



CELEBRATION
OF
COMPASSION



— SELEBRASI KEMANUSIAAN —

PARTICIPATING ARTISTS



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Mengaktualisasikan Kemanusiaan

Benedicto Audi Jericho

“Kalau kemanusiaan tersinggung, semua orang yang berperasaan dan berfikiran waras ikut tersinggung, kecuali orang gila dan orang yang berjiwa kriminal, biarpun dia sarjana.”

- Pramoedya Ananta Toer -

Penggalan frasa dari novel Bumi Manusia karya Pramoedya Ananta Toer kembali menggugah nurani kami. Memasuki era *post truth* yang ditandai dengan maraknya disrupsi informasi, menjaga kewarasan dan kemanusiaan adalah hal substansial untuk dipertahankan. Isu kemanusiaan adalah persoalan sehari-hari. Peristiwanya melibatkan diri sendiri, keluarga kita, dan masyarakat di seluruh dunia.

Isu-isu kemanusiaan adalah isu bersama, berkaitan erat dengan hak dasar hidup manusia. Persoalan perang dan pengungsi, masalah lingkungan hidup atau ekologi, konflik antar-sesama, konflik antar-komunitas, ketidakadilan ekonomi dan sosial, diskriminasi di segala lini terhadap

kelompok minoritas, dan kaum marginal adalah bagian dari realitas kita.

Dalam konteks Indonesia, perbedaan pilihan yang semula nampak baik-baik saja, mulai memanas dan kian meruncing menjelang pesta demokrasi beberapa saat lalu. Kita mulai tersegregasi dalam kelompok-kelompok. Teman-teman saling melempar isu dalam kanal grup komunikasi. Satu dan lainnya menyebarkan berita, foto, dan video yang diyakini paling benar. Dalam rangka verifikasi informasi, dahulu kita biasa berujar '*no pict = hoax*'. Tapi belakangan yang terjadi *the picture might be hoax*. Kepercayaan kita bisa jadi goyah, atau bisa jadi semakin fanatik.

Silang sengkarut pendapat itu berimbas pada pertemanan yang retak, tali persaudaraan yang terputus, serta rasa dengki yang mengalahkan simpati. Kita tidak lagi peduli tempat, waktu, atau siapa lawan bicara yang tengah dihadapi. Apa sebetulnya yang kita perjuangkan jika harus mencederai perasaan banyak kalangan?

Setelah gejolak politik ini surut, mari tengok kembali nurani kita. Barangkali kita perlu mengambil jarak dan berefleksi tentang potret kemanusiaan yang selama ini diaktualisasikan. Inilah saat yang tepat untuk merayakan kemanusiaan kita yang telah lama tergerus rasa dengki.

Bertepatan dengan momentum ini, Srisasanti Syndicate hendak menandainya dengan menggelar sebuah pameran

sekaligus rilis buku bertajuk Selebrasi Kemanusiaan. Dua puluh tiga seniman dari beragam asal dan latar belakang berpartisipasi di dalam program ini, untuk secara bersama menghadirkan karya-karya seni dengan narasi yang erat kaitannya dengan tema kemanusiaan. Di samping program utama tersebut, Kohesi Initiatives dan Nasi Goreng Diplomacy (dua galeri junior dari grup Srisasanti Foundation) turut menghadirkan dua seniman muda di dalam sebuah proyek *special presentation*.

Kami percaya karya seni merupakan sebuah medium yang mampu memberikan ruang untuk berekspresi dan juga berpendapat. Medium yang selalu mampu menyalurkan salah satu dari hak asasi manusia. Menilik sejarahnya, pada masa masyarakat mengalami tekanan dan pelanggaran terhadap hak asasi manusia, akan muncul karya-karya yang berpihak terhadap kemanusiaan. Dalam momen perhelatan kali ini, kami harap karya-karya yang ditampilkan dapat mengaktifkan daya reflektif & kontemplatif bagi penikmatnya. Kami percaya bahwa seni mampu merangsang imajinasi kita, ia menciptakan kekaguman dengan mempermainkan ketidakterdugaan di sekitar kita.

Ruang Baru dan Pembaharuan Arah

Selama beberapa tahun ke belakang, kami yang berada di bawah bendera Srisasanti terus mencoba untuk meneroka geliat seni rupa dan merefleksikan ragam peristiwa yang terjadi. Praktik seni rupa telah memasuki babak baru.

Modus penciptaan karya seni tidak lagi sunyi di studio; aktivitas yang bersifat kolaboratif, partisipatif, maupun kajian telah menjadi bagian di dalam proses kreatif penciptaan karya seni. Skena apresiasi baru juga muncul ke permukaan. Apresiator seni tidak lagi berkuat pada lingkaran kreator, kurator, dan kolektor. Seiring dengan meluasnya arena presentasi, seni rupa dinikmati lintas usia, lintas profesi juga lintas batas geografis. Keberadaan bursa seni pun tidak semata menjadi katalisator bagi kemunculan karya-karya baru.

Dalam dinamika seni rupa yang memasuki babak baru ini, kami mencoba kembali dengan ragam spekulasi dan alternatif jawaban. Di tengah gemilangnya skena seni rupa Yogyakarta dengan kemunculan seniman-seniman muda, dan semangat *DIY & DIWO (do it yourself dan do it with others)* yang berapi-api, hadirnya ruang baru adalah hal yang dibutuhkan untuk mempresentasikan kerja kreatif mereka.

Srisasanti Foundation pun hadir dengan sebuah ruang alternatif bertajuk Tirtodipuran Link. Berada di jantung seni rupa Yogyakarta, Tirtodipuran Link dibangun untuk tumbuh dan memfasilitasi beragam kemungkinan praktik seni rupa yang didukung oleh berbagai fasilitas seperti ruang pameran, ruang residensi, ruang diskusi serta cafe. Dalam praktik ke depan, Tirtodipuran Link melalui pengelolaan profesional galeri-galeri seni yang berada di bawah grup Srisasanti Foundation (Srisasanti Syndicate, Kohesi

Initiatives dan Nasi Goreng Diplomacy) ingin membuka peluang selebarnya bagi seluruh kalangan agar dapat berkontestasi secara sehat.

Diharapkan Tirtodipuran Link dapat menjadi sebuah arena pertemuan, ruang dialog dan *hub* antara gagasan, karya seni dengan apresiatornya. Sesederhananya, Tirtodipuran Link ingin menjadi penghubung dan menghubungkan. Dengan berkembangnya jaringan dan munculnya jaringan baru, kami berharap konstelasi jaringan ini dapat menjadi akumulasi kapital yang berharga bagi para seniman.

Erat relasinya dengan bursa seni, aktor dibalik Tirtodipuran Link juga bertransformasi untuk dapat menjadi fasilitator bagi seniman muda yang tengah meretas karir. Setidaknya terdapat tiga aspek yang akan selalu aktual untuk dielaborasi seperti kualitas teknis, strategi wacana, dan kesiapan mental.

Dalam kaitannya dengan edukasi publik, Tirtodipuran Link ingin mempertemukan karya-karya perupa kenamaan baik itu dari Indonesia maupun mancanegara dengan publik Yogyakarta. Sehingga proses pembelajaran seni tidak hanya terbatas dalam cakupan institusi pendidikan formal, namun juga dimungkinkan untuk terjadi dalam skena seni secara langsung.

Kami nantikan kehadiran Anda di Tirtodipuran Link, Yogyakarta.

Actualizing Humanity

Benedicto Audi Jericho

“If one's feelings of humanity are offended, everyone with feeling will also be offended, except for people who are mad and those with truly criminal mentalities, even though they may be university graduates.”

- Pramodya Ananta Toer -

This piece of phrase from the novel Child of All Nations by Pram revives our conscience. Entering the era of post-truth marked by the widespread of disrupted information, maintaining sanity and humanity is a substantial thing to hold on to. Humanitarian issues are an everyday problem. Such events involve our selves, our families, and communities throughout the world.

Humanitarian issues are a common issue, closely related to human rights. The issue of war and refugees, environmental or ecological problems, inter-human conflict, inter-community conflict, economic and social injustice, discrimination on minority groups and marginal people are part of our reality.

In the Indonesian context, the differences in choices which seemed fine on the beginning started to heat up and become increasingly tense prior to the celebration of democracy a few moments ago. We begin to segregate in groups. Friends are throwing issues in the communication group channel. One and another spread news, photos and videos which they believed to be the most genuine. To verify the truth, we often confirm with "no picture = hoax". Yet lately what happened is probably "the picture might be a hoax". Our beliefs could be shaken, or we could even become a fanatic.

The disputes of the dissent defect the friendship, the brotherhood, and the sympathy. We no longer care about

the place, the time, or the person we are facing. What are we really fighting for if we have to hurt others' feelings?

After this political turmoil recedes, let's take a look to our conscience. Maybe we need to take a distant and reflect on the actualized portrait of humanity. This is a good time to celebrate our humanity which has long been eroded by resentment.

In this momentum, Srisasanti Syndicate is about to mark it by having an exhibition along with the release of a book entitled *Celebration of Compassion*. Twenty three artists from various places and backgrounds participated in this program, presenting their artworks with narratives that are closely related to humanity. In addition to the main program, Kohesi Initiatives and Nasi Goreng Diplomacy (two junior galleries from Srisasanti Foundation group) also presented two young artists in a special presentation project.

We believe that art is a medium that is able to provide space for expression and opinion. Medium which is always able to channel one of the human rights. Given its history, in times when a society is experiencing pressure and violations of human rights, there will emerge artworks that are in favor of humanity. In this moment, we hope that the artworks displayed will enable reflective & contemplative power for the audience. We believe that art is able to stimulate our imagination, it creates awe by playing around with the unpredictability around us.

New Space and Renewal of Direction

Over the past few years under the name of Srisasanti, we continue to try exploring the extent of art and reflect it on numbers of occasions that have taken place. The practice of art has entered a new phase. The mode of artwork creation does not longer stay inside the studio; a collaborative, a participatory and research have become part of the artwork creation. A new level of appreciation also emerged. Art appreciators no longer dwell on the circle of creators, curators, and collectors. Along with the expansion of the presentation possibilities, visual art is enjoyed by all people regardless of their age –across any occupations and geographical boundaries. The art market is not a sole catalyst for the emergence of new works.

Within the dynamics of visual art which entered this new phase, we are trying to be back again with various speculations and alternative answers. In the midst of the glorious Yogyakarta art scene with the emergence of young artists, and the passion for DIY & DIWO (do it yourself and do it with others), the presence of new spaces is what is needed by them to present their creative works.

As a response, Srisasanti Foundation is present with an alternative space namely Tirtodipuran Link. Located at the heart of Yogyakarta's art scene, Tirtodipuran Link is built to grow and to facilitate a state of multi-possibility for art practices supported by various facilities such as exhibition space, residency room, discussion room, and café. In the

future, Tirtodipuran Link will be professionally managed by Srisasanti Foundation's group of galleries (Srisasanti Syndicate, Kohesi Initiatives, and Nasi Goreng Diplomacy) to provide opportunities for all circles to be able to experience a constructive contestation.

Tirtodipuran Link is expected to be able to become an arena for meetings and dialogue, also as a hub between ideas, artworks, and their appreciators. In short, Tirtodipuran Link wants to be a link and connector. With the development of the network and the emergence of new networks, we hope that this constellation of networks can be a valuable capital accumulation for artists.

As it is closely related to the art market, the actor behind Tirtodipuran Link also transforms to be a facilitator for the young emerging artists. At least there are three actual aspects that will always be elaborated such as technical quality, discourse strategy, and mental preparation.

In relation to public education, Tirtodipuran Link wants to bring together the works of established artists from Indonesia and abroad with the public of Yogyakarta. Thus the art learning process is not limited within the scope of formal educational institutions only, but also directly within the art scene.

We look forward to welcoming you at Tirtodipuran Link, Yogyakarta.

CELEBRATION OF COMPASSION

Notes by Suwarno Wisetrotomo

“REFERRING TO HUMANITY WITH A REALIZATION THAT WE GROW TOGETHER WITH ALL OF OUR DIFFERENCES. THESE DIFFERENCES ARE A BLESSING, WHICH NEED TO BE RECOGNIZED AND CELEBRATED TOGETHER. FOR THEN GROWS WHAT WE CALL AS DIVERSITY, WITH NO SINGULARITY IN SUCH.”

Selebrasi Kemanusiaan

Catatan oleh Suwarno Wisetrotomo

Di tengah zaman yang bergerak sedemikian pesat, banyak hal juga berubah cepat. Revolusi Industri 4.0 – akan melaju menjadi 5.0, 6.0, dan seterusnya, dengan akhir yang tak bisa diduga – yang bakal mengubah banyak aspek kehidupan. Riset dan mega data menjadi tumpuan menentukan langkah. Semua aspek seharusnya terencana dengan baik, dan karena itu ruang spekulasi semakin menyempit. Komunikasi semakin mudah dan cepat. Melintasi ruang dan waktu tanpa kendala apapun. Dunia berada dalam genggaman.

Dalam keseharian kini, semua orang merasa dan memang tampak sibuk; seperti tidak lagi memiliki waktu yang cukup

untuk bertatap muka dengan orang lain, bahkan dengan orang-orang terdekat seperti pada keluarga inti. Sering kita alami dan kita saksikan, bisa saja berdekatan secara fisik, tetapi sangat mungkin jauh secara psikis, karena tidak saling menatap, tidak saling menyapa, dan karena itu tidak dapat saling memahami. Semua orang bertumpu dan menghabiskan waktu pada gawai (*gadget*) yang serba visual dan digital, seolah menjadi nyata di genggamannya. Kemudahan itu tanpa disadari atau sebaliknya penuh kesadaran, melahirkan jebakan-jebakan baru berupa kelasalahpahaman komunikasi. Memproduksi kata, kalimat, membangun pengertian, tanpa pernah memverifikasi, tanpa pernah menguji, tanpa pernah cek

dan *re-check*. Makna, tafsir, atau apapun namanya, menjadi liar, sekaligus miskin referensi dan argumentasi. Beriringan dengan itu, tak terelakkan jejak digital menjadi perangkat baru, dan menjadi fakta hukum yang sah. Jejak digital dapat digunakan untuk menjerat mereka yang terpelehet, yang mepelehet, yang mereproduksi informasi palsu, fitnah dan hasutan.

Demikianpun soal waktu. Semua orang memiliki arloji, mengantongi penanda waktu yang siap mengingatkan semua agenda yang (seolah-olah) mendesak untuk dikerjakan, tetapi sekaligus merasa tak memiliki cukup waktu. Kesempatan untuk merenung, untuk kontemplasi, membangun ruang dan sikap asketik semakin tergusur oleh keseharian yang harus cepat dan pragmatis. Karena semua mendesak, maka urusan yang paling mendasar, yakni berinteraksi antar individu menjadi lenyap. *Habluminallah* (tata hubungan antara manusia dengan Tuhannya) dan *habluminannas* (tata hubungan antara manusia dengan manusia lainnya atau makhluk lainnya) yang mestinya menjadi penuntun dan pegangan untuk menciptakan keseimbangan hidup, seringkali berada dalam kutub-kutub ekstrim, yang justru menciptakan disharmoni.

Teknologi informasi mengubah hampir seluruh aspek kehidupan, baik dalam skala individual, sosial/komunal, bangsa, sosial, ekonomi, politik, keamanan, bahkan persoalan bangsa-negara. Itulah bagian dari guncangan akibat dari apa yang disebut *disrupsi* (*disruption*). Istilah

disruption, seperti dirumuskan oleh Rhenald Kasali, adalah sebuah inovasi yang akan menggantikan seluruh sistem lama dengan cara-cara baru.¹ Disrupsi, seperti dikatakan Clayton M. Christensen, bersifat destruktif dan kreatif.² Perhatikan dua kata yang berlawanan, tetapi disandingkan itu: destruktif dan kreatif; bergerak antara 'merusak' dan 'membuat yang baru'.³ Kini kita dikepung oleh sengkarut gelombang informasi dalam berbagai bentuk dan kualitas (antara destruktif dan kreatif); yang benar, yang palsu, bohong, fitnah, nyinyir, congkak, dan yang kosong, terus mengguyur, melanda siapapun bahkan menerpa segala usia.

Kini, kita, meminjam istilah yang digulirkan oleh pemikir F Budi Hardiman, menjadi '*homo digitalis*'. Hardiman mengatakan, "Manusia hanyalah sebuah komponen sistem media komunikasi. Ia tampaknya memakai media, tetapi sebenarnya ia sendiri adalah media komunikasi karena dalam sebuah jejaring anonim komunikasi digital manusia hanyalah penyalur pesan".⁴ Di tengah realitas semacam itu, kekerabatan, kepekaan, belas rasaan (*compassion*) antar individu, maupun terhadap semesta, menjadi tantangan serius.

Dalam tataran individu, benarkah kita semua sibuk? Berapa lama Anda, kita semua, tenggelam dalam kubangan kepalsuan, dusta, fitnah, khianat, ambisi kuasa, membakar isu sara (suku, agama, ras) untuk kepentingan pribadi atau golongan, dan laku-laku destruksi lainnya? Jangan-jangan

kita sibuk dalam kelisanan atau percakapan omong kosong yang tanpa disadari mengeroposkan kecerdasan, kepekaan, dan kemanusiaan kita, dan sebaliknya justru membentuk diri ini menjadi sosok-sosok banal, intoleran, dan penuh api distruksi? Betapa di antara kita sesungguhnya saling merasa dan menjadi alien – makhluk asing – yang teralienasi? Betapa kita semua tengah larut (dan tenggelam) dalam gelombang besar yang melanda dunia yang menjerumuskan setiap orang menjadi perusak dan tak begitu berguna bagi kehidupan? Tentu saja terdapat kekecualian, yakni bagi mereka yang mampu bersikap kritis dan keluar dari jebakan gelombang itu, akan menjadi pencerah dan bermanfaat bagi orang lain. Risiko dari situasi penuh guncangan dan sikap seolah-olah itu adalah terjadinya krisis kemanusiaan.

Pertanyaan mendesak adalah, di mana dan bagaimana seniman/perupa dapat mengambil peran, agar karya-karya gubahannya memiliki daya guna bagi orang banyak? Pertanyaan ini tidak bertolak dari pengandaian bahwa karya seni rupa mampu mengubah keadaan (sosial, politik, ekonomi, agama). Sama sekali bukan! Pertanyaan itu bertumpu pada harapan yang sangat mendasar bahwa, karya seni memiliki potensi untuk menyentuh 'kesadaran' penontonnya. Sadar terhadap realitas di sekitarnya yang penuh persoalan berlapis, ketidakpastian, turbulensi (sosial, politik, ekonomi), dan sebagainya, kemudian memiliki kemampuan mengambil posisi dan peran yang lebih positif, baik bagi dirinya maupun bagi orang lain.

Realitas di sekitar kita, bahkan dalam urusan agama sekalipun, seseorang dapat menjadi brutal, yang menunjukkan, mengutip pendapat Fathurahman, bahwa "cara beragama kita yang mengering".⁵ Seturut dengan itu, secara spesifik saya ingin menduga, bahwa jangan-jangan 'cara berkesenian kita juga mengering'. Maksud saya, kerja kesenian (khususnya kerja seni rupa) tak lagi menyuarakan problem-problem manusia dan kemanusiaan, atau hidup dan kehidupan yang mendasar, tetapi sekadar menghadirkan perkara-perkara remeh-temeh dengan balutan artistik sekadarnya. Maka lahirlah karya-karya seni rupa yang tak sanggup merekam situasi dan gerak zaman, dan karena itu juga teralienasi di tengah masyarakat.

Karya seni rupa, seperti halnya karya sastra dan karya seni lainnya, semestinya, kembali mengutip Fathurahman, mampu sebagai 'jembatan agar perbedaan yang diwadahi dalam tiap sekat itu bisa saling menyapa dan merasa', dan agar pula 'kita lebih mengasah rasa dan spiritualitas agar keindahan dalam beragama tidak menjadi barang langka; agar ruang publik di media sosial tidak sesak pengab dengan cacik maki, kegarangan, salah-menyalahkan, dan kafir-mengkafirkan; agar moderasi beragama menjadi bandul penyeimbang; dan agar bencana alam pun tidak selalu dimaknai sebagai kemarahan Tuhan'.⁶

Karya seni rupa (juga karya seni apapun) yang mampu mengungkit kesadaran penontonnya, tentu bertolak dari ide dan isu yang kuat serta menggugah. Ide dan isu yang

kuat, akan mendorong munculnya karya seni dengan bentuk-bentuk, susunan, sebagai metafora yang dapat dimuati pesan secara efektif. Tentu, efektif yang dimaksud bukanlah menyodorkan makna tunggal (kebenaran) yang absolut, tetapi sebaliknya justru mengundang beragam makna dengan sejumlah argumentasi yang mencerahkan. Dengan argumentasi yang kuat dan cara pandang berbeda, akan mengundang ruang perdebatan yang mencerahkan bagi siapapun.

Karya seni rupa hari ini, seperti kita tahu bersama, berada dalam kompleksitas tantangan seperti itu, terutama bagaimana mengisi kekeringan ungkapan yang mampu menyentuh kepekaan kemanusiaan yang merupakan persoalan kehidupan paling dasar. Ketika sensitivitas mulai tumpul, maka yang terjadi adalah pikiran, wicara, dan laku yang disorientasi sekaligus banal. Situasi semacam itu merupakan gejala global, melanda siapapun dan dimanapun, seiring dengan pesatnya laju perkembangan teknologi informasi. Perkembangan teknologi, selalu menghadirkan kenyataan-kenyataan paradoks dan ironi; maju di satu sisi, mundur di sisi yang lain; memudahkan di satu sisi, merumitkan di sisi yang lain; mendekatkan di satu sisi, menjauhkan di sisi yang lain; dan seterusnya. Terus terjadi tegangan antara manfaat dan mudharatnya, tanpa bisa mengelak. Inilah saatnya karya seni rupa kembali menemukan momentum penting, memainkan perannya sebagai pemantik kepekaan dan kesadaran.

Krisis Seni, Krisis Kebudayaan

Bertolak dari paparan di atas, segera dapat diajukan pertanyaan, adakah kini karya seni yang berkehendak memberikan pencerahan dan menggugah kesadaran? Adakah karya seni yang 'terlibat' (dengan persoalan masyarakat, sosial, ekonomi, politik, kebudayaan)? Adakah karya seni rupa yang menunjukkan kekuatan sebagai 'rekaman peristiwa' sosial, politik, ekonomi, budaya, pada sepeinggal waktu? Adakah kini, meminjam ucapan Plekhanov lebih dari 60 tahun lalu, karya seni yang tidak hanya memproduksi kehidupan, melainkan menjelaskannya, karena, "hasil-hasil seni acapkali 'memiliki tujuan untuk melakukan penilaian atas gejala-gejala kehidupan'".⁷ Pertanyaan ini penting dikemukakan sebagai pemantik untuk mengingat kembali pencapaian (karya) para perupa yang pernah ada, dan selalu dibicarakan karena makna dan konteksnya.

Menyebut sejumlah contoh, salah satunya adalah karya-karya (sketsa) oleh Srihadi Soedarsono (dilahirkan di Solo, 4 Desember 1931) yang merekam jatuhnya pesawat Dakota VT-CLA di desa Ngoto, Karangjati, Kabupaten Bantul, Daerah Istimewa Yogyakarta, yang ditembak oleh dua pesawat pemburu P40 Kitty Hawk di Maguwaharjo, Yogyakarta. Pesawat itu terbang dari India, melalui Bangkok, Malaysia, dan Singapura, mengangkut sumbangan obat-obatan dari negara yang disinggahi itu, untuk Palang Merah Indonesia (PMI).⁸ Karya ini setara laporan pandangan mata, seorang pemuda yang 'meliput' langsung kejadian itu. Tak bisa

dibayangkan, bagaimana hal itu bisa terjadi, di tengah situasi rumit dan penuh resiko, Srihadi merekam kegentingan itu.



Srihadi Sudarsono, Jatuhnya Pesawat Dakota VT-CLA
Sumber: <http://pencuriperadaban.blogspot.com/2016/03/srihadi-melukis-sejarah.html>

Kita akan segera paham, karena memang Srihadi terlibat dalam perjuangan bersenjata, sekaligus sebagai wartawan dan pelukis. Hanya dorongan nasionalisme yang melipatgandakan nyali, maka Srihadi melakukan kerja/perjuangan yang penuh resiko.⁹ Sketsa-sketsa Srihadi, juga karya-karya lukisannya yang bermuatan komentar sosial, merupakan artefak penting untuk memahami sepenggal waktu perjalanan bangsa.

Contoh berikutnya, juga pada sepotong waktu berikutnya, pernah lahir lukisan “Maka Lahirlah Angkatan '66” (1966) oleh S. Sudjojono (1914-1986): seorang pemuda berwajah tegang dengan tatapan mata lurus ke depan, mengenakan kemeja putih, dibalut jaket merah, bertopi warna kuning,

celana panjang gelap, sebelah kanan ujung celana digulung hampir separuh kaki, tangan kiri memegang kaleng cat, tangan kanan menggenggam kuas. Di latar belakang lalu lalang kendaraan kota Jakarta, tampak *chaos*, juga tembok penuh grafiti tulisan protes. Seperti kebiasaan Sudjojono pada lukisan yang lain, pada karya itu, di pojok kanan bawah, tertera inskripsi berbunyi, “*Dengan segala alat, dgn segala keberanian jg menakjubkan, penjambung lidah rakjat jg muda2 ini berkata: Demi Ampera!*”. Kata 'ampera' yang artinya 'amanat penderitaan rakyat', pada sekitar 1960-an merupakan mantra bagi perjuangan menegakkan revolusi perjuangan dan memperjuangkan kesejahteraan rakyat. Setiap ucapan dan tindakan politik, tak lain merupakan amanat penderitaan rakyat, agar terwujud masyarakat sejahtera seperti cita-cita perjuangan kemerdekaan. Lukisan Sudjojono ini sungguh merupakan artefak yang menyimpan fakta mental, fakta sosial, dan fakta politik sebuah era (1966).

Sejarah mencatat, era 1966 melahirkan orang-orang muda idealis dan militan dalam membangun, melancarkan kritik dan protes, dalam kaitan mengisi kemerdekaan seperti yang diidealkan. Organisasi kepemudaan seperti KAPPI (Kesatuan Aksi Pemuda dan Pelajar Indonesia), KAMI (Kesatuan Aksi Mahasiswa Indonesia), KABI (Kesatuan Aksi Buruh Indonesia), KAWI (Kesatuan Aksi Wanita Indonesia, atau KASI (Kesatuan Aksi Sarjana Indonesia), terus melancarkan aksi demonstrasi, yang salah satu tuntutan adalah pembubaran PKI (Partai Komunis Indonesia).¹⁰ Aksi-



S. Sudjojono
Maka Lahirlah Angkatan 66
Sumber: www.indoartnow.com

aksi itu berujung tumbangnya Orde Lama, dan lahirlah Orde Baru. Lukisan berukuran 98.5 x 84 cm itu memiliki keluasan makna berlipat-lipat, antara lain karena menjadi saksi sejarah perubahan sosial-politik Indonesia yang menentukan arah perkembangan bagaimana kita bersama-sama “menjadi Indonesia” hingga kini, dengan segenap persoalannya.

Tentu saja bisa disebutkan, bagaimana Edhi Sunarso (1932-2015) mewujudkan kehendak Bung Karno untuk mendirikan monumen-monumen sebagai penanda keberadaan Indonesia sebagai negara yang beradab. Hingga kini dapat disaksikan penanda sejarah garapan Edhi Sunarso; *Monumen Selamat Datang* (1962), *Monumen Dirgantara* (1962), *Monumen Pembebasan Irian Barat* (1963), dan lainnya, yang dapat digunakan untuk memahami sejarah Indonesia. Karya-karya itu, lebih dari sekadar monumen, adalah penanda perjalanan sebuah bangsa yang baru merdeka, dan hasrat untuk menunjukkan kepada dunia bahwa Indonesia memiliki eksistensi, sebagai negara yang peduli dan berpihak kepada kemanusiaan.

Karya-karya itu merekam peristiwa monumental, dan menjadi artefak historis yang menggugah. Sebuah era,

dengan sejumlah penanda karya lukisan yang dapat digunakan untuk menguak peristiwa sejarah perjalanan bangsa. Peristiwa perjalanan sejarah Indonesia, semestinya bisa dibaca, ditulis, dan dikreasi menjadi karya seni rupa baru, melalui karya-karya seni rupa itu, karena artefak-artefak seni itu sekaligus menyimpan fakta sosial, fakta mental, dan fakta peristiwa.

Adakah karya seni rupa yang merekam beragam peristiwa era Indonesia kontemporer? Jika seni, praktik seni, ingkar pada problem manusia dan kemanusiaan, maka yang segera muncul adalah krisis seni. Pengingkaran ditandai oleh sika-sikap banal; mengabdikan secara buta pada kepentingan – kepentingan ekonomi, kepentingan kuasa, kepentingan politik – dalam situasi melampaui batas. Dengan kata lain, karya seni diciptakan di bawah kendali 'dalam rangka' yang tak lain adalah kepentingan praktis. Posisi dan situasi itu menandakan, bahwa seniman terkooptasi oleh 'kepentingan' (kekuasaan, birokrasi, ekonomi, politik, dan sejenisnya). Ujung dari krisis seni adalah krisis kebudayaan, karena karya seni tidak lagi berada dalam ranah pembelajaran dan kerja budaya. Karya-karya yang digubah dalam bingkai kepentingan pragmatis, nyaris tak memberikan makna apapun dalam pengalaman hidup dan kehidupan.

Untuk bisa keluar dari kemelut seperti itu, saya mengutip pernyataan Donald B. Calne, yang mengatakan, “Seni dan agama tak terpisahkan, maka peran biologis seni sama

dengan peran biologis agama – memperkuat ikatan budaya. Peran itu masih sama dewasa ini, karena kendati mungkin telah mengembangkan kehidupan sendiri yang terpisah dari agama, seni masih tetap merupakan daya penyatu buat budaya dan subbudaya”.¹¹

Karya seni kini berada dalam ranah dan tantangan yang serius, yakni kembali dipertanyakan fungsinya terutama bagi manusia, kemanusiaan, dan semesta. Karya seni yang berhenti sebagai klangenon, atau sebagai hiburan semata, sulit dibayangkan memiliki daya gugah bagi nilai-nilai kemanusiaan, misalnya.

Bagaimana Kemanusiaan Dirayakan

Kemanusiaan memang sepatutnya dirayakan. Hanya dengan bertumpu pada kesadaran sebagai manusia yang mengemban tugas sebagai 'wakil Tuhan di bumi' (*kalifatullah*) maka semua persoalan hidup dan kehidupan mestinya dapat diselesaikan dengan baik. Sebagai 'wakil Tuhan' maka harus menggenggam prinsip-prinsip jujur, adil, toleran, dan saling memuliakan. Kesadaran semacam itu juga tumbuh karena keyakinan bahwa seni semestinya berada dalam posisi lintas iman. Karya seni mengemban fungsi untuk menyuarakan nilai-nilai itu, tentu dengan beragam cara, pendekatan, dan pilihan bentuk. Prinsipnya, penciptaan karya bertumpu pada kesadaran terhadap keragaman (*pluralisme*), kesadaran terhadap perbedaan, dan karena itu kesadaran terhadap tiadanya makna tunggal, yang berujung pada kesadaran terhadap pentingnya toleransi.

Karya seni rupa yang berwatak 'menyembunyikan' makna sesungguhnya melalui berbagai bentuk dan metafora, merupakan upaya menciptakan ambiguitas, tentu berpotensi menciptakan berbagai kesadaran (*keragaman dan toleransi*) bagi penontonnya. Dengan tanda-penanda itulah, maka ruang tafsir menjadi sangat terbuka. Karena bertolak pada prinsip dasar tak ada makna seni yang absolut, tak ada tafsir tunggal, maka terdorong untuk menciptakan respek pada setiap pendapat sejauh diiringi dengan argumentasi yang kuat. Setiap orang, dengan bekal pengalaman dan referensi yang berbeda, dapat melakukan tamasya tafsir yang leluasa. Begitulah, karya seni yang baik selalu menjadi pemantik untuk mempraktikkan demokrasi, yakni sikap respek terhadap perbedaan.

Berikut ini sejumlah contoh karya para perupa, untuk memulai mendiskusikan bagaimana kemanusiaan dirayakan. Entang Wiharso, ide-ide karyanya selalu dipicu oleh beragam persoalan yang berpotensi menimbulkan tegangan, kesalahpahaman, kesewenang-wenangan



Entang Wiharso
Double Headed, 2016

karena berbagai sebab, dan karena itu ia terdorong untuk menyuarakan kontras-kontras persoalan relasi antar manusia. Entang membidik aspek tegangan, konflik, salah pengertian, dan ancaman menjadi energi dalam karya-karyanya. Karena itu menonton karya-karyanya, adalah menyaksikan dramaturgi yang menohok, konfigurasi yang riuh sosok-sosok ganjil dengan atribut berbagai bentuk semacam senjata, dengan ornamentasi di sana-sini. Pilihan material dan teknik *aluminium cutting* mendukung ide-ide yang dramatik itu. Karya Entang Wiharso merupakan rekaman situasi batin kehidupan sosial kontemporer yang menghentak kesadaran.



Heri Dono, *Wedus Gembel Keluar dari Laras Senjata Don Quixote*, 2019

Tak semua persoalan kehidupan dilihat dan disikapi dengan kening berkerut, tetapi juga dapat dilihat sisi-sisi ironinya yang mengandung humor. Itulah yang kerap kali diolah oleh Heri Dono dalam karya-karya, baik karya dua maupun tiga dimensional. Ia menghadirkan ironi-ironi masyarakat, sosial, politik, dan budaya, dan menempatkan dirinya dalam persoalan itu dari tepi, dari pinggiran, untuk melihat aspek-aspek yang tak terduga dan mengolok-oloknya. Itulah mengapa karya-karya Heri Dono dengan kuat menghadirkan bentuk-bentuk dan suasana

karikatural. Mungkin, bagi Heri Dono, hidup dan kehidupan tak lebih dari karikatur.



Galam Zulkifli, *Seri Iluminasi # Dari Diponegoro Kepada Sudjojono lalu lompatan Pasar Seni Rupa*, 2019

Nilai-nilai kemanusiaan memang merupakan nilai-nilai universal, yang digenggam oleh para perupa dari waktu ke waktu, termasuk menyerap pengalaman dari sosok atau peristiwa yang lampau. Perupa Galam Zulkifli misalnya, merekam nilai-nilai itu dengan teknik presentasi yang didukung oleh ketrampilan tinggi. Sosok-sosok seperti Affandi, Vincent van Gogh, Pablo Picasso, dan S. Sudjojono yang terangkum dalam "Illumination Series" menghadirkan sensasi visual yang memikat. Lukisan-lukisan itu menyimpan lapis-lapis bentuk (adegan) yang dapat dilihat bergantian, melalui pergantian lampu (pencahayaan). Strategi visual yang sangat berhasil, karena memberikan sensasi bentuk-rupa yang berganti-ganti pada satu lembar lukisan.



Eddie Hara, *Why Fat Punk*, 2019

Contoh lain bisa disebut adalah karya-karya Eddie Hara, yang sudah menetap di Basel selama 22 tahun. Karya-karya Eddie Hara mencerminkan keleluasaan dalam menatap dan memahami persoalan dunia, kehidupan urban dengan segenap ketegangannya, termasuk problem subkultur. Ia bersentuhan langsung dengan gelombang kehidupan penuh pergeseran itu. Bagi Eddie Hara, realitas semacam itu merupakan ladang inspirasi yang menggugah, yang memperkaya bentuk-bentuk, sosok-sosok, yang riuh saling 'berinteraksi' dalam bidang gambarnya. Masalah silih berganti, hilang muncul, terus bergeser, tetapi kehidupan harus berlanjut. Kening tak harus berkerut.

Bagaimanapun, ketrampilan teknik dalam berbagai metode dan pendekatan, memang merupakan pemantik utama untuk memasuki ranah pesan dan makna yang ingin disampaikan oleh perupa. Franziska Fennert menunjukkan hal itu melalui karya-karya kolasenya; menempel, menjahit, menggambar, dan membentuk,



Franziska Fennert
Keseimbangan Alam, 2019

untuk menyusun narasi visualnya. Karya Franziska mendorong penontonnya untuk mengamati dari dekat, bagaimana sosok itu dibentuk (dengan memadukan berbagai teknik). Menonton karya semacam ini memunculkan dorongan untuk memproduksi narasi berdasarkan pengalaman personal masing-masing. Sosok-sosok yang seolah tengah berinteraksi, bercakap, atau berkegiatan itu memberikan sugesti gerak dan mental bagi penontonnya. Pada area itulah perayaan kemanusiaan diwujudkan.

Pengalaman berbeda ketika berhadapan dengan karya-karya Ivan Sagita, yakni terciptanya kondisi untuk merenung; merenungkan kehidupan yang dalam batas-batas tertentu sesungguhnya absurd. Sosok-sosok perempuan dengan kain yang membungkus tubuhnya, dengan pohon yang tumbuh bersama tubuhnya, dengan rambut yang terus tumbuh seolah melawan takdir kematian, sungguh merupakan pengalaman visual yang menyentuh situasi batin paling dasar. Ivan Sagita memang sangat concern pada problem manusia dan kemanusiaan. Tak sekadar tertarik, tetapi Ivan Sagita juga meriset banyak kasus; meriset fungsi kain, selendang, jemuran, sumur, sapi,



Ivan Sagita
Manusia Pohon, 2015

rambut, dan kasus bunuh diri di Gunung Kidul yang disebut Pulung Gantung. Pengamatannya itu menjadi modal yang demikian kuat bagi karya-karya gubahannya. Kemanusiaan pada dasarnya berurusan dengan kualitas dan tindakan terhadap empati kita kepada sesama dan semesta.

Karya-karya tersebut sekadar contoh, sekaligus sebagai upaya menjawab pertanyaan, bagaimana para perupa melakukan selebrasi kemanusiaan? Lebih dari sekadar mempercakapkan catatan, rekaman, gubahan, dengan gejala visual yang beragam, langkah lebih lanjut yang mendesak adalah kajian yang mendalam terkait tema “manusia dan kemanusiaan” dalam karya-karya seni rupa hari ini.

Tirtodipuran Link

Sebuah ruang baru hadir di kota Yogyakarta. Namanya Tirtodipuran Link, terletak di Jalan Tirtodipuran, Nomor 50, Yogyakarta. Namanya mengisyaratkan hasrat dan ambisinya: *link* (untuk menghubungkan), yang Tirtodipuran (nama lokasi), adalah sebuah ajakan untuk 'berhubungan'; terkoneksi, menjalin komunikasi, saling bertaut, dan terbentuknya jejaring. Meski tak persisi di pusat kota, tetapi ini kawasan yang sangat mudah dijangkau dari titik manapun.

Tirtodipuran Link, bukan sekedar ruang pameran, tetapi diharapkan dapat pula menjadi arena pertemuan, percakapan, termasuk ruang kontestasi, dan sarana

meluaskan jaringan. Fasilitas seperti ruang seminar, ruang residensi serta *café* tersedia bagi para insan kreatif untuk mempresentasikan kerjanya. Arena ini sekaligus menjadi rumah bagi berbagai institusi kreatif seperti di antaranya Srisasanti Foundation, Srisasanti Syndicate, Kohesi Initiatives dan Nasi Goreng Diplomacy. Tirtodipuran Link dihasratkan dapat menjadi titik berangkat dan titik temu jaringan kreatif Asia Tenggara, dan kemudian jaringan internasional.

Menandai kehadiran Tirtodipuran Link, pameran dengan tajuk Selebrasi Kemanusiaan ini dipresentasikan. Seperti tersurat pada tajuk, pameran ini dihasratkan sebagai perayaan terhadap nilai-nilai kemanusiaan yang terancam tumpul. Jika politik guncang, tatanan sosial tercederai, intoleransi merebak subur, alam dikeruk isinya, lingkungan rusak, maka seniman, seni/kesenian harus segera ambil peran untuk menyentuh sisi terdalam manusia, yakni watak kemanusiaannya. Pada ranah itulah seniman dan karya seninya memberikan kontribusi pada edukasi dan membangun kesadaran terhadap problem-problem kemanusiaan dan kesemestaan.

Celebration of Compassion

Notes by Suwarno Wisetrotomo

As the era shifts in such a vast motion, every little thing within is following the changes as well. Industrial Revolution 4.0. will quickly turn become 5.0, 6.0, and so on –with such an unexpected output which will transform every aspect of life. Research and mega data underlie every taken step. Every step should be well-planned, and the space of speculation is then tightened down. Communication is now becoming easier and faster, cutting through space and time with no detention. The world is in our hands.

Nowadays, everyone seems occupied; as if they do not have much time to meet other people face-to-face –even with the closest ones: the family. Often we witness the moment when

people were in the same place, close to each other, yet they are not connected to each other. They do not see each other's face, they do not speak to each other –they do not understand each other. People are now spending more of their time on their gadget as if all those visual and digital things are becoming their reality. The simplicity of using the gadget, either consciously or unconsciously, bringing out numerous pitfalls such as misunderstanding in communication. Producing words, sentences, developing an understanding without even performing a verification, nor even cross-checking. Meaning, perception, or whatsoever, has become out of control. It has also become less reliable due to its lack of references. Along with it is the inevitable digital imprint which now could also play as a trap, even it is reliable enough to become a legal proof in law. Digital imprint can also be used to deceive and to produce false information, vilification and incitement.

And so is time. Everyone has their own timepiece –such a reminder to us, yet often building up a sense of running-out-of-time. Time available to contemplate, to build up space and the hustle bustle of our daily life is evicting aesthetic behavior. Thus, the most basic yet important thing of having an interaction with each other is lost. *Habluminallah* (the relationship between human and God) and *habluminannas* (the relationship between human and each other, also with the other creatures) that should guide the balance of life are often positioned in the extreme sides –creating such disharmony.

The technology of information has changed almost all of the aspect of life, in the scale of an individual social/communal, nation, economic, politics, security, even nationwide. It is an impact of disruption. Disruption, as stated by Rhenald Kasali, is an innovation that will replace the whole system with the new ones.¹ As for M. Christensen, disruption is destructive yet creative²; moving along between 'destroying' and 'creating something new'.³ At the moment, we are trapped by the grand wave of information which comes in various forms and qualities (either destructive or creative); whether it is a fact, made-up stories, a lie, a gossip, pointless news –they keep striking their waves toward human regardless the age.

Now we are going to apply the term mentioned by F. Budi Hardiman, to become '*homo digitalis*'. Hardiman stated, "Human is only a component of a system of the communication media. They are the medium of communication within the network of the anonymity of digital communication. Human is the messenger".⁴ Among such reality, kinship, sensitivity, and compassion between each individual, and toward nature itself, has become a serious matter.

At the individual level, are we really all occupied? How long have you, all of us, been immersed in the falsehood, lies, betrayal, ambition, promotion of discrimination (of ethnicity, religion, race), or also in other destructive practices? Or are we occupied in a meaningless and pointless conversation that dry out our intelligence, our sensitivity, and humanity, and on

the contrary, thus shapes ourselves to be banal, intolerant, and full of destructive heat? Don't we feel like an estranged alien? Seems like all of us immersed (and drowning) in the great waves that hit the world, plunging everyone into a destructive and a useless life? Of course, there are exceptions, for those who are able to be critical and to get out from the trap of such waves. They will be the light that is useful for others. The risk of such great shock and pretentious behavior is the crisis in humanity.

The urgent question is, where and how the artists take part so that their works could be useful for many people? This question does not depart from the presumption in which artworks are capable of changing the circumstance (social, political, economic, and religious). Not at all! The question rests on the very basic hope that artwork could have the potential to touch the 'awareness' of the audience. The awareness toward their surrounding which is layered with problems, uncertainties, turbulence (social, political, economic), etc., then could lead to the ability to take a more positive role and the position, for the sake of themselves and for others as well.

The reality around us, even in religious matters, shows that some would act brutally aggressive; citing from Fathurahman who stated that, "Our religious practice is drying up".⁵ Specifically I would like to guess that perhaps 'our art practice is also drying up.' I mean the work practice in art (especially work practice in visual art) no longer gives their voice to the

issues of humanity or life, as it is now presents only trivial matters with such a minimalist artistic touch. Thus, the artworks that unable to chronicle the situation and the movement of times start to emerge, and so then they are alienated among the society.

An artwork, just like literature and other works of art, 'should be able to unite the differences and enable them to feel and to greet each other' as quoted again from Fathurahman, so that we could also 'sharpen our sense and spirituality, so the beauty in the religion won't become a rare thing; for the public space within the social media to be not not tightly packed with verbal abuse, ferocious words, and accusation of others as an infidel; for the moderation of religions to work as a balancing pendulum; so then people won't acknowledge natural disaster as a form of God's anger'.⁶

Visual art (as well as other form of artworks) that able to evoke its audience's awareness departs from a strong yet evocative idea and issue. Strong ideas and issues will encourage the emergence of artworks in various forms, structures, as metaphors that can be effectively included with a strong message. Speaking of effectiveness, it does not mean by proposing an absolute truth, but instead, it invites various meanings with a number of enlightening arguments. With strong arguments and distinguished perspectives, it will open such an inviting space for a debate that also promotes enlightenment for all.

Artworks at present, as we all know, are in the complexity of such challenges particularly on how to deal with the drying manner of expression, which in an ideal state should have been able to touch the realm of human sensitivity. When sensitivity begins to blunt, what will happen is that the mind, speech, and behavior become disoriented –thus will become banal as well. This kind of situation is a global phenomenon, it occurs to everyone along with the rapid development of technology of information. This development always brings out paradoxical and ironic facts; one side will step forward, another side will step back; one side will be simplified, another side will be complicated; getting closer toward one side, another side will getting away; etc. Frictions will undeniably continue to occur between the plus and the minus. Now is the time for visual art to find their momentum by playing their role in evoking sensitivity and awareness.

Art Crisis, Cultural Crisis

Departing from the explanation above, we can ask an immediate question; is there any artwork that delivers enlightenment and evokes awareness willingly? Is there any artwork that is 'involved' (with social, economic, politics, and cultural issues)? Is there any artwork that depicts the power as a chronicle of social, politic, economic and cultural event at a point of time? Is there any contemporary artwork which, borrowing the words of Plekhanov more than 60 years ago, not only producing life but rather explaining it, since "The artworks are often 'intends to evaluate the symptoms of life'".⁷ This important question is raised as a trigger to recall

the achievements (artworks) of the artists that have ever existed, and are always discussed because of their meaning and their context.

As examples, one of which was the sketch work of Srihadi Soedarsono (born; in Solo, December 4th 1931) that records the crash of Dakota VT-CLA in Ngoto Village, Karangjati, Bantul regency, Special Region of Yogyakarta after being shot down by two P40 Kitty Hawk hunters in Maguwoharjo, Yogyakarta. The plane originally flew from India, through Bangkok, Malaysia, and Singapore to transport donated medicines from those visited countries for the Indonesian Red Cross (PMI).⁸ This artwork is equivalent to an eyewitness testimony, for the young man was covering such incident immediately. Such is somehow inconceivable, how in the midst of a complicated and risky situation, Srihadi recorded this event.

However, we will soon understand because Srihadi was once involved in armed battle, aside from being a journalist and painter as well. As the encouragement of nationalism multiplied his guts, Srihadi then did such a risky attempt.⁹ Srihadi's sketches and paintings which contain social commentary are part of the remaining important artifacts for us to understand a piece of the nation's journey.

The next example of work is "Maka Lahirlah Angkatan '66" (1966) by S. Sudjojono (1914-1986): a young man with such a tense facial expression, straight-forward stare, wearing a

white blouse, bind in a red jacket, with a yellow hat, dark trousers, the right side of the trousers rolled in half, the left hand holding the paint can, the right hand holding the brush. In the background is the traffic passing by in the city of Jakarta, which seemed chaotic, with the visual of walls that were full of graffiti protests. Just like any other Sudjojono's paintings, in the lower right corner there is an inscription reads, "With all the tools, with all the amazing guts, these young messengers are shouting out: for the sake of Ampera!" The word 'Ampera' means 'the mandate of people's suffering. During the 1960s it was such a mantra to uphold in the revolutionary battle for people's welfare. Every speech and political action, is nothing but the mandate of the suffering of the people, in order to realize a prosperous society like what is imagined during the times of the Independence Day. Sudjojono's painting is truly an artifact that holds mental facts, social facts, and political facts of the era (1966).

History records that the era of 1966 gave birth to idealistic and militant young people who were striking their will in form of creation, criticism and protest as means of animating the independence as idealized and imagined by them. Youth organizations such as KAPPI (Indonesian Youth and Student Act Unit), KAMI (Indonesian Student Act Unit), KABI (Indonesian Labor Action Unit), KAWI (Indonesian Women's Act Unit), and KASI (Indonesian Scholars Unity Act) continued to carry out demonstrations in demand of the disorganization of PKI (Indonesian Communist Party).¹⁰ Such actions led to the fall of the Old Order, and the rise of the New Order. The 98.5 x

84 cm painting has a layered width of meaning, among others since it witnessed the history of socio-political change that determines the direction of how a nation finally "become Indonesia" in this day and age, along with all the issues happening within.

Furthermore, we should not overlook how Edhi Sunarso (1932-2015) embodied the will of Bung Karno to establish monuments as a symbol of Indonesia as a civilized country. Up to this point we can still witness these historical pieces created by Edhi Sunarso; Selamat Datang Monument (1962), Aerospace Monument (1962), West Irian Liberation Monument (1963), and other works by him as references to understand Indonesian history. These works are more than just monuments, they are the symbol of a newly independent nation, and the people's desire to show the world that Indonesia exists, as a country that cares and takes sides with humanity.

The works record monumental events and become an evocative historical artifact. Also there was an era with a number of paintings, which can be used to uncover the historical events of the nation's journey. The events of Indonesian history should be read, written, and created into new artworks as reminding artifacts, to chronicle social facts, mental facts, and factual events.

Is there any artwork that records various events in the Indonesian contemporary era? If art and its practice deny

human problems and humanity, what immediately emerges is the art crisis. Denial is characterized by banal attitudes; blindly dedicates the self on economic, power, and political interests –within situations beyond the limit. In other words, artwork which created under 'on behalf' matter is nothing but practical interest. The position and the situation indicates that artists are co-opted by 'interests' (power, bureaucracy, economy, politics, and as such). The end of art crisis is a cultural crisis because artworks do not longer belong in the realm of cultural learning and work. The artworks composed in the frame of pragmatic interests hardly give any meaning in life experience and life itself.

In order to get out of such chaos, I quoted Donald B. Calne who implied that "Art and religion are inseparable, the biological role of art is the same as the biological role of religion –strengthening cultural ties. The role is still the same today, although it may have developed its own life that is separate from religion, art is still a unifying force for culture and sub-culture."¹¹

Fine art is now in a serious realm and facing a serious challenge. Its function for human, humanity and the universe is being questioned. Artwork that acts as mere entertainment or *klangenan* is hard to imagine having the power to appeal to human values.

How Humanity is Celebrated

Humanity should be celebrated. Only by relying on

consciousness as a human being who carries out duties as "God's representative on earth" (*kalifatullah*), all issues of life and the life itself should be resolved properly. As "representative of God", you must hold the principles of honesty, fairness, tolerance, and mutual respect. Such awareness also grows because of the belief that art should be stand in with cross-faith stance. An artwork carries a function to voice out those values with various ways, approaches, and choices. Principally, the creation of artwork rests on an awareness of diversity (pluralism), awareness of differences, and therefore the awareness of the absence of a single meaning leads to the awareness of the importance of tolerance.

An artwork which often 'hid' the true meaning through various forms and metaphors is an effort to create ambiguity and potentially creating various awareness (diversity and tolerance) for the audience. With these signs, the interpretation becomes very open. Since it is based on a basic principle that there is no absolute meaning of art and there is no single interpretation, hence it is compelled to create respect for each perception as long as it is backed by reliable arguments. Everyone with different experiences and references can make free interpretations. That is how good work has always been; able to trigger the practice of democracy, namely the attitude of respecting differences.

Here are some examples of the work of artists to begin discussing how humanity is celebrated. The works of Entang

Wiharso, his ideas have always been triggered by a number of issues that potentially causing tension, misunderstanding, arbitrariness for various reasons. He is encouraged to address the disparity of the problems within human relationships. Entang aims at aspects of stress, conflict, misunderstanding, and threats to become energy in his works. Therefore, watching his works means watching a striking dramaturgy, a noisy configuration of strange figures with attributes of various forms of weapons, with a touch of ornamentation here and there. The choice of material and the aluminum cutting technique supports these dramatic ideas. Entang Wiharso's artwork is a recording of the inner situation of contemporary social life which stomps the consciousness.

Not all problems of life are seen and addressed with a frown, but also with irony that contains humor. That is what is often enacted by Heri Dono in both two and three-dimensional works. It presents the irony of society, politic and cultural, and puts itself in the matter from the edges, from the periphery, to see unexpected aspects and make fun of them. That is why his works strongly present forms and atmosphere of caricature. Maybe for Heri Dono, life after all is nothing but caricatures.

Human values are indeed universal values which are held by artists from time to time, in which they could also absorb the experience of past figures or events. The artist Galam Zulkifli, for example, records those values while backed with high skills in his presenting techniques. Figures like Affandi, Vincent van Gogh, Pablo Picasso, and S. Sudjojono

summarized in the "Illumination Series" are presented in such technique which results in a compelling visual sensation. The paintings keep layers of shapes (scenes) that can be seen alternately, by changing the lights (lighting). A very successful visual strategy, for it gives a sensation of form-shapes shifting on a single piece of painting.

Another example is the works of Eddie Hara, who has lived in Basel for the last 22 years. His works reflect the freedom to look at and understand world problems, urban life with all its tensions, including subcultural problems. He is in direct contact with the great wave which shifts the life itself. For Eddie Hara, such reality is a field of stimulating inspiration, which enriches forms, figures that boisterously interact with each other in his drawing. The problems keep alternating, disappearing, and continually shifting, but life must go on. We do not have to frown a lot.

Undeniably, technical skills in various methods and approaches are indeed the main trigger to for us be able to penetrate through the message and the meaning which the artist wants to convey. Franziska Fennert shows a compilation of such visual narrative through her collage works; by sticking, sewing, drawing, and shaping various materials. Her work encourages the audience to observe closely, how the figure is formed (by her combination of various techniques). Watching this kind of work raises the urge to produce narratives based on their personal experiences. Those who seem to be interacting, talking, or doing activities provide a gesture and

mental suggestion for the audience. With that being said, the celebration of humanity is now realized.

It is a whole different experience when we deal with the works of Ivan Sagita, as his creation trigger a contemplating feel; contemplating life in certain limits which actually absurd. The female figures with a cloth wrapping her body, with a tree growing on her body, with hair continually growing as if it is against the fate of death; it is truly a visual experience that touches the most elemental spiritual state. Ivan Sagita is hugely concerned about human and humanity problems. Ivan Sagita also researches many cases: the function of cloth, scarves, wells, cattle, hair, and suicides in Gunung Kidul; a phenomenon called *Pulung Gantung*. His observation becomes such a great influence for his compositions of works. Humanity basically deals with our quality and our action of empathy towards others and the universe.

The works mentioned above are just examples, as well as an effort to answer the question of how do artists perform the celebration of compassion. It is more than just a discussion on notes, recordings, and composition with various visual symptoms; the urgency lies in the in-depth study related to the theme "human and humanity" in today's artworks.

Tirtodipuran Link

A new space is now present in Yogyakarta: Tirtodipuran Link, located on Tirtodipuran Street, number 50. The name implies the passion and ambition: *link* (to link) which accompanies

Tirtodipuran (the location), is an invitation to 'relate'; to connect, to establish a communication and to form a network. Even though it is not in the center of the city, it is still an area that is very accessible to reach from any point.

Tirtodipuran Link is not just a space for exhibition as it is expected to also be an arena for meetings, conversations, contestation rooms, and as a mean to expand networks. Facilities such as seminar room, residency room and café are available for creative people to present their work. This arena is also home to various creative institutions such as the Srisasanti Foundation, Srisasanti Syndicate, Kohesi Initiatives, and Nasi Goreng Diplomacy. Tirtodipuran Link desires to be the starting point and meeting point of the Southeast Asian creative network, for then emerging further to the international network.

Marking the presence of Tirtodipuran Link, this exhibition entitled The Celebration of Compassion is proudly presented to the public. As stated in the editorial, this exhibition is intended as a celebration of humanity values which is now endangered. If politics is unstable, the social order is harmed, intolerance spreads around, nature is exploited, the environment is damaged, the artists and the art itself must immediately take its role to touch the deepest side of the mankind –its human nature. Of being said, artists and their artworks should then contribute to education and establish the awareness of humanity and universal problems.

Notes:

¹Rhenald Kasali, *Disruption*, Jakarta: Gramedia Pustaka Utama, 2017 (Sixth Edition), p. 34

²Rhenald Kasali, *Ibid*, p. 35.

³Suwarno Wisetrotomo, *Meniti Ombak di Era Milenial (Problem di Sekitar Fungsi Seni, dan Kritik Kebudayaan)*, A Speech on Dies Natalis XXXIV, Indonesia Art Institution Yogyakarta, Wednesday, 30 May 2018, p. 4

⁴F Budi Hardiman, "Homo Digitalis", *Kompas*, Thursday, March 1st2018, p. 6

⁵Oman Fathurahman, "Bangsa Ini Perlu Rasa", *Kompas*, Wednesday, January 2nd 2019.

⁶Oman Fathurahman, *Kompas*, *Ibid*.

⁷G. Plekhanov, *Seni dan Kehidupan Sosial (Unaddressed Letters – Art and Social Life)*, Translator: Samanjaya, Bandung: Ultimus, 2006, p. 2

⁸*Srihadi dan Paradigma Seni Rupa Indonesia*, a book published on behalf the celebration of Indonesian Independence Day 54th and sketch show of Srihadi Soedarsono works, (Curator: Jim Supangkat), Jakarta: Galeri Lontar, Komunitas Utan Kayu, August 27th –September 27th 1999).

⁹Taufik Abdullah elaboration on "Indonesia, 1946-1949", and Asikin Hasan, "Srihadi di Tengah Perjuangan Kemerdekaan" (Asikin Hasan's interview with Srihadi), in *Srihadi dan Paradigma Seni Rupa Indonesia*, *Ibid*.

¹⁰A short essay of Agus Dermawan T, "Maka Lahirlah Angkatan '66", in *Seabad S. Sudjojono, 1913-2013*, Jakarta: S. Sudjojono Center, Galeri Canna, 2013.

¹¹Donald B. Calne, *Batas Nalar, Rasionalitas & Perilaku Manusia (Within Reason, Rationality and Human Behavior)*, Translator: Parakitri T. Simbolon, Jakarta: Kepustakaan Populer Gramedia, 2004, p. 299.

Some might conclude that humans will always take one unaltered stance. Whereas human and humanity are not static. Such continuous change of nature is the one that need to be celebrated.

- Atreyu Moniaga -

Indonesians have a heritage of humanity that was shaped and formulated by our founding fathers. It is the second principle of Pancasila, which for now is realized only in form of memorization and mere commemoration. If this principle is enforced, maybe celebration is not important after all. Humanity should be realized in the form of concrete action, because celebration is no more than a form of mere memorization.

- Galam Zulkifli -

For me, at present, what needs to be celebrated is diversity. When we are speaking about celebration of humanity, then we are also obliged to address celebration of plurality at the same time. Because after all humans have contradictory sides. Humans are all the same as human beings, but we are also different as individuals.

- Abenk Alter -

What needs to be celebrated is how well connected we are with others. Perhaps through social media, which actually makes it possible for us to start a worldwide movement. We can now convey what we really believe. As in Indonesia, it can be celebrated within the context of Bhinneka Tunggal Ika.

- Franziska Fennert -

"I believe what is necessary to be celebrated now is humanity issues with particular regard on the pressures being put on the minorities; LGBT, minor ethnicities or those whose religions are not the majority one. The majority should be the ones who keep the minority safe."

- Heri Dono -

We can see the aspect of modernity, where both the subject and object becomes stronger. Human who are not celebrating his life for the sake of human himself or herself, for instance. This negative issue should be seen as the main concern, thus it cannot be said that we only have one sided celebration of humanity.

- Ivan Sagita -

We have to obtain a sense of sensitivity; to be able to respect and love each other. Then comes toleration and growing empathy so that we can live together with other living beings in a balanced and peaceful manner.

- Roby Dwi Antono -

Celebrating an issue is mostly attributed to a certain concept that is fun in nature. So how a group of people can help their others, that is worth celebrating. Or in a more stereotypical manner, how humans can save the mother earth; such has the value that need to be celebrated.

- Angki Purbandono -

Humanity that is need to celebrated at present is the celebration of liberty and diversity itself. In such a context, we have to be able to tolerate with our fellow beings and their respective beliefs.

- Galih Reza Suseno -

EXHIBITED

ARTWORKS



ABENK ALTER

Selebrasi Kemajemukan (People Power), 2019, acrylic on canvas, 200 x 200 cm



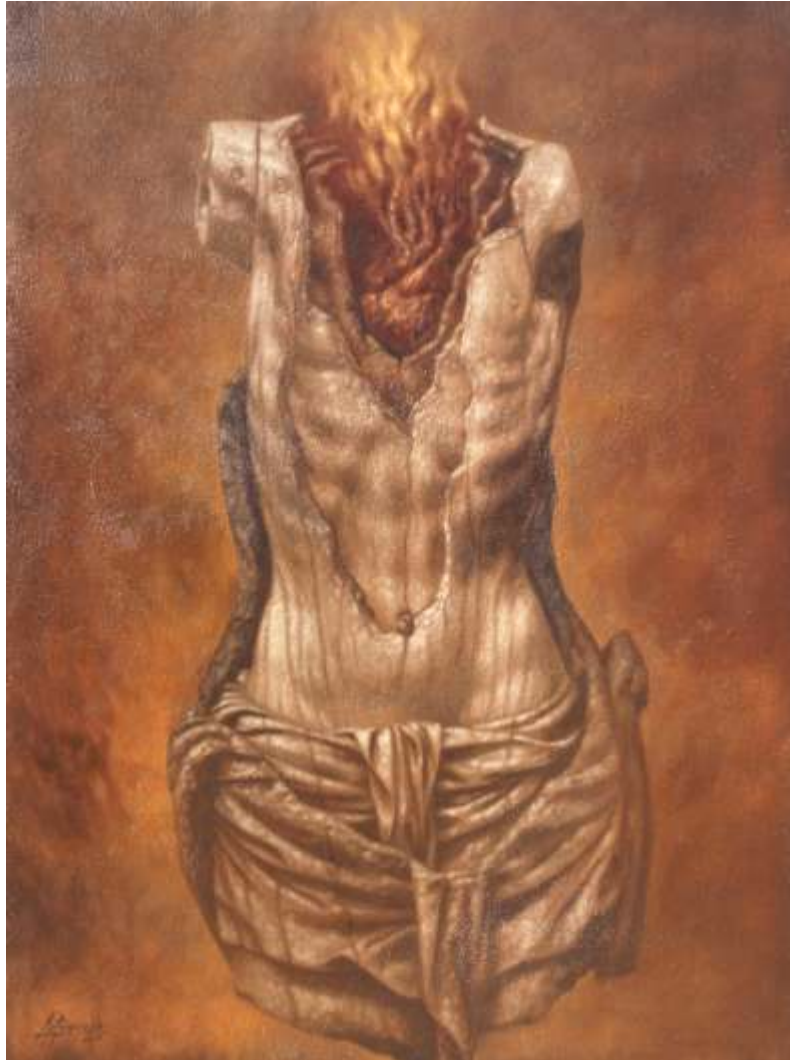
ABENK ALTER

Memberi, Menerima (visi Ke II), 2019, acrylic on canvas, 200 x 200 cm



ALEKSANDRA DENIC

Another Man, 2017, mixed media on canvas, 180 x 130 cm



ALFREDO ESQUILLO JR
Vessel, 2019, oil on canvas, 101.6 x 76.2 cm



ALFREDO ESQUILLO JR

Laban ng Loob (Struggle Within), 2019, oil on ethylene-vinyl acetate and wood, 99.5 x 77.5 cm (*left*)
Laban ng Loob 2 (Struggle Within 2), 2019, oil on ethylene-vinyl acetate and wood, 100 x 77.5 cm (*right*)



ANGKI PURBANDONO

Crab Claws-Human Dinner Archives, 2018, scanography-light box installation, 75 x 150 x 13 cm



ATREYU MONIAGA
Poisoned Equilibrium, 2019
watercolor on paper, 180 x 80 cm



Poisoned Equilibrium
Details



ATREYU MONIAGA
Let the World Fall into It's Sleep, 2019
watercolor on paper, 180 x 80 cm



Let the World Fall into Its Sleep
Details



ARWIN HIDAYAT
Lampor, 2017, acrylic on canvas, 150 x 200 cm



ARWIN HIDAYAT

Arwin Baca Puisi, 2018, acrylic on canvas, 150 x 150 cm



BOB SICK YUDHITA AGUNG
My Gangsta Paradise, 2018, acrylic on canvas, 180 x 180 cm

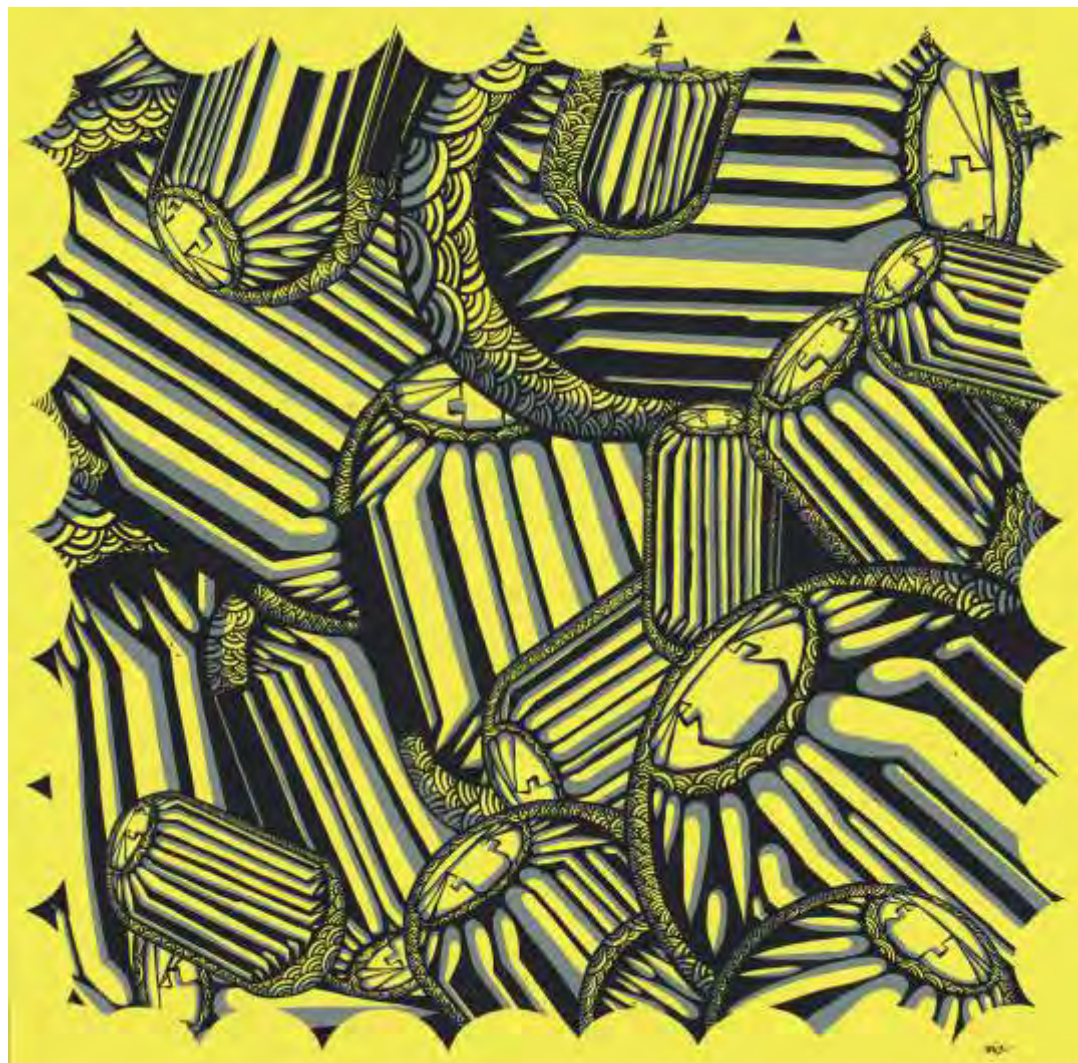


BOB SICK YUDHITA AGUNG
Cheers Leader, 2018, acrylic on canvas, 180 x 180 cm



DARBOTZ

Twisted Mind, 2019, acrylic on canvas, 200 x 150 cm



DARBOTZ

Nothing is Too Much, 2019, acrylic on canvas, 200 x 200 cm





EDDIE HARA
Panel 1 :
Why Fat Punk ?, 2019
acrylic on canvas, 180 x 100 cm

Panel 2 :
Mendoan Eaters, 2019
acrylic on canvas, 180 x 100 cm

Panel 3 :
Asu Cinta Padamu (the Dog Loves its Master), 2019
acrylic on canvas, 180 x 100 cm



ENTANG WIHARSO

Nowhere to Go, 2016, aluminum, car paint, resin, color pigment, thread-polyurethane, coating, 208 x 218 cm



ENTANG WIHARSO

Double Headed, 2016, aluminum, car paint, resin, color pigment, thread-polyurethane, coating, 140 x 200 cm



FRANZISCA FENNERT
Human Corporation, 2019, acrylic on canvas, 165 x 150 cm



FRANZISKA FENNERT

Keseimbangan Alam, 2019, mixed media tapestry, 180 x 135 cm

Normal Light



GALAM ZULKIFLI

Illumination Series # Dari Diponegoro kepada Sudjojono lalu Lompatan Pasar Rupa, 2019
acrylic, fluorescent and glow in the dark paint on canvas, 100 x 200 cm

Ultraviolet Light



Darkness



Normal Light



Ultraviolet Light

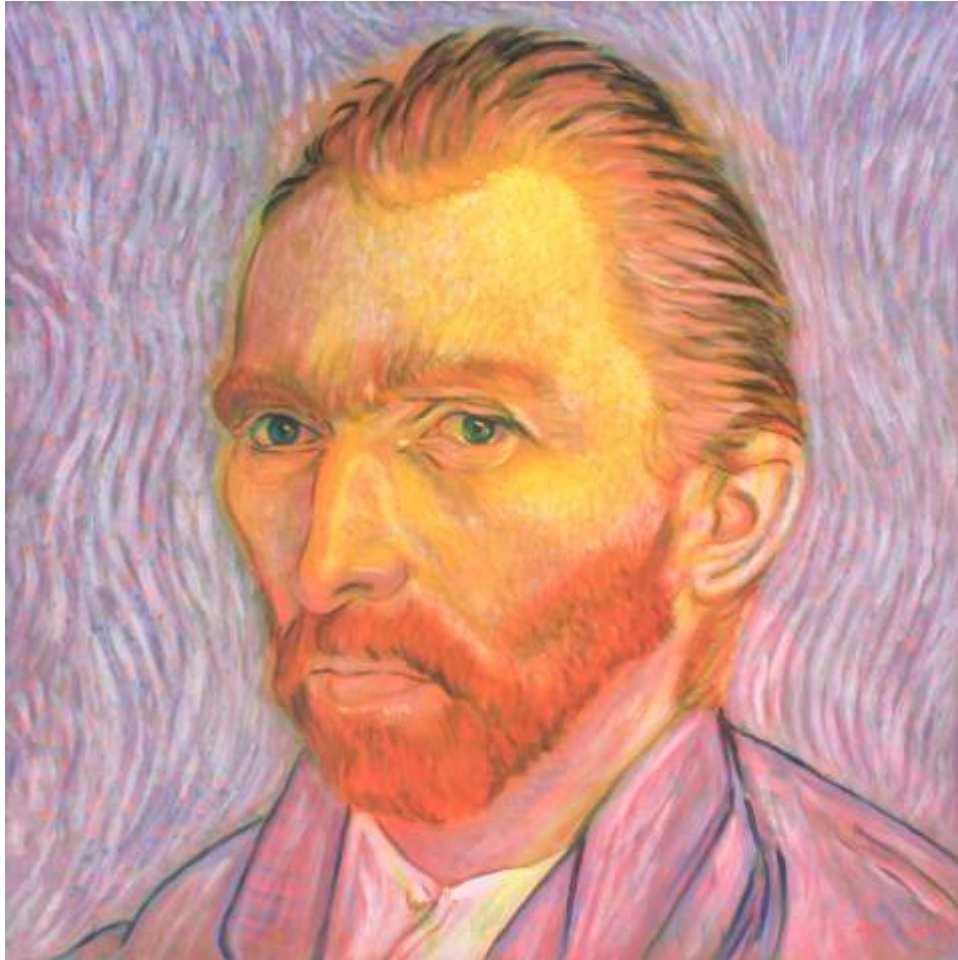


Darkness



GALAM ZULKIFLI
Illumination Series # Affandi, 2019
acrylic, fluorescent and glow in the dark paint on canvas
100 x 100 cm

Normal Light



Ultraviolet Light

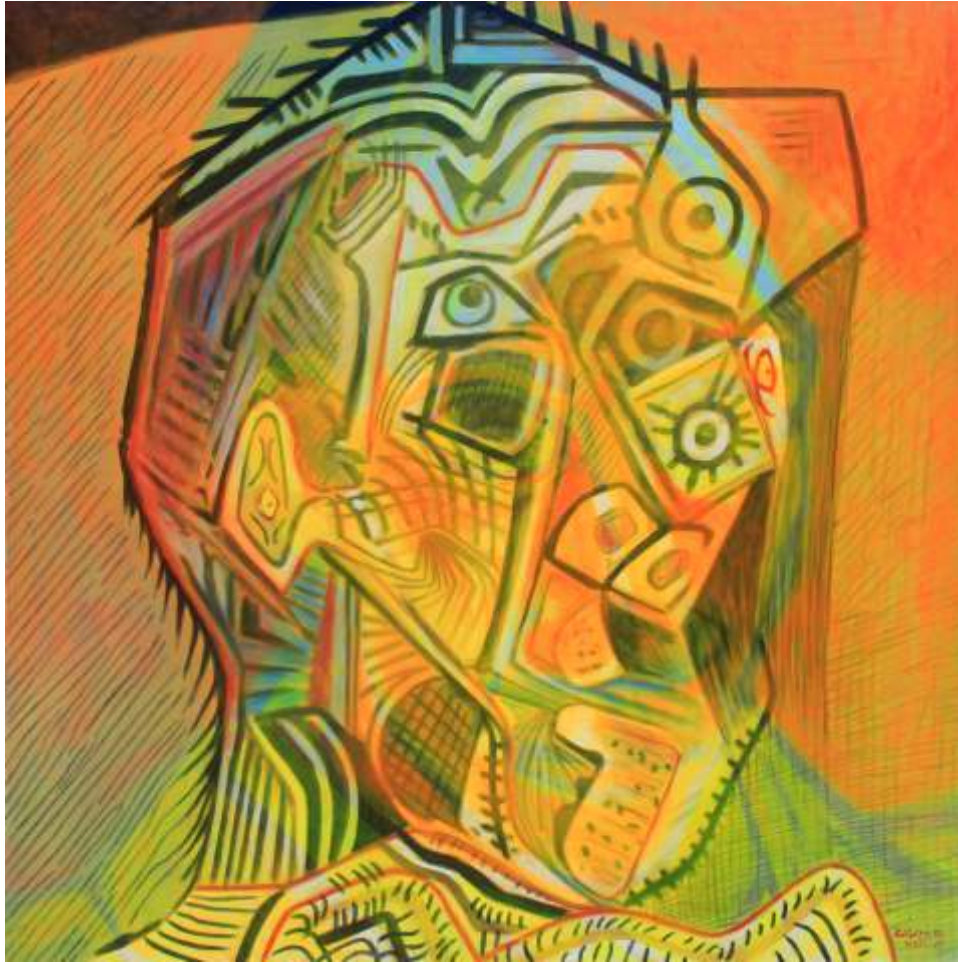


Darkness



GALAM ZULKIFLI
Illumination Series # Van Gogh, 2019
acrylic, fluorescent and glow in the dark paint on canvas
100 x 100 cm

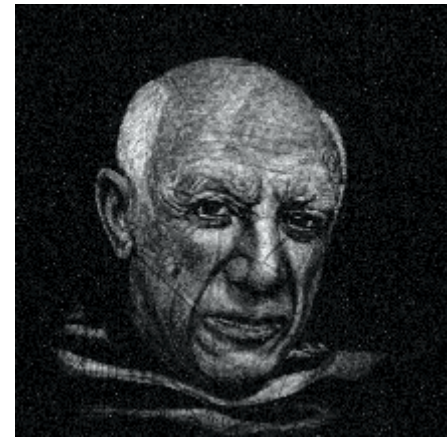
Normal Light



Ultraviolet Light



Darkness



GALAM ZULKIFLI
Illumination Series # Picasso, 2019
acrylic, fluorescent and glow in the dark paint on canvas
100 x 100 cm

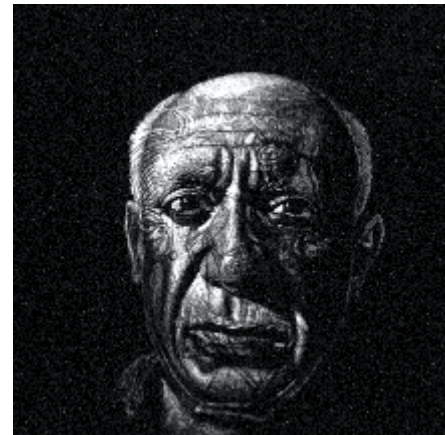
Normal Light



Ultraviolet Light



Darkness



GALAM ZULKIFLI
Illumination Series # Picasso 2, 2019
acrylic, fluorescent and glow in the dark paint on canvas
100 x 100 cm



GALIH REZA SUSENO
Distraction of Hope, 2019, acrylic on canvas, 180 x 260 cm



GALIH REZA SUSENO
Lunar in Nibiru, 2019, acrylic on canvas, 180 x 260 cm



HERI DONO
Sengkuni di Balik Layar, 2019, acrylic on canvas, 180 x 250 cm



HERI DONO

Wedus Gembel Keluar dari Laras Senjata Don Quixote, 2019, acrylic on canvas, 180 x 250 cm



IVAN SAGITA
Slices, 2019, oil on canvas, 200 x 160 cm



IVAN SAGITA

My Pregnancy is Same Old as My Life, 2019, oil on canvas, 150 x 120 cm



IVAN SAGITA
Manusia Pohon (1/5), 2015,
stainless steel, 160 x 45 x 60 cm



IVAN SAGITA
Lekatlah Garis pada Ia, 2017
stainless steel & local green stone, 99 x 50 x 46 cm



IVAN SAGITA
Sesungguhnya Ada dan Garis untuk Mereka, 2017
stainless steel & local green stone, 99 x 50 x 46 cm



LAKSMI SHITARESMI

Keep Spirit Series: Biduk Kulabuhkan Sendiri, 2019, pencil and acrylic on canvas, 200 x 200 cm



LAKSMI SHITARESMI

Tubuh Jagad Rayaku #1, 2019, pencil, charcoal and acrylic on canvas, 150 x 300 cm



MUKLAY

Trapped in the Sickness, 2019, acrylic on canvas, 200 x 300 cm



ROBY DWI ANTONO
Opsi Otopsi, 2019, oil on canvas, 160 x 220 cm



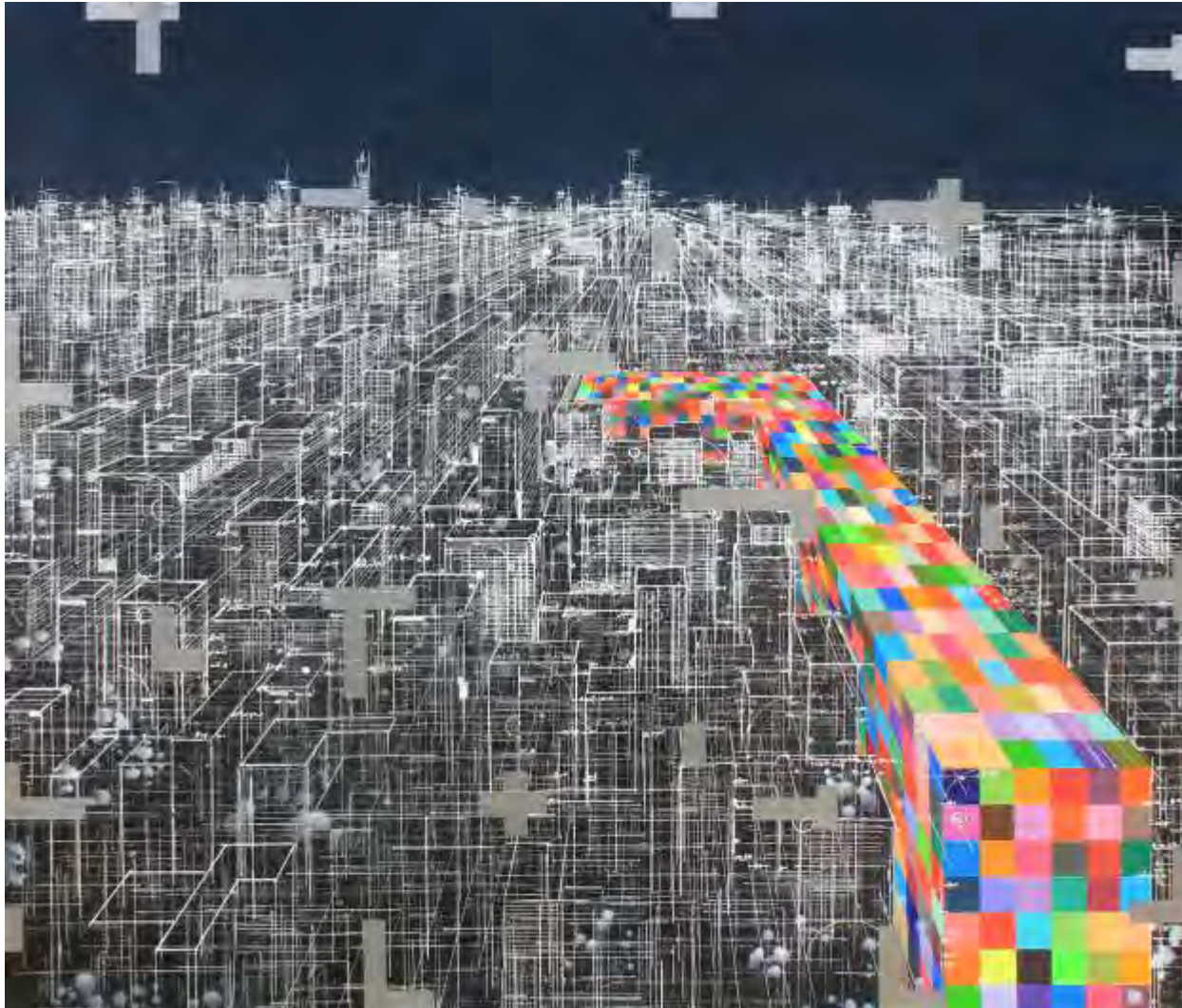
RONALD MANULLANG

Whispering Spirit Last Supper Series, 2013, oil on canvas, 175 x 300 cm



SUROSO ISUR

The Meeting on the Turret Stairs, 2019, oil on canvas, 170 x 250 cm



TOMMY WONDRA
Untitled #1, 2018-2019, acrylic on canvas, 140 x 160 cm



TOMMY WONDRA

Untitled #2, 2018-2019, acrylic on canvas, 160 x 140 cm



TAHER JAOUÏ
Never Trust A Monkey, 2019, mixed media on canvas, 205 x 405 cm



VALDO MANULLANG
Heal The World, 2019, oil on canvas, 170 x 250 cm

ARTIST --- PROFILES

ABENK ALTER

Born in Jakarta, 1985

Education :

2005 – 2009 : Bina Nusantara University. Majoring Graphic Design | **2011 – 2016** : Islamic College for Advance Study. Majoring Myctiscm.

Solo Exhibition : 2018 : “Interplay”, RUCI Art Space, Jakarta, Indonesia.

Group Exhibitions (selected) : 2019 : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | Art Moments Jakarta, Sheraton Gandaria City, Jakarta | **2018** : Bazaar Art Jakarta, Pacific Place Ballroom, Jakarta | “Got Paper”, Ruci Art Space, Jakarta | “A Small Universe in the Field of Meaning” Edwin's Gallery, Jakarta | “Place of Belonging”, Ruci Art Space, Jakarta | **2017** : “Connection”, Stein Egerta, Liechtenstein | Bazaar Art Jakarta, Pacific Place Ballroom, Jakarta | “#PlayinProgress”, Plaza Indonesia, Jakarta | “REST AREA”, Galeri Nasional, Jakarta | “The Journey Exhibition”, Artotel x Tokyo Bike, Jakarta.

ALEKSANDRA DENIC

Born in Belgrade, 1983

Education :-

Group Exhibition : 2019 : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | **2008** : Oracle Gallery, group exhibition, Bali | Kuta Galleria, group exhibition, Bali | **2007** : Art center, Bali | International Art Festival, Bali | International Photo Exhibition – Indonesian Institute of the Arts, Bali | **2006** : Franklin Lee Gallery, group exhibition, Bali | Franklin Lee Gallery, Bali.

ALFREDO ESQUILLO, JR

Born in Manila, 1972

Education : 1993 : Bachelor of Fine Arts Major in Painting, University of Sto. Tomas, Manila City, Philippines

Solo Exhibition : 2018 : CONTINUING SPIRIT, Ateneo Art Gallery, Quezon City, Philippines | BALIK-LOOB, Silverlens, Manila, Philippines | ALTERED EGO, Art Central Hongkong 2018, Central Harborfront, Hongkong | CAUTIONARY TALES, JStudio, Art Fair Philippines 2018, The Link, Makati City, Philippines | **2017** : POTENSIYA, West Gallery, Quezon City, Philippines | **2015** : TRANSFIGURATIONS, Arndt Fine Art Berlin, Germany | ANINAG, Art Fair Philippines 2015, Special Exhibit, The Link, Makati City, Philippines.

Group Exhibitions (selected) : 2019 : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | SIMULACRA, The Substation, Singapore | **2017** : MUTABLE DECAY, Eskinita Art Gallery, Makati City, Philippines | ANG BABAE AT ANG DRAGON, Kalye Koletib, Pinto Art Gallery Manila, Philippines | REBELASYON, Kalye Kolektib, JStudio, Art Fair Philippines 2017, The Link,

Makati City, Philippines | RING THE BELLS THAT STILL CAN RING, YOD Gallery, Art Fair Philippines, The Link, Makati City, Philippines
| **2016** : WASAK! Reloaded, Arndt Fine Art, Singapore | WASAK! Filipino Art Today, Arndt Fine Art Berlin, Germany.

ANGKI PURBANDONO

Born in Cepiring, 1971

Education : **1994-1999** : Indonesia Institute of the Arts, Yogyakarta, Indonesia | **1993-1994** : Modern School of Design, Yogyakarta, Indonesia.

Solo Exhibition : **2017** : Post Jungle : Tangkahan Project, Art Rooms, Brightspot x Art Dept ID, PIK Avenue Ballroom, Jakarta, Indonesia | If You Give Me Lemon, I'll Make Lemonade: Tales from Tokyo and Tangkahan, Mizuma Gallery, Singapore | Grey Area, Bangkok University Gallery, Bangkok, Thailand | **2014** : Angki Purbandono and PAPA's, The Swimmers, Mizuma Gallery, Singapore | **2013** : Invisible Cities, Art Project Gallery, Hong Kong | OVALOVA, Vivi Yip Art Room, Jakarta, Indonesia.

Group Exhibitions (selected) : **2019** : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | Hopes & Dialogues in Rumah Kijang Mizuma, Mizuma Gallery, Singapore | **2018** : Beyond Bliss: Bangkok Art Biennale, Bangkok, Thailand | From the Archives, Mizuma Gallery, Singapore | PhotoBangkok Festival 2018, Bangkok Arts and Culture Centre, Bangkok, Thailand | CELEBRATING INDONESIAN PORTRAITURE, OHD Museum, Magelang, Indonesia | Finding MEMO, ViaVia Jogja, Yogyakarta, Indonesia | Dipping in the Kool Aid, Tony Raka Art Gallery, Bali, Indonesia | **2017** : The Launch of Malaria House, Deus Ex Machina, Bali, Indonesia | RESIPRO(VO)KASI, National Gallery of Indonesia, Jakarta, Indonesia | Unseen Amsterdam CO-OP: [Ruang MES 56], Transformatorhuis, Amsterdam, Netherlands | After Darkness: Southeast Asian Art in the Wake of History, Asia Society Museum, New York, USA | Traces of the Future: Contemporary Art from Southeast Asia, Mizuma Art Gallery, Tokyo, Japan | Changing Perspective, ART|JOG|10, Jogja National Museum, Yogyakarta, Indonesia | The History of Boys: the MES 56 and Beyond, DECK, Singapore | Beyond Boundaries – Globalisation and Identity, Liechtenstein National Museum, Vaduz, Liechtenstein | Identity Crisis: Reflections on Public and Private Life in Contemporary Javanese Photography, Herbert F. Johnson Museum of Art, Cornell University, New York, USA.

ATREYU MONIAGA

Born in Pontianak, 1988

Education : Communication & Visual Design at Jakarta Art Institute (IKJ), Jakarta, Indonesia

Solo Exhibition : **2016** : Pulih (photography) - Qubicle Center | **2014** : Wajah (illustration) - Summon Studio | **2011** : Random Pleasure (Illustration) - Indie Artspace.

Group Exhibitions (selected) : **2019** : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | **2018** : Deciphering Clothes –

Group Exhibition with Hatch Art Project | Art Expo malaysia 2018, Group Exhibition with Kohesi Initiatives, Booth M-6, Matrade Exhibition and Convention Centre, Kuala Lumpur, Malaysia | Art Jakarta 2018, Group Exhibition with Kohesi initiatives, Booth F-2, Ballroom 1 & 2 The Ritz Carlton Jakarta, Pacific Place Jakarta | Renung (photography) – Unknown Asia – Japan | Painting Exhibition - Life 2024 - Jakarta Vintage | **2017** : Stance of Youth - Artotek Week | Once Upon A time in China - Arterous | **2015** : BirdDays "days to be free" - Summon Studio.

ARWIN HIDAYAT

Born in Yogyakarta, 1983

Education : 2003 : Indonesia Institute of the Arts, Yogyakarta, Indonesia

Solo Exhibition : 2017 : “Gombal”, Kedai Kebun Forum, Yogyakarta | **2013** : “BLUES BAU KENCUR”, Via Via Café, Yogyakarta.

Group Exhibitions (selected) : 2019 : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | First Art Fair, Passagiers Terminal, Amsterdam | “TERMASUK”, Darren Knight Gallery, Sydney | Indonesian Cultural Late, London Book Fair, London | "Kontraksi pasca tradisionalisme", Galeri Nasional Indonesia, Jakarta | Letter callus post-war, Lorong Galeri, Yogyakarta | KunsRAI 2019, Amstelhal, Amsterdam | Full HD, Survive Garage, Yogyakarta | **2018** : KunsRAI Art Amsterdam, Amsterdam, Netherlands | ArtJog 11 "Enlightment", Jogja Nasional Museum, Yogyakarta | Keep on Fire 4, Survive Garage, Yogyakarta | Art Jakarta in Ace Houce Collective, Pacific Place, Jakarta | Art on Paper Amsterdam, Amsterdam, Netherlands | Contemporary Art Ruhr, Zollverein - Essen, Germany | **2017** : Exhibition Friends of TPS, Miracle Print, Yogyakarta | Slow Fashion, ARK Gallery, Yogyakarta | Keep on Fire 3, Survive Garage, Yogyakarta | ArtJog 10 "Changing Perspective", Jogja Nasional Museum, Yogyakarta | Bazaar Art Jakarta, Pacific Place, Jakarta | UOB "Painting of the year", UOB, Jakarta | Volks Wagen Exhibition, Jogja Expo Center (JEC), Yogyakarta.

BOB SICK YUDHITA AGUNG

Born in Yogyakarta, 1971

Education : 1991 - 1998 : Indonesia Institute of the Arts, Yogyakarta, Indonesia

Solo Exhibition : 2019 : “SICK, An Exploration of The Human Condition”, Vallette Gallery, Kuala Lumpur, Malaysia | **2012** : “I'm a Living Legend”, Srisasanti Gallery, Yogyakarta | “I'm a Living Legend”, Galeri Nasional Indonesia, Jakarta | 2010: “Bobvarium”, Srisasanti Arthouse, Jakarta | **2008** : “Life is Beautiful”, Sin Sin Fine Art, Hong Kong.

Group Exhibitions (selected) : 2019 : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | **2012**: “ART JOG 12”, organized by Heri Peadar Art Management, Taman Budaya Yogyakarta | “Negari Ngayogyakarta Hadiningrat”, Group Exhibition, Jogja National Museum, Yogyakarta | **2011**: “ART JOG 11”, organized by Heri Peadar Art Management, Taman Budaya Yogyakarta | “Pameran Ilustrasi Cerpen Kompas”, Bentara Budaya Jakarta | “Speak Off”, JogjaNews.Com, Jogja National Museum, Yogyakarta.

DARBOTZ

Born in -

Education : -

Solo Exhibition : **2016** : Monster in Disguise #2, bazaar art, Pacific Place, Jakarta, Indonesia | **2015** : Beautiful mess, Secret fresh, Manila, Philippines | **2013** : Monster Inside Us, Mifa. Melbourne, Australia.

Group Exhibitions (selected) : **2019** : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | **2017** : Off The Wall, France and Indonesian graffiti, Artstage Singapore | **2016** : Off The Wall, France and Indonesian graffiti, National Museum of Indonesia, Jakarta | Asia Young 36, Jeonbuk Museum of Art, Jeonju, South Korea | Monster Club, Asia Cultural Centre, Gwanju, South Korea.

EDDIE HARA

Born in Salatiga, 1957

Education : **1980-1989** : Indonesian Institute of The Arts (ISI) Yogyakarta, Indonesia | **1989-1990** : Akademie voor Beeldende Kunst Enschede (AKI), The Netherlands.

Solo Exhibition : **2017** : "Sweet (&SOUR) SIXTY", Nadi Gallery, Jakarta | **2015** : "We Do Not Belong To This High Fuckin Art Society", eyeloveyou, Basel, Switzerland | **2014** : Special Project : EddiE haRa, Bazaar Art Jakarta, Nadi Gallery, Jakarta.

Group Exhibitions (selected) : **2019** : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | **2018** : Art Expo malaysia, Group Exhibition with Kohesi Initiatives, Booth M-6, Matrade Exhibition and Convention Centre, Kuala Lumpur, Malaysia | **2017** : Art Stage Jakarta with Nadi Gallery, Cans Gallery, Srisasanti Gallery and Semarang Gallery, Jakarta | Ping - Pong Basel - Miami - LA - Berlin, M54 Basel, Switzerland | Art Stage Jakarta Singapore with Nadi Gallery | Art Stage Jakarta with Srisasanti Gallery, Jakarta.

ENTANG WIHARSO

Born in Tegal, 1967

Education : Bachelors of Fine Art in Painting, Indonesian Art Institute, Yogyakarta, Indonesia

Solo Exhibition : **2019** : Entang Wiharso, Main Gallery, URI Fine Arts Center, University of Rhode Island, Kingston, RI | **2018** : Hybrid Brain, Mizuma Gallery, Singapore | Cross-Border Interactions, ASEAN Secretariat, Jakarta, Indonesia | Landscaping My Brain, Can's Gallery, Jakarta, Indonesia | Half Degree of Separation - Entang Wiharso, Tang Contemporary Art, Bangkok, Thailand.

Group Exhibitions (selected) : **2019** : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | Contemporary Worlds: Indonesia, National Gallery of Australia, Canberra, Australia | Now is the Time, 2019 Wuzhen Contemporary Art Exhibition, Wuzhen, China | Far Away So Close, Arndt Art Agency, Berlin, Germany | **2018** : Jogja Contemporary Artist, Art:1, Jakarta, Indonesia | The Great Archipelago, Kayu-Lucie Fontaine, Setia Darma House of Mask and Puppets, Bali, Indonesia | Death is

Irrelevant, Hudson Valley Museum of Contemporary Art, Peekskill, NY, USA | Vacancy, Arndt Art Agency (A3), Singapore | Pathos of the Fringes, Jeonbuk Museum, South Korea | Celebrating Indonesian Portraiture, Oei Hong Djien Museum, Magelang, Indonesia | Folkloristics, Mizuma Gallery, Singapore | **2017** : Art Turns. World Turns. Exploring the Collection of the Museum of Modern and Contemporary Art in Nusantara, Commissioned Work for Children's Space, Museum MACAN, Jakarta, Indonesia | Allegories & Identities: Eko Nugroho, Entang Wiharso and Heri Dono, Singapore Tyler Print Institute, Singapore | The Art Show – Art of the New Millennium in Taguchi Art Collection, The Museum of Modern Art, Gunma, Japan | Terra Incognita, Hilger Brotkunsthalle, curated by_vienna, Vienna, Austria | Land, Landscape and Utopia, ARNDT, Singapore | Instant Replay: ARNDT Singapore's Highlights from Southeast Asia, ARNDT, Singapore | Lock Route, a public art showcase at Gillman Barracks, Singapore.

FRANZISKA FENNERT

Born in Rostock, Germany, 1984

Education : 2003-2009 : German Diplom, Master at Hochschule für Bildende Künste Dresden, Academy of Fine Arts Dresden |

2007 : Study tour China (Guangzhou, Yangzhou, Hangzhou, Shanghai) | **2007- 2008** : Darmasiswa scholarship in Yogyakarta from the Indonesian Government | **2009 -2011** : Meisterschülerin mit einem Stipendium des Freistaates Sachsen, Postgraduated at Academy of Fine Arts Dresden with Grant of the Free State Saxony, Germany.

Solo Exhibition: 2018 : Heaven is mindset, Visma Art Gallery, Surabaya | **2017** : Heaven is mindset, Semarang Contemporary Art Gallery, Semarang | **2015** : Place the king in the right position, Sangkring Art Project, Yogyakarta.

Group Exhibitions (selected) : 2019 : Celebration of Compassion, Galeri Srisasanti Yogyakarta | Upcoming: Nurturing, Bumbon, Galeri Katamsis, Yogyakarta | Upcoming: Incumbent, Sangkring Gallery, Yogyakarta | Upcoming: Artjakarta through Semarang Contemporary Art Gallery Manusia dan Kemanusiaan (Human and Humanism), Museum OHD, Magelang | Bongkar Gudang #1, XOXO, RUBANAH Underground Hub, Jakarta | **2018** : Spektrum Hendra Gunawan, Ciputra Artpreneur Museum, Jakarta | ARTJOG X, Enlightenment, National Museum, Yogyakarta | Transcoding, International Visual Culture Exhibition #2, Universitas Sebelas Maret, Surakarta | Nature is the art we are part of!, Tsukuba Art Centre, Tsukuba, Japan | **2017** : Fresh Winds International Art Biennale, Iceland, 2017/18 with travel support from ifa Institut für Auslandsbeziehungen.

GALAM ZULKIFLI

Born in Sumbawa, 1971

Education :-

Solo Exhibition : 2019 : “Iniseum Mini Exhibition Galam (IMEG) IniSeum Yogyakarta, Indonesia | **2017** : “Indonesia Idea” IniSeum Yogyakarta, Indonesia | **2010** : “Indonesia Menggugat” (Collaboration with Eddy Susanto), Gedung Kesenian Jakarta, Indonesia.

Group Exhibitions (selected) : 2019 : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | “Local Wisdom of Universality” Dewantara Triennale Yogyakarta | “ Art Moment Jakarta” Jakarta | “OHD Infinity : All Walk of Life” Magelang, Jateng | “Politikus” Art Sumbawa – Nusa Tenggara Barat | **2018** : “The Future of History” Biennale Jateng – Semarang | “Beyond the Myths” Art Bali – Nusa Dua Bali | “Spektrum Hendra Gunawan” Ciputra Artpreneur Jakarta | “CELEBRATING INDONESIAN PORTRAITURE” OHD Museum Magelang | “Yogya Annual Art #3 2018” Sangkring Art Yogyakarta | **2017** : “.ID” IniSeum Yogyakarta | “Parallel Event Biennale Jogja XIV” IniSeum Yogyakarta.

GALIH REZA SUSENO

Born in Surakarta, 1990

Education: 2012 : Graduated from Indonesia Institute of the Arts (ISI) Surakarta, Indonesia | **2015 - 2017** : Post Graduate from Indonesia Institute of the Arts (ISI) Yogyakarta, Indonesia.

Solo Exhibition : 2017 : Imago Dei, Solo Exhibition, Bentara Budaya Yogyakarta | **2012**: Artist in residence #10, Hope Beyond Absurdity, Tembi Rumah Budaya, Yogyakarta and Jakarta.

Group Exhibitions (selected) : 2019 : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | KONTRAKSI : Pascatradisionalisme, National Gallery of Indonesia | **2018** : Art Expo malaysia, Group Exhibition with Kohesi Initiatives, Booth M-6, Matrade Exhibition and Convention Centre, Kuala Lumpur, Malaysia | Art Jakarta 2018, Group Exhibition with Kohesi initiatives, Booth F-2, Ballroom 1 & 2 The Ritz Carlton Jakarta, Pacific Place Jakarta | **2017** : Lulti Frame International Art Exhibition | Medium Rare, Ace House, Yogyakarta.

HERI DONO

Born in Jakarta, 1960

Education: 1987-1988 : Studied Wayang Kulit with Sukasman in Yogyakarta, Indonesia | **1980-1987** : Indonesian Institute of Arts (ISI), Yogyakarta, Indonesia.

Solo Exhibition : 2019 : Solo Show, The Columns Gallery, Seoul, Korea | Heri Dono - Wheel of Truth, Srisasanti Syndicate Special Project Booth, Art Moments Jakarta, Sheraton Grand Jakarta, Gandaria City, Indonesia | Solo Show organized by The Columns Gallery, Art Central Hong Kong, Hong Kong | **2018** : Theater of Anecdote, Srisasanti Syndicate Booth, Art Stage Singapore, Marina Bay Sands, Singapore | **2017** : Land of Freedom, Tang Contemporary, Hong Kong | The Secret Code of Heri Dono, Studio Kalahan, Yogyakarta, Indonesia | Yellow Submarine, LATAR, Menara BTPN CBD Mega Kuningan Jakarta, Indonesia | The Parody of the Angry Power, Smith Gallery, Davidson College, North Carolina, USA.

Group Exhibitions (selected) : 2019 : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | SUNSHOWER: Contemporary Art

from Southeast Asia 1980s to Now, Kaohsiung Museum of Fine arts, Taiwan | Dunia dalam Berita, Museum MACAN, Jakarta, Indonesia | 80th Oei Hong Djien, Kiniko, Sarang Building, Yogyakarta, Indonesia | Kontraksi: Pascatradisionalisme, Galeri Nasional Indonesia, Jakarta, Indonesia | An Opera for Animals, ParaSite Gallery, Hong Kong | International Exhibition Dewantara Triennale #1 Local Wisdom of Universality Explore, Bale Banjar, Yogyakarta, Indonesia | Grand Launching Menara ASTRA, Jakarta, Indonesia | “Visible Soul”, Shodoshima Island, Japan | Felix Art Fair organized by Baik Art and Judith Khneysser, the Hollywood Roosevelt Hotel, Los Angeles, USA | **2018**: “Mahandini”, Sangkring Art Project, Yogyakarta, Indonesia | Art Expo Malaysia, organized by Kohesi Initiatives of Srisasanti Syndicate, Malaysia | Art Bali: “Beyond the Myths”, Bali Collection, Nusa Dua, Bali, Indonesia | Spektrum Hendra Gunawan, Ciputra, Jakarta, Indonesia | Art Jakarta, organized by Mizuma Gallery, Pacific Place, Indonesia | Art Jakarta, organized by The Columns Gallery, Pacific Place, Indonesia | Art Jakarta, organized by Srisasanti Syndicate, Pacific Place, Indonesia | Two Houses: Politics and Histories in the Contemporary Art Collections of John Chia and Yeap Lam Yang, LASALLE, Singapore | Pathos of the Fringes, Jeonbuk Museum of Art, Seoul | Pameran Poskad 2018, ION Art Gallery, Singapore | ArtJog: Enlightenment, Jogja National Museum, Yogyakarta, Indonesia | Nirvana Tropical Rebirth, Tang Contemporary Art, Bangkok | Folkloristics, Mizuma Gallery, Singapore | Kembangan, Studio Kalahan, Yogyakarta, Indonesia | **2017**: Allegories and Identities, STPI Gallery, Singapore | SerpentiForm, Art Jewelry Design, BVLGARI, Art Science Museum, Singapore | Animamix Biennale, Art 1: New Museum. Jakarta, Indonesia | Art Stage Jakarta, organized by Mizuma Art Gallery, Sheraton Grand Jakarta, Gandaria City, Indonesia | Art Stage Jakarta, organized by Srisasanti Gallery, Sheraton Grand Jakarta, Gandaria City, Indonesia | Matra Baru Can's, Can's Gallery, Jakarta, Indonesia | Sunshower: Contemporary Art from Southeast Asia 1980s to Now, The National Art Center and Mori Art Museum, Tokyo.

IVAN SAGITA

Born in Malang, 1957

Education: 1979 – 1985 : The Faculty of Art and Design, Indonesian Institute of the Arts, Yogyakarta | **2003** : Fellowship Artists in Resident-Vermont Studio Center, USA.

Solo Exhibition : 2014 : “They Lay Their Place” Equator Art Projects - Singapore | **2011** : “Final Silence” Pulchri Studio , Den Haag – Holland | **2005** : “Hidup Bermuatan Mati”, cp Artspace - Jakarta.

Group Exhibitions (selected) : 2019 : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | **2018** : “Spektrum Hendra Gunawan”, Ciputra Artpreneur Museum | “Representasi”, Pendhapa Artspace, Yogyakarta | “Mahandini”, Pameran Cover CD, Sangkring Art Project, Yogyakarta | “Bunga Berbunga”, Omahe Kartika Affandi, Yogyakarta. **2017** : “Linkage: 20 years OHD museum”, Magelang | “Matra Baru Can's”, Can's Gallery, Jakarta | “The Gift”, Sangkring Artspace, Yogyakarta | “Suka Pari Suka”,

Plataran Djoko Pekik, Yogyakarta | “The 7th Beijing Biennale”, Beijing | “Skala” Indonesia Triennial Art Sculpture, Galeri Nasional Indonesia, Jakarta | “The Beijing International Art Biennale”, China | “Cartography of Painting”, Albert Art Gallery, Jakarta.

LAKSMI SHITARESMI

Born in Yogyakarta, 1974

Education: 1992 – 1998 : Faculty of Art and Design, Indonesian Institute of the Arts, Yogyakarta.

Solo Exhibition : 2016 : “I'm, Me and My Self”, Painting and Sculpture Exhibition, Rachel Gallery at Art Stage Jakarta, Gandaria City Hotel, Jakarta | **2014 :** “LAKON 3”, Painting and Sculpture Exhibition, Erasmus Huis – Embassy of The Netherland, Jakarta | “LAKON 2”, Painting and Sculpture Exhibition, Sangkring Art Space, Yogyakarta | **2012 :** “LAKON 1”, Painting, Sculpture Exhibition and Installation, Nadi Gallery at Galeri Nasional, Jakarta, Indonesia

Group Exhibitions (selected) : 2019 : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | OHD 40 Year, Museum OHD, Magelang | Mata Angin, Ruang Dalam Art House, Yogyakarta | Tribute to OHD “Delapan Puluh Nam Ampuh”, Syang Art Space, Magelang | “Merayakan Optimisme”, Jogja National Museum, Yogyakarta | “International Exhibition Dewantara Triennale 2019”, Bale Banjar Sangkring Art Space Yogyakarta | “Gambar Babad Diponegoro”, Jogja Gallery, Yogyakarta | “Kosen”, Bentara Budaya Yogyakarta | **2018 :** “Delayota Art #13 : Tergerus Waktu”, Jogja National Museum, Yogyakarta | “Mahandini” di Sangkring Art Project, Yogyakarta | **2017 :** “Rendheng”, Plataran Djoko Pekik, Yogyakarta | “Delayota Art #12 : Mengikis Kebodohan Moral Dalam Dunia Pendidikan”, Jogja National Museum, Yogyakarta | “Solo International Visual Art/SIVA : Messages on Paper” Afghanistan, Canada, Estonia, German, Indonesia, Korea Selatan, Malaysia and Ukraina, Fine Art Gallery Museum of Indonesian Institute of Arts, Surakarta.

MUKLAY

Born in Jakarta, 1993

Education: -

Solo Exhibition : See Something Strange at Artotel Thamrin Jakarta

Group Exhibitions (selected) : 2019 : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | **2017 :** International Bienalle Animamix 2017, Jakarta Series, Myth and Science, Art1 New Museum Jakarta | Sekepal Aspal Moto Art Exhibition, Joglo Beer, Jakarta | Play in Progress, Plaza Indonesia | Jakarta Rest Area Exhibition, National Gallery of ART Jakarta | **2016 :** Universe Behind The Door Exhibition, Artotel Thamrin, Jakarta | Masks by Kult, Diesel Art Gallery Shibuya, Jepang | Pinzilla II, Stupidkrap Gallery, Melbourne | Mie Kirin Indonesia, House of Sampoerna, Surabaya | Hot Mesh" Silkscreen Show, Kult, Singapore | **2015 :** Indonesian Art Award at National Gallery of Art Jakarta | Plastic Exhibition at Artotel Jakarta | Urban Allienation at Waga Gallery,

Jakarta | Nalar Sensasi Seni at National Gallery of Art Jakarta | Annual Exhibition in Collaboration with Wakai at Plaza Indonesia, Jakarta.

ROBY DWI ANTONO

Born in Ambarawa, 1990

Education: -

Solo Exhibition : 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) : 2019 : Celebration of Compassion, Srisasanti Gallery, Yogyakarta Within The Garden of Earthly Delights, Outre Gallery, Melbourne | **2018 :** Art Jakarta 2018, Group Exhibition with Kohesi Initiatives, Booth No. F2, Ballroom 1 & 2 The Ritz Carlton, Pacific Place Jakarta | Art Fair Tokyo 2018, Floating world Group Exhibition with Galerie Stephanie, Booth No. N76, BELLESALLE Roppongi, Tokyo Japan | Art Fair Philippines 2018, Origins Group Exhibition with Galerie Stephanie, Booth No. 13, The Link Carpark, Parkway Drive, Ayala Ave, Makati City, Philippines | Utopia, Group Exhibition with Galerie Stephanie, Shangri-La Plaza Mall East Wing, Manila, Philippines | **2017 :** Haptic: Exploring Contemporary Drawings, Group Exhibition with Galerie Stephanie, Quezon City, Manila, Philippines | Group Exhibition with Nick Allen Gallery, San Francisco, United State of America | Walden Revisited, Group Exhibition with Galerie Stephanie, Quezon City, Manila, Philippines | Art Fair Philippines 2017, Organic Enclosures, Group Exhibition with Galerie Stephanie, Booth No. 17, The Link Carpark, Parkway Drive, Ayala Ave, Makati City, Philippines | Art Stage Jakarta 2017, Group Exhibition with Semarang Gallery, Sheraton Grand Jakarta, Gandaria City Hotel | Art Jakarta 2017, Group Exhibition with Srisasanti Gallery, Booth A-13, Ballroom 1 & 2 The Ritz Carlton Jakarta, Pacific Place Jakarta | Pra Biennale Jogja, Group Exhibition, PKKH Gajah Mada University (UGM), Yogyakarta.

RONALD MANULLANG

Born in Tarutung, 1954

Education: 1974 : Indonesian Institute of the Arts, Yogyakarta

Solo Exhibition : 2013 : Sydney Contemporary 13, Sydney, Australia | **2011 :** The Final Judgement 2, Art Stage Singapore | **2010 :** The Final Judgement, umahseni, Menteng Art Space, Jakarta.

Group Exhibitions (selected) : 2019 : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | “Gambar Babad Diponegoro”, Jogja Gallery, Yogyakarta | **2017 :** Art Stage Singapore 2017, Booth F-9 with Srisasanti Gallery, Marina Bay Sands, Sand Expo and

Convention Centre, Singapore | Art Stage Jakarta 2017, Booth A-13 with Srisasanti Gallery, Sheraton Grand Jakarta, Gandaria City Hotel, Jakarta | **2016:** Art Stage Jakarta 2016, Booth B-7 with Srisasanti Gallery, Sheraton Grand Jakarta, Gandaria City Hotel, Jakarta.

SUROSOSUR

Born in Pemasang, 1983

Education: 2010 : Graduated from Indonesia Institute of the Arts (ISI) Yogyakarta, Indonesia | **2008 - 2009 :** Student of Korean Study Department, Faculty of Culture Science, Gajah Mada University, Yogyakarta, Indonesia.

Solo Exhibition : 2011 : Bazaar Art Jakarta 2011, Ballroom 1 & 2, The Ritz Carlton Jakarta, Pacific Place, Jakarta | **2010 :** Imagination of Various Mental Disorders Expression on Portrait Painting, Faculty of Arts, Indonesia Institute of Art, Yogyakarta | **2008 :** BENANG MERAH, , Srisasanti Gallery, Yogyakarta.

Group Exhibitions (selected) : 2019 : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | Sofia Paper Art Fest, Triangle Tower, Bulgaria | Delapan Puluh Ampuh OHD, Bale Banjar Sangkring, Yogyakarta | Gambar Babad Diponegoro, Jogja Galley, Indonesia | **2018 :** Art Expo Malaysia, Group Exhibition with Kohesi Initiatives, Booth M-6, Matrade Exhibition and Convention Centre, Kuala Lumpur, Malaysia | Tulang Rusuk # 2, Bentara Budaya Bali, Indonesia | Sintesis, Brezee Art Space, Serpong, Tangerang | **2017 :** Art Stage Singapore 2017, Booth F-9 with Srisasanti Gallery, Marina Bay Sands, Sand Expo and Convention Centre, Singapore | Art Stage Jakarta 2017, Booth A-13 with Srisasanti Gallery, Sheraton Grand Jakarta, Gandaria City Hotel, Jakarta.

TOMMY WONDRA

Born in Bukit Tinggi, 1980

Education:

2000 : Indonesian Institute of the Arts, Yogyakarta

Solo Exhibition : 2012 : Potret Intuisi AJBS gallery surabaya Indonesia | **2011 :** The Chronicle Valentine Willie fine art Singapore |

2011 : In Silence: The Study of Silver Color, Edwin's Gallery, Jakarta | **2008 :** Membaca Tanda-Tanda, Edwins Gallery, Jakarta.

Group Exhibitions (selected) : 2019 : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | **2017 :** Art Jakarta The Ritz Carlton, Pacific Place, Jakarta | BAKABA VI jogja gallery, Yogyakarta | Yogya Annual Art#2 Balai Banjar Sangkring, Yogyakarta | Group Exhibition 'The Sea and the Storm, Nadine Fine Art gallery, Kuala Lumpur, Malaysia | Group Exhibition, Art Tivities Now, Breeze Art Space, Jakarta | **2016 :** Group Exhibition 'Mysticism in Landscape, Nadine Fine Art gallery, Kuala Lumpur, Malaysia | BAKABA V, Jogja gallery, Yogyakarta | **2015 :** Art taipei 2015 affinity gallery, Taiwan | Exhibition at Affordable Art Fair, Hongkong.

TAHER JAOUI

Born in Tunisia, 1978

Education: 2007 : University Paris Sorbonne

Solo Exhibition : 2018 : Daydreaming Impressions : Solo Exhibition on Paintings, Aquabit Gallery, Berlin, Germany | **2016 :** Musk & Amber Gallery, Tunis, Tunisia.

Group Exhibitions (selected) : 2019 : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | **2017 :** 4 EMERGEAST auctions, Le Cirque, the Ritz-Carlton, Dubai | Taher JAOUI : Painting and drawings exhibition, Galerie la Rotonde Stalingrad, Paris | **BARDO :** Group Exhibition on contemporary collage, Aquavit Gallery | Cutting Edge - Collage Group Exhibition, Prophit Art Zine and Lula Valletta | Contemporary Artists Berlin, Germany, February 44 + 50 . Enter Art Foundation | Vernissage 2017 Group Collage exhibition, Sebatopol Center of Arts, California, USA | **2016 :** Group Collage exhibition, Ludwig Gallery, Berlin, Germany | Affordable Art Fair Milan, Gaudi Gallery, Madrid, Spain.

VALDO MANULLANG

Born in Jakarta, 1990

Education: Indonesia Institute of the Arts (ISI) Yogyakarta

Solo Exhibition : 2016: Valdo Manullang Solo Exhibition with Srisasanti Gallery, Booth B-10 at Bazaar Art Jakarta 2016, Grand Ballroom 1 & 2, The Ritz Carlton, Pacific Place, Jakarta.

Group Exhibitions (selected) : 2019 : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | “New Wave”, 80 Nan Ampuh, Langgeng Art Foundation Yogyakarta, Indonesia | Imagined Generation, Langgeng Art Foundation, Yogyakarta | **2018:** Art Jakarta 2018, Group Exhibition with Kohesi initiatives, Booth F-2, Ballroom 1 & 2 The Ritz Carlton Jakarta, Pacific Place Jakarta | Spirit Potret, Basoeki Abdulah Museum, Jakarta, Indonesia | **2017:** Art Jakarta 2017, Group Exhibition with Srisasanti Gallery, Booth A-13, Ballroom 1 & 2 The Ritz Carlton Jakarta, Pacific Place Jakarta | “Art Shine”, Ciputra Artpreneur, Lotte Shopping Avenue, Jakarta | “Configuration: Parallel Universe”, GL 13, Ground Floor, Selangor, Malaysia.

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