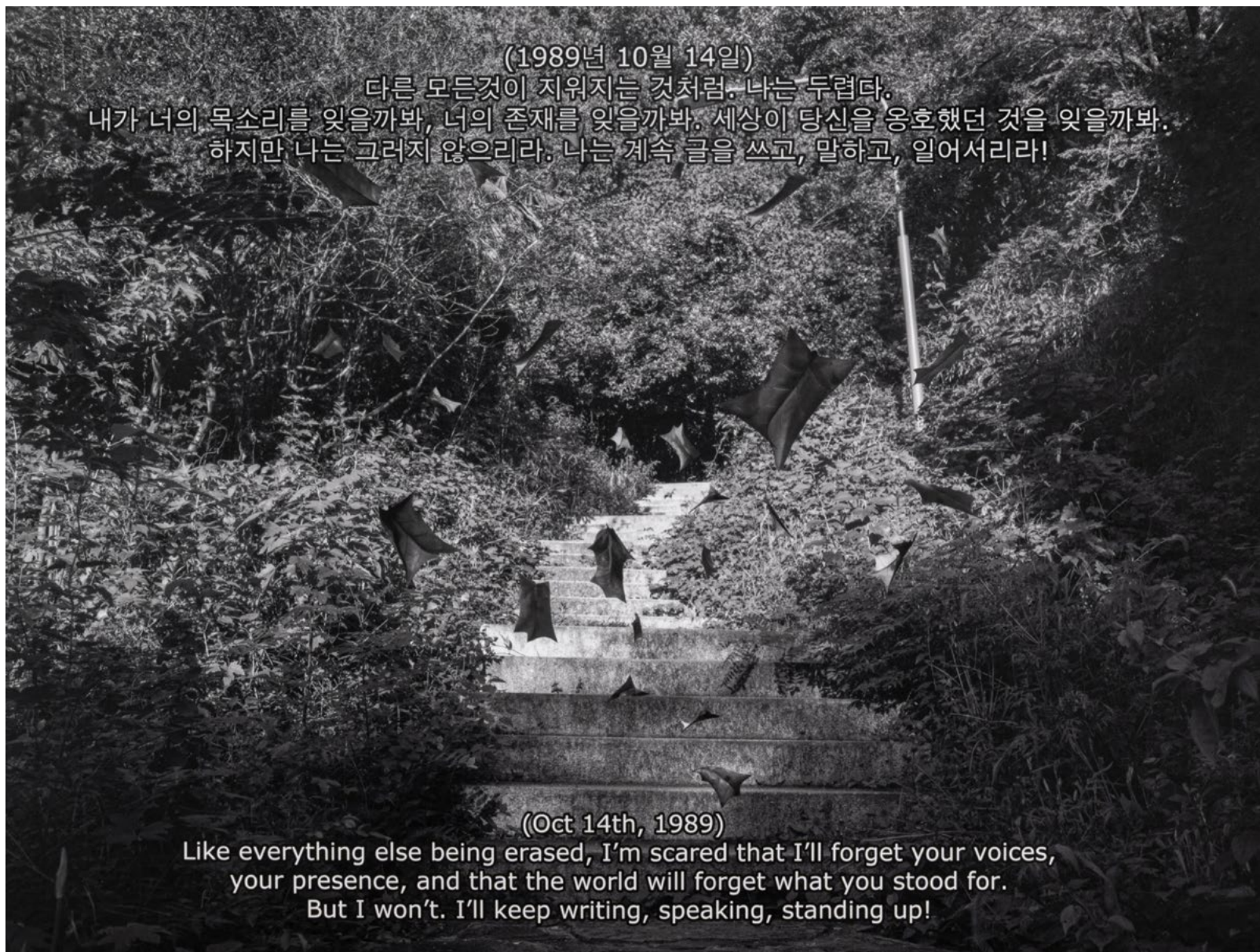
Mmm..., anu...



Iki, Realisme Magis!



Hasssh, mbe!! ... Realisme mambu!
[Kedua pemancing tertawa bersama.]



Diary of a Protestor

2024

Archival inkjet print on glossy photo paper, mounting on 5mm foamboard
60 x 80 cm



모두 잘 들어요.. 이 숲을 단순한 세트장이 아닌 신성한 땅이에요. 그러니 존중하세요.
우리가 여기 있는 동안 자연을 해치지 않게 주의하고, 쓰레기도, 피해도 없도록 해야해요...

Listen up, everyone! This forest is more than just a set. It's sacred ground, so let's respect it!
Be mindful, not to harm nature, no trash, no damage while we are here!

The Haunted Forest

2024

Archival inkjet print on glossy photo paper, mounting on 5mm foamboard
60 x 80 cm



믿을 수 있나요, 아빠? 배터리가 거의 다 떨어졌어요.
그리고 이제 저는 당신의 전화번호도 기억나지 않아요.
소위 스마트폰 시대라고 불리는 이 시대에서!

Can you believe this, Dad? My battery's almost dead,
and here I am realizing I don't even remember your number
in this so-called smartphone age!

Her Father's Daughter

2024

Archival inkjet print on glossy photo paper, mounting on 5mm foamboard
60 x 80 cm



Migrant Workers

2024

Archival inkjet print on glossy photo paper, mounting on 5mm foamboard
60 x 80 cm



Old Voice, New Truths

2024

Archival inkjet print on glossy photo paper, mounting on 5mm foamboard
60 x 80 cm



내 삶은 거의 끝나가고, 나는 매일 죽어가고, 내 기억은 사라져가고 있다.
하지만 이 세상을 떠나기 전에 잊지 못할 것이 하나 있지.
우리 모두를 배신한 그 남자를 쓰러트리는 마지막 임무를!

My days are almost over, I am dying every day, my memories are fading away.
But there's one thing I can't forget before I leave this world,
I have one last mission, to take down the man who betrayed us all!

Grandma Assassin

2024

Archival inkjet print on glossy photo paper, mounting on 5mm foamboard
60 x 80 cm

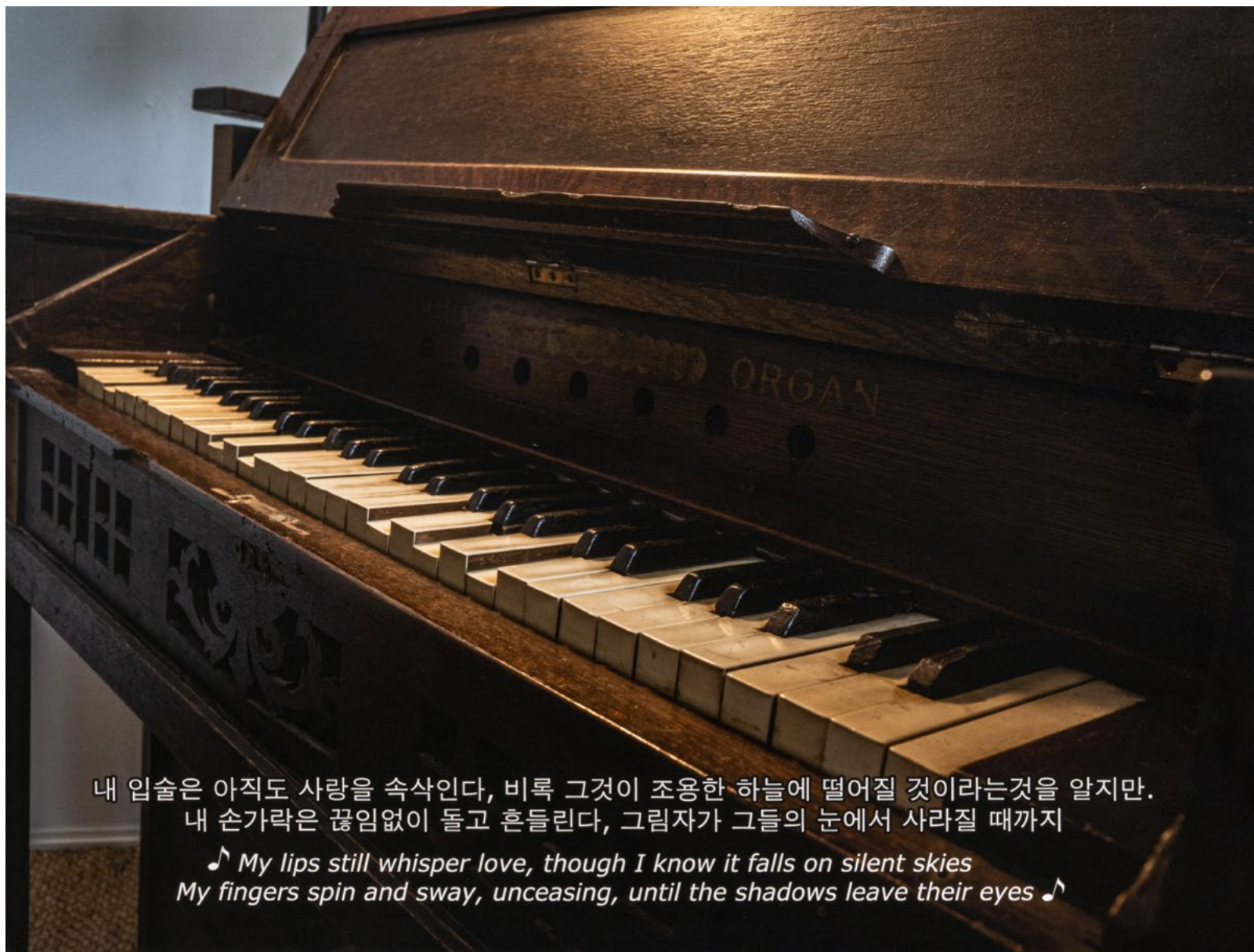


우리가 만들어가고 있는 것에 대한 믿음을 잃지 마세요.
왜냐하면 모든 작은 행동, 모든 말, 모든 선택은 우리가 만들고자 하는 세상의 벽돌이기 때문입니다.
Don't lose faith in what we're building! Because every small act,
every word, every choice is a brick in the world we're daring to create.

The Passion of Youth

2024

Archival inkjet print on glossy photo paper, mounting on 5mm foamboard
60 x 80 cm



내 입술은 아직도 사랑을 속삭인다, 비록 그것이 조용한 하늘에 떨어질 것이라는것을 알지만.
내 손가락은 끊임없이 돌고 흔들린다, 그림자가 그들의 눈에서 사라질 때까지

♪ *My lips still whisper love, though I know it falls on silent skies*
My fingers spin and sway, unceasing, until the shadows leave their eyes ♪

The Spirit of Our Beloved Priest

2024

Archival inkjet print on glossy photo paper, mounting on 5mm foamboard
60 x 80 cm



Postcard from Bucharest

2025
Acrylic on canvas
60 x 90 cm



When troubles melt like lemon drops

2025
Acrylic on canvas
50 x 70 cm



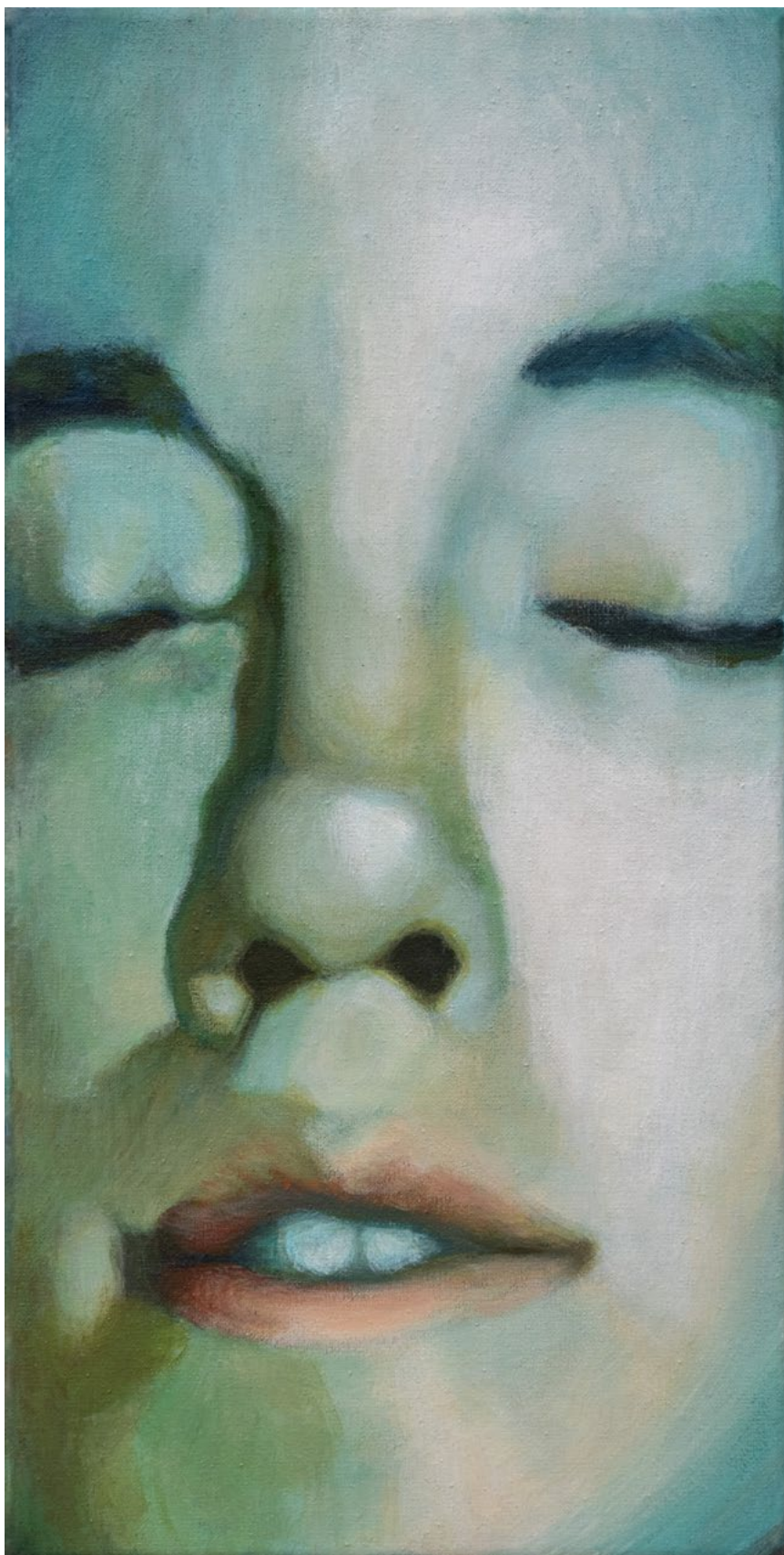
So. How long is five minutes?

2025
Acrylic on canvas
40 x 60 cm



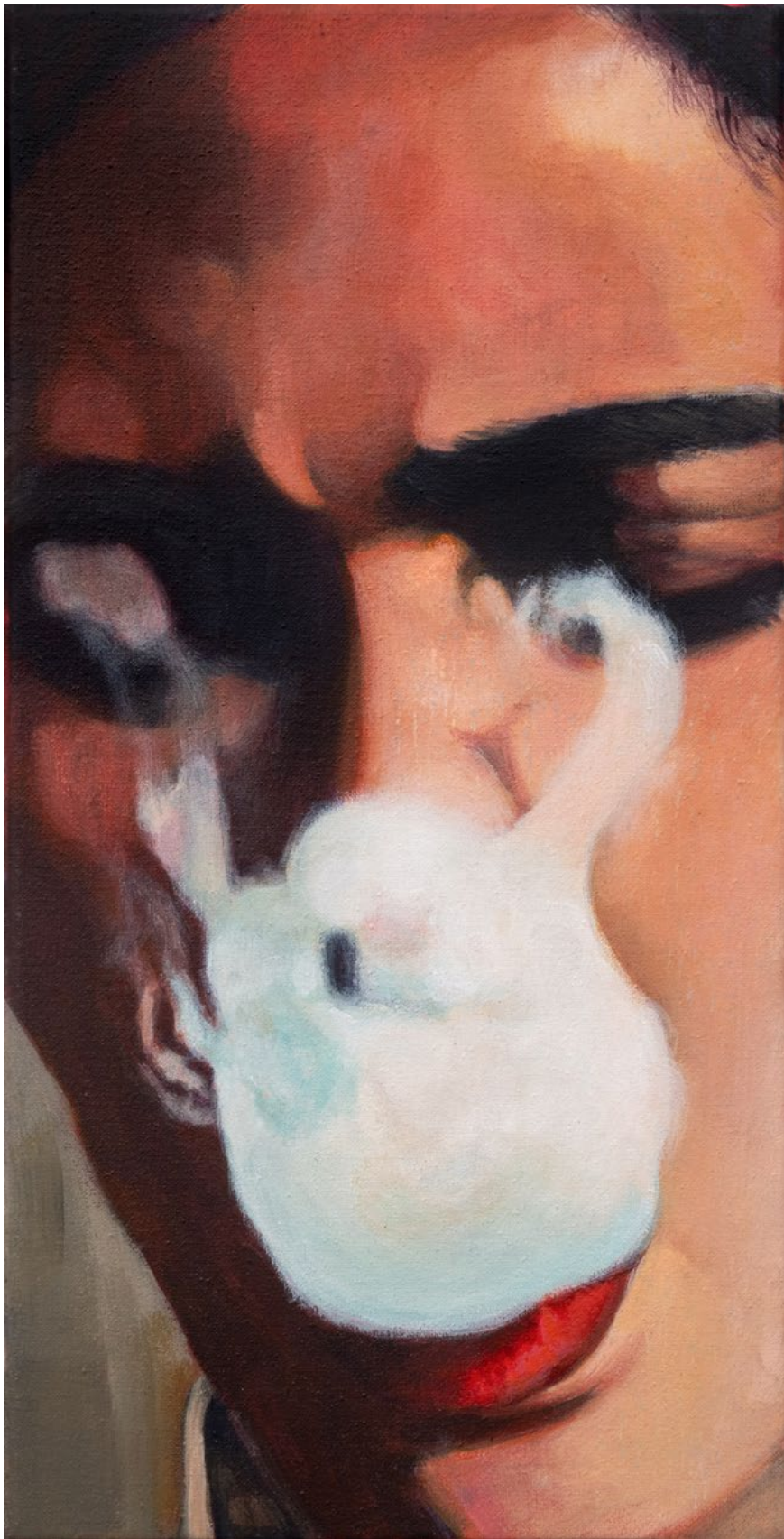
Shot from Aftersun

2025
Acrylic on canvas
50 x 25 cm



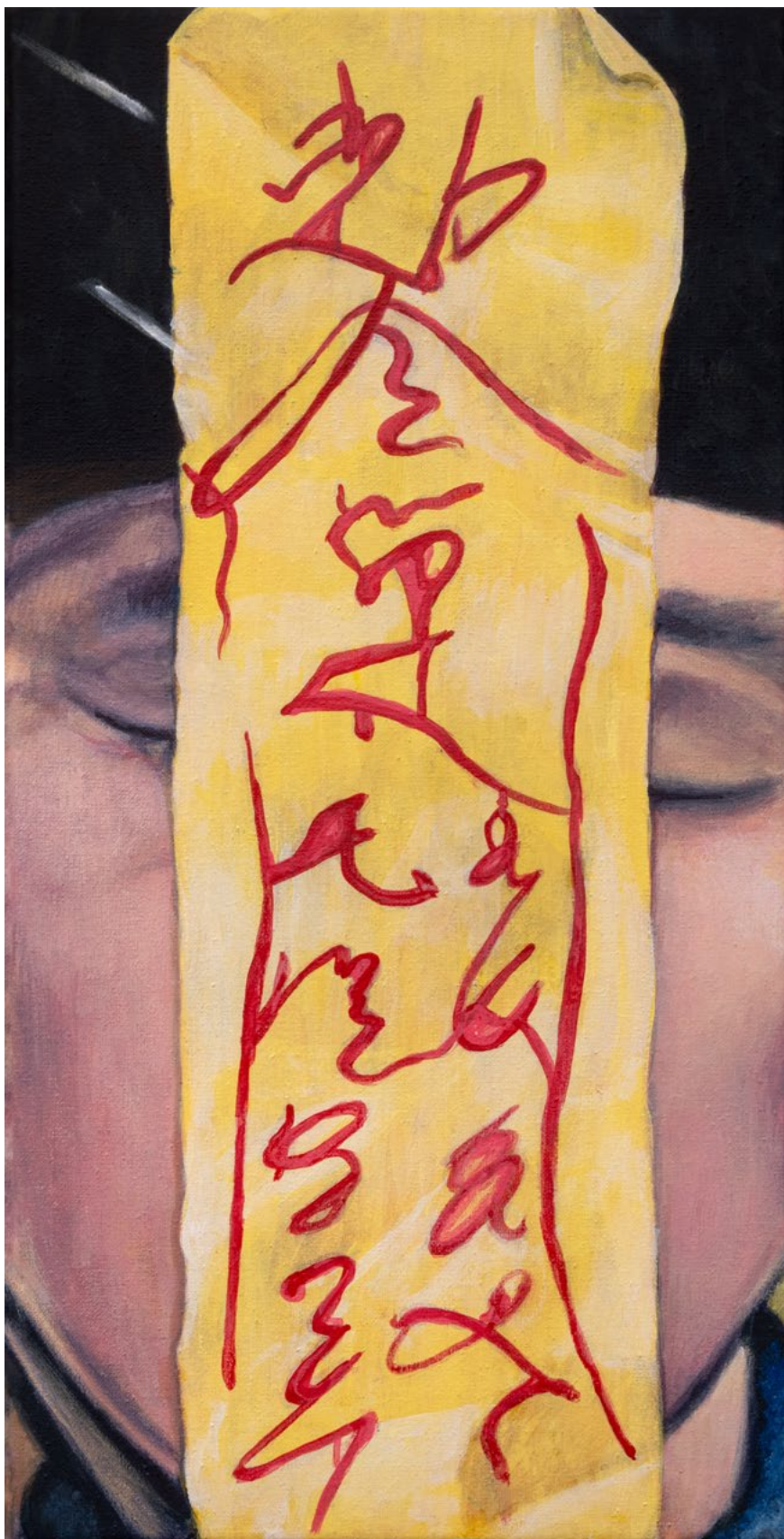
**Shot from All The Beauty & The
Bloodshed**

2025
Acrylic on canvas
50 x 25 cm



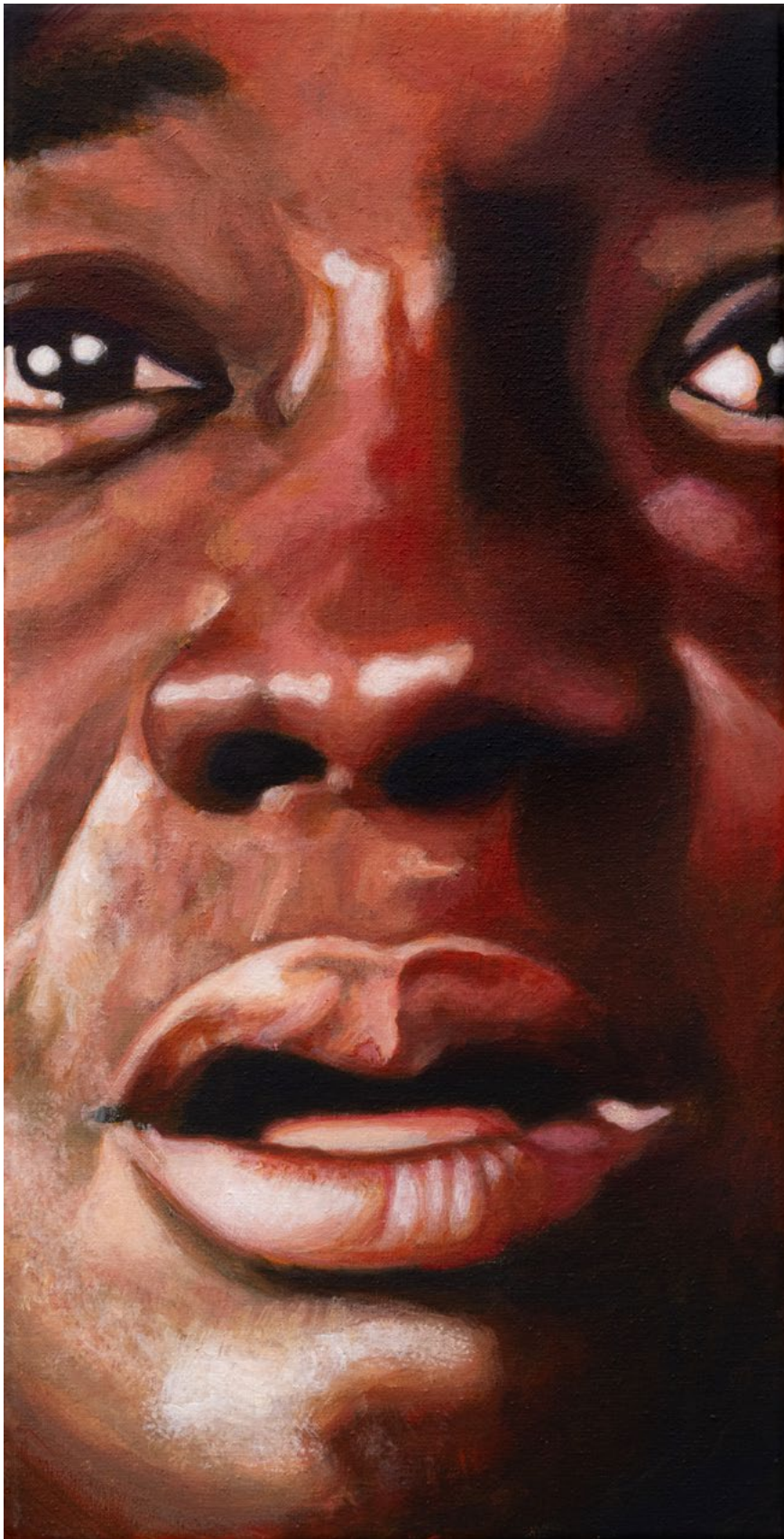
Shot from Gadis Kretek

2025
Acrylic on canvas
50 x 25 cm



Shot from Mr. Vampire II

2025
Acrylic on canvas
50 x 25 cm



Shot from The Green Mile

2025
Acrylic on canvas
50 x 25 cm



Shot from Pleasure

2025
Acrylic on canvas
50 x 25 cm



**Blooming Glitches Among Fractured Memories
and Motions at Cui Hu Park**

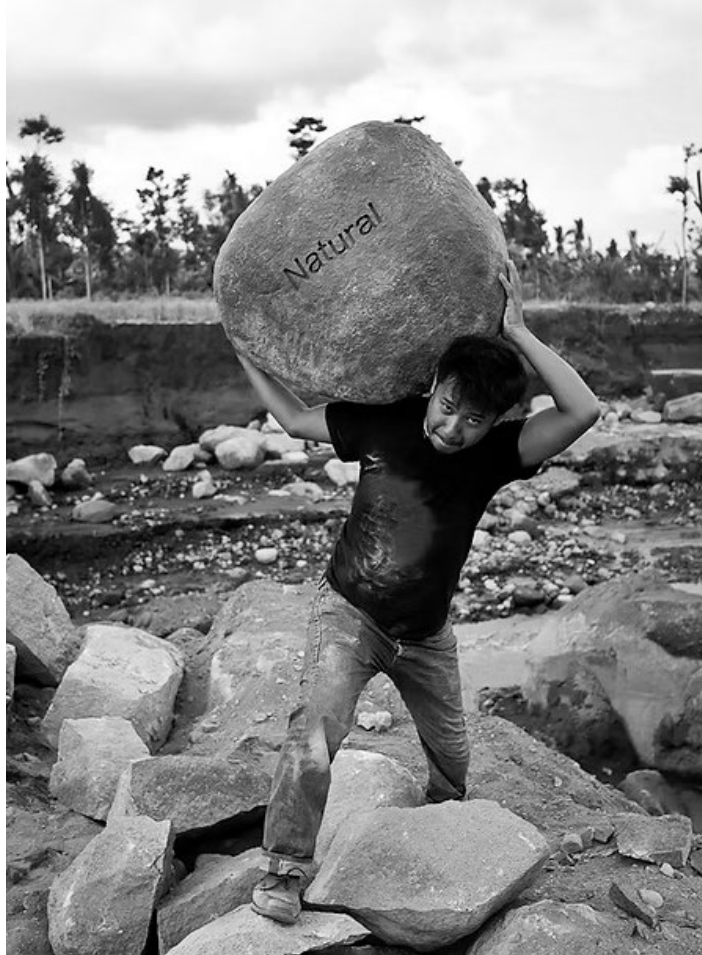
2025

Video, sound, MPG (766 x 576 px), 21-inch TV, standing lamp, bean bag, synthetic grass carpet
21:07

[foot step approach]

2025

Audio performative, 8-channel spatial wavefield synthesis format



Wimo Ambala Bayang

Wimo Ambala Bayang (b. 1976) is a multidisciplinary artist and curator. He graduated from the Photography Department at the Indonesian Institute of the Arts, Yogyakarta. Working across photography, video, objects, text, and performance, Wimo explores cultural perspectives in ways that do not directly criticize, but rather invite us to rethink everyday habits that often feel as if they have ‘always been there.’ History and fact, both in its major and minor details, plays an important role in Wimo Ambala Bayang’s creative process. He is consistently drawn to uncovering hidden perspectives in everyday life, encouraging audiences to rethink and question the small, often overlooked moments that shape our experiences. Through his camera, Wimo manipulates visual reality, weaving together the real and the imagined to create new layers of meaning. His works often open up intersections of diverse cultures, guiding us toward a shared understanding of the complexities of contemporary heterogeneous society.

In 2002, Wimo founded Ruang MES 56, an artist collective working cooperatively with their communities and networks to manage a house for studio, education, playground and a place to live in. Formed in 2002, this community focuses on the development of photography and contemporary art crossing over with other disciplines in critical and contextual approaches.

Over the past 10 years, Wimo has participated in international artist residencies and exchanges in China, Australia, the Netherlands, Denmark and Romania. His recent work includes co-curating the Jimei X Arles International Photo Festival in Xiamen and collaborating with Ruang Mes X Foam at the Foam Photo Museum in Amsterdam. He explored new ideas, approaches and contexts related to the development of contemporary photography, influencing his decision to juxtapose photography with other art disciplines.

In 2021, he won the award for Best Indonesian Features-Length Documentary 2021 at the Documentary Film Festival for The Enigma of HeDonism, a documentary he directed about Heri Dono, the most prominent Indonesian artist.

1976

Born in Magelang

SOLO EXHIBITIONS

2025

[Foot Step Approach], kohesi Initiatives, Yogyakarta, Indonesia
Musigi Geosigi Etc Etc, Chago Gallery, Gwangju, South Korea.

2023

An Invitation To Put Yourself In My Shoes, Kohesi Initiatives, Ruang MES 56, Yogyakarta, Indonesia.

2019

The Knowing Eye, Condo Shanghai 2019 represented by ROH Project, Mao Space, Shanghai, China.

2014

Perisai Putih Yang Belum Sudah, BKdP, Yogyakarta, Indonesia.

2013

THIS IS NOT THAT, Ruang Mes 56, Yogyakarta, Indonesia.

2012

You See Half, You Get Half, Ark Gallerie, Jakarta, Indonesia.

2012

Ka'bah, Ark Gallerie, Art Dubai | Marker, Dubai.

2011

I Shot! Art Depts, Jakarta, Indonesia.

2010

Not So High (Heels), d Gallerie, Jakarta, Indonesia.

2009

Wimo Film and Video Festival, Kedai Kebun Forum, Yogyakarta, Indonesia.

2003

Select All, Ruang Mes 56, Yogyakarta, Indonesia.

SELECTED GROUP EXHIBITIONS / ART PROJECTS

2025

To Carry, Sharjah Biennial 16, Concrete Thread Repertoire (collective project), Al Qasimiyah School, Sharjah, UAE.

2024

Strata Solidarity, Art District_p Residency X Horanggasy Creative Studio Exchange Exhibition, Art Distric p, Busan South Korea.

Black, deep eyes, Artspace Jip, Gwangju, South Korea.
Actually, How to Say, So, I mean, You know, It's like, Well, Horanggasy Creative Studio, Gwangju, South Korea.
Dog Milk Degustations presents: Once Upon A Time, Dog Milk Films, curated by Dog Milk Films, Miscellania, Melbourne, Australia.

30 Tahun Srisasanti Syndicate, Srisasanti Syndicate, Tirtodipuran Link Building A, Yogyakarta, Indonesia
Art Jakarta Gardens, kohesi Initiatives, Hutan Kota by Plataran, Jakarta, Indonesia
seeing things, kohesi Initiatives, Tirtodipuran Link Building A, Yogyakarta, Indonesia.

2023

Intermission, Kohesi Initiatives, Galeri R.J. Katamsi, Yogyakarta, Indonesia
Crossing Ecotones-Seeing Mountain as Not Mountain, Our Museum, Taipei, Taiwan.

2022

Bandung Photography Triennale: Dystopian Diffraction: Reality Reconstruction, ArtSociates Lawangwangi Creative Space, Bandung, Indonesia.
The Transient Museum of Thousand Conversations, IFI - LIP, Yogyakarta, Indonesia.
Konvergensi: Pasca Tradisionalisme, R.J. Katamsi Gallery, ISI Yogyakarta, Indonesia.
900MDPL: Genealogy of Ghosts and How to Live with Them, a site-specific art project in Kaliurang, Yogyakarta, Indonesia.
Collective (Im) Possibilities: Deconstructing Misfortune, Ruang MES 56, Yogyakarta, Indonesia.
Indonesia Raja 2022, Gerakan Pertukaran Film Pendek Antar Wilayah di Indonesia, Minikino.

The Enigma of HeDonism, Jakarta Art Garden, Jakarta, Indonesia.
 WIB, Srisasanti Gallery, Titik Dua, Bali, Indonesia.
 SINTAS Arane Atana, Lembana Artgroecosystem, Madura, Indonesia.
 Dream of the Day, Ilham Gallery, Kuala Lumpur, Malaysia.

2021

INFLUX: Inauguration, Ruang Dini, Bandung, Indonesia.
 Pause Rewind Fast Forward #2, Kiniko, Yogyakarta, Indonesia.
 Happiest Place On Earth, Ruang Mes 56, Yogyakarta, Indonesia.
 Future Cosmogonies of Resistance, Galeri Lorong, Yogyakarta, Indonesia.

2020

Corporeal/Material: On Performance Art and Photography, online exhibition, Isa Art and Design, Jakarta, Indonesia.
 ArtJog; Resilience, Jogja National Museum, Yogyakarta, Indonesia.
 #ICPConcerned; Global Images for Global Crisis, International Center of Photography, New York, US.
 MULANIRA 2, Akar Hening di Tengah Bising, Festival Kesenian Yogyakarta, Museum SonoBudoyo, Yogyakarta, Indonesia.
 Art Jakarta Virtual, Ruang Mes 56's booth.
 Teratotera, Collective: Next Generations Symbiosis, Ruang MES 56, Yogyakarta.

2019

Speculative Memories, Art Bali 2019, ABBC Building, Nusa Dua, Bali, Indonesia.
 We Go Where We Now, Galeri RJ. Katamsi, ISI Yogyakarta, Yogyakarta, Indonesia.
 X Factor, Indonesian Contemporary Art & Design 2019, Grand Kemang, Jakarta.
 Art Jakarta, Jakarta, Indonesia.
 CONCEPT, CONTEXT, CONTESTATION-Contemporary Art from Myanmar and Southeast Asia Goethe Institut Yangon, Myanmar.

2018

The Future of History, Biennale Jateng #2, Semarang, Indonesia.
 Memory of the Unseen, A+, Kuala Lumpur, Malaysia.
 What is Left? Apartment project interventions, and public presentation at Tranzit, Bucharest Romania.
 Local Genius, Pekan Seni Media, GOLNI, Palu, Indonesia.
 Indonesia Now, A celebration of progression and preservation in Indonesian culture, Potato Head, Bali, Indonesia.

Future of History, Biennale Jawa Tengah #2, Oudetrap, Semarang Indonesia.

2017

Identity Crisis: Reflection on Public and Private Life in Contemporary Javanese Photography, Herbert F. Johnson Museum of Art, Cornell University, United State of America.
 Resipro(vo)kasi, National Gallery of Indonesia, Jakarta, Indonesia.
 PHOTO MUTAGENESIS, Asian Culture Station, Chiang Mai, Thailand.
 Greetings From Indonesia, Jimei X Arles Photography Festival, Xiamen, China.

2016

Camera of Wonders, Museo de Arte Moderno Medellin, Colombia.
 Camera of Wonders, Centro de la Imágen, Mexico City, Mexico.
 KEREN DAN BEKEN, Song Eun Art Space, Seoul, South Korea.
 Universal Influence, Artjog 9, Jogja National Museum, Indonesia.
 Sapiens Free, OHD Museum, Magelang, Indonesia.
 CONCEPT, CONTEXT, CONTESTATION, Ruang Mes 56, Yogyakarta, Indonesia.
 Encounter, SEA+ Triennale 2016, National Gallery, Jakarta, Indonesia.
 On The Stream, Third Kunming Biennale, Kunming, Yunnan, China.
 Adzan, Vallensbaek Station, Vallensbaek, Copenhagen, Denmark.

2015

South East Asia Platform, Singapore Art Stage 2015, Singapore.
 MOM: masker in de kunst van NU, CBK Zuidoost, Amsterdam, Netherland.
 NO WORRIES: HALAL, Galerie Vanessa Quang, Paris, France.
 PAUSE, Photo Bangkok 2015, Bangkok Art Cultural Centre, Bangkok, Thailand.
 Infinity In Flux, Artjog VIII, Yogyakarta, Indonesia.
 Alhamdulillah We Made It!, OZ Asia Festival, ARTSPACE Gallery, Adelaide, Australia.
 Duh Gusti!, Proyek Seni Indonesia Berkabung, PKK, Yogyakarta, Indonesia.
 JOGJA-LAGOS: Changing Cities-Shifting Spaces, Equator 3 Biennale Jogja fringe event.

2014

MAPPING THE UNMAPPED, Indonesian and Japanese Art Show Organized by Kyushu University AQA Project students, Fukuoka Asian Art Museum, Fukuoka, Japan.
THE OTHER & ME, International Photography Exhibition, SHARJAH ART MUSEUM, Sharjah, UAE
AKSARA/RUPA, PPKH, Yogyakarta, Indonesia.
IN | OUT SOURCE, AMNUA International Project, Art Museum of Nanjing University of the Arts, Nanjing, China.

2013

Zoological, 2902 Gallery, Singapore.
FAREWAY SO CLOSE, Semarang Contemporary Art Gallery, Indonesia.
Beyond Boundaries, Umah Seni, Jakarta, Indonesia.
Peristiwa Sebuah Kelas, FCC collective project, Sangkring Art Space, Yogyakarta, Indonesia.
LOST AND FOUND: Retelling Story of Silk Road in Indonesia, Space K, Seoul, South Korea.
CONCEPT, CONTEXT, CONTESTATION, Art and the Collective in Southeast Asia, Bangkok Art Cultural Centre, Bangkok, Thailand.

2012

Here and There, Now and Then, Langgeng Art Foundation, Yogyakarta, Indonesia.
Jogja Agro Pop, Taman Budaya Yogyakarta, Indonesia.
Strike Any Space Whatever Trading, Finale Gallery, Makati City, Philippine.

2011

1001 Doors, Ciputra Land, Jakarta, Indonesia.
Selamatan Digital, All Night Long Video and New Media, Langgeng Art Foundation, Yogyakarta, Indonesia.
Month Of Photography Tokyo 2011, Place M, Tokyo, Japan.
Beastly, Cemeti Art House, Yogyakarta, Indonesia.
Salihara Gallery, Jakarta, Indonesia.
Hijacking TV, Salihara Gallery, Jakarta, Indonesia.
CROSS+SCAPE, ASEAN-Korea Contemporary Media Art Exhibition,
KUMHO Museum of Art, Seoul, Korea.
Jeonbuk Museum of Art, Jeonju, Korea.
GoEun Museum of Photography, Busan, Korea.
5Th Ok Video Festival, Video Out, Focus on; Henry Foundation, Reza Afisina, Wimo Ambala Bayang, Dia. Io.gue, Jakarta, Indonesia.
Immemorial; reaching back beyond memory, Chan Contemporary Art Space, Darwin, Australia.
Ruang Mes 56: Contemporary Photography from Indonesia, Centre for Contemporary Photography, Melbourne, Australia.
Moving Images from Indonesia, ZKM_Media Theater, Karlsruhe.
[SEA] TERRITORIES OF THE REAL AND UNREAL, Langgeng

Art Foundation, Yogyakarta, Indonesia.

BIENNALE JOGJA XI-EQUATOR #1 SHADOW LINES: INDONESIA MEETS INDIA, Jogja National Museum, Yogyakarta Indonesia.

2010

Landing Soon, Erasmus Huis, Jakarta, Indonesia.
Look! See?, Nadi Gallery, Jakarta, Indonesia.
CUT 2010; New Photography from Southeast Asia, PARALLEL UNIVERSE, Valentine Willie, Kuala Lumpur, Malaysia.
Manila Contemporary, Manila, Philipina.
Masih Ada Gus Dur, Langgeng Gallery, Magelang, Indonesia.
Lihat! Video art from Indonesia, Gallery Jesus Gallardo, Instituto Cultural de Leon, Leon, Mexico.
Contemporaneity: Contemporary Art in Indonesia, Museum of Contemporary Art, Shanghai, China.
Codex/ Code, Ruang Rupa, Jakarta, Indonesia.
Ok. Video-Jakarta International Video Festival. A Retrospective, art and culture international e.V KunstBüroBerlin, Berlin, Germany.
Digit (all), Contemporary New Media Art Practise in Indonesia, Umah Seni, Jakarta, Indonesia.
On Camera, Biasa Art Space, Bali, Indonesia.
Ruru and Friends, 10th Anniversary of Ruangrupa, National Gallery, Jakarta, Indonesia.

2009

Landing Soon #7, Heden, The Hague, The Netherlands.
ARENA, Jakarta Biennale XIII, Galeri Nasional, Jakarta, Indonesia.
COMEDY, OK Video Festival, Galeri Nasional, Jakarta, Indonesia.
Topology of Flatness, Edwin Gallery, Jakarta, Indonesia.
Urbantopia, North Art Space, Jakarta, Indonesia.
The South Project, Kedai Kebun Forum, Yogyakarta, Indonesia.
Cerita Ruang Bersama, Alun-alun Kidul Yogyakarta, Indonesia.
South Project, Melbourne Reflection, BUS Project, Melbourne, Australia.

2008

The Past -The Forgotten Time, National Museum of Singapore.
2nd POSE, Jogja Gallery, Yogyakarta, Indonesia.
Boys/ Girls, Edwin Gallery, Jakarta, Indonesia.
Defenders of Video Front Indonesia/ Australia, Next 2008, Art Chicago, Chicago, USA.
OVERLOAD, French Cultural Centre, Yogyakarta, Indonesia.
MANIFESTO, Galeri Nasional, Jakarta, Indonesia.

InterAction XXI-2008, ARKA SPACE Intermedial Cultural Association, Sardinia, Italy.
 CUT 2: New Photography from Southeast Asia, Valentine Willie Fine Arts, Singapore.
 Here Comes The Lomoheads, Ruang Mes 56, Yogyakarta, Indonesia.
 180 x 180, One Gallery Seni Rupa, Jakarta, Indonesia.
 Landing Soon #7, Cemeti Art House, Yogyakarta, Indonesia.
 The mask as an intermediary, Heden, The Netherlands.
 Taiwan International Video Art, Hong Gah Museum ,Taipei, Taiwan.
 Rereading Driyarkara: Humanity, Education, Nationality, Sanata Dharma University, Yogyakarta, Indonesia.
 Dynamic Duo, Langgeng Gallery, Magelang, Indonesia.
 Havana Affair, One Gallery, Jakarta, Indonesia.
 A Survey of Contemporary Indonesia Art, Melbourne, Australia.

2007

The Past - The Forgotten Time, Artoteek Den Haag, NIOD, Amsterdam, Cemeti Art house, Yogyakarta, Erasmus Huis, Jakarta
 MILITIA, Third OK Video Festival, Galeri Nasional, Jakarta, Indonesia.
 The Past - The Forgotten Time, Bizart, Shanghai, China.
 Shadows of Prambanan, Jogja Gallery, Yogyakarta, Indonesia.
 PUNKASILA, 5th Asia-Pacific Triennial of Contemporary Art, Gallery of Modern Art, Brisbane, Ding Dong lounge, Melbourne, Australia.

2006

Video and film presentation, Cemeti Art House, Yogyakarta, Indonesia.
 Multi Happy Dimensional, Ruang Per Ruang #3 art project, Third Eye Photography Studio, Jakarta, Indonesia.
 Di sini dan Kini, Jogja Biennale, Taman Budaya Societeit, Yogyakarta, Indonesia.
 Young Arrow, Jogja Gallery, Yogyakarta, Indonesia.
 Gondomanan Project, Kedai Kebun Forum, Yogyakarta, Indonesia.
 Bitmap, Loop, Seoul, South Korea.
 Alterorgasm, Kedai Kebun Forum, Yogyakarta, Indonesia.
 Beauty Contest, Insomnium, Malang, Indonesia.
 Going Digital, Theater Kikker Utrecht, The Netherlands.

2005

Ayis, video screening, Konan Women's College, Japan.
 Apa kabar Meneer?, Pekan Seni Indies exhibition, Kedai Kebun Forum, Yogyakarta, Indonesia.
 Inside Out, Ruang per ruang #2, Michelle Chin's House and ViaVia Café, Yogyakarta, Indonesia.

Jogja Radius 1 Km: Bergerak!, Kedai Kebun Forum, Yogyakarta, Indonesia.
 Where troubles melt like lemon drops, Koninklijke Academie voor Schone Kunsten Hogeschool Antwerpen, Belgium.
 Omong Kosong #2, Cemeti Art House, Yogyakarta, Indonesia.
 Self Title, Room No 1, Bandung, Indonesia.
 Video works screening, Yunnan Art Academy, kunming, Yunnan province, China.
 Jianghu IX, ALAB, Kunming, Yunnan province, China.

2004

Berlari Untuk Entah, Rabu Video screening, Ruang Rupa, Jakarta, Indonesia.
 TOP COLLECTIONS, Ruang Rupa, Jakarta, Indonesia.
 Mediabaru@, Galeri Lontar, Jakarta, Indonesia.
 Undiscovered Territory, Galeri Oktagon, Jakarta, Indonesia.
 Vacances a Yogya , Centre Culturel France, Jakarta, Indonesia.
 Holiday in Jakarta at PASSAGE de Retz gallery, Paris, France.
 Ayis, video screening, cultural exchange center, Osaka City University, Momoyama Gakuin University, Tokai University, Tokyo University of Foreign Studies, Japan.

2003

HIDDEN FILES/ OPEN SOURCES, Ruang Mes 56, Yogyakarta, Indonesia.
 CP Open Biennale, Galeri Nasional, Jakarta, Indonesia.
 Countrybution Yogyakarta Biennale, Taman Budaya Societeit, Yogyakarta, Indonesia.
 Exploring Vacuum, collaboration with Sigit Pius, Cemeti Art House, Yogyakarta , Indonesia.
 Berlari Untuk Entah, Short Film, bioskop Permata, Yogyakarta, Indonesia.

2002

DEDI DORES, Ruang Mes 56, Yogyakarta, Indonesia.
 TROPIS, Benteng Vredeburg Yogyakarta, Indonesia.
 Club Automatic, Multimedia Performance at Djoko Pekik's House, Yogyakarta, Indonesia.
 Bavf-Naf #1, New Media Festival, Rumah Nusantara, Bandung, Indonesia.

2001

Comic Cabinet, Gelaran Budaya, Yogyakarta, Indonesia.
 Million Tv's, Independent Film Festival III, Usmar Ismail Film Centre, Jakarta, Indonesia.

2000

Young Artist 2000, Purna Budaya, Yogyakarta, Indonesia.

I Spy With My Little Eye Or Manipulatable Truth, workshop with Anja De Jong, Erasmus Huis, Jakarta, Indonesia.
 Silent Chapter, Sika Contemporary Art Gallery, Ubud, Bali, Indonesia.
 Art Photography, Museum Negeri Denpasar, Bali, Indonesia.

1999

Revolusi #9, GFJA, Jakarta, Indonesia.

FILM MAKING

2020

THE ENIGMA OF HeDonISM, researcher and director.
 JOGJA_KRONIK, photographer and director.

2005

It Flowed Like Green Lakes' Water, story and director.

2004

Ayis (about Me, About You), director.

2003

Berlari Untuk Entah, [...] Film production, story and director.

CURATORIAL PROJECTS

2020

Pause Rewind Fast Forward #2, Kiniko Art, Yogyakarta, Indonesia.

2019

We Go Where We Now, Galeri R.J Katamsi, the Arts Institute of Indonesia, Yogyakarta, Indonesia.

2017

COLLABORATE! A Year of Visual Encounters, Foam x Ruang Mes 56, FOAM FOTO MUSEUM, Amsterdam, The Netherlands.
 Greetings From Indonesia, Jimei X Arles Photography Festival, Xiamen, China.

2011

Indonesian Nowadays, The Month of Photography Tokyo, Tokyo, Japan.

PUBLICATION

2012

Photographs of Netherlands East Indies, One of the writers for Tropenmuseum 's book, 2012, KIT Publisher.

SELECTED BIBLIOGRAPHY

2022

History of Photography in Indonesia, From Colonial Era to Digital Age, Brian Arnold, University Amsterdam Press.

2019

Domestic Notes, Art Travel and Visitations, Nuraini Juliastuti, Reading Sideways.

2018

Memories of the Unseen: Notes about the act of not forgetting, Alia Swastika.

2017

Identity Crisis, Reflection on Public and Private Life in Javanese Contemporary Photography, Brian Arnold, Afterhours Books.

2016

Photography in Southeast Asia; A Survey, Zhuang Wubin, NUS Press.

2014

Stories of A Space, Living Expectations: Understanding Indonesian Contemporary Photography Through Ruang Mes 56 Practices, Indo Art Now.

2013

Contemporary Photography in Asia, Keiko Hooton & Anthony George Godfrey, PRESTEL.

2010

Contemporary Photography in Yogyakarta; The Case of Mes 56, Zhuang Wubin.

RESIDENCIES

2024

Horanggasy Creative Studio, Gwangju, South Korea.

2018

ODD, Bucharest, Romania.

2016

DIAS Kunsthall, Digital Interactive Art Space,
Copenhagen, Denmark.

2009

Heden Kunst van Nu, The Hague, Netherlands.
South Project & Monash University, Melbourne, Australia.

2008

Cemeti Art House, Landing Soon #7, Yogyakarta,
Indonesia.

2006

Short Wave, Cemeti Art Foundation, a short residency
program at Indramayu city, Indonesia.

2005

Lijiang Studio, Kunming and Lijiang, Yunnan Province,
China.

2004

Ruang Rupa, Jakarta, Indonesia.

AWARDS / GRANTS

2022

Winner Best Indonesia Feature-Length Documentary,
FFD 2021.

2020

Jogja_Kronik, Hibah Karya Normal Baru, SAM Fund for Art
& Ecology dengan Biennale Jogja.

1997

The Best Black and White Photo Print, Media Faculty,
Indonesia Institute of Art Yogyakarta.

1998

The Best Art Photography, Indonesia Institute of Arts,
Yogyakarta.

PUBLIC COLLECTIONS

Singapore Art Museum, Singapore
Kadist Art Foundation, San Francisco, US
Akili Museum, Jakarta, Indonesia
Herbert F. Johnson Museum of Art, Cornell University, New
York, US
MAIIAM Contemporary Art Museum, Chiangmai, Thailand

Manshur Zikri

Manshur Zikri was born in Pekanbaru, Indonesia (1991), and based in Yogyakarta, Manshur Zikri is an artist, critic, and curator whose interdisciplinary practice traverses artistic research, curatorial strategies, editorial work, and experimental cultural production. A graduate of Criminology from the University of Indonesia (2014), he has been actively involved with Forum Lenteng since 2009, and served as curator at Cemeti – Institute for Art and Society from 2020 to 2022. Zikri currently leads Jurnal Footage, a platform dedicated to critical audiovisual discourse, and is engaged in a range of collaborative projects such as Council of Ten, Situationist Under-Record, and PROYEK EDISI – each of which probes questions of social entanglement, performative historiography, and speculative media ecologies. He is also affiliated with 69 Performance Club, and delivers cultural commentary through his TikTok channel @ngomendotcom, where he experiments with vernacular critique in digital public space. In 2025, he serves as curator of Bangsal Menggawe: Ando Kayuq Aiq, a community-based cultural program initiated by Pasirputih in Pemenang, North Lombok — an ongoing forum for situated knowledge, rural cosmopolitanism, and intergenerational art-making in Indonesia’s periphery.



kohesi *Initiatives*

kohesi *Initiatives* is an Indonesian-based contemporary art gallery.

The gallery is committed to supporting and presenting the career of its artists and their works in a diverse range of media and genres, while also encouraging exploration of their practice in both conceptual and contextual interpretation with a balanced aesthetic consideration.

As an artist-first gallery, kohesi strives to achieve its vision by consistently holding quality exhibitions and artist-focused projects, while actively seeking the opportunity and possibility of working together with institutions globally to enrich and benefit its artists.

kohesi **Initiatives**

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