



VESTIGE

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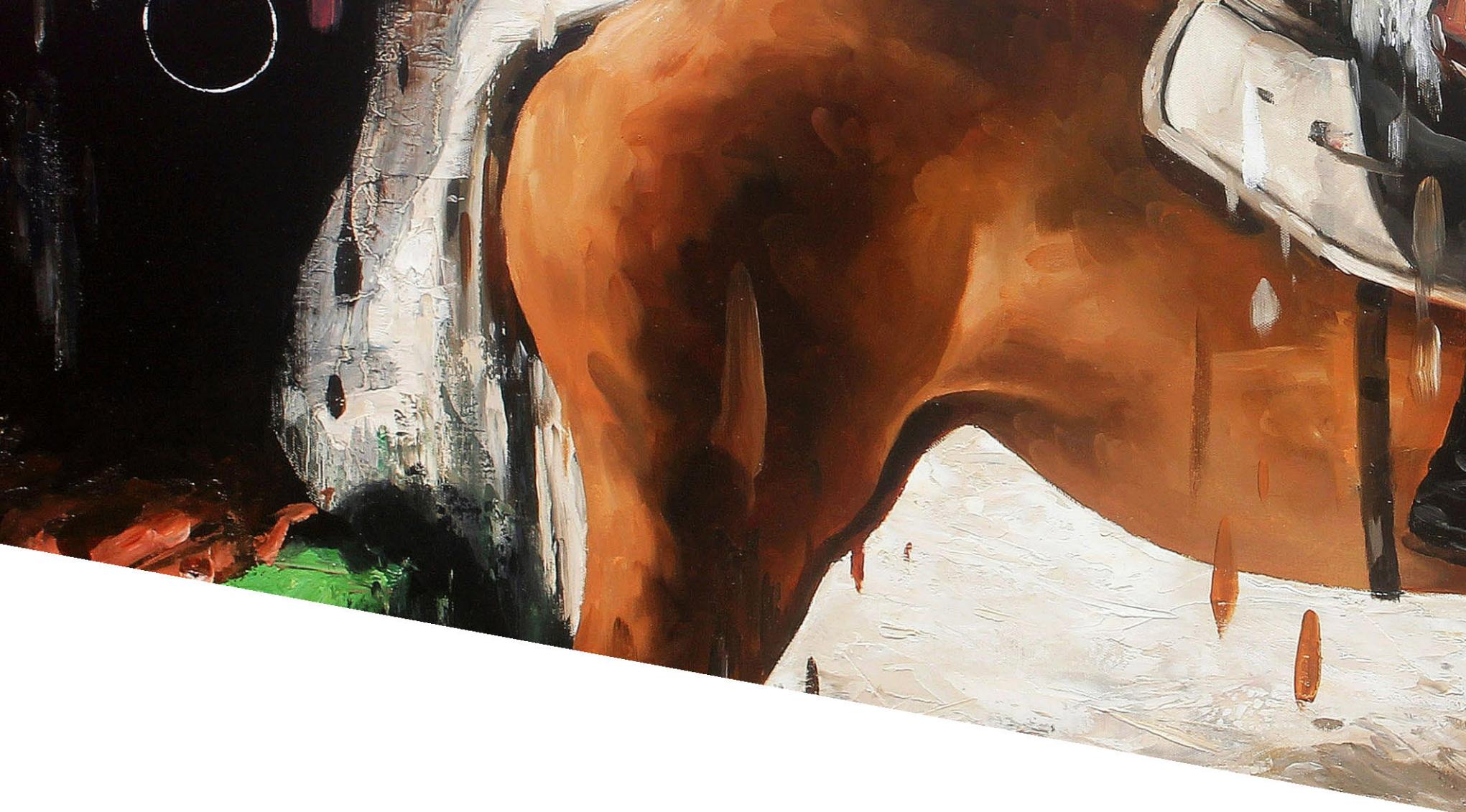


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# CU.OPHON

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**AGUSTINUS TBR ENTANG  
GALAM ZULKIFLI GA  
HERI DONO IDA BAO  
JUMALDI ALFI KEM  
NANO WARSONO  
RONALD MANULLAH**

WIHARSO  
ALIH REZA SUSENO  
GUS PUTU PURWA  
ALEZEDINE  
NG UGO UNTORO

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# Pengantar

BENEDICTO AUDI JERICHO

VESTIGE merupakan sebuah jejak pudar dari apa yang telah berlalu. Landasan utama dari pemilihan tema besar pameran bersama ini adalah sebagai bentuk penaksiran atas hubungan sebab akibat antara masa pandemi yang telah dialami dan pengaruhnya terhadap pola berpikir serta bekerja para seniman. Pemilihan tema besar tersebut kami harapkan dapat menghasilkan suatu kesempatan untuk memperhatikan perubahan dan kebiasaan baru yang muncul dari sebuah masa yang serba tidak menentu.

Karya seni merupakan manifestasi emosi, perasaan, pola pikir, jati diri maupun identitas dari kehidupan seniman sebagai seseorang manusia. Keresahan-keresahan yang disebabkan oleh masa pandemi yang tidak pasti kapan usainya, telah muncul dan mempengaruhi semua orang, tidak terkecuali juga para seniman. Bagaimana seorang seniman terbiasa hidup sebelum krisis pastinya berbeda dengan kehidupan didalam masa pandemi, yang mengharuskan semua orang untuk banyak menahan diri dan juga berteguh hati. Walaupun proses

eksplorasi dalam berkarya para seniman dapat berjalan dengan konstan, tidak dapat dipungkiri bahwa ide, inspirasi, dan gagasan para seniman telah banyak berubah dari sebelumnya.

Perubahan kondisi dan lingkungan hidup pastinya akan berkontribusi pada perubahan latar belakang serta proses pembuatan sebuah karya dari seorang seniman. Perubahan tersebut dapat dilihat dari segi teknik dan tampilan visual, dan juga dari munculnya gagasan baru yang sebelumnya tidak pernah diungkapkan. Oleh karena itu, di dalam VESTIGE kami menghadirkan seniman-seniman partisipan dengan karya-karya seni yang membunyikan proses ataupun bentuk-bentuk perubahan tersebut. Pameran ini diwujudkan demi memberi kesempatan bagi seniman-seniman tersebut untuk membuktikan bahwa jati diri dan entitas mereka merupakan pertanda dan pengingat dari apa yang telah mereka alami.

VESTIGE merupakan kesempatan untuk merenung dan melihat diri kita sendiri sebagai pertanda untuk mengingat apa yang telah kita lewati. Diri kita pada saat ini merupakan bukti keberhasilan kita dalam melewati sebuah masa tertentu. Namun, perlu diingat bahwa masa lalu bukanlah belenggu, namun sumber inspirasi untuk terus melangkah ke depan dan menjadi lebih baik lagi. Semoga VESTIGE dapat menjadi pertanda titik balik; bahwa masa pahit akhirnya akan menjadi bagian dari masa lalu, dimana banyak pelajaran hidup bisa kita petik.

# Foreword

BENEDICTO AUDI JERICHO

VESTIGE is a faded trace of what has passed. The main basis for choosing the main theme of this group exhibition is as a form of assessment of the causal relationship between the pandemic period that has been experienced and its influence on the artists' thinking and working patterns. We hope that the selection of the theme will result in an opportunity to pay attention to changes and new habits that have emerged from an uncertain period.

Artwork is a manifestation of emotions, feelings, mindset, and identity of the artist's life as a human being. Anxiety caused by the uncertain period of the pandemic has emerged and affected everyone, including the artists. How an artist used to live before a crisis is definitely different from life during a pandemic, which requires everyone to hold back a lot and also be strong. Although the process of exploration in the work of artists can run constantly, it cannot be denied that the ideas, inspiration, and notions of artists have changed a lot from before.

Changes in living conditions and environments will certainly contribute to changes in the background and process of making an artist's work. These changes can be seen in terms of technique and visual appearance, as well as from the emergence of new ideas that have never been expressed before. Therefore, in VESTIGE we present participating artists with works of art that reflect the processes or forms of change. This exhibition is created to provide an opportunity for these artists to prove that their identity and entities are signs and reminders of what they have experienced.

VESTIGE is an opportunity to reflect and see ourselves as a sign to remember what we have been through. Who we are at this moment is proof of our success in going through a certain period. However, keep in mind that the past is not a shackle, but a source of inspiration to keep moving forward and become even better. Hopefully, VESTIGE can be a sign of a turning point; that a bitter period will eventually become a part of the past, where many life lessons can be learned.

# Estetika Mala:

Penggambaran, Pernyataan, Pemirsaan

WAHYUDIN

**Hari ini,  
Minggu, 20 Juni 2021,  
ketika saya merampungkan tulisan ini,  
175 juta orang di seluruh dunia  
terserang Covid-19.  
Tiga juta di antaranya tak tertolong  
dan berkalang tanah.**

Di Indonesia, 1.989.909 orang terpapar virus misterius itu sejak mewabah pada awal 2020. Ada yang menggembirakan, ada yang menyedihkan, tatkala mengetahui kenyataan itu dari Kementerian Kesehatan Republik Indonesia. Yang menggembirakan, 1.792.528 orang berhasil sembuh. Yang menyedihkan, 54.662 orang hilang nyawa.

Tapi masalahnya dengan Covid-19 hari-hari ini bukanlah “bergembira untuk kesembuhan” atau “bersedih atas kematian” yang tak jarang mengombang-ambingkan kita di antara optimisme tragis dan pesimisme melankolis—melainkan bersikap penuh-seluruh menghadapi virus itu sebagai keadaan darurat yang menuntut penanganan cepat dan cermat supaya kita selamat dari maut.

Konkritnya, kita membutuhkan obat. Pasalnya, kita tahu bahwa menjalankan protokol kesehatan 5M (memakai masker, mencuci tangan dengan sabun dan air mengalir, menjaga jarak, menjauhi kerumunan, dan membatasi mobilisasi dan interaksi) dan melaksanakan vaksin Covid-19 tak lebih dari perlindungan sementara dari serangan virus itu. Celakanya, penawarnya belum lagi ada plus sikap pandang enteng kita yang nauzubillah, serangan Covid-19 makin menggilir dengan varian-varian baru yang lebih ganas dan mematikan. Korban pun tambah banyak di Jakarta, Kudus, Bangkalan, dan daerah-daerah lainnya di republik ini. Lebih banyak lagi di India, Nepal, dan Malaysia.

Oleh karena itu, ada yang membayangkan dunia saat ini bisa serupa yang digambarkan Pieter Bruegel Tua dalam *The Triumph of Death* (1562-1563). Saya tak ingin mempercayainya dan berharap apa yang terupakan dalam lukisan cat minyak berukuran 117 x 162 sentimeter itu tak menjadi kenyataan kini dan nanti. Bagaimana tak, sungguh mengerikan menyaksikan

manusia mati mengenaskan—ditikam, digantung, dan dipancung—dalam perang brutal melawan jerangkong atau tengkorak hidup yang haus nyawa di suatu daerah yang membara dan mengarang oleh api yang membubungkan asap hitam tebal ke langit putih-kelabu.

Horor dalam lukisan yang kini tersimpan di Museo del Prado, Madrid, Spanyol, itu: penyiksaan dan pembunuhan manusia oleh jerangkong—memang bukan rekaman kenyataan, melainkan citra yang merujuk kepada peristiwa memilukan di tahun 1351, ketika wabah besar pes meremukkan Eropa. Wabah itu dikenal sebagai “Black Death”—“karena salah satu gejalanya yang paling mencolok adalah kulit penderita menghitam akibat pendarahan subdermal”—yang membunuh septiga penduduk Eropa.

Wabah itu, sebagaimana Covid-19, tak hanya menyerang Eropa, tapi juga menyerbu Timur Tengah dan Asia dengan korban yang jauh lebih banyak. Di Tiongkok, misalnya, sebuah catatan menyebutkan, 25 juta orang tewas terkena wabah itu.

Namun demikian, kenyataan memperlihatkan: manusia berhasil mengatasi serangan jerangkong dengan doa dan sains. “*Tapi wabah adalah perang tanpa perbatasan*,” kata penyair-perupa Goenawan Mohamad. Manusia belum sepenuhnya menang dan jerangkong tak benar-benar kalah. Wabah dan mala masih terus mengancam manusia—bahkan senantiasa siap menyerang kapan saja dan di mana saja.

Buktinya, pada 1918-1919 wabah influenza—masyhur dengan sebutan “Spanish Flu”—menyerang dunia. Sebuah media sejarah menyebutkan, 500 juta penduduk dunia terserang wabah itu. Sekitar 20 juta hingga 50 juta penderitanya terbunuh. Nahasnya, seperti di dunia hari-hari ini, tidak ada obat atau

vaksin yang mujarab untuk mengatasi flu itu.

Dunia pun lockdown. Sekolah, kantor, pabrik, dan ruang publik lainnya tutup. Penduduk—sebagaimana penduduk dunia saat ini—harus memakai masker dan menjaga jarak. Sebegini paniknya, sejumlah pabrik di Inggris mengubah aturan “Dilarang Merokok” mereka—terutama lantaran yakin bahwa merokok dapat menghambat penyebaran virus itu. Selain itu, makan bubur dipercaya dapat memberi warga kekebalan tubuh.

Tapi, sebagaimana kemunculannya, virus itu pun menghilang tanpa terduga. Yang pasti bukan karena merokok atau makan bubur. Dunia kembali normal dan warganya yang selamat melanjutkan hidup seperti sedia kala seolah virus itu tak pernah ada.

Salah seorang yang selamat dari wabah itu adalah perupa Edvard Munch. Saat itu berumur 56 tahun—dia terpaksa mengisolasi diri di sebuah kamar tanpa hiasan dan macam-macam perabotan, kecuali dipan kecil dan kursi kayu tunggal.

Sebagaimana terlihat dalam lukisannya *Self-Portrait after Spanish Influenza* (1919, cat minyak di kanvas, 150,5 x 130 sentimeter), yang kini tersimpan di National Gallery, Oslo, Norwegia—duduk di kursi kayu itu, serupa kakek-kakek nelangsa, dengan tubuh ringkih berbungkus piyama dalam jaket hitam panjang sekaki dan memegang selimut di lutut, dia menolehkan muka cekungnya kurang darah seolah minta perhatian dan pengharapan kepada siapa saja akan kesendirian, kesepian, dan penderitaan korban Flu Spanyol.

*Self-Portrait after Spanish Influenza* memang tak semasyhur lukisannya yang lain berbahan cat minyak, pastel, karton, dan tempera: *The Scream* (1893), yang juga tersimpan di National

Gallery, Oslo, Norwegia. Tapi, pada hemat saya, *Self-Portrait after Spanish Influenza* melampaui *The Scream* dalam kedudukannya sebagai dokumen insan yang memungkinkan pemirsa tafakur akan mala raksasa via penyintas yang tahu betul bahwa hidup bukan untuk menunda kekalahan sebelumnya akhirnya menyerah.

Sementara itu, perlu dikatakan di sini, *The Scream*, berukuran 91 x 73,5 centimeter, menjadi salah satu lukisan terkondang di dunia karena prestisinya sebagai objek intelektual yang memampukan penatap bercermin tentang kecemasan, ketakutan, dan keputusasaan manusia dalam menghadapi bencana alam besar macam meletusnya gunung Krakatau pada 27 Agustus 1883 yang menewaskan lebih dari 36.000 orang.

Cermin itu, saya kira, dapat dipakai dengan sama baiknya untuk lukisan *Banjir di Jawa Tengah* (1863-1876) karya Raden Saleh. Yang perlu digaris bawahi di sini tentang lukisan yang tak jelas rimbanya itu adalah pokok perupaannya tak merujuk ke kasus sebenarnya dalam peristiwa banjir besar di Banyumas, Jawa Tengah, pada 1862. Alih-alih, ia mengapropriasi pokok perupaan lukisan adikarya Theodore Gericault, *The Raft of the Medusa* (1818-1819, cat minyak di kanvas, 419 x 716 sentimeter) yang kini tersimpan di Louvre, Paris, Prancis.

Lukisan itu menggambarkan 15 prajurit penyintas dari 365 tentara ekspedisi Perancis ke Senegal yang kapalnya karam menabrak gugusan karang sebelum mencapai tujuan pada 2 Juli 1816. Peristiwa tersebut dianggap sebagai tragedi internasional dan memalukan Pemerintah Prancis sebagai salah satu penguasa dunia saat itu.

Namun demikian, lukisan itu diakui kehebatannya sebagai

bukan hanya hasil "reportase" atau "observasi" mendalam seorang pelukis atas peristiwa kelam militer Prancis, melainkan juga sebagai—pinjam istilah pengarang Inggris Julian Barnes—"seni imajinatif" yang berhasil "mengubah malapetaka menjadi seni" (lukis).

Oleh karena itu, lukisan itu—seperti halnya *Banjir di Jawa Tengah* dan *The Triumph of Death*—boleh dibilang merupakan pernyataan Theodore Gericault, juga Raden Saleh dan Pieter Bruegel Tua, untuk menimbulkan momen estetis yang, pinjam kata-kata Julian Barnes, "menyodorkan fokus yang lebih tajam dan tampilan yang lebih menjulang."

Pada titik itu, *The Triumph of Death*, *Banjir di Jawa Tengah*, dan *The Raft of the Medusa* mengingatkan saya pada perkataan penulis Amerika Serikat Susan Sontag ini: "Satu kengerian beroleh tempatnya dalam subjek yang kompleks—figur-figr dalam lanskap—yang memperlihatkan kecacatan mata dan tangan sang seniman."

Kengerian, ketakutan, dan kekejaman yang tampak di lukisan-lukisan tersebut menimbulkan rasa duka luar biasa kepada korban wabah dan mala yang tergubah di atas kanvas sebagai apa yang disebut filsuf Prancis Jacques Ranciere "the intolerable image"—"citra tak tertahanan" yang merujuk kepada "realitas nyata yang Anda tak ingin melihat atau memahaminya, karena Anda bertanggungjawab atasnya."

Itulah yang membedakan *The Triumph of Death*, *Banjir di Jawa Tengah*, dan *The Raft of the Medusa* dengan *Self-Portrait after Spanish Influenza*. Memandang potret diri Edvard Munch itu saya merasakan semacam daya tarik interpersonal yang memampukan saya bersimpati bukan hanya kepada seorang tua kesepian, melainkan juga kepada korban wabah dan mala

yang berjuang melawan kematian dalam kesunyian masing-masing.

Dengan begitu, *Self-Portrait after Spanish Influenza* menjelma—seturut Jacques Ranciere—“the pensive image” atau “citra tafakur” yang menunjukkan kita “realitas tersembunyi” mala dan wabah yang sebelumnya tak kita tahu bagaimana merenungkannya.

Maka izinkan saya membicarakan di sini sejumlah karya seni rupa (wan) Indonesia yang memampukan saya merenungkan “realitas tersembunyi” gempa bumi Yogyakarta 2006.

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Sudah menjadi pengetahuan umum bahwa lindu atau gempa berkekuatan 5,9 skala Richter telah memukul roboh ribuan rumah dan mencabut nyawa ribuan orang di sebagian Yogyakarta dan wilayah Jawa Tengah pada 27 Mei 2006.

Lindu yang menohok dari Laut Selatan itu seakan memaklumatkan bahwa negeri ini bukan lagi negeri *gemah ripa loh jinawi* (tenteram dan makmur serta sangat subur tanahnya), melainkan negeri bencana yang memerlukan malapetaka.

Malang tak boleh ditolak, mujur tak boleh diraih. Alih-alih memetik hikmah bahwa bencana merupakan sebuah kesempatan untuk (munculnya) sebuah kebaikan, seperti kata filsuf Roma Lucius Annaeus Seneca—yang justru berlangsung adalah perseteruan berkepanjangan antara pemerintah dan warga korban gempa.

Apa boleh buat, menanti bukanlah laku yang menyenangkan, apalagi di antara puing-puing dan reruntuhan rumah serta

gundukan tanah yang mengubur raga sanak saudara mereka. Sementara badan semakin ringkih di tenda-tenda pengungsian yang layu diterpa angin, hujan, terik, dingin, siang dan malam.

Itulah situasi genting yang memaksa lebih dari 1.000 warga korban gempa Yogyakarta turun ke jalan pada 19 Juli 2006. Bukan untuk mengelu-elukan kedatangan Wakil Presiden Muhammad Jusuf Kalla di Kota Gudeg ini, melainkan untuk menagih janji pemerintah tentang bantuan jatah hidup dan dana rekonstruksi pasca gempa.

*“Kulo tiang alit, nagih janji duit, ampun dipersulit, ojo pelit. Lambemu wis janji, dab!!!—Saya rakyat kecil, menuntut janji duit, jangan dipersulit, jangan pelit. Mulutmu sudah berjanji, kawan!!!”—seru mereka.*

Seruan itu terpampang di sebuah spanduk besar yang mereka usung ketika berdemonstrasi di depan Gedung Agung, Yogyakarta, waktu itu. Bisa dirasakan emosi yang bergemuruh di dada mereka sehingga berani melontarkan kalimat pedas setengah mengumpat, campuran kata-kata halus dan kasar dalam bahasa Jawa itu. Sekiranya Presiden Susilo Bambang Yudhoyono—yang notabene orang Jawa—membacanya, tentulah beliau akan merasakan emosi yang mendidih di balik seruan itu.

Malangnya, demonstrasi itu belum juga menggugah pemerintah. Maka, 11 hari kemudian, atau pada 30 Juli 2006, para korban gempa itu turun lagi ke jalan. Pada hari itu, setiap orang yang melintas di depan Gedung DPRD Provinsi Yogyakarta, di Jalan Malioboro yang termasyhur itu, sangat mungkin melihat kerumunan orang di bawah spanduk putih bertuliskan “Aksi Tanda Tangan dan Cap Jempol Darah”—yang dibentangkan sebagai aksi protes kepada pemerintah pusat

yang tak kunjung memenuhi janji.

Janji tentang bantuan jatah hidup, akhirnya, memang dipenuhi oleh pemerintah. Tapi, belum dengan janji dana rekonstruksi. Terpaksa, untuk kesekian kalinya, mereka turun ke jalan. Seperti kita tahu, selama dua hari, 28-29 Agustus 2006, mereka mendatangi Kantor Gubernur DI Yogyakarta untuk menagih dana itu secepatnya dicairkan dan dibagi rata.

Dalam keprihatinan semacam itulah Bentara Budaya Yogyakarta mengundang 30 perupa Yogyakarta berpartisipasi dalam pameran seni rupa *Lindu*, 16-26 September 2006. Bisa dimengerti jika pusparagam karya dalam pameran ini memuat santir rupa atau refleksi visual tentang lindu dan centang-perenang permasalahan yang ditimbulkannya.

Saya ingat, misalnya, lukisan Nasirun *Jaman Wis Akhir, Bumine Goyang* (2006) yang mengisyaratkan permenungan berdasarkan khazanah mitologi Jawa bahwa lindu adalah pertanda berakhirnya zaman tatkala bumi berguncang sekeras-kerasnya seperti seekor naga yang murka. Sulasno menggambarkannya dalam lukisan kaca sebagai *Murkanya Naga Untabago* (2006). Boleh percaya boleh tidak. Yang pasti lindu itu telah menggoreskan luka teramat pedih, seperti yang tergurat dalam patung Adi Gunawan *Luka* (2006), atau paling tidak melantunkan apa yang disebut dalam lukisan Wara Anindyah sebagai *Tembang Duka di Ujung Taji* (2006).

Tentu saja, tembang itu adalah tembang yang menyayat hati para korban bencana di "Lindunesia Raya" ini—untuk memakai judul patung Agapetus A Kristiandana. Saya kira judul itu sangat kontekstual untuk disematkan kepada negeri ini—yang hingga sekarang pun belum sepenuhnya bebas dari bencana. Tak mengherankan jika dalam patung kecil Pande Ketut Taman

menganalogikannya sebagai hidup di atas *Benang Merah* (2006), yang memperlihatkan seorang laki-laki tengah meniti bentangan berwarna merah dengan hati cemas.

Hidup di atas "benang merah" tak ubahnya hidup di atas "garis petaka". Karena itu kita pantas cemas. Tapi, tak kurang dari itu, seperti yang diisyaratkan oleh F Sigit Santosa dalam lukisan *Elin Ian Waspadha* (2006), kita perlu waspada dan mawas diri atas perilaku kita kepada alam selama ini. Pasalnya, lindu dan bencana lainnya yang bertubi-tubi melanda negeri ini bukan karena kehendak alam semata, tetapi juga akibat ulah tangantangan manusia serakah bernama "oknum" pengusaha, pejabat pemerintah, dan aparat negara—yang tahu betul bagaimana "mengaut laba dengan siku" alias selalu hendak mencari untung banyak, tidak peduli apakah orang lain akan menderita karena perbuatannya itu.

Lebih mengenaskan lagi, di antara duka nestapa itu, muncul "manusia bertopeng" seolah-olah utusan gaib yang mendatangkan keselamatan. Alih-alih, memanfaatkan kesempatan menyedot bantuan dan dana—yang seharusnya disalurkan kepada para korban—untuk mempertebal kantong sendiri seperti yang digambarkan oleh Dyan Anggraini dalam lukisan *Recovery* (2006).

Rupanya bencana memunculkan pula peluang bagi orang-orang berhati iblis untuk mendirikan kebahagiaan di atas penderitaan orang lain. Paling tidak membuat mereka berkesempatan piknik ke "desa wisata gempa"—seperti yang dilukiskan oleh Yuswantoro Adi dalam lukisan *Pilih Sendiri Peranmu* (2006), yang justru melahirkan apa yang digambarkan Hari Budiono sebagai *Lindhu Hatiku* (2006), atau semacam perasaan miris di hati orang-orang yang berkehendak meringankan beban penderitaan para korban lindu agar tak

berlarat-larat dalam susah-sedih, sebagaimana yang diguratkan oleh Putu Sutawijaya dalam patung *Tidak Sendiri di Puncak Retak* (2006).

Begitulah. Melalui pameran ini perupa-perupa itu telah memilih sendiri peran mereka sebagai pengusung santir rupa tentang gempa yang pernah memaksa mereka menjelaga dan memikirkan kembali arti kepedulian dan solidaritas hidup di atas garis petaka Lindunesia.

Sampai di sini saya ingin mengartikulasikan *Lindu* dengan *Nature's Testimony*: pameran tunggal Suraji di Galeri Langgeng, Magelang, Jawa Tengah, 15-30 Maret 2007—yang menampilkan 16 lukisan bermedia campuran di kanvas bertitimangsa 2005-2007.

Selain itu, perupa lulusan ISI Yogyakarta itu menggelar sepotong objek-instalasi dwi-matra *Semua Bengkok* (2006-2007) berbahan papan dan paku—and tiga karya objek-instalasi tri-matra *Terpotong-potong* (2007), *Dipaksa Harus Tumbuh* (2007), dan *1 untuk 2,3,4,5 ...* (2007) berbahan batu bata merah, tanah, besi cor, bambu, dan balok-balok kayu dari sisa-sisa reruntuhan rumah korban gempa Yogyakarta.

Oleh karena itu, tak berlebihan untuk dikatakan bahwa pameran ini adalah sebentuk kebijakan yang muncul dari gempa itu—bencana alam yang memaksanya memikirkan kembali keberadaannya sebagai perupa; bahwa karya seni rupa bukan sekadar ekspresi atau aksi kreatif personal, melainkan juga dokumen visual tentang keadaan dan alam pikiran suatu masyarakat.

Maka bisa dimengerti jika dalam pameran ini Suraji mengikutsertakan lima lukisannya yang lecet, luka, dan

sobek—yang selamat dari amuk gempa. Kelima lukisan itu adalah *Komoditi Ekspor* (2005), *Preswasembada* (2005), *Makan Terus* (2005), *Masih Abu-Abu* (2005), dan *Dendam* (2005), yang memperlihatkan kemampuan terbaiknya dalam permenungan akan kondisi sosial-politik Indonesia.

Tak kurang dari itu, Suraji menempatkan pameran ini sebagai panggung terbuka para korban gempa di Imogiri, Jetis, dan Pundong, Bantul, Yogyakarta, untuk menuturkan kesaksian mereka, alih-alih kesaksianya, tentang perilaku ahmak sebagian aparat sipil yang kemaruk akan harta-benda meski itu bukan hak mereka, melainkan hak para korban gempa di wilayah tersebut sebagaimana tergurat di dinding sebelah timur Galeri Langgeng.

*"Dana rekonstruksi lima belas yuto kuwi, mung oleh kiro-kiro sangang yuto ji, sing liyane mlebu kantonge Pak RT, Pak Dukuh, wong-wong kelurahan, sing jelas sampe kecamatan—Dana rekonstruksi 15 juta itu hanya dapat kira-kira 9 juta, sisanya masuk kantong Pak RT, Pak Dukuh, orang-orang kelurahan, dan pasti sampai kecamatan."*

Dengan itu, kesaksian Suraji bukanlah kesaksian seorang narsis yang iseng sendiri dalam kesusahpayahan, melainkan kesaksian seorang korban gempa yang ingin berbagi permenungan dalam eksposisi seni rupa. Itu sebabnya Suraji tak meradang dan menerjang, tapi santai dan kocak sebagai salah seorang "aksi utama" dalam pameran ini. Apalagi dia menyadari bahwa dia bukanlah gajah yang mampu mengusung seluruh isi hutan di punggungnya seperti yang divisualisasikannya dalam lukisan *Andai Mungkin* (2006-2007). Kesadaran itulah, saya kira, yang membuat Suraji tak berlarat-larat dalam duka-lara pascagempa yang telah memaksanya menjelaga dalam sunyi dan sepi.

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Apatah nasib. Covid-19 adalah horor bagi warga dunia saat ini. Ia ganas, haus nyawa, pintar bertukar rupa dengan lekas, dan bekerja dengan cepat dan tak terduga. Itu semua masih menggentarkan dan menggemetarkan warga dunia. Kita menjadi serupa Edvard Munch pada pandemi Flu Spanyol. Tapi, kita berharap dan berikhtiar, seperti halnya Munch, kita selamat dari Covid-19. Tantangannya sungguh berat sebelum obat didapat.

Itu sebabnya, hidup di masa pandemi Covid-19 membutuhkan bukan hanya akal sehat dan jiwa tenang, melainkan juga imajinasi dan kreativitas tak tepermanai agar kita bisa menyiasati kenyataan yang memaksa kita terpenjara dalam kesunyian masing-masing lebih dari setahun belakangan.

Di sitalah pentingnya seni rupa (wan). Heri Dono, misalnya, lewat pameran tunggal *Kala Kali Incognito* di Tirtodipuran Link, Yogyakarta, 6 November 2020-3 Januari 2021, memungkinkan saya menginsafi “realitas tersembunyi” Covid-19 dengan tersenyum sembari merenung.

Oleh karena itu, saya tak bisa tak bersetuju dengan pernyataannya ini: “*Kala Kali Incognito* bercerita bahwa di dalam situasi yang tidak menentu ini sang waktu bisa kapan saja untuk menghentikan nafas dari tiap manusia, siapapun orangnya. Sang waktu atau Kala dan sang Kali secara bersama-sama mengeksekusi kematian di dalam situasi wabah atau pagebluk yang kita sebut sebagai pandemi COVID-19.”

Pada hemat saya, pernyataan itu adalah semacam peringatan kepada kita untuk waspada di tengah wabah Covid-19, karena virus itu secara tak terkira bisa memangsa kita hingga tak

bernyawa. Itu penting, tentu saja. Tapi yang lebih penting lagi adalah ikhtiar kita mengatasi teror Covid-19 yang kita ciptakan sendiri dengan jemawa untuk mengingkari keberadaan virus itu dalam kehidupan sehari-hari saat ini.

Saya menemukan ikhtiar itu dalam pameran tunggal Galih Reza Suseno, *The Wanderlust*, di Tirtodipuran Link, 15 Februari-10 April 2021. Di sini, izinkan saya mengulang barang sedikit apa yang pernah saya tulis dalam “Lanskap Petualangan Galih” (*Jawa Pos*, 9 Mei 2021), Galih mengusung lukisan-lukisan yang menggambarkan mimpi dan refleksinya akan wabah Covid-19 dan gundah gulana yang menyertainya, seperti *Welfare of All Creatures* (180 x 300 sentimeter), *Menemukan Akal Sehat* (180 x 300 sentimeter), dan *Equilibrium* (170 x 240 sentimeter).

Yang menarik, semua lukisan itu tampak menyenangkan, dengan warna-warna cerah-ceria, alih-alih menyeramkan. Bahkan rupa Covid-19 tergambar dalam lukisan *Perayaan Kemanusiaan Tanpa Manusia* (180 x 240 sentimeter) dan *Mencari Pendar Niskala* (160 x 200 sentimeter), dan objek-instalasi *The Symptom* (tiga buah, 220 x 220 x 150 sentimeter) seperti gulali, rambutan, dan brokoli, yang manis, segar, dan menggiurkan.

Dengan begitu, *The Wanderlust* bukan hanya menjanjikan penikmatan dan petualangan manasuka pemirsa ke lanskap-lanskap surealistik penuh benda-benda ganjil, makhluk-makhluk renik menggelitik kuduk, dan binatang-binatang garib, melainkan juga pernyataan bahwa Covid-19 dan mikroorganisme lainnya pun memiliki keanggunan dan keindahannya sendiri.

Sangat mungkin itu sebabnya yang memikat 7.241 pemirsa, khususnya pemirsa muda-remaja generasi TikTok, untuk

menonton *The Wanderlust*. Apalagi di lantai dua Tirtodipuran Link ada pameran *Lucid Fragments* Roby Dwi Antono yang tak kalah menggodanya, terutama bagi para pemeluk teguh surrealisme pop dan pemuja berat estetika Yoshitomo Nara dan Mark Ryden.

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Mengetahui dari pengelola Tirtodipuran Link bahwa *The Wanderlust* dan *Lucid Fragments* ditonton oleh 7.241 orang, saya tak mungkin tak takjub. Pasalnya, ruang publik adalah arena berbahaya penuh ranjau maut di masa wabah Covid-19. Bertandang—apalagi berkerumun—di ruang publik macam galeri seni rupa dianggap sebagai tindakan bunuh diri. Virus Corona yang tak kasat mata itu menjadikan kita sebagai teroris siap mati dengan bom tersembunyi di badan.

Pengelola Tirtodipuran Link tahu pasal itu. Untuk mencegah bom itu meledak, sebagaimana aturan pemerintah, protokol kesehatan 3M (memakai masker, mencuci tangan dengan sabun dan air mengalir, dan menjaga jarak) diberlakukan secara saksama di setiap pameran atau kegiatan seni rupa di Tirtodipuran Link.

Dengan begitu, sependek pengamatan saya, Tirtodipuran Link terbilang sebagai galeri seni rupa di Yogyakarta, bahkan di Indonesia, yang paling intens, kalau bukan paling banyak, menggelar pameran yang disaksikan oleh ribuan orang.

Selama masa pandemi Covid-19, ketika hampir semua galeri atau ruang seni rupa berhenti mengadakan pameran, dan beralih ke pameran virtual, jika tak salah hitung, Tirtodipuran Link telah menggelar sembilan pameran. Selain pameran *Kala Kali Incognito* (ditonton oleh 373 orang), *The Wanderlust*, dan

*Lucid Fragments*—ada *Confluence* (pameran bersama, 11 September-25 Oktober 2020, ditonton oleh 221 orang), *The Circus of Life* (pameran tunggal Taher Jaoui, 11 September-25 Oktober 2020, ditonton oleh 221 orang), *2020 Contemporary Art* (pameran tunggal Zhang Kexin, 6 November 2020-3 Januari 2021, ditonton oleh 373 orang), *Anomaly in Matrimony* (pameran tunggal Ummi Shabrina, 31 April-6 Juni 2021, ditonton oleh 1.334 orang), *Unexpected Lines* (pameran tunggal Bernandi Desanda, 31 April-6 Juni 2021, ditonton oleh 1.334 orang), dan *Eyes Shut Fantasia* (pameran tunggal Addy Debil, 31 April-6 Juni 2021, ditonton oleh 1.334 orang).

Saya menonton semua pameran tersebut. Kepada semuanya, terutama di saat pembukaannya, saya harus mengakui bahwa menonton pameran seni rupa pada masa pandemi Covid-19 adalah sebuah tindakan radikal untuk menyiasati—kalau bukan mengatasi—keterasingan dan ketertawanan di rumah sendiri. Apalagi rumah sendiri pun telah menjadi penjara yang sama berbahayanya dengan ruang publik—yang tak menjauhkan kita dari ancaman dan serangan virus Corona.

Tak kurang dari itu—sebagaimana selalu demikian—saya beroleh pencerahan, bahkan lebih benderang lagi saat ini, akan hakikat menjadi pemirsa seni rupa. Betapa tak. Bayangkan pameran seni rupa tanpa pemirsa. Hanya galeri sepi lagi sunyi dengan satu-dua karya yang iseng sendiri. Itu sebabnya pemirsa jadi mulia di dunia seni rupa Indonesia yang mendura hari-hari ini. Kehadirannya dalam pergelaran seni rupa berharga bukan sebagai pemeriah belaka, melainkan penyempurna utama yang terlibat giat menentukan takdir kerja seni rupa.

Dari mereka nasib baik berupa fulus, status, dan selebritas terbayang menjelang di kantong perupa, perancang pameran, pemilik galeri, dan pengelola bursa seni rupa. Tak syak lagi, ada

berkah: laba, berbunga-bunga bangga, dan cerita tak terkira, yang dihela pemirsa ke dalam perhelatan seni rupa.

Tapi, harus saya katakan, bayangan mengesankan itu bisa jadi muram hari-hari ini ketika Covid-19 kembali ganas menyerang dan mencabut nyawa lebih banyak orang di negeri ini. Kecemasan dan ketakutan menekan dan mendesak kesadaran kita, tak terkecuali penguasa Yogyakarta, untuk waspada menjaga nyawa.

Lonjakan kasus Covid-19 di Yogyakarta—dengan korban lebih dari 500 orang setiap hari pada pekan ketiga Juni 2021—membikin Gubernur Sri Sultan Hamengkubuwono X gentar, alih-alih geram kepada warganya yang tak mematuhi protokol kesehatan 5M. Tak ingin bermain-main dengan maut yang mengintip, dia berencana memberlakukan karantina wilayah atau lockdown di Yogyakarta.

Jika rencana itu terlaksana, bisa dipastikan menggelar atau menonton pameran seni rupa akan menjadi tindakan subversif yang tak akan ditenggang oleh pemerintah dan aparat berwenangnya—bahkan oleh kita sendiri.

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Hari ini, Minggu, 20 Juni 2021, tatkala saya menyelesaikan tulisan ini, pameran *Vestige* terhitung tinggal sebentar lagi dari masa pembukaannya pada 9 Juli 2021.

Menghimpun 15 karya—14 lukisan dan 1 gambar-relief—from 11 perupa Indonesia lintas generasi yang tinggal dan berkarya di Yogyakarta (8 orang), Bali (2 orang), dan Jakarta (1 orang), *Vestige* berkehendak menjadi panggung kesaksian tentang daya cipta di masa wabah Covid-19.

Atas kehendak itu saya pun perlu bersaksi bahwa pandemi virus Corona yang misterius dan ganas itu, ternyata, tak mematikan daya dipta perupa di negeri ini—terutama Agus TBR (Yogyakarta, 42 tahun), Entang Wiharso (Yogyakarta, 54 tahun), Galih Reza Suseno (Yogyakarta, 31 tahun), Galam Zulkifli (Yogyakarta, 50 tahun), Heri Dono (Yogyakarta, 61 tahun), Ida Bagus Putu Purwa (Bali, 49 tahun), Jumaldi Alfi (Yogyakarta, 48 tahun), Kemal Ezedine (Bali, 41 tahun), Nano Warsono (Yogyakarta, 39 tahun), Ronald Manullang (Jakarta, 67 tahun), dan Ugo Untoro (Yogyakarta, 51 tahun).

Mereka adalah perupa-peserta *Vestige* yang sudah punya “cap artistik” pribadi yang meyakinkan di dunia seni rupa Tanah Air. Itulah yang menjadi pertimbangan mendasar Srisasanti Syndicate—penaja *Vestige*—mengundang mereka berpartisipasi dalam pameran ini.

Menekuni karya-karya mereka sekitar dua bulan belakangan, saya harus mengakui kebenaran perkataan kritikus budaya Susan Sontag dari tahun 1965 ini: “karya seni (rupa) adalah sejenis pertunjukan atau rekaman atau kesaksian” yang “membangkitkan permenungan dinamis.”

Dengan itu, seturut Susan Sontag, karya seni rupa dapat dipahami dalam dua model utama—yaitu “model penggambaran” atau karya seni rupa sebagai penggambaran realitas dan “model pernyataan” atau karya seni rupa sebagai pernyataan perupa.

Kedua model itu bisa dikaitkan dengan istilah “The Image” (sesuatu yang merujuk kepada sesuatu yang lain) dan “The Visual” (sesuatu yang merujuk kepada dirinya sendiri) dari Jacques Ranciere.

Istilah lain yang bisa dipakai untuk memahami karya seni rupa adalah “objek intelektual” (guna analisis, refleksi, dan komparasi) dan “objek kenikmatan” (guna resepsi dan emosi) dari filsuf Roland Barthes.

Tentu saja kita bisa menggunakan model atau istilah atau penjelasan lain untuk memahami karya seni rupa. Misalnya, penjelasan pelukis Marcia Hafif dalam esainya “Beginning Again” (*Artforum*, 1979).

Dalam esai tersebut, mengartikulasikan gagasannya pada seni lukis, Hafif mengemukakan bahwa lukisan dapat dipahami dalam empat level penting. Pertama, lukisan eksis secara fisik—sebagai obyek di dunia yang dapat ditanggapi langsung—ia taktil, visual, dan retinal. Kedua, faktor-faktor teknis ada dan berkembang dalam penciptaan lukisan; kualitas bawaan material mempengaruhi metode (melukis); aspek-aspek formal karya (seni lukis) dapat dipahami dan diuji—and karena itu harus memenuhi kriteria yang pasti.

Ketiga, lukisan juga hidup sebagai statemen historis—ia dibuat pada suatu masa khusus dan mewakili, menggambarkan atau melambangkan pandangan seniman tentang kedudukan lukisan pada masa itu. Keempat, lukisan menggambarkan suatu bentuk pemikiran—secara tidak langsung memantulkan pandangan dunia seniman dan masanya serta memancarkan pengalaman-pengalaman spiritual dan filosofis.

Atas penjelasan itu, saya pun mafhum bahwa sepotong lukisan milik seorang pelukis, seperti halnya sebuah perkamen tulisan milik seorang penulis, yang dibuat untuk keperluan suatu pergelaran sering kali diniatkan menjadi sejumput isi pikiran, visualisasi suatu peristiwa, rekaman suatu percakapan, atau dokumentasi simpati, empati, atau

antipati pelukis terhadap kondisi yang dihadapinya bersama banyak orang lain, sebagaimana persis maklumat sosiolog Ignas Kleden untuk sebuah tulisan, artikel, atau esai pendek milik seorang penulis yang diterbitkan dalam surat kabar.

Dengan demikian, lukisan Ugo Untoro *Cheval Arrêté par des Esclaves After Géricault*, misalnya, bukan hanya memperlihatkan kedudukannya sebagai karya apropiasi, melainkan juga simpatinya, kalau bukan keberpihakannya, kepada kaum perempuan yang tertindas. Oleh karena itu, kita bisa menempatkan lukisan tersebut sebagai “objek intelektual” atau “The Image” atau “model pernyataan”.

Beginu pula lebih kurangnya yang bisa saya katakan tentang lukisan Jumaldi Alfi *Mythe Sisyphus: Possible Realistic Art (Homage to Unknown Art)*. Lukisan ini, perhatikan judulnya, “merujuk” kepada sebuah mitologi Yunani tentang manusia yang dihukum dewa mengangkut batu ke bukit untuk digelindingkan dan diangkut kembali seterusnya dan seterusnya begitu.

Saya sebut “merujuk” karena lukisan ini tak menggambarkan mitologi itu sendiri—alih-alih menjadikannya “model pernyataan” tentang kebijaksanaan seni rupa sebagai laku setia dan bahagia selama hayat dikandung badan sekalipun karya seni rupanya tak laku-laku. Jadi bisa dimengerti mengapa lukisan ini dipersembahkannya untuk “perupa tak dikenal”.

Seperti halnya lukisan Alfi, tapi berbeda dalam rujukan, lukisan *Tales of Balinese Painting* Kemalezedine tak mengisahkan “kisah lukisan Bali” di atas kanvas. Yang tampak di sana adalah suatu lanskap misterius yang terkelupas warnanya. Kita bisa menafsirkan yang tak itu macam-macam.

Tapi saya kira yang menarik adalah menegaskan bahwa lukisan ini adalah statemen historis yang menggambarkan atau melambangkan pandangan Kemalezedine tentang kedudukan lukisan Bali di lalu waktu.

Yang menarik dari lukisan Kemalezedine tersebut terdapat pula dalam lukisan *Summer Heat at Sanur Beach* Ronald Manullang. Lukisan ini—menurut keterangan eksponen Kelompok PIPA itu—merujuk daya ciptanya kepada lukisan *Kenikmatan Hidup* Le Mayeur. Ini pula yang membedakannya secara metodologis dengan lukisan *Cheval Arrêté par des Esclaves After Gericault* Ugo Untoro. Tapi berkerabat dengan “niat” lukisan *Mythe Sisyphus: Possible Realistic Art (Homage to Unknown Art)* Jumaldi Alfi.

Ada dua orang yang diniatkan Ronald Manullang untuk “persembahan” atau “penghormatan” lukisannya tersebut—yaitu Le Mayeur dan Presiden Sukarno atau Bung Karno. Cerita Ronald kepada saya, sebagaimana Bung Karno, dia mengagumi sosok Le Mayeur sebagai perupa ekspatriat di Bali yang sederhana dan yang “mencintai Bali lebih dari orang Bali sendiri”. Tapi yang lebih mengagumkan Ronald adalah lukisan-lukisan pelukis bangsawan asal Belgia itu—terutama lukisan *Kenikmatan Hidup*.

Itu sebabnya, lukisan tersebut merupakan Le Mayeur bak seorang bangsawan Eropa zaman Victoria, bahkan terkesan mirip Alexander yang Agung, di antara perempuan-perempuan cantik lagi eksotik bertelanjang dada. Yang mengejutkan, di sudut kanan depan kanvas, tampak berdiri seorang laki-laki bertopeng memakai jas putih berkancing empat-emas dan jarit merah-putih. Tangannya memegang tiang. Matanya yang terbuka di balik lubang topeng menatap lurus ke arah Le Mayeur berdiri.

Bung Karno kah laki-laki itu?

Pertanyaan tentang identitas memang bisa sangat menggelisahkan—terutama hari-hari ini ketika dunia dirajam pandemi Covid-19. Yang menggelisahkan itu saya temukan dalam dua karya Entang Wiharso untuk pameran ini: *Yin Yang: America-Asia* dan *Painting Hit by a Basketball*.

*Yin Yang* adalah gambar-relief dengan tembaga putih yang merupakan kebijaksanaan hidup tentang keseimbangan atau kesetaraan eksistensial yang memampukan manusia—dalam hal ini manusia Amerika-Asia—tinggal dan berkarya secara damai, toleran, dan solider. Memang tidak gampang mengamalkan kebijaksanaan itu di dunia yang penuh ketimpangan ekonomi-sosial-politik dan xenophobia ini.

Ada yang personal di situ, yang memantul dari pengalaman pribadi Entang Wiharso sebagai manusia-perupa Asia yang menikah dengan perempuan Amerika—yang menetap dan berkarya di Negeri Paman Sam ini.

Jadi, saya kira, gambar-relief itu dapat dipahami sebagai “model pernyataan” atau “objek intelektual” atau “The Image”—yang memungkinkan saya menginsafi apa arti menjadi orang asing di sebuah negeri yang garang dengan pendatang. Isu penting yang tersirat dari situ adalah perkara perbatasan yang telah membuat ribuan orang lintang-pukang dan merenggang nyawa.

Itu sebabnya yang meyakinkan Entang Wiharso untuk membawa lukisan *Painting Hit by a Basketball* ke pameran ini. Lukisan tersebut berpokok perupaan bunga Verbena Californica dengan daun rimbun-hijau dan satu-dua warna ungu, putih, dan merah di sana-sini. Di tengah lukisan itu

terpasak sebuah bola basket—betul-betul bola basket, bukan citra bola basket.

Dengan bola basket itu, Entang Wiharso menjelaskan lukisan tersebut sebagai “model pernyataan” atau “objek intelektual” dengan “The Image” akan tindakan anti-rasisme yang muncul dari sebuah keindahan salah satu olahraga yang paling digemari di Amerika Serikat, bahkan di pelbagai pelosok dunia.

Dengan kata lain, bola basket itu adalah ikon anti-rasisme yang memuat pernyataan solidaritas kepada pendatang dan penolakan perbatasan kemanusiaan guna pengakuan dan penghormatan kepada sesama warga dunia.

Tentang ikon anti-rasisme itu kita bisa melanjutkannya dengan lukisan *Seri Ilusi Vol. 1: Lennon-Jagger* Galam Zulkifli. Memandang lukisan ini sebagai “objek intelektual” atau “The Image”—saya beroleh petunjuk, tepatnya ditunjukkan, akan sosok-sosok anti-kemapanan yang mapan, pendukung anti-perang yang jalang, dan pecinta keindahan dan kesetaraan antar-manusia.

Nasib mereka saja yang berbeda. John Lennon, pentolan band The Beatles, telah berkalang tanah: mati ditembak oleh salah seorang penggemarnya pada suatu hari yang naas di penghujung 1980. Sedangkan Mick Jagger, pentolan band The Rolling Stone, masih segar bugar. Konon, dia tak lagi gemar alkohol, narkotika dan obat-obat terlarang, dan mengamalkan hidup sehat dengan rajin berolahraga, tapi tetap suka perempuan cantik—bahkan laki-laki gemulai.

Namun demikian, saya harus mengakui bahwa semua keterangan saya itu tak bermaksud menghapus ikhtiar Galam

Zulkifli untuk menempatkan lukisan tersebut sebagai “The Visual”—kalau bukan “objek kenikmatan” atau “model penggambaran”—sebuah “seri yang mengeksplorasi dengan ekstensif fungsi mata secara visual.”

Dalam sebuah keterangannya, Galam Zulkifli “fungsi mata secara visual” itu sebagai “mata yang berpikir, mata yang membangun asosiasi jarak dengan hantaran warna, mata yang melihat benda dengan perspektif, dan mata yang memakai garis untuk melahirkan ilusi.”

Saya ingin mengapropriasi keterangan “mata berpikir” dan “mata yang melihat benda dengan perspektif” untuk lukisan *Javanica Dulcibus* Nano Warsono serta lukisan *Harmony* dan *Hope* Ida Bagus Putu Purwa.

Pada *Javanica Dulcibus* saya menemukan sejumlah sosok penting dari lintas zaman, antara lain filsuf Nietzsche, sufi Nasrudin Hoja, pentolan band The Doors Jim Morrison, Presiden Sukarno, pelukis Raden Saleh, dan peneliti dunia Timur Kolonel Colin Mackenzie. Ada pula kepala patung Gajah Mada, ikon Kaws, dan tokoh Star Wars Darth Vader.

Menghadirkan mereka di sepetak kanvas, *Javanica Dulcibus* terkesan sebagai arena karnaval tokoh-tokoh historis dan imajiner yang meyakinkan saya bahwa Nano Warsono ingin—pinjam kata-kata pengarang Julian Barnes—“bicara banyak dengan menampilkan sedikit saja.”

Betapa tidak, tokoh, ikon, dan karakter yang tergurat di lukisan itu memiliki riwayat yang sangat mungkin membuat seorang penulis gemetar dan gentar untuk menuliskannya dalam 2500-5000 kata. Alih-alih, *Javanica Dulcibus* menuntut kita melihatnya dengan “mata berpikir” yang saksama guna

memahami cerita dan peristiwa tentang Nasarudin Hoja dll.—yang bisa jadi asing di “mata berpikir” pemirsa muda-remaja masa kini.

Sebaliknya, lukisan *Harmony* dan *Hope* Ida Bagus Putu Purwa merupakan dengan bagus “mata yang melihat benda dengan perspektif” sehingga memungkinkan pemirsa tafakur akan kehidupan dan kematian yang bertukar tangkap dengan lepas dalam sejarah manusia. Jadi, tengkorak besar yang ditumbuhi pepohonan dan babi-babi kecil yang menyusu dalam kedua lukisan itu merupakan “The Image” yang merujuk kepada kebijaksanaan bahwa “dalam kematian pun ada harapan hidup”—untuk memakai kata-kata Purwa sendiri—and keseimbangan hidup didapat dari kesadaran eksistensial untuk merawat masa kini dan menumbuhkan masa depan.

Permenungan semacam itu terasa lebih sublim dalam lukisan *Hierofani* Galih Reza Suseno yang bertolak dari—seturut keterangannya—“peristiwa maha lain ‘yang mendalam’”—yaitu “pernyataan ke Illahian Allah kepada manusia dengan penuh wibawa” sebagaimana diperlihatkanNya lewat “luka di punggu Yesus ketika diadili sebelum wafat”—luka yang “membuktikan pengorbanan dan kasih kepada manusia.”

Dengan begitu, baiklah saya insafi lukisan tersebut sebagai “The Image” yang meyakinkan saya bahwa Galih adalah seorang “perupa religius” dengan pemahaman agama yang mengesankan—yang memungkinkan saya tafakur akan keyakinan suci orang lain.

Sementara itu, pada lukisan *Desert Walk* dan *Wait for the Sun* Agus TBR, pun lukisan *Catastrophe and Survival* dan *Six*

*Manoeuvre* Heri Dono, saya mendapatkan “The Image” yang ekspresif, dan karikatur-surrealistik, tentang wabah Covid-19 dan dampaknya bagi kehidupan sehari-hari manusia.

Keempat lukisan tersebut boleh dibilang sebagai karya seni rupa yang lahir dari efek pandemi virus Corona yang tak terduga, tapi justru membuat Agus TBR dan Heri Dono begitu bergairah dalam daya cipta. Keempat lukisan tersebut di “mata berpikir” saya telah menjelma “dunia visual”—dalam pokok perupaan yang dihasilkannya—yang “bermanfaat” sebagai refleksi untuk “dunia nyata” yang dicengkeram mala Covid-19 hari-hari ini, sehingga menjadi “dunia baru” yang tak menarik, alih-alih berbahaya, untuk didiami.

Ujung kalam, saya harus menandaskan semua yang terkatakan di atas dengan mengutip perkataan pengarang Goenawan Mohamad ini:

*“Tiap usaha menjelas-jelaskan sebuah karya seni pada akhirnya sama dengan usaha mendominasi. Tiap jawaban yang menghentikan pertanyaan-pertanyaan akan berarti menghabisi apa yang ‘non-identikal’, yang berbeda, yang tidak bisa dirumuskan. Memutuskan bahwa sang ‘makna’ (telah) ditemukan adalah ketakaburan yang berasal dari zaman Pencerahan. Pemberian makna secara final itu palsu.”*

Saya kira saya tak ingin berusaha ke sana. (\*)



# Estetika Mala:

Depiction, Statement, Examination

WAHYUDIN

**Today,  
Sunday, June 20, 2021,  
as I finish this article,  
175 million people around the world  
are afflicted with Covid-19.  
Three million of them are helpless  
and buried under the ground.**

In Indonesia, 1,989,909 people have been exposed to this mysterious virus since the outbreak in early 2020. Some are happy, some are sad, when they learn about this fact from the Ministry of Health of the Republic of Indonesia. The encouraging thing is, 1,792,528 people have recovered. Sadly, 54,662 people lost their lives.

But the problem with Covid-19 these days is not “rejoicing for recovery” or “grief over death” that often toss us between tragic optimism and melancholic pessimism—but rather a full-on attitude towards the virus as an emergency that demand quick and careful handling so that we can be safe from death.

Concretely, we need a cure. This is because we know that implementing the health protocols (wearing masks, washing hands with soap and running water, maintaining distance, staying away from crowds, and limiting mobilization and interaction) and getting the Covid-19 vaccine is nothing more than temporary protection from the virus attack. Unfortunately, there is no antidote yet plus with our underestimating attitude, the Covid-19 attack is getting fiercer with newer, more vicious, and deadly variants. Victims also increased in number in Jakarta, Kudus, Bangkalan, and other areas in this republic. More even in India, Nepal, and Malaysia.

Therefore, some imagine the world today could be similar to that described by Pieter Bruegel the Elder in *The Triumph of Death* (1562-1563). I don't want to believe it and hope that what is revealed in this 117 x 162 centimeter oil painting doesn't come true now and in the future. How could it not be, it is horrifying to watch humans die horribly—stabbed, hanged, and beheaded—in a brutal war against skeletons or living skulls thirsting for life in an area smoldering and scorched by fire that sends thick black smoke into a gray-white sky.

The horror in the painting which is now stored in the Museo del Prado, Madrid, Spain, is the torture and killing of humans by skeletons—it is not a real record, but an image that refers to the heartbreaking event in 1351, when the great bubonic plague devastated Europe. The plague was known as the “Black Death”—“because one of its most striking symptoms was the blackening of the patient's skin from a subdermal hemorrhage”—which killed a third of Europe's population.

The epidemic, like Covid-19, not only attacked Europe but also invaded the Middle East and Asia with far more victims. In China, for example, a record says, 25 million people died from the plague.

However, the reality shows: humans have managed to overcome skeleton attacks with prayer and science. *“But the plague is a war without borders,”* said poet-artist Goenawan Mohamad. Humans haven't completely won and the skeletons haven't really lost. Plagues and disasters continue to threaten humans, they are always ready to attack anytime and anywhere.

The proof is, in 1918-1919 an influenza epidemic—famously known as the “Spanish Flu”—struck the world. A historical media said, 500 million people in the world were affected by the plague. About 20 million to 50 million are dead. Unfortunately, as in today's world, no cure or vaccine works for the flu at the time.

The world is in lockdown. Schools, offices, factories, and other public spaces are closed. Residents, like the rest of the world today, must wear masks and keep their distance. In such a panic, several factories in the UK changed their “No Smoking” rules—mainly believing that smoking could stop the spread of

the virus. In addition, eating porridge is believed to give residents immunity.

But, as it appeared, the virus disappeared unexpectedly. Certainly not because of smoking or eating porridge. The world returns to normal and the survivors continue to live as before as if the virus never existed.

One of the survivors of the plague was the artist Edvard Munch. He was 56 years old at the time—he was forced to isolate himself in a room with no decoration and no furniture except a small couch and a single wooden chair.

As seen in his painting *Self-Portrait after Spanish Influenza* (1919, oil on canvas, 150.5 x 130 centimeters), which is now stored in the National Gallery, Oslo, Norway—sitting on that wooden chair, like a poor grandfather, with a frail body wrapped in pajamas in an ankle-length black jacket and holding a blanket to his knees, he turned his sunken face lacking blood as if asking anyone for attention and hope for the solitude, loneliness, and suffering of the victims of the Spanish Flu.

*Self-Portrait after Spanish Influenza* is not as famous as his other paintings made of oil, pastel, cardboard, and tempera: *The Scream* (1893), which is also stored in the National Gallery, Oslo, Norway. But, in my opinion, *Self-Portrait after Spanish Influenza* surpasses *The Scream* in its position as a human document that allows viewers to contemplate the giant disaster through survivors who know very well that life is not to postpone defeat before finally giving up.

Meanwhile, it needs to be said here, *The Scream*, measuring 91 x 73.5 centimeters, has become one of the most famous paintings in the world because of its prestige as an intellectual

object that enables the viewer to reflect on the anxiety, fear, and despair of humans in the face of major natural disasters such as the eruption of Mount Krakatoa on August 27, 1883, which killed more than 36,000 people.

The mirror, I think, can be used equally well for the painting *Banjir di Jawa Tengah* (1863-1876) by Raden Saleh. What needs to be underlined here is that the subject matter of the painting does not refer to the actual case of the great flood in Banyumas, Central Java, in 1862. Instead, he adapted the subject matter of Theodore Gericault's masterpiece painting, *The Raft of the Medusa* (1818-1819, oil on canvas, 419 x 716 centimeters), currently stored in the Louvre, Paris, France.

The painting depicts 15 survivors of the 365 soldiers of the French expedition to Senegal whose ship sank into a coral reef before reaching its destination on July 2, 1816. The incident was considered an international tragedy and shamed the French Government as one of the world's rulers at that time.

However, the painting is recognized for its prowess as not only the result of a painter's deep "reportage" or "observation" of the dark events of the French military but also as - to borrow the term of the British author Julian Barnes - "imaginative art" that succeeded in "turning disaster into art" (painting).

Therefore, the painting—like *Banjir di Jawa Tengah* and *The Triumph of Death*—is arguably the statement of Theodore Gericault, as well as Raden Saleh and Pieter Bruegel the Elder, to create an aesthetic moment which, to borrow the words of Julian Barnes, "gives sharper focus and more towering display."

At that point, *The Triumph of Death*, *Banjir di Jawa Tengah*, and *The Raft of the Medusa* remind me of the words of the

American writer Susan Sontag: "*A horror finds its place in complex subjects—figures in the landscape—that display the prowess of the eyes and hands of the artist.*"

The horror, fear, and cruelty seen in these paintings cause great sorrow to the victims of the plague and the disaster that is written on canvas as what the French philosopher Jacques Ranciere called "the intolerable image" — "irresistible image" which also refers to "A real reality that you don't want to see or understand, because you are responsible for it."

That is what distinguishes *The Triumph of Death*, *Banjir di Jawa Tengah*, and *The Raft of the Medusa* with *Self-Portrait after Spanish Influenza*. Looking at Edvard Munch's self-portrait I felt a kind of interpersonal attraction that enabled me to sympathize not only with a lonely old man but also with the victims of the plague and the disaster who were struggling with death in their own solitude.

In this way, *Self-Portrait after Spanish Influenza* is transformed—according to Jacques Ranciere—"the pensive image" or "image of contemplation" that shows us the "hidden reality" of the disaster and the plague that we previously did not know how to contemplate.

So let me discuss here a number of works of Indonesian art and artists that enabled me to reflect on the "hidden reality" of the 2006 Yogyakarta earthquake.

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It is common knowledge that the earthquake measuring 5.9 on the Richter scale knocked down thousands of houses and claimed the lives of thousands of people in parts of Yogyakarta

and Central Java on 27 May 2006.

The earthquake that rippled from the South Sea seemed to announce that this country is no longer the land of *gemah ripa loh jinawi* (peaceful and prosperous and very fertile soil), but a land of disaster that spreads catastrophe.

Bad luck cannot be denied, good luck cannot be obtained. Instead of learning the lesson that disaster is an opportunity for virtue, as the Roman philosopher Lucius Annaeus Seneca said—what took place was a protracted feud between the government and the residents of the earthquake victims.

What could have been done, waiting is not pleasant, especially among the rubble and ruins of houses and mounds of earth that buried the bodies of their relatives. Meanwhile, the body is getting weaker in the refugee camps, which wither in the wind, rain, heat, cold, day and night.

This was the precarious situation that forced more than 1,000 residents of the Yogyakarta earthquake to take to the streets on July 19, 2006. Not to celebrate the arrival of Vice President Muhammad Jusuf Kalla in Gudeg City, but to collect the government's promise of living allowances and post-earthquake reconstruction funds.

*"Kulo tiang alit, nagih janji duit, ampun dipersulit, ojo pelit. Lambemu wis janji, dab!!!"—I'm the small people, demanding promises of money, don't be difficult, don't be stingy. Your mouth promised, my friend!!!"*—they shouted.

The call was displayed on a large banner that they were carrying when demonstrating in front of the Gedung Agung, Yogyakarta, at that time. You can feel the emotions rumbling in

their chests, so they dare to utter a scathing sentence and a half curse, a mixture of smooth and harsh words in the Javanese language. If President Susilo Bambang Yudhoyono—who incidentally is Javanese—read it, he would certainly feel the boiling emotions behind the call.

Unfortunately, the demonstration has not yet aroused the government. So, 11 days later, or on July 30, 2006, the victims of the earthquake took to the streets again. On that day, everyone who passed in front of the Yogyakarta Provincial DPRD Building, on the famous Malioboro Street, was very likely to see a crowd of people under a white banner that reads "Action for Signatures and Blood Thumbs Up"—which was spread as a protest against the central government which has not fulfilled its promise.

In the end, the government fulfilled the promise of living allowances. But, not yet with the promise of reconstruction funds. Forced, for the umpteenth time, they took to the streets. As we know, for two days, August 28-29 2006, they went to the Yogyakarta Governor's Office to ask for the funds to be disbursed as soon as possible and divided equally.

It is in this concern that Bentara Budaya Yogyakarta invites 30 Yogyakarta artists to participate in the *Lindu* art exhibition, September 16-26, 2006. It is understandable if the collection of works in this exhibition contains visual art or reflections on the earthquake and the problems it causes.

I remember, for example, Nasirun's painting *Jaman Wis Akhir, Bumine Goyang* (2006) which suggests a reflection based on Javanese mythological treasures that an earthquake is a sign of the end of the era when the earth shakes violently like an angry dragon. Sulasono describes it in a glass painting, *Murkanya*

*Naga Untabago* (2006). You can believe it or not. What is certain is that the pain has left a very painful wound, as etched in the statue of Adi Gunawan *Luka* (2006), or at least sang what is called in Wara Anindyah's painting as *Tembang Duka di Ujung Taji* (2006).

Of course, this poetry is poetry that pierces the hearts of the victims of the disaster in "Lindunesia Raya"—to use the title of the statue of Agapetus A Kristiandana. I think the title is very contextual to be pinned to this country—which until now has not been completely free from disasters. Not surprisingly, the small statue of Pande Ketut Taman makes an analogy with living on the *Benang Merah* (2006), which shows a man walking the red stretch with an anxious heart.

Living on a "red thread" (*Benang Merah*) is like living on a "line of disaster". That's why we deserve to be worried. But, no less than that, as F Sigit Santosa hinted in the painting *Elin Ian Waspadha* (2006), we need to be vigilant and introspective of our behavior towards nature so far. The reason is that earthquakes and other disasters that repeatedly hit this country are not due to the will of nature alone, but are also the result of the hands of greedy human beings named "unscrupulous" businessmen, government officials, and state officials - who know very well how to "twist profits with their elbows." "A.k.a. always wants to make a lot of profit, no matter whether other people will suffer because of his actions.

Even more sadly, among the sorrows, a "masked man" appeared as if a supernatural messenger who brought salvation. Instead, take advantage of the opportunity to siphon aid and funds—which should have been channeled to the victims—to thicken their own pockets as described by Dyan Anggraini in the painting *Recovery* (2006).

It seems that disasters also give rise to opportunities for devil-hearted people to build happiness on the sufferings of others. At least allow them to have a picnic in an "earthquake tourism village"—as described by Yuswantoro Adi in the painting *Pilih Sendiri Peranmu* (2006), which gave birth to what Hari Budiono described as *Lindhu Hatiku* (2006), or a kind of sad feeling in people's hearts. -people who want to ease the suffering of the earthquake victims so they don't languish in sorrow, as described by Putu Sutawijaya in the statue *Tidak Sendiri di Puncak Retak* (2006).

That's how it is. Through this exhibition, these artists have chosen their own roles as bearers of visual art about the earthquake that once forced them to soar and rethink the meaning of caring and solidarity in living above the Lindunesian disaster line.

At this point, I would like to articulate Lindu with *Nature's Testimony*: Suraji's solo exhibition at the Langgeng Gallery, Magelang, Central Java, 15-30 March 2007—which featured 16 mixed-media paintings on canvas with a timeline of 2005-2007.

In addition, the artist who graduated from ISI Yogyakarta presented a piece of the bi-dimensional installation *Semua Bengkok* (2006-2007) made of boards and nails—and three pieces of object-the tri-dimensional installation *Terpotong-potong* (2007), *Dipaksa Harus Tumbuh* (2007 ), and *1 untuk 2,3,4,5 ...* (2007) made of red bricks, earth, cast iron, bamboo, and wooden blocks from the remains of the ruins of houses for the victims of the Yogyakarta earthquake.

Therefore, it would not be an exaggeration to say that this exhibition is a form of virtue that emerged from the earthquake—a natural disaster that forced him to rethink his

existence as an artist; that a work of art is not just a personal creative expression or action, but also a visual document about the situation and state of mind of a society.

So it is understandable that in this exhibition Suraji included five of his paintings which were scuffed, cut, and torn—which survived the earthquake. The five paintings are *Komoditi Ekspor* (2005), *Preswasembada* (2005), *Makan Terus* (2005), *Masih Abu-Abu* (2005), and *Dendam* (2005), which show his best abilities in contemplating the socio-political conditions in Indonesia.

No less than that, Suraji placed this exhibition as an open stage for earthquake victims in Imogiri, Jetis, and Pundong, Bantul, Yogyakarta, to share their testimonies, not their testimonies, about the behavior of some civil servants who were greedy about their property even though it is not their right, but the right of the earthquake victims in the area as written on the eastern wall of the Langgeng Gallery.

*"Dana rekonstruksi lima belas yuto kuwi, mung oleh kiro-kiro sangang yuto ji, sing liyane mlebu kantonge Pak RT, Pak Dukuh, wong-wong kelurahan, sing jelas sampe kecamatan* —The 15 million reconstruction fund can only be around 9 million, the rest goes into the pockets of Mr. RT, Mr. Dukuh, village people, and of course to the sub-district."

With that said, Suraji's testimony is not the testimony of a narcissist who is alone in his hardships, but the testimony of an earthquake victim who wants to share his thoughts in an art exposition. That's why Suraji was not angry and lunged, but relaxed and funny as one of the "main witnesses" in this exhibition. Moreover, he realized that he was not an elephant who was able to carry the entire forest on his back as he

visualized in the painting *Andai Mungkin* (2006-2007). It was this realization, I think, that kept Suraji from languishing in the post-earthquake pain that had forced him to soar in silence and solitude.

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What is fate. Covid-19 is a horror for the citizens of the world today. He is ferocious, thirsty for life, good at changing forms quickly, and works quickly and unexpectedly. It all still terrifies and thrills the citizens of the world. We are like Edvard Munch in the Spanish Flu pandemic. But, we hope and strive, like Munch, we survive from Covid-19. The challenges are formidable before the cure is available.

That's why, living during the Covid-19 pandemic requires not only common sense and a calm soul, but also imagination and creativity that is unrivaled so that we can get around the reality that has forced us to be imprisoned in each other's solitude for more than a year.

That's where the importance of art and artist. Heri Dono, for example, through his solo exhibition *Kala Kali Incognito* at Tirtodipuran Link, Yogyakarta, 6 November 2020 - 3 January 2021, allowed me to realize the "hidden reality" of Covid-19 by smiling while contemplating.

Therefore, I can't help but agree with his statement: "*Kala Kali Incognito* showed that in this uncertain situation, time could at any moment stop the breath of every human being, whomever it was. The time or Kala and the Kali jointly execute death in a situation of plague or stagnation which we call the COVID-19 pandemic."

In my opinion, this statement is a kind of warning to us to be vigilant in the midst of the Covid-19 outbreak, because the virus can immeasurably prey on us to death. That's important, of course. But what is more important is our efforts to overcome the Covid-19 terror that we have created ourselves with a willingness to deny the existence of the virus in today's daily life.

I found this endeavor in Galih Reza Suseno's solo exhibition, *The Wanderlust*, at Tirtodipuran Link, 15 February-10 April 2021. Here, allow me to repeat a little bit what I wrote about in "Lanskap Petualangan Galih" (Jawa Pos, 9 May 2021), Galih presents paintings depicting dreams and reflections on the Covid-19 outbreak and the turmoil that accompanies it, such as the *Welfare of All Creatures* (180 x 300 centimeters), *Menemukan Akal Sehat* (180 x 300 centimeters), and *Equilibrium* (170 x 240 centimeters).

What's interesting is that all the paintings look exciting, with bright colors - cheerful, rather than scary. Even the appearance of Covid-19 is depicted in the paintings of *Perayaan Kemanusiaan Tanpa Manusia* (180 x 240 centimeters) and *Mencari Pendar Niskala* (160 x 200 centimeters), and the installation objects of *The Symptom* (three pieces, 220 x 220 x 150 centimeters) that resembles cotton candy, rambutan, and broccoli, which is rather sweet, fresh, and delicious.

In this way, *The Wanderlust* not only promises viewers' enjoyment and adventure into surrealistic landscapes full of strange objects, goosebumps, and supernatural creatures but also a statement that Covid-19 and other microorganisms have grace and their own beauty.

It's very likely that's why it lured 7,241 viewers, especially the young viewers of the TikTok generation, to watch *The*

*Wanderlust*. Moreover, on the second floor of Tirtodipuran Link, there is an exhibition of Roby Dwi Antono's *Lucid Fragments* which is no less tempting, especially for staunch adherents of pop surrealism and heavy worshipers of the aesthetics of Yoshitomo Nara and Mark Ryden.

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Knowing from the management of Tirtodipuran Link that *The Wanderlust* and *Lucid Fragments* were watched by 7,241 people, I couldn't help but be amazed. The reason is, public space is a dangerous arena full of deadly mines during the Covid-19 outbreak. Visiting public spaces such as art galleries is considered an act of suicide. The invisible Coronavirus transforms us into terrorists that are ready to die with the hidden bombs inside our bodies.

The management of Tirtodipuran Link knows about the danger. To prevent the bomb from exploding, as per government regulations, health protocols (wearing masks, washing hands with soap and running water, and maintaining social distance) are strictly enforced at every art exhibition or activity at Tirtodipuran Link

That way, as far as I can see, Tirtodipuran Link is considered as an art gallery in Yogyakarta, even in Indonesia, which has the most intense, if not the most, exhibitions witnessed by thousands of people.

During the Covid-19 pandemic, when almost all galleries or art spaces stopped holding exhibitions and switched to virtual exhibitions if I'm not mistaken, Tirtodipuran Link has held nine exhibitions. In addition to the *Kala Kali Incognito* exhibition (viewed by 373 people), *The Wanderlust*, and *Lucid*

*Fragments*—there is *Confluence* (co-exhibition, 11 September–25 October 2020, viewed by 221 people), *The Circus of Life* (Taher Jaoui solo exhibition, 11 September –25 October 2020, viewed by 221 people), *2020 Contemporary Art* (Zhang Kexin solo exhibition, 6 November 2020–3 January 2021, viewed by 373 people), *Anomaly in Matrimony* (Ummi Shabrina solo exhibition, 31 April–6 June 2021, 1,334 people watched), *Unexpected Lines* (Bernandi Desanda solo exhibition, 31 April–6 June 2021, 1,334 people watched), and *Eyes Shut Fantasia* (Addy Debil solo exhibition, 31 April–6 June 2021, 1,334 people watched).

I watched all the exhibitions mentioned above. To all, especially at the time of its opening, I must admit that watching an art exhibition during the Covid-19 pandemic was a radical measure to deal with—if not overcome—alienation and captivity at home. Moreover, our own homes have become prisons that are as dangerous as public spaces—which do not keep us from the threat and attack of the Coronavirus.

No less than that—as it always has been—I have been enlightened, even brighter today, on the nature of being a viewer of art. How not. Imagine an art exhibition without an audience. It's just a quiet and quiet gallery with one or two works on their own. That's why viewers are so noble in the world of Indonesian art that has lasted these days. Their presence in art performances is valuable not as a mere celebrant, but as the main complement who is actively involved in determining the destiny of artwork.

From them, good fortune in the form of money, status, and celebrities can be imagined in the pockets of artists, exhibition designers, gallery owners, and art exchange managers. Undoubtedly, there are blessings: profits, proud flowers, and

untold stories, which are drawn by viewers into the visual arts event.

But, I must say, that impressive vision could be somber these days when Covid-19 is again viciously attacking and taking the lives of more people in this country. Anxiety and fear press and urge our consciousness, including the rulers of Yogyakarta, to be vigilant in protecting our lives.

The surge in Covid-19 cases in Yogyakarta—with more than 500 victims every day in the third week of June 2021—made Governor Sri Sultan Hamengkubuwono X nervous, instead of angry at his citizens who did not comply with the 5M health plan. Not wanting to play with the prying eyes of death, he plans to impose a regional quarantine or lockdown in Yogyakarta.

If the plan is implemented, holding or watching an art exhibition will certainly be a subversive act that will not be tolerated by the government and its authorities—even by ourselves.

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Today, Sunday, June 20, 2021, when I finish this article, the *Vestige* exhibition is only a short time away from its opening on July 9, 2021.

Consisting of 15 works—14 paintings and 1 drawing-relief—from 11 Indonesian artists across generations who live and work in Yogyakarta (8 people), Bali (2 people), and Jakarta (1 person), *Vestige* aims to be a stage for testimony about creativity during the Covid-19 outbreak.

With that aim, I also need to testify that the mysterious and vicious Coronavirus pandemic has, in fact, not turned off the

power of artists in this country—especially Agus TBR (Yogyakarta, 42 years old), Entang Wiharso (Yogyakarta, 54 years old), Galih Reza Suseno (Yogyakarta, 31 years), Galam Zulkifli (Yogyakarta, 50 years), Heri Dono (Yogyakarta, 61 years), Ida Bagus Putu Purwa (Bali, 49 years), Jumaldi Alfi (Yogyakarta, 48 years), Kemal Ezedine (Bali, 41 years), Nano Warsono (Yogyakarta, 39 years), Ronald Manullang (Jakarta, 67 years), and Ugo Untoro (Yogyakarta, 51 years).

They are *Vestige* participant artists who already have a convincing personal “artistic stamp” in the Indonesian art world. That is the basic consideration of Srisasanti Syndicate—the initiator of *Vestige*—inviting them to participate in this exhibition.

Studying their works for the past two months, I have to admit the truth of the words of cultural critic Susan Sontag from 1965: “art (visual) is a kind of performance or recording or testimony” that “evokes dynamic reflection.”

With that, according to Susan Sontag, works of art can be understood in two main models—namely “illustration models” or works of art as representations of reality and “statement models” or works of art as representations of artists.

Both models can be related to the terms “The Image” (something that refers to something else) and “The Visual” (something that refers to itself) from Jacques Ranciere.

Other terms that can be used to understand works of art are “intellectual object” (for analysis, reflection, and comparison) and “object of enjoyment” (for reception and emotion) from the philosopher Roland Barthes.

Of course, we can use models or other terms or explanations to

understand works of art. For example, the explanation of the painter Marcia Hafif in her essay “Beginning Again” (*Artforum*, 1979).

In the essay, articulating her ideas on painting, Hafif suggests that painting can be understood in four important levels. First, the painting exists physically—like objects in the world that can be directly responded to—it is tactile, visual, and retinal. Second, technical factors exist and develop in the creation of paintings; the inherent qualities of the material affect the method (painting); the formal aspects of the work (painting) can be understood and tested—and therefore must meet definite criteria.

Third, painting also lives on as a historical statement—it is made at a particular time and represents, depicts, or symbolizes the artist's view of the position of painting at that time. Fourth, the painting depicts a form of thought—indirectly reflecting the world view of the artist and his time and radiating spiritual and philosophical experiences.

With that explanation, I also understand that a painting belonging to a painter, like a parchment written by a writer, made for performance is often intended to be a piece of thought, a visualization of an event, a recording of a conversation, or documentation of sympathy, empathy, or with the painter on the conditions he faces with many other people, as the sociologist, Ignas Kleden makes a statement for an author's writings, articles, or short essays published in newspapers.

Thus, Ugo Untoro's painting *Cheval Arrêté par des Esclaves After Géricault*, for example, shows not only his position as a work of appropriation but also his sympathy, if not his side, for

oppressed women. Therefore, we can place the painting as an “intellectual object” or “The Image” or “statement model”.

Similarly, at least I can say about Jumaldi Alfi's painting *Mythe Sisyphus: Possible Realistic Art (Homage to Unknown Art)*. This painting, note the title, “references” to Greek mythology about humans who were punished by a god to carry stones up a hill to be rolled and carried back again and again and so on.

I call it “referring” because this painting doesn't depict the mythology itself—instead, it's a “model statement” about the wisdom of fine art as a practice of faithfulness and happiness throughout one's life, even if the artwork doesn't seem to sell well. So it is understandable why he dedicated this painting to an “unknown artist”.

Like Alfi's painting, but different in reference, Kemalezedine's *Tales of Balinese Painting* does not tell the story of “Balinese painting” on canvas. What appeared there was a mysterious landscape that was peeling off its color. We can interpret what is not in various ways. But I think it is interesting to emphasize that this painting is a historical statement that depicts or symbolizes Kemalezedine's view of the position of Balinese painting in the past.

What's interesting about the Kemalezedine painting is also in Ronald Manullang's painting *Summer Heat at Sanur Beach*. This painting—according to the explanation of the exponent of the PIPA Group—refers his creativity to the painting *Kenikmatan Hidup* by Le Mayeur. This is also what distinguishes it methodologically from the painting of *Cheval Arrêté par des Esclaves After Géricault* by Ugo Untoro. But it is related to the “intention” of Jumaldi Alfi's painting *Mythe Sisyphus: Possible Realistic Art (Homage to Unknown Art)*.

There were two people that Ronald Manullang intended to “offer” or “honor” in his painting—namely Le Mayeur and President Sukarno or Bung Karno. Ronald told me, like Bung Karno, he admired the figure of Le Mayeur as an expatriate artist in Bali who is simple and who “loves Bali more than the Balinese themselves”. But what impressed Ronald, even more, were the paintings of the Belgian noble painter—especially the *Kenikmatan Hidup*.

That's why, the painting depicts Le Mayeur as a European nobleman during the Victorian era, even similar to Alexander the Great, among beautiful and exotic bare-chested women. Surprisingly, in the right front corner of the canvas, stands a masked man wearing a white coat with four buttons and gold and red and white fingers. His hand holds the pole. His open eyes behind the eye mask looked straight at Le Mayeur standing.

Is that man Bung Karno?

Questions about identity can be very unsettling—especially these days when the world is being stoned by the Covid-19 pandemic. What I find disturbing is in two of Entang Wiharso's works for this exhibition: *Yin Yang: America-Asia* and *Painting Hit by a Basketball*.

*Yin Yang* is an image-relief with white copper which is living wisdom about existential balance or equality that enables humans—in this case, Asian Americans—to live and work in peace, tolerance, and solidarity. It is not easy to implement this policy in a world full of economic-social-political inequality and xenophobia.

There is something personal there, which reflects from Entang

Wiharso's personal experience as an Asian artist who is married to an American woman—who lives and works in the country of Uncle Sam.

So, I think, the relief images can be understood as “model statements” or “intellectual objects” or “The Image”—which allows me to realize what it means to be a foreigner in a country that is fierce with immigrants. The important issue implied by this is the border issue that has left thousands of people crippled and killed.

That's what convinced Entang Wiharso to bring *Painting Hit by a Basketball* to this exhibition. The painting is based on the image of the Verbena Californica flower with lush-green leaves and one or two colors of purple, white, and red here and there. In the center of the painting is a basketball—a real basketball, not an image of a basketball.

With the basketball, Entang Wiharso transformed the painting as a “statement model” or “intellectual object” with “The Image” of anti-racism actions that emerged from the beauty of one of the most popular sports in the United States, even in various parts of the world.

In other words, basketball is an anti-racism icon that contains a statement of solidarity with immigrants and the rejection of humanitarian borders for recognition and respect for fellow citizens of the world.

About the icon of anti-racism, we can continue with the painting *Seri Ilusi Vol. 1: Lennon-Jagger* Galam Zulkifli. Viewing this painting as an “intellectual object” or “The Image”—I get hints, to be precise, of established anti-establishment figures, savage anti-war supporters, and lovers of beauty and equality between

people.

Their fate is different. John Lennon, frontman of the band The Beatles, has passed away: shot dead by one of his fans one fateful day at the end of 1980. Meanwhile, Mick Jagger, the frontman of the band The Rolling Stone, is still in good shape. It is said that he no longer likes alcohol, narcotics, and illegal drugs, and lives a healthy life by diligently exercising, but still likes beautiful women—even graceful men.

However, I must admit that all of my statements do not mean to erase Galam Zulkifli's efforts to place the painting as “The Visual”—if not an “object of enjoyment” or an “illustration model”—a “series that extensively explores the function of the eye visually.”

In a statement, Galam Zulkifli “visually functions of the eye” as “the eye that thinks, the eye that builds distance associations with the color transmission, the eye that sees objects with perspective, and the eye that uses lines to create illusions.”

I would like to apply the descriptions of “thinking eye” and “eye that sees objects with perspective” for *Javanica Dulcibus* painting by Nano Warsono and Ida Bagus Putu Purwa's *Harmony* and *Hope* paintings.

In *Javanica Dulcibus* I found several important figures from across the ages, including the philosopher Nietzsche, Sufi Nasrudin Hoja, frontman of the band The Doors Jim Morrison, President Sukarno, painter Raden Saleh, and Eastern researcher Colonel Colin Mackenzie. There is also the head of the Gajah Mada statue, the Kaws icon, and the Star Wars character Darth Vader.

Presenting them on a canvas, *Javanica Dulcibus* is portrayed as a carnival arena of historical and imaginary figures who convinced me that Nano Warsono wanted—to borrow the words of author Julian Barnes—"to talk a lot by showing a little."

Imagine, the characters, icons, and characters etched in the painting have a history that is very likely to make a writer tremble to write it in 2500-5000 words. Instead, *Javanica Dulcibus* demands that we look at it with a careful "thinking eye" to understand the stories and events about Nasarudin Hoja, etc.—which may be foreign to the "thinking eye" of today's young viewers.

On the other hand, Ida Bagus Putu Purwa's *Harmony* and *Hope* paintings are good at "eyes that see things with perspective", allowing viewers to contemplate life and death which are interchangeable in human history. So, the big skull overgrown with trees and the little suckling pigs in the two paintings is "The Image" which refers to the wisdom that "in death, there is the hope of life"—to use Purwa's own words—and the balance of life is obtained from existential awareness to nurture the present and cultivate the future.

Such contemplation feels more sublime in *Hierofani*, Galih Reza Suseno's painting which departs from—according to his description—"another 'deep' event"—that is, "a statement to God's divinity to humans with authority" as shown by "the wound on Jesus' back when judged before death"—a wound that "proves sacrifice and love for humanity."

That way, let me realize the painting as "The Image" which convinced me that Galih was a "religious artist" with an impressive understanding of religion—which allowed me to reflect on the sacred beliefs of others.

Meanwhile, in Agus TBR's *Desert Walk* and *Wait for the Sun*, as well as Heri Dono's *Catastrophe and Survival* and *Six Manoeuvre* paintings, I get "The Image" which is expressive, and caricature-surrealistic, about the Covid-19 outbreak and its impact on everyday life. - human day.

The four paintings can be considered as works of art that were born from the unexpected effects of the Coronavirus pandemic, but instead made Agus TBR and Heri Dono so passionate about creativity. The four paintings in my "thinking eye" have transformed into a "visual world" – in the subject matter they produce – which is "useful" as a reflection of the "real world" gripped by Covid-19 these days, thus becoming a "new world" that is unattractive, and rather dangerous to live in.

Finally, I must emphasize all that has been said above by quoting the words of the author Goenawan Mohamad:

"Every attempt to explain a work of art, in the end, equals an attempt to dominate. Any answer that stops the questions will mean eliminating what is 'non-identical', different, which cannot be formulated. Deciding that the 'meaning' (had) been discovered was the obscurity of the Enlightenment. The final assignment of meaning is false."

I guess I don't want to try to get there. (\*)

# AR'i WORKS







Agus TBR / Desert Walk / 2021 / oil on canvas / 150 x 200 cm



Agus TBR / Wait for the Sun / 2021 / oil on canvas / 150 x 200 cm

Entang Wiharso

Yin Yang : Asian American Thanksgiving Dinner

on Social Justice Series

2020 - 2021

aluminum, car paint, polyurethane

200 x 500 cm









Entang Wiharso  
Painting Hit by a Basketball  
2020  
car paint on aluminum  
98 x 196 x 31 cm

Galam Zulkifli  
Seri Illusi Vol.1: Lennon Jagger  
2021  
acrylic, brand tape on canvas  
150 x 300 cm  
(NFT Kryptoart Certification OpenSea)







Heri Dono / Six Manoeuvre Acts to Survive / 2021 / acrylic on canvas / 180 x 180 cm



Heri Dono / Catastrophe & Survival / 2021 / acrylic on canvas / 180 x 180 cm



Galih Reza Suseno / Hierofani / 2020 / oil & acrylic on canvas / 180 x 180 cm



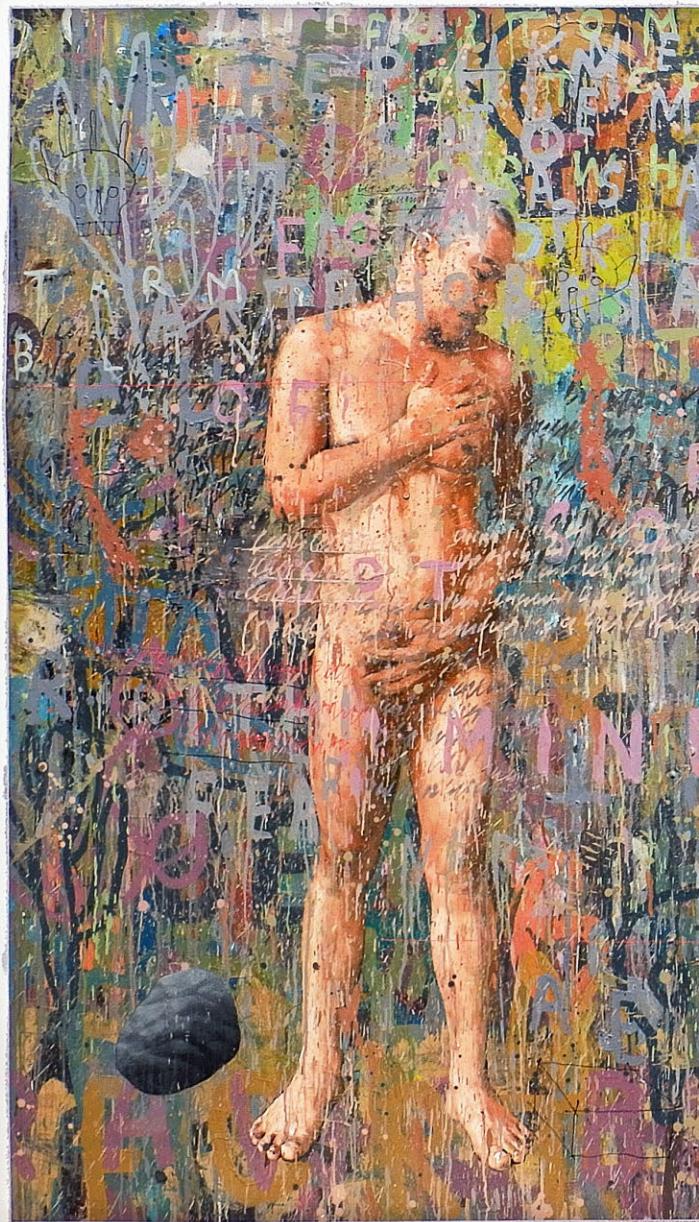
Ida Bagus Putu Purwa / Hope / 2019 / charcoal and oil on canvas / 200 x 200 cm

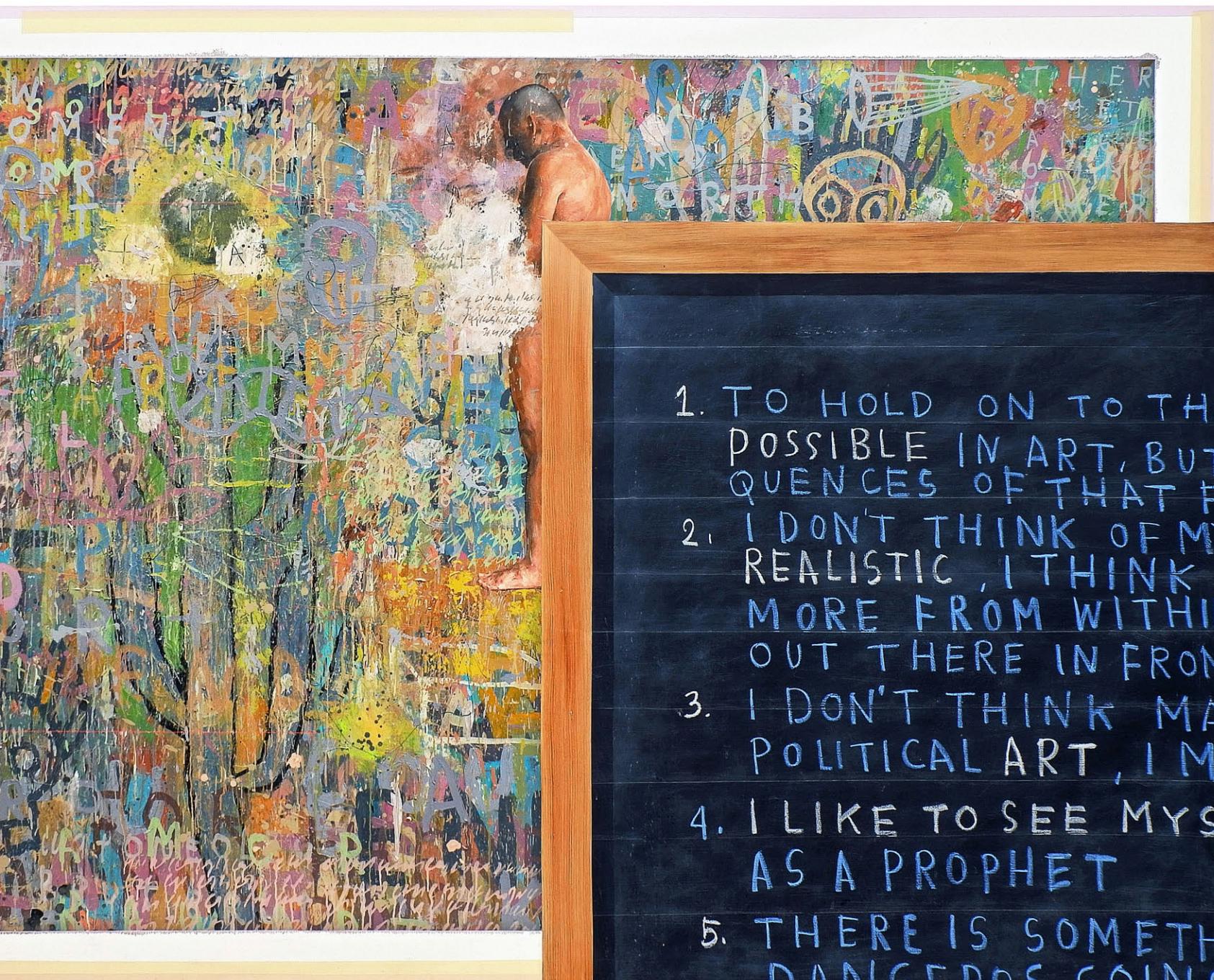




Ida Bagus Putu Purwa  
Harmony  
2019  
charcoal and oil on canvas  
200 x 400 cm

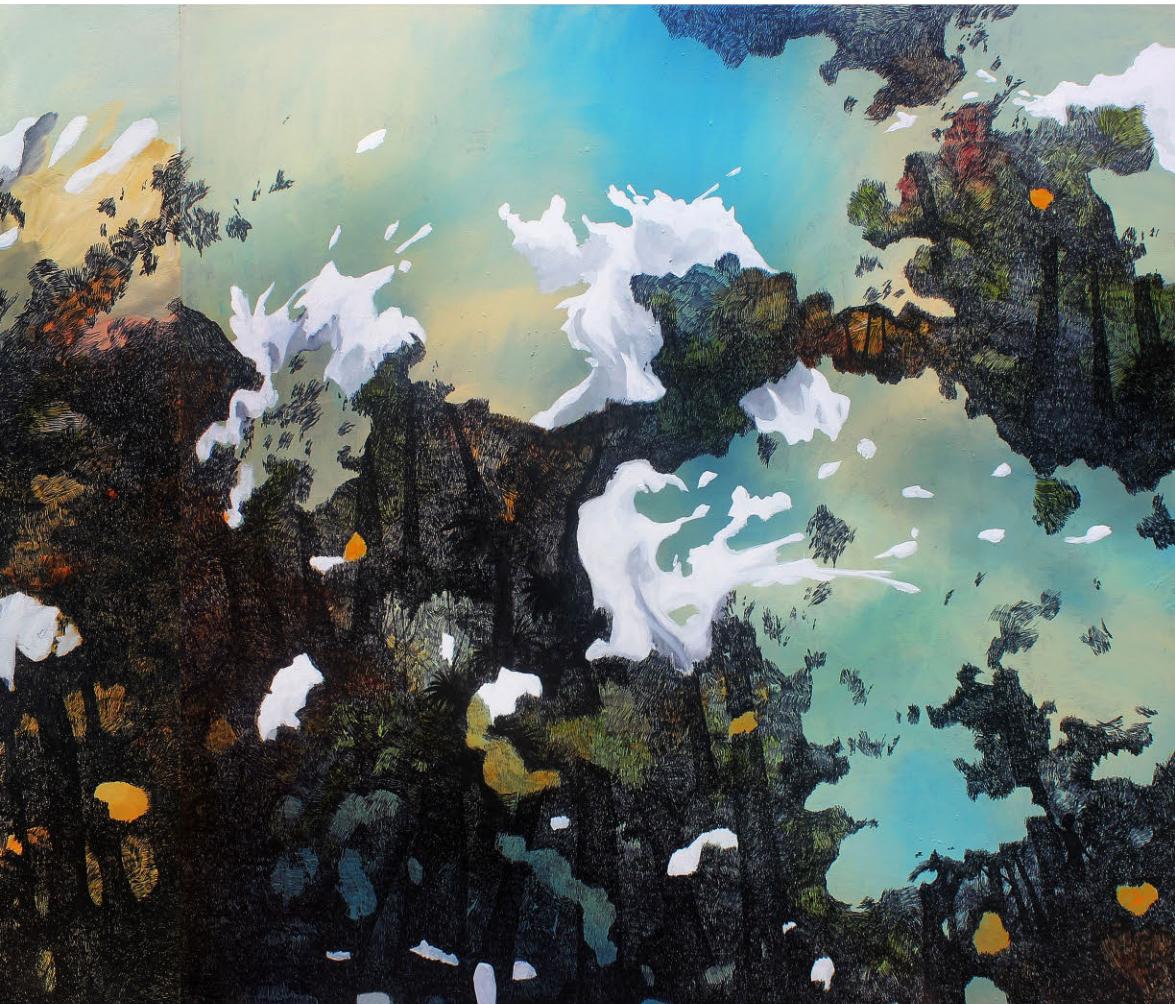
Jumaldi Alfi  
Mythe Sisyphus\_Possible Realistic Art  
(Homage to Unknown Artist)  
2019  
acrylic on canvas  
200 x 370 cm





1. TO HOLD ON TO THE POSSIBLE IN ART, BUT QUENCES OF THAT
2. I DON'T THINK OF MY REALISTIC, I THINK MORE FROM WITHIN OUT THERE IN FRONT
3. I DON'T THINK OF POLITICAL ART, I'M
4. I LIKE TO SEE MYSELF AS A PROPHET
5. THERE IS SOMETHING DANGEROUS GOING ON





Kemalezedine  
Tales of Balinese Painting  
2021  
ink and oil on canvas  
200 x 600 cm (triptych)



Nano Warsono / Javanica Dulcibus / 2021 / acrylic on canvas / 180 x 300 cm



Ugo Untoro / Cheval Arrété par des Esclaves After Géricault / 2020 / oil on canvas / 150 x 200 cm





Ronald Manullang  
Summer Heat at Sanur Beach  
2019 - 2021  
oil on canvas  
140 x 250 cm



# ARTIST PROFILES



## AGUS TBR



Born in Pacitan, East Java 1979  
**Education :** 1999-2006 : Indonesian Institute of the Arts, Yogyakarta.

**Solo Exhibition (selected) :** 2019 : Journey of Hope, Nou Gallery, Taiwan | 2018 : Keping

Masa, Viviyp Artroom & Plaza Mini, Jakarta | 2016 : (Ber) Kisah Tubuh, Semarang Art Gallery, Semarang.

**Group Exhibition (selected) :** 2021 : Vestige, Srisasanti Gallery, Tirtodipuran Link, Yogyakarta | Tahta Untuk Rakyat Sri Sultan Hamengku Buwono IX, Jogja Galley | MEMO Art Exhibition, Reload, Tembi Rumah Budaya Yogyakarta | 2020 : Art Jakarta, Jakarta Virtual 2020, Art Serpong Gallery | Sisi Kanan, MJK art Community | Ciclo Cicle 5, Quarentena Art Gallery & MJK Art Community, Chile | 2019 : Lelampah, Gledek 99, Galeri Fajar Sidik, ISI Yogyakarta | Art Jakarta, Art Serpong Gallery, JJC Senayan, jakarta | 80 Nan Ampuh, HUT OHD, Syang Art Space, Magelang | Pameran Sastra Rupa Gambar Babad Diponegoro, Jogja Gallery, Yogyakarta | Journey of Hope, Nou Gallery, Taiwan.

## ENTANG WIHARSO



Born in Tegal, Central Java  
**Education :** Bachelor of Fine Art in Painting, Indonesian Art Institute, Yogyakarta

**Solo Exhibition (selected) :** 2021 : Entang Wiharso: A Thousand Kilometers, York

College Galleries, York College of Pennsylvania, PA | 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 Exhibition (selected) :** 2021 : Vestige, Srisasanti Gallery, Tirtodipuran Link, Yogyakarta | Oil: Beauty and Horror in the Petrol Age, Kunstmuseum Wolfsburg, Wolfsburg, Germany | Chance and Necessity and..., Pocorart World Exhibition, 3331 Arts Chiyoda, Tokyo, Japan | Meanders in the Tropics: Narrative of Indonesian Modern and Contemporary Art, Tsinghua University Art Museum, Beijing, China | 2020 : The Possibility of an Island: Contemporary Art from Southeast Asia, Cromwell Place, London | Turning the Axis of the World, Singapore Tyler Print Institute, Singapore | Echo among Geographies, Tang Contemporary Art, Hong Kong | My Name is Nobody, A3 Arndt Art Agency, Artsy.net | 2019 : In-Between Land, Mizuma & Kipsy, New York, NY, USA | 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 | Kunming Art Biennale, Yunnan Art Museum, Yunnan, China.

## GALAM ZULKIFLI



Born in Sumbawa, 1971  
**Education :** -

**Solo Exhibition (selected) :** 2020 : Gold Illumination Sign, IniSeum Yogyakarta, Indonesia | 2019 : Iniseum Mini Exhibition Galam (IMEG) IniSeum Yogyakarta, Indonesia | 2017 : Indonesia Idea, IniSeum Yogyakarta, Indonesia.

**Group Exhibition (selected) :** 2021 : Vestige, Srisasanti Gallery, Tirtodipuran Link, Yogyakarta | Tahta Untuk Rakyat, Jogja Gallery, Yogyakarta | 2020 : Art Jog, Resilience, Jogja National Museum, Yogyakarta | Festival Ahli Gambar "Manusia Manusia" Galeri Katamso Yogyakarta | 2019 : Celebration of Compassion, Srisasanti Gallery, Yogyakarta | Local Wisdom of Universality, Dewantara Triennale Yogyakarta | Art Moment Jakarta, Jakarta.

## GALIH REZA SUSENO



Born in Surakarta, Central Java, 1990

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

**Solo Exhibition :** 2021 : The Wanderlust, Kohesi Initiatives, Tirtodipuran Link, Yogyakarta | 2017 : Imago Dei, Solo Exhibition, Bentara Budaya Yogyakarta | 2012 : Artist in residence #10, Hope Beyond Absurdity, Tembi Rumah Budaya, Yogyakarta and Jakarta.

**Group Exhibition (selected) :** 2021 : Vestige, Srisasanti Gallery, Tirtodipuran Link, Yogyakarta | 2020 : Art Jakarta 2020 Virtual Group Exhibition with Kohesi Initiatives | 2019 : Art Expo Malaysia 2019, Group Exhibition with Kohesi Initiatives, Booth M-9, Matrade Exhibition and Convention Centre, Kuala Lumpur, Malaysia | Art Jakarta 2019, Group Exhibition with Kohesi Initiatives, Booth A-12, Jakarta Convention Center (JCC), Jakarta | Celebration of Compassion, Group Exhibition Srisasanti Gallery, Tirtodipuran Link, Yogyakarta | KONTRAKSI : Pascatradisionalisme, Galeri Nasional Indonesia.

## HERI DONO

Born in Jakarta, 1960



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

**Solo Exhibition (selected) :** 2020 : Kala Kali Incognito, Tirtodipuran Link, Yogyakarta, Indonesia | 2019 : Solo Presentation in ASIA NOW, organized by the Columns Gallery, Paris Asian Art Fair | Solo Show, The Columns Gallery, Seoul, Korea | Wheel of Truth, organized by Srisasanti Gallery, Moto Moto, BSD, Indonesia |

Wheel of Truth, organized by Srisasanti Gallery, Art Moments, Sheraton Grand Gandaria City, Jakarta, Indonesia | Solo Booth organized by The Columns Gallery, Art Central Hong Kong, Hong Kong | 2018 : Theater of Anecdote, Srisasanti Gallery, Art Stage Singapore, Marina Bay Sands, Singapore.

**Group Exhibition (selected) :** 2021 : My Story, Mizuma Gallery, Singapore | Vestige, Srisasanti Gallery, Tirtodipuran Link, Yogyakarta, Indonesia | Art Basel organized by Tang Contemporary Art, Hong Kong | Mango Art Festival, LHONG, Bangkok | Hidup Berdampingan dengan Musuh, Ciputra Artpreneur, Jakarta, Indonesia | 2020 : Art on Postcard: 2020 Winter Auction, The Hepatitis C Trust, London | OPPO x Art Jakarta Virtual, Jakarta, Indonesia | Asia Now: Paris Asian Art Fair Online Viewing Room, Organized by Tang Contemporary Art, Ocula | Turning the Axis of the World, STPI Gallery, Singapore | Art Jog: Resilience and ArtCare Donation, Jogja National Museum, Yogyakarta, Indonesia | 2019 : Polyphony: Southeast Asia, The Art Museum of Nanjing University of the Arts, Nanjing, China | Art Expo Malaysia, organized by Srisasanti Gallery, Kuala Lumpur | Art Jakarta organized by Srisasanti Gallery, Jakarta Convention Center, Indonesia | Celebration of Compassion, Tirtodipuran Link, Yogyakarta, Indonesia.

## IDA BAGUS PUTU PURWA

Born in Sanur, 1976



**Education :** 1996-1998 : Indonesian High School of Art (STSI), Denpasar, Bali.

**Solo Exhibition (selected) :** 2019 | Awak, Artotel Sanur, Bali | 2017 : Vague Memories, Santrian Art Gallery, Bali | 2013 : Imba Tubuh, dia.lo.gue Art Space, Jakarta.

**Group Exhibition (selected) :** 2021 : Vestige, Srisasanti Gallery, Tirtodipuran Link, Yogyakarta | (Me) Reka Naga Exhibition, Batu 8

Studio | Shade Of Belief Exhibition, Deus Gallery | Rizoma Exhibition, Paros Gallery | 1st(ART) Exhibition, Seminyak Village Bali | **2020** : Sip setiap saat, Santrian Gallery | 12 Exhibition, Sika Gallery | **2019** : Balinese Masters, Aesthetic DNA Trajectories of Balinese Visual Art, Art Bali | Art Jakarta 2019, with La Lanta Gallery Bangkok, Jakarta | Speculative Memories, Art Bali | Mahardika, Titian Art Space, Bali | Bali Megarupa {ARUS}, Neka Art Museum, Bali.

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## JUMALDI ALFI

Born in Lintau, Sumatra, 1973



**Education :** 1999 : Indonesian Institute of Fine Arts, Yogyakarta, Indonesia.

**Solo Exhibition (selected) :** 2020 : Jumaldi Alfi, Footnote, SaRanG Building, Yogyakarta, Indonesia | Digital Spiritualism, SaRanG Building, Yogyakarta, Indonesia | 2018 : Jumaldi Alfi, Blackboard Paintings, LATAR, Jakarta, Indonesia | 2016 : Jumaldi Alfi, Sanata Dharma University Gallery, Yogyakarta, Indonesia.

**Group exhibition (selected) :** 2021 : Vestige, Srisasanti Gallery, Tirtodipuran Link, Yogyakarta | Inauguration, Ruang Dini, Bandung, Indonesia | Twentyfive, Gajah Gallery, Yogyakarta, Indonesia | KSRJ, Art Basel HK, Gajah Gallery | Art Central HK, Artemis Art | 2020 : Roots #1, Bilai Art Space, Yogyakarta, Indonesia | Art Jog, Resilience, Jogja National Museum, Yogyakarta | Oppo Virtual Art Jakarta, Façade Gallery, Jakarta, Indonesia | (RE) Imagining The Image, Gajah Gallery, Singapore | Pause, Rewind, Forward #1, Kiniko Art, Yogyakarta, Indonesia | 2019 : Art Bali 2019, Bali, Indonesia | Recent Works, Cult Gallery, Kuala Lumpur, Malaysia | Mind, Kiniko Art Room, Yogyakarta, Indonesia | 80 Nan Ampuh, Kiniko Art Room, Yogyakarta, Indonesia | Bebas, Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia | Incumbent, Sangkring Art Space, Yogyakarta, Indonesia | Art Jakarta, Rachel Gallery, Jakarta, Indonesia.

## KEMALEZEDINE



Born in Yogyakarta, Central Java, 1978  
**Education :** 1997-2004 : Faculty of Art and Design Bandung Institute of Technology, Bandung, Indonesia.

**Solo Exhibition (selected) :** 2021 : Draw Distance, virtual exhibition Santi Sapta art consulting X CG Artspace, Jakarta, Indonesia | 2020 : Comparing Perspective, CGartspace Jakarta, Indonesia | 2016 : Balinese Graphic Art II: Painting and Drawing – Nyoman Ngendon, Pencarian Corak Seni Lukis Baru Indonesia, Edwin's Gallery, Art Stage Jakarta, Jakarta, Indonesia | Balinese Graphic Art: Painting and Drawing, Langgeng Art Foundation, Yogyakarta, Indonesia.

**Group exhibition (selected) :** 2021 : Vestige, Srisasanti Gallery, Tirtodipuran Link, Yogyakarta | Garden of dystopia, Can's Gallery, Jakarta, Indonesia | Sixty percent around the sun, Artsphere x Black hand gang Jakarta, Indonesia | Hidup berdampingan dengan musuh, Ciputra artpreneur Jakarta, Indonesia | 2020 : Art Jakarta Virtual 2020, with CG ArtSpace Jakarta, Indonesia | Artjog Resilience 2020 Yogyakarta, Indonesia | 2019 : Yogyakarta Annual Art 4 Sangkring Artpace Yogyakarta, Indonesia, Art Bali 2019, Nusa Dua, Bali, Indonesia | Drawing Bali Today, Sika Gallery Ubud, Bali, Indonesia | Art Jakarta 2019 , with CG artspace Jakarta, Indonesia | Art Moment Jakarta 2019, with CG artspace Jakarta, Indonesia | Intention Please!, Edwin Gallery, Jakarta, Indonesia.

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## NANO WARSONO



Born in Jepara, Central Java, 1976  
**Education :** 2012 : Post Graduate Program Performing and Visual Arts Studies, Gadjah Mada University Yogyakarta | 2002 : Graduated from Visual Art Faculty, Fine Art

Departement, Major in Sculpture, Indonesian Institute of the Arts, Yogyakarta.

**Art Activity, art event, exhibition and project (selected) : 2021 :**  
Vestige, Srisasanti Gallery, Tirtodipuran Link, Yogyakarta |  
Netas/Incubate Mural Project, JDA, Yogyakarta, Indonesia-Disability  
Mural, Cardiff, UK, from CTC Grant 2020/2021-British Council | **2020 :**  
Art Jakarta, Boredom Therapy, A Duo Exhibitions on Artseasons  
Gallery | Yogyakarta Komik Weeks, 2020, Sonobudoyo, Yogyakarta |  
Festival Ahli Gambar#1, Galeri R.J. Katamsi, Indonesian Institute Of the  
Arts, Yogyakarta | **2019 :** Gambar Babad Diponegoro, Jogja Gallery,  
Yogyakarta.

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## RONALD MANULLANG



Born in Taruntung, 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 Exhibition (selected) : 2021 :** Vestige, Srisasanti Gallery,  
Tirtodipuran Link, Yogyakarta | Tahta Untuk Rakyat Sri Sultan  
Hamengku Buwono IX, Jogja Galley | **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.

## UGO UNTORO



Born in Purbalingga, Central Java, 1970  
**Education :** Graduated from Indonesia  
Institute of Art, Yogyakarta

**Solo Exhibition (selected) : 2020 :** Homage  
to the Black Board, Virtual Live Zoom | **2019 :**  
Rindu Lukisan Merasuk di Badan, Galeri Nasional, Jakarta, Indonesia |  
**2018 :** Marang Ibu, Galeri Kertas, Studio Hanafi, Jakarta.

**Group Exhibition (selected) : 2021 :** Vestige, Srisasanti Gallery,  
Tirtodipuran Link, Yogyakarta | Daya Hidup', Museum Dan Tanah Liat,  
Yogyakarta | **2020 :** Jogja International Creative Arts Festival,  
Indonesia Institute of Art, Yogyakarta | Art Jog, Resilience, Jogja  
Nasional Museum, Yogyakarta | **2019 :** mind, Sarang Building,  
Yogyakarta | 80nan Ampuh, Kiniko Art, Kalipakis, Kasihan Bantul,  
Yogyakarta.

Wahyudin, writer and curator of fine arts—lives in Yogyakarta. He was born in Manado, North Sulawesi, June 2, 1973. His last education was at the Anthropology Program, Postgraduate at Gadjah Mada University Yogyakarta (1999). He wrote book reviews, cultural essays and art reviews for a number of offline and online mass media (Kompas, Koran Tempo, Sindo, Media Indonesia, Jawa Pos, Suara Merdeka, Visual Art, Sarasvati, Art Republik Singapore, panajournal.com, indoartnow.com, and basabasi.com), catalogs, and art books.

He has handled approximately 100 fine art exhibitions, both solo exhibitions and joint exhibitions, at home and abroad since 2004. He is the curator of the Pre-Summit Event Bali Biennale 2005 in Malang and Yogyakarta, International Literary Biennale Salihara, Jakarta (2009), Biennale Jogja X, Yogyakarta (2009), Sapiens Free (OHD Museum Magelang, 2016), Linkage 20th Anniversary of OHD Museum (with Suwarno Wisetrotomo—OHD Museum Magelang, 2017), Biennale Jawa Tengah #2, Semarang (with Djuli Djatiprambudi—2018 ), and The Gift (OHD Museum Magelang, 2019). In April 2019, he initiated, organized (with Museum Dan Tanah Liat and Sicincin Indonesia Contemporary Art), and hosted 14 art exhibitions Delapan Puluh nan Ampuh to celebrate the 80th birthday of collector Oei Hong Djien, in Yogyakarta and Magelang.

In October 2019, he initiated, organized (with Sicincin Indonesia Contemporary Art and Museum dan Tanah Liat), and hosted 7 Greng art exhibitions as a celebration of 100 Years of Widayat in Yogyakarta. He won First Place in the Jakarta Arts Council's Art Criticism Contest (Rupa) in 2005. His published art books are Bergerak dari Pinggir (2018), Omong Kosong di Rumah Seni Cemeti (2019), and Bertandang ke Galeri (2020). All three are published by the publisher BASABASI Yogyakarta.

# Wahyudin

## WRITER PROFILE



Srisasanti Syndicate was founded by ST. Eddy Prakoso in 1994 as an art gallery with the aim to “Initiate Global Appreciation” by consistently supporting and showcasing exciting artists.

The gallery focuses its attention on the presentation of established artists and the development of emerging young artists through its in-house programs. Srisasanti Syndicate continuously participates in various international art fairs and initiates collaborative programs with partner galleries and institutions from around the world.

Srisasanti Syndicate also often holds various non-exhibition programs such as book publishing, artist residency, artist talks, and creative workshops. The gallery represents and has collaborated with numerous household names of the contemporary art scene, such as Alfredo Esquillo Jr. (b. 1972), Heri Dono (b. 1960), Ronald Manullang (b. 1954), and Taher Jaoui (b. 1978).

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

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

# Srisasanti Syndicate

## GALLERY PROFILE



# Acknowledgement

St. Eddy Prakoso

Benedicto Audi Jericho

Kohesi Initiatives

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Yohanes Acruise Margo N.

All team of Kohesi Initiatives

SUPPORTED BY :

**SRI SASANTI INDONESIA  
FOUNDATION**

**KOHESI  
INITIATIVES**

**NasiGoreng  
Diplomacy**  
(Fine) Art Merchandise      TIRTODIPURAN LINK



BALIK COVER BELAKANG



**SRISASANTI**  
SYNDICATE