Desember Musim Hujan Ada Sedikit Cerah yang Menyenangkan/

A solo presentation
by **Pandu Wijaya/**
21.12.24 - 09.02.25

Desember Musim Hujan
Ada Sedikit Cerah yang Menyenangkan

Tak ada satu cara pasti untuk memahami karya-karya dalam presentasi tunggal ini. Terinspirasi dari dunia digital, penggunaan warna dan simbol di setiap kanvasnya menciptakan absurditas yang membuat penonton merenungkan hakikat subjek-subjek di hadapan mereka. Apakah kita perlu mencari makna dalam komposisi ini, atau justru menerima bahwa absurditas adalah tujuannya?

Di ruang pamer yang hampir seluruhnya berdinding kaca, Pandu Wijaya (l. 2001) menyatukan objek, karakter, dan pose yang terlihat acak dan tidak saling berkaitan di atas kanvas. Melalui 18 lukisan cat minyak, kita dihadapkan pada sosok-sosok dalam berbagai aksi—seorang perempuan yang tampak percaya diri tengah mengenakan pakaian, patung bergaya Romawi yang separuh tersembunyi dalam bayangan, dan makhluk mitologis seperti naga, seakan diambil dari manuskrip kuno yang terlupakan. Pada kanvas-kanvas yang berukuran lebih kecil, ada lanskap dengan langit ungu, sampul album musik yang mencuat di sudut, wajah seorang laki-laki, dan makhluk mitologis lain yang mirip *griffin*.

Tatapan Generasi

Figur-figur ini hadir dalam lukisan Pandu karena kesehariannya yang terbagi antara kehidupan pribadi dan konten digital, sebuah ritme yang akrab bagi sebayanya. Rekan-rekan seusianya, terhubung dengan dunia secara unik; mereka tumbuh dalam era transisi dari teknologi analog ke digital, di mana komunikasi sering terjadi melalui fragmen gambar, teks singkat yang disisipkan dengan humor, atau *meme*. Ada pula stigma yang tentang perhatian singkat yang dilekatkan pada mereka—karakteristik yang erat kaitannya dengan cepatnya arus konten yang mereka konsumsi di media sosial.

Meme, secara khusus, adalah kompresi dari gagasan-gagasan rumit dalam format sederhana dan lucu yang mudah dicerna, serta mengandalkan bahasa visual yang terfragmentasi dan absurd. Dalam pameran ini, absurditas dalam lukisan-lukisan Pandu dapat dipandang sebagai cerminan budaya penciptaan *meme* itu sendiri, yang membentuk "pemahaman" di antara para penggunanya. Tidak ada narasi linear, tetapi elemen-elemen visual yang terlihat pada *meme*—sentuhan humor dan potongan gambar yang seringkali tidak masuk akal—terlihat dari bagaimana Pandu memilih dan menentukan komposisi subjeknya. Ia mengadopsi absurditas ini untuk menyampaikan sesuatu yang lebih dari sekadar komedi, melainkan pandangannya terhadap budaya digital.

Aspek penciptaan *meme* ini mungkin saja layak mendapatkan analisis lebih jauh dalam kaitannya dengan pameran ini. Misalnya, bagaimana elemen-elemen visual dalam *meme*, yang sering kali hanya dimengerti oleh kelompok tertentu, menginspirasi pilihan subjek dan komposisi dalam karya Pandu? Sejauh mana absurditas ini menjadi representasi dari ekspresi yang bersifat pribadi, dibandingkan pengalaman kolektif? Absurditas yang tampak spontan itu bukanlah hasil kebetulan semata, tetapi Pandu mengandalkan rutinitas dan latihan yang sistematis untuk menjaga spontanitas tersebut.

Dalam Pengerjaan

Sebelum membincangkan absurditas, kita mungkin perlu mengintip rutinitas Pandu dalam mengerjakan karya-karyanya untuk pameran ini. Bagian dari keseharian Pandu dapat dengan mudah ditemui dalam judul karya seperti *2 Album untuk Didengarkan di Studio* dan *Counter-Feeling Idea, This is After Lunch*, yang memperlihatkan kehidupan sehari-hari Pandu sebagai seniman. Ia merancang proses kreatifnya sedemikian rupa sehingga teknis eksekusi di kanvas bukan lagi hambatan. Keputusan tentang subjek, komposisi, dan warna, sudah matang sebelum kuas menyentuh kanvas. Pandu jarang menghabiskan waktu berjam-jam di depan kanvas, memilih untuk membatasi interaksi langsung dengan karyanya agar terasa spontan dan tidak kehilangan energi awalnya.

Karya seperti *Prediksi Sebuah Kompetisi, Prediksi Sebuah Kompetisi (Langitnya Berwarna Biru), Study of I Can't Sleep, I Miss My Dog,* dan *Study of Staring Contest* menjadi bagian dari proses yang bisa saja dilepaskan dari versi karya "aslinya" dalam presentasi tunggal ini. Karya-karya itu adalah representasi dari apa yang Pandu sebut sebagai *exercise*. Dengan kata lain, ia tidak hanya menunjukkan hasilnya, tetapi juga mengungkap bagian dari proses kreatif yang jarang diperlihatkan kepada publik. Proses ini menekankan bagaimana keseimbangan antara latihan teknis dan spontanitas emosional membentuk setiap karya yang ia hasilkan.

Lebih jauh, rutinitas yang ia bangun ini menjadi pijakan untuk membawa khalayak ke wilayah absurditas yang jenaka, seperti terlihat dalam *Sebenarnya Ada Pertarungan Melawan Singa, Tapi Aku Mengcovernya* dan *Milo (Bark) adalah Penghancur Dunia*. Dalam karya-karya ini, Pandu menggunakan sentuhan humor untuk membangun narasi yang terasa personal tetapi juga memiliki kedalaman imajinasi. Tidak hanya itu, Pandu juga menghadirkan nuansa keseharian yang akrab, menyentuh hal-hal sederhana tetapi penuh makna bagi banyak orang, seperti dalam karya *Memandikan Milo, Ayo Segera Makan Nanti Kamu Asam Lambung, I Can't Sleep, I Miss My Dog*, dan *Kamar Pas*.

Ketekunan Pandu dalam mengasah kemampuan melukisnya, didorong oleh ketertarikannya pada sejarah seni rupa Barat seperti yang kita dapati dalam karya *After Robert de Cévrieux and Orphan Girl in a Cemetery (Sargent and E. Delacroix), After Elizabeth Winthrop Chanler*, dan *Gainsborough, Gainsborough!*. Dalam karya-karya ini, ia seperti ingin berdialog dengan para seniman besar, mempelajari sekaligus memberikan interpretasi dengan caranya sendiri. Bagi Pandu, proses ini lebih dari soal penguasaan teknis, namun mengarah pada cara membangun spontanitas—sebuah prinsip yang ia pelajari dari metode seniman seperti John Singer Sargent (1856 – 1925).

Melalui pendekatan ini, Pandu meyakini bahwa spontanitas adalah elemen penting yang sulit dicapai jika sebuah karya terlalu lama digarap atau dikerjakan secara repetitif. Oleh karena itu, ia mengandalkan latihan harian guna mengasah intuisi dan mematangkan ide sebelum berhadapan dengan kanvas. Lewat cara kerjanya, Pandu mengajak kita merenungkan hubungan kita dengan gambar di era digital, di mana absurditas bisa dipandang sebagai pesan dan medium sekaligus. Beberapa bagian kanvas, yang menampilkan figur-figur yang seperti masih dalam tahap pengembangan alih-alih wujud akhir, menegaskan bahwa karya Pandu lebih menekankan pada proses itu sendiri.

Saat Tak Ada yang Masuk Akal

Dengan begitu, karya-karya Pandu berada di persimpangan antara absurditas dan kedekatan, bermain dalam pengalaman keseharian, konten digital, dan pemikiran filosofis dengan cara yang ringan. Subjek-subjek yang ia tampilkan membuat kita mencari maknanya, namun pada saat yang sama, menyiratkan bahwa mungkin tidak ada makna konkret di baliknya. Saat melihat karyanya, terlintas pemikiran bahwa mungkin pemahaman hanya bersifat sementara—makna menjadi sekunder setelah kesan awal. Teknik yang Pandu gunakan dapat dianggap sebagai penghormatan terhadap ketidakpastikan, bahwa tidak semua hal harus selesai atau kelas untuk bisa "dipahami."

Presentasi tunggal pertama Pandu Wijaya, *Desember Musim Hujan Ada Sedikit Cerah yang Menyenangkan* adalah sebuah metafora pengalaman hidup yang kita alami sehari-hari. Seperti hari hujan yang tiba-tiba diselingi matahari, karya-karya Pandu menghadirkan absurditas yang tidak selalu masuk akal, atau momen-momen yang kemungkinan besar dikenali oleh para penonton sebayanya yang tumbuh dalam kebiasaan serupa. Subjek yang Pandu hadirkan dalam karyanya seperti ingin menunjukkan bahwa di dalam absurditas, selalu ada ruang untuk menerima bahwa ketidakjelasan adalah bagian dari pengalaman kehidupan.

Vattaya Zahra

December's Rainy Season
(A bit bright blue sky) Fawned Upon By Me

There's no single way to approach the work in this exhibition. Inspired by the digital world, the use of color and symbols creates a sense of absurdity that leaves viewers questioning the nature of the subjects before them. Are we supposed to find meaning in these compositions, or accept that perhaps absurdity is the point?

In a dominantly glass-exposed gallery space, Pandu Wijaya (b. 2001) brings together seemingly random and unrelated objects, characters, and poses on the canvas. Across 18 oil paintings, you'll see figures in action—a girl getting dressed and looking confident, a stylized Roman statue half-shrouded in shadow, and a mythical creature, perhaps a dragon, as if pulled out from an ancient, forgotten manuscript. Within smaller canvases, there is a landscape with a purple sky, music album covers peeking out from corners, the face of a man, and another mythical creature of what looks like a griffin.

A Generation's Gaze

These subjects make their way into Pandu's paintings as much of his time is spent juggling personal matters and digital content—a rhythm familiar to his peers. They engage with the world in unique ways, having grown up in the transition between analog and digital technology where communication often occurs through image fragments, short texts infused with humor, or memes. There's also the stigma of a short attention span, closely tied to the rapid stream of content consumed on social media.

Memes, in particular, are the compression of complicated but humorous ideas into easily digestible pieces that heavily rely on absurd fragmented visual language. In this exhibition, the absurdity of Pandu's paintings can be seen as an imitation of the meme-making culture itself, which collectively creates a shared understanding among those who "get it". There is no linear narrative, but the visual elements common in memes—touches of humor and nonsensical image fragments—are evident in how Pandu selects and arranges his subjects. He adopts this absurdity to convey something more than just comedy, but rather his view of digital culture itself.

This aspect of meme-making might merit further analysis in relation to this exhibition. For instance, how do the visual elements in memes, often understood only by certain groups, inspire the choice of subjects and compositions in Pandu's works? To what extent does this absurdity represent personal expression versus collective experience? The spontaneity of the absurdity is not a coincidence; Pandu relies on routine and systematic practice to maintain this sense of spontaneity.

In the Making

Before discussing absurdity, we may need to peek into Pandu's routine in working on his pieces for this exhibition. Parts of Pandu's habits can be easily found in titles such as *2 Album untuk Didengarkan di Studio — 2 Albums to Listen to in the Studio* and *Counter-Feeling Idea, This is After Lunch*, which reflects Pandu's everyday life as an artist. He designs his creative process in such a way that the technical execution on the canvas no longer poses a challenge. Decisions about subjects, compositions, and colors are settled before the brush touches the canvas. Pandu rarely spends hours in front of the canvas, choosing to limit direct interaction with his work to preserve its spontaneity and not lose its initial energy.

Works like *Prediksi Sebuah Kompetisi — The Prediction of a Competition, Prediksi Sebuah Kompetisi (Langitnya Berwarna Biru) — The Prediction of a Competition (The Sky is Blue), Study of I Can't Sleep, I Miss My Dog*, and *Study of Staring Contest* are part of a process that could be separated from the "original" version of the work in this solo presentation. These works are a representation of what Pandu calls "exercises." In other words, he shows the results and reveals a part of the creative process that is rarely shown to the public. This process emphasizes the balance between technical practice and emotional spontaneity in shaping each of his works.

Moreover, the routine that he built became the foundation to bring the audience into the realm of absurd humor, as seen in works like *Sebenarnya Ada Pertarungan Melawan Singa, Tapi Aku Mengcovernya — There Was Actually a Battle with a Lion, But I Covered It* and *Milo (Bark) adalah Penghancur Dunia — Milo (Bark) is the Destroyer of the World*. In these works, Pandu uses a touch of humor to build a narrative that feels personal but also has a depth of imagination. Not only that, Pandu also brings a familiar everyday nuance, touching on simple yet meaningful moments for many people, such as in the works *Memandikan Milo — Milo's Bath, Ayo Segera Makan Nanti Kamu Asam Lambung — Eat Now or You'll Get Acid Reflux Later, I Can't Sleep, I Miss My Dog*, and *Kamar Pas — Fitting Room.*

Pandu's persistence in honing his painting skills is driven by his interest in the history of Western art as we can see in works like *After Robert de Cévrieux and Orphan Girl in a Cemetery (Sargent and E. Delacroix), After Elizabeth Winthrop Chanler*, and *Gainsborough, Gainsborough!*. In these pieces, he seems to want to engage in a dialog with those artists, studying and giving interpretations in his own way. For Pandu, this process is more than a matter of technical mastery but leads to a way of cultivating spontaneity—a principle he learns from the methods of artists such as John Singer Sargent (1856 – 1925).

Through this approach, Pandu believes that spontaneity is a crucial element that becomes harder to achieve if a work is overly polished or repetitively reworked. As such, he relies on daily practice to sharpen his intuition and solidify his ideas before confronting the canvas. Through his methods, Pandu invites us to reflect on our relationship with imageries in the digital age, where absurdity can be seen as both a message and a medium. Certain parts of his canvases suggest intimacy and confusion at the same time, as if the figures exist "in the process" rather than fully realized, addressing that Pandu's work emphasizes the process rather than the result.

When Nothing Makes Sense, but It All Does

In this way, Pandu's works stand in the length between the absurd and the relatable, playing with everyday moments, digital content, and philosophy in a lighthearted manner. His subjects make us think of their meaning while suggesting that there may be no meaning at all. As we view his works, the thought crosses our mind that perhaps understanding is only temporary—meaning becomes secondary to the initial impression. The technique Pandu uses can be seen as a tribute to uncertainty, that not everything has to be fully explained or completed for it to be "understood."

Pandu Wijaya's first solo presentation, *Desember Musim Hujan Ada Sedikit Hujan yang Menyenangkan — December's Rainy Season (A Bit Bright Blue Sky) Fawned Upon by Me* is a metaphor for the experiences we live every day. Like a rainy day suddenly brightened with sunshine, Pandu's works present absurdities that don't always make sense or moments that are likely to be recognized by his peers who grew up in similar habits. The subjects that Pandu presents in his works seem to want to suggest that amongst the absurdity, there is always room to accept that ambiguity is part of life's experience.

Vattaya Zahra

I Can’t Sleep, I Miss My Dog

2024
Oil on canvas
120 x 120 cm

Ayo Segera Makan Nanti Kamu Asam Lambung
-
Eat Now or You'll Get Acid Reflux Later

2024
Oil on canvas
120 x 130 cm

Memandikan Milo
-
Milo's Bath

2024
Oil on canvas
130 x 120 cm

Kamar Pas
-
Fitting Room

2024
Oil on canvas
120 x 130 cm

Untitled

2024
Oil on canvas
100 x 120 cm

Sebenarnya Ada Pertarungan Melawan Singa, Tapi Aku Mengcovernya
–
There Was Actually a Battle with a Lion, But I Covered It

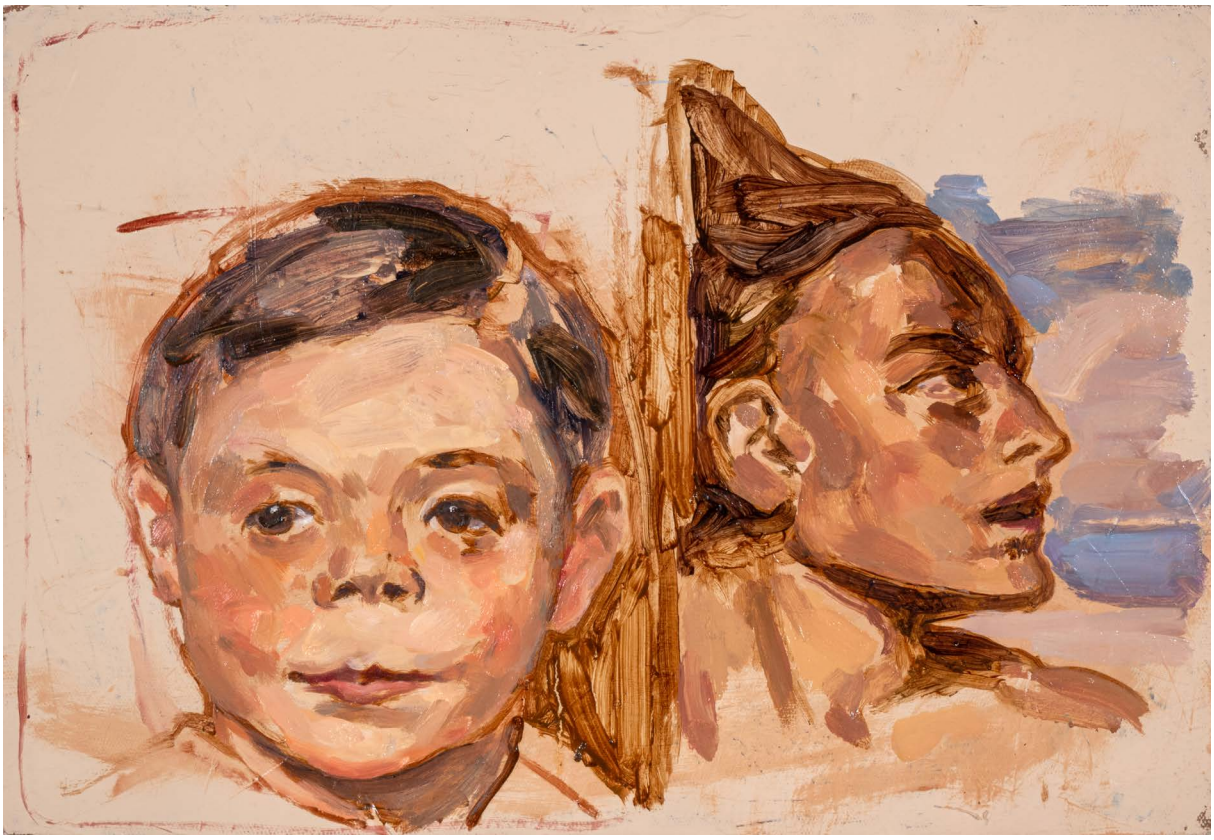
2024
Oil on canvas
80 x 120 cm

Lavish Smile! Godspeed You! Whimsical and Festivity Way to Celebrate to Go Through Arduous Life

2024
Oil on canvas
70 x 110 cm

2 Album untuk Didengarkan di Studio
-
2 Albums to Listen to in the Studio

2024
Oil on canvas
47 x 32 cm



After Robert de Cévrieux and Orphan Girl in a Cemetery (Sargent and E. Delacroix)

2024
Oil on canvas
32 x 47 cm

Untitled

2024
Oil on canvas
40,5 x 30 cm

Gainsborough, Gainsborough!

2024
Oil on canvas
27,5 x 34,5 cm

Counter-Feeling Idea; This is After Lunch

2023–2024
Oil on canvas
25,5 x 35,5 cm

Toby & Warren

2024
Oil on canvas
24,5 x 33,5 cm

Study of I Can't Sleep, I Miss My Dog

2024
Oil on canvas
25 x 32 cm

Milo (*Bark*) adalah Penghancur Dunia
-
Milo (Bark) is the Destroyer of the World

2024
Oil on canvas
24 x 33 cm

Prediksi Sebuah Kompetisi
-
The Prediction of a Competition

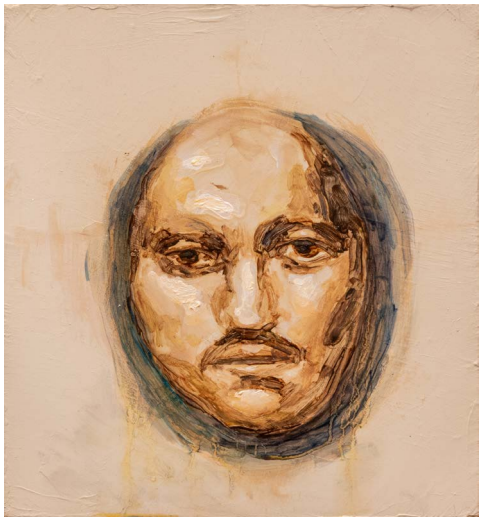
2024
Oil on canvas
24 x 32 cm

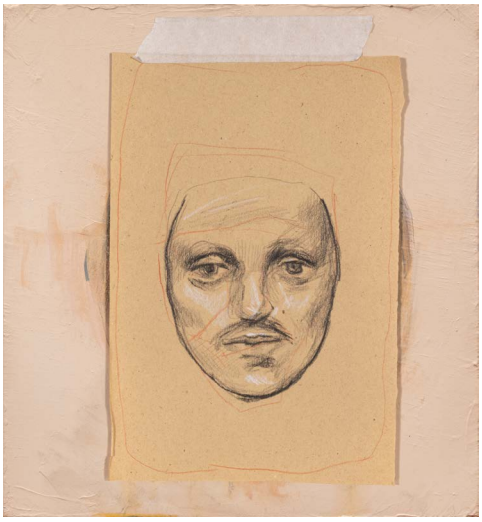
Prediksi Sebuah Kompetisi
(Langitnya Berwarna Biru)
-
The Prediction of a Competition
(The Sky is Blue)

2024
Oil on canvas
25 x 32 cm

Untitled

2024
Oil on canvas
25 x 32 cm





We Share the Same Birthday

2024
Oil on canvas
27,5 x 25,5 cm

The Mad Man

2024
Oil on canvas
25 x 27,5 cm

Oh Ternyata Silang Martin
-
Oh, Turns Out It's Martin's Cross

2024
Oil on canvas
20,5 x 22 cm

Study of Staring Contest

2024
Oil on canvas
20 x 22 cm

After Elizabeth Winthrop Chanler

2024
Oil on canvas
20 x 22 cm

Pandu Wijaya

Pandu Wijaya (b.2001) began to notice how interesting painting was from his childhood, especially after experiencing a documentary biography of a Renaissance artist. The classic visual elements from that era became the starting point for his love of painting.

His interest in classic visual elements influenced his tastes and the rhythm of his artistic work, which is now more closely aligned with the atmosphere of spending time in the studio. Work patterns that require basic study points influence him and become his inspiration for producing work. Fragments in the studio, such as sketches, notes, preparatory drawings, and leftover color palettes that have not yet been cleaned up, become intriguing artistic subjects for exploration. He chose to pursue this because the studio is a kind of sacred ground—a pleasant place to work.

CV

Education
Fine Arts, Indonesian Institute of the Arts, Yogyakarta

Solo exhibition
2024
Desember Musim Hujan Ada Sedikit Cerah yang Menyenangkan, STEM Projects, Tirtodipuran Link Building A, Yogyakarta, Indonesia.

Selected exhibition
2024
Wunderkammer: A Space of Oddity, Tikum Forum, Galeri Fajar Sidik, Yogyakarta, Indonesia.
Salon et Cetera, Ace House Collective, Yogyakarta, Indonesia.
Know Thyself, Unicorn Gallery, Jakarta, Indonesia.

2023
ARCH:ID 2023 - Identitas?, ICE BSD, Tangerang, Indonesia.
CASA pop-up by Meramu, Smiljan Space, Jakarta, Indonesia.
Artsy Action #6: Resulting of the Blank Page, R. J. Katamsi Gallery, Yogyakarta, Indonesia.

2022
From This To This by Titik Kumpul Forum, JNM Bloc, Yogyakarta, Indonesia.
Preposisi by Inkubator Inisiatif, IFI Gallery, Yogyakarta, Indonesia.

S T E M

STEM Projects was established with the main purpose of discovering and nurturing emerging and under-represented artists.

With an artist-focused approach at our core, we intend to create a platform that enables artists to gain the necessary level of support in the early stage of their careers, while encouraging them to explore their practices and create new works.

Through our programs and activities, STEM places an emphasis on the need for accessibility and engagement between art and people, where we provide the environment that urges the interaction between both; a place for artists to introduce their works to wider audiences.