



Spectral Echoes; The Side of Human

A solo exhibition by
Dede Cipun

kohesi **/**nitatives

Spectral Echoes; The Side of Human

kohesi Initiatives is pleased to present *Spectral Echoes; The Side of Human*, a solo exhibition by Dede Cipun.

For his first solo exhibition with the gallery, Cipun examines the nature of the cyberspace system—the invisible structures that calculate, predict, and filter what we see. Cipun’s starting point for this new body of work stems from a personal observation living in a world where being online has become the default condition, where perception itself now seems shaped by interactions within the virtual world of cyberspace, mediated through vast data exchanges, interfaces, and machine processes.

Rather than responding to these hidden systems through digital media that mirror them, Cipun uses drawing to represent an act of interruption. Through analog mark-making, he reintroduces human touch into what is otherwise impersonal, automated, and precise. It slows the velocity of the coded world, exposing how those structures are absorbed, distorted, and then reinterpreted. Mistranslation becomes a method that lets the distortions and small failures of these systems show themselves as they pass through a human body. Within this exhibition, Cipun adopts paper sizes based on common screen aspect ratios. Many works take on 16:9, 4:3, 1:1, or 21:9 proportions. These formats emphasize the logic of his works, where digital and analog functions meet. This way, his audience is reminded of how closely their vision already aligns with screen-based structures.

The imageries emerge from observing how these systems behave: how they organize, repeat, evolve, and break. Cipun likens this idea to studying the “physics” of cyberspace. By applying digital structural elements such as grids, repetitions, glitches, network nodes, and layered data streams through manual gestures, he attempts to transform the immaterial logic of the machine into tangible marks. They become a trace of dialogue, part intuition, part observation, where mechanical precision and human fallibility meet halfway. The exhibition presents his ongoing investigation into how systems and structures arrange our ways of seeing, where he uses diagrammatic elements to trace those connections.

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For this exhibition, the new group of works emulates ‘cyberspace’ as a visual system in the form of structural elements as an extension of Cipun’s interest in how these digital processes behave. Cipun continues the series *Phantom Matrix* (2025), where familiar interfaces we encounter on a daily basis are subtly visible—recommended videos, curated feeds, search suggestions. The series looks into a world shaped by algorithms, whose actual forms and architectures remain out of view. His interpretation draws attention to the nature of human agency in an era of computational order, questioning what it means to live within a system we cannot fully perceive, much less control.

Ephemeral; Dissolve into Oblivion (2025) is a square drawing depicting a monochromatic spiral at the center of the composition, framed by surrounding square grids. The surrounding grids contain images that refer to online posts as “memories”, gathered from the artist’s personal feeds at the time of the making of the work. The spiral form is a temporal mechanism that charts how information dissipates. Each moment begins at the center of awareness before gradually drifting out into the distance of memory, history, and eventually, oblivion. What begins as a singular moment of significance is soon displaced by the next. Cipun implies the very nature of our digital experience, shaped by algorithms, ever-looping and perpetually unfinished.

The Veil That Shrouds (2025) deals with the ways digital environments filter or alter information. Semi-transparent dark acrylic panels are set in front of a patterned field of stripes, pixel grids, color blocks, and marks. These elements simulate digital structures—codes, data streams, data blocks, registration systems, and the small glitches that appear in transmission. The panels act as a veil, cutting through the patterns behind them and preventing a clear view from the front. Simultaneously, the almost reflective acrylic surface introduces additional interference; reflections of the room, the lights, and the viewer's presence seemingly become part of the work. Behind this veil lies a composition of fragmented text and more vividly colored elements symbolizing censored material.

The work treats censorship as interference rather than removal. Information is covered or broken up, but it still sits underneath, visible through other angles or paths. Like bypassing digital blocks with mirrored routes, the image remains present, and the viewer must work around the offsets to find it. Cipun's methodology in constructing this work reflects the logic and system of modern censorship. Withholding not by erasing, but by distorting access. He presents an image that is never fully accessible, constantly shifting and mediated through layers (or veils) that obscure.

In *OFF THE GRID ON THE GRID* (2025), Cipun captures the small, everyday moment of drifting off course while moving through digital space. The pastel grid suggests a neat interface, but flashes of holographic foil, gold, and neon orange lines cut through it, acting like the prompts or side routes that pull attention away. It reflects the common experience of opening a device to do one thing and ending up somewhere you didn't plan to go. The grid guides the eye, yet it also traps it, mirroring how digital systems push elements designed to redirect focus.

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A mural stretches and spreads across the exhibition space, appearing faint enough to almost dissolve into the white walls. Cipun chooses the term cyberspace over internet in this exhibition to emphasize the environmental dimension rather than the technology itself—a 'space' where our virtual interactions occur, enabled by the technological infrastructure. The mural visualizes this invisible terrain, where the white exhibition walls are turned into an attempt to map the cyberspace infrastructure. Its circuit-like pathways borrow from the logic of networks and hardware, turning it into a kind of almost-language, which can be felt instead of read. Separate works are linked together, as if operating as parts of one larger system, a representation of how digital culture threads information from one point to another, through processes that involve transmission, linkage, and feedback, ever connected.

Spectral Echoes; The Side of Human considers how humans adapt to the hyper-digitalized reality surrounding them. These works are not intended as imitations of digital imagery, but as meditations on its presence within the thinking of humans. By slowing down, admitting error, and inviting contemplation within the age of relentless acceleration, Cipun attempts to understand how the systems operate and interact, and how, by looking more carefully, we might unlock another way of understanding them.



Spectral Echoes; The Side of Human

koheisi Initiatives mempersembahkan *Spectral Echoes; The Side of Human*, pameran tunggal Dede Cipun.

Dalam pameran tunggal ini, Cipun menelaah sifat dari sistem ruang siber—struktur-struktur tak kasatmata yang mengalkulasi, memprediksi, dan menyaring apa yang kita lihat. Titik awal Cipun untuk seri karya terbarunya berangkat dari pengamatan personalnya, hidup dalam dunia di mana berada *online* telah menjadi kondisi normal, ketika persepsi kita pun tampak dibentuk oleh interaksi dengan dunia virtual ruang siber, termediasi oleh pertukaran data yang masif, *interface*, dan terproses oleh mesin.

Alih-alih merespons sistem tersembunyi ini melalui media digital yang justru mencerminkannya, Cipun menggunakan medium gambar sebagai sebuah tindakan interupsi. Melalui jejak membuat garis secara analog, ia menghadirkan sentuhan manusia pada sesuatu yang secara dasar bersifat impersonal, otomatis, dan presisi. Gambar-gambar Cipun seolah memperlambat kecepatan dunia kode, menyingkap bagaimana struktur-struktur tersebut diserap, terdistorsi, lalu ditafsirkan ulang. Kesalahan penerjemahan menjadi sebuah metode yang memungkinkan distorsi dan kegagalan kecil dalam sistem-sistem ini muncul dengan sendirinya ketika mereka diproses melalui tubuh manusia. Dalam pameran ini, Cipun mengadopsi ukuran kertas yang berlandaskan rasio layar yang umum digunakan. Banyak karya mengambil proporsi 16:9, 4:3, 1:1, atau 21:9. Format-format ini menegaskan logika karyanya, di mana fungsi digital dan analog saling bertemu. Dengan cara ini, penonton diingatkan betapa dekatnya penglihatan mereka telah selaras dengan struktur-struktur berbasis layar.

Gagasan visual dalam karya-karyanya muncul dari pengamatan terhadap bagaimana sistem-sistem ini bekerja: bagaimana mereka mengatur, mengulang, berkembang, dan mengalami kerusakan. Cipun menyamakannya dengan mempelajari “fisika” dari ruang siber. Dengan menerapkan elemen-elemen struktural digital seperti petak, repetisi, *glitch*, simpul jaringan, dan aliran data berlapis melalui gestur manual, ia berupaya mengubah logika mesin yang bersifat imaterial menjadi jejak yang kasatmata. Jejak tersebut menjadi bentuk dialog, sebagian intuisi, sebagian pengamatan, tempat presisi mekanis dan keterbatasan manusia saling bertemu. Pameran ini menghadirkan penelusuran berkelanjutan Cipun mengenai bagaimana sistem dan struktur mengatur cara kita melihat, di mana ia menggunakan elemen diagramatik untuk menelusuri hubungan-hubungan tersebut.

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Dalam pameran ini, kelompok karya terbaru menjelmakan ‘ruang siber’ sebagai sebuah sistem visual dalam bentuk elemen-elemen struktural, yang menjadi perluasan dari ketertarikan Cipun terhadap bagaimana proses digital itu bekerja. Cipun melanjutkan seri *Phantom Matrix* (2025), di mana *interface* yang akrab kita jumpai sehari-hari terlihat—video rekomendasi, feed terkurasi, saran pencarian. Seri ini menelusuri dunia yang didesain oleh algoritma, yang bentuk dan arsitektur nyatanya tetap berada di luar jangkauan pandangan mata. Interpretasinya menyoroti sifat manusia di era tatanan komputasional, mempertanyakan apa arti hidup dalam sebuah sistem yang tidak sepenuhnya dapat kita pahami, terlebih kita kendalikan.

Ephemeral; Dissolve into Oblivion (2025) merupakan sebuah gambar berbentuk persegi yang menampilkan spiral hitam putih di tengah komposisi, dikelilingi dan terbingkai oleh petak-petak persegi. Petak di sekelilingnya memuat citra-citra yang merujuk pada unggahan daring sebagai “memori,” dikumpulkan dari feed personal sang seniman pada saat karya ini sedang dibuat. Bentuk spiral berfungsi sebagai mekanisme temporal yang memetakan bagaimana informasi memudar. Setiap momen bermula dari titik pusat kesadaran, lalu perlahan menjauh ke ingatan, sejarah, hingga akhirnya lenyap. Apa yang dimulai sebagai momen tunggal yang signifikan segera tergeser oleh yang berikutnya. Cipun menyiratkan sifat pengalaman digital kita, yang terbentuk oleh algoritma, berulang tanpa akhir, dan selalu berada dalam keadaan tidak pernah sepenuhnya selesai.

The Veil That Shrouds (2025) membahas cara lingkungan digital menyaring atau mengubah informasi. Panel-panel akrilik gelap semi-transparan dipasang di depan gambar bidang berpola yang terdiri dari garis-garis, petak piksel, blok warna, dan berbagai tanda. Unsur-unsur ini menyimulasikan struktur digital—kode, aliran data, blok data, sistem registrasi, serta gangguan (*glitch*) yang muncul dalam proses transmisi. Panel-panel tersebut berfungsi seperti tirai (*veil*), ‘memotong’ pola di belakangnya dan menghalangi pandangan langsung dari depan. Bersamaan, permukaan akrilik yang nyaris reflektif menghadirkan gangguan tambahan; pantulan ruang, cahaya, dan keberadaan penonton seolah menjadi bagian dari karya. Di balik tirai ini terdapat komposisi berupa fragmen teks dan elemen-elemen berwarna terang yang merepresentasikan materi yang telah disensor

Karya ini memperlakukan sensor sebagai sebuah gangguan, bukan penghapusan. Informasi ditutupi atau dipecah, walaupun tetap berada di belakangnya, hanya terlihat melalui sudut atau jalur lain. Seperti melewati blokir digital, citra tersebut tetap hadir, dan penonton harus mengakali pembatasan tersebut untuk menemukannya. Metodologi Cipun dalam membangun karya ini merefleksikan logika dan sistem sensor modern. Membatasi bukan dengan menghapus, tetapi dengan mengaburkan akses. Ia menghadirkan sebuah citra yang tidak pernah sepenuhnya dapat diakses, terus bergeser dan dimediasi melalui lapisan-lapisan (atau tirai) yang menutupi.

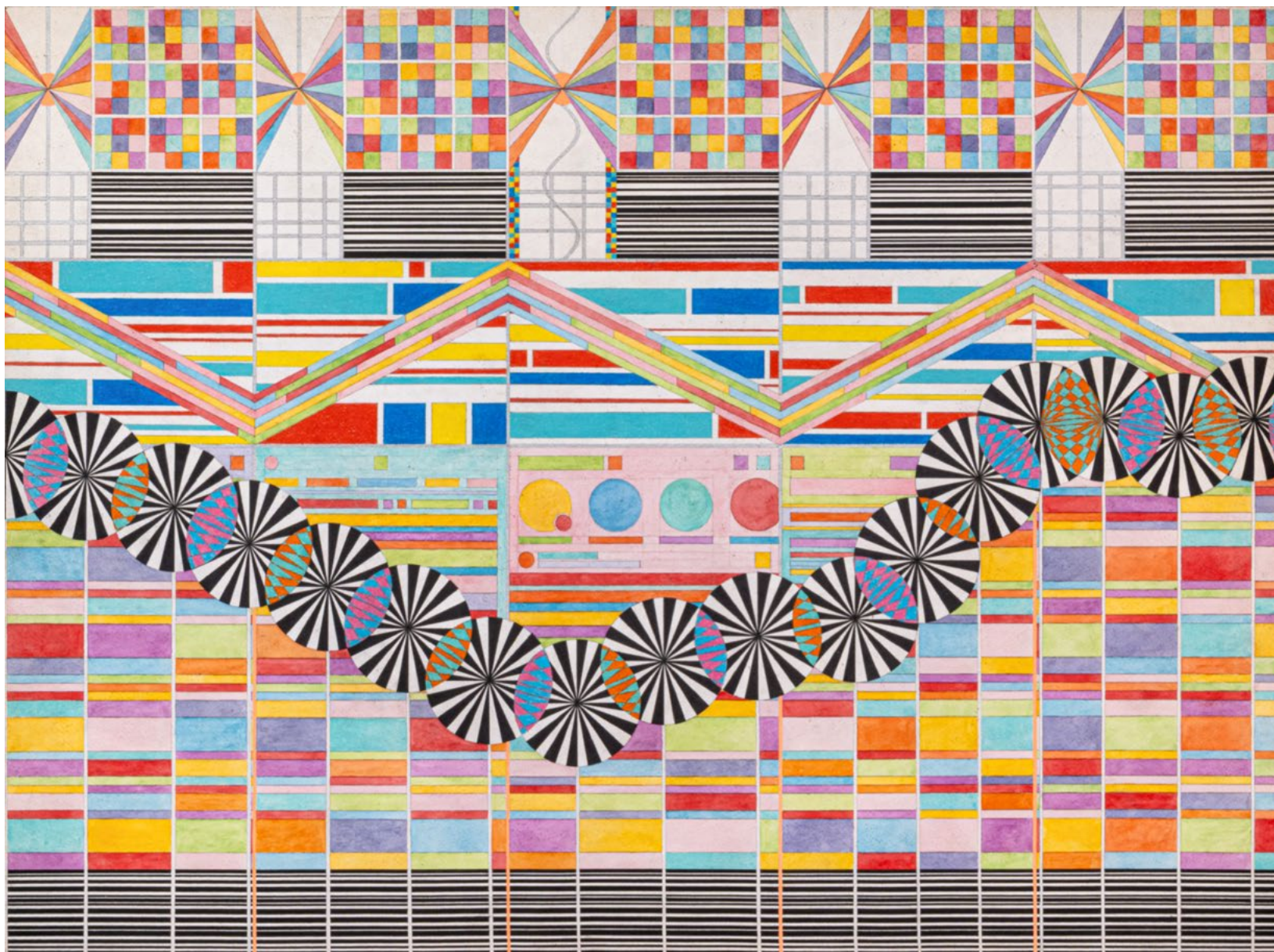
Dalam *OFF THE GRID ON THE GRID* (2025), Cipun menangkap momen sehari-hari ketika seseorang terdistraksi saat menjelajahi ruang digital. Petak pastel menyiratkan *interface* yang rapi, namun kilau foil holografis, goresan emas, dan garis oranye seperti neon seolah memotong. Mereka berperan seperti *prompt* atau tautan yang menarik perhatian. Karya ini mencerminkan pengalaman cukup umum ketika kita membuka perangkat untuk melakukan satu hal, tetapi justru berakhir di tempat yang tidak direncanakan. Petak tersebut menuntun pandangan, namun sekaligus menjebakinya, mencerminkan bagaimana sistem digital terkadang mendorong elemen yang dirancang untuk mengalihkan perhatian.

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Sebuah mural membentang dan menyebar di dalam ruang pameran, tampil samar hingga hampir larut ke dalam dinding putih. Dalam pameran ini, Cipun memilih istilah *cyberspace* (ruang siber) alih-alih internet untuk menekankan dimensi lingkungan atau keruangan, bukan teknologinya semata—sebuah “ruang” tempat interaksi virtual kita berlangsung, dimungkinkan oleh infrastruktur teknologi. Mural tersebut memvisualisasikan bentang tak kasatmata ini, ketika dinding putih ruang pameran menjadi upaya untuk memetakan infrastruktur ruang siber. Jalur-jalur seperti sirkuitnya meminjam logika jaringan dan perangkat keras (*hardware*), menjadikannya semacam hampir-bahasa, sesuatu yang dapat dirasakan alih-alih dibaca. Karya-karya yang terpisah menjadi saling terhubung, seolah bekerja sebagai bagian dari suatu sistem utama, sebuah representasi tentang bagaimana budaya digital merangkai informasi dari satu titik ke titik lainnya melalui proses transmisi, keterhubungan, dan umpan balik, selalu dalam keadaan tersambung.

Spectral Echoes; The Side of Human menimbang bagaimana manusia beradaptasi dengan realitas yang hiper-digital. Karya-karya ini tidak dimaksudkan sebagai tiruan atau replikasi dari citra digital, melainkan sebagai perenungan atas kehadirannya dalam cara manusia berpikir. Dengan memperlambat, mengakui kesalahan, dan membuka ruang kontemplasi di tengah laju percepatan yang tak henti, Cipun berupaya memahami bagaimana sistem-sistem tersebut bekerja dan saling berinteraksi, serta bagaimana, melalui cara pandang yang lebih cermat, kita dapat membuka kemungkinan cara memahami yang lain.

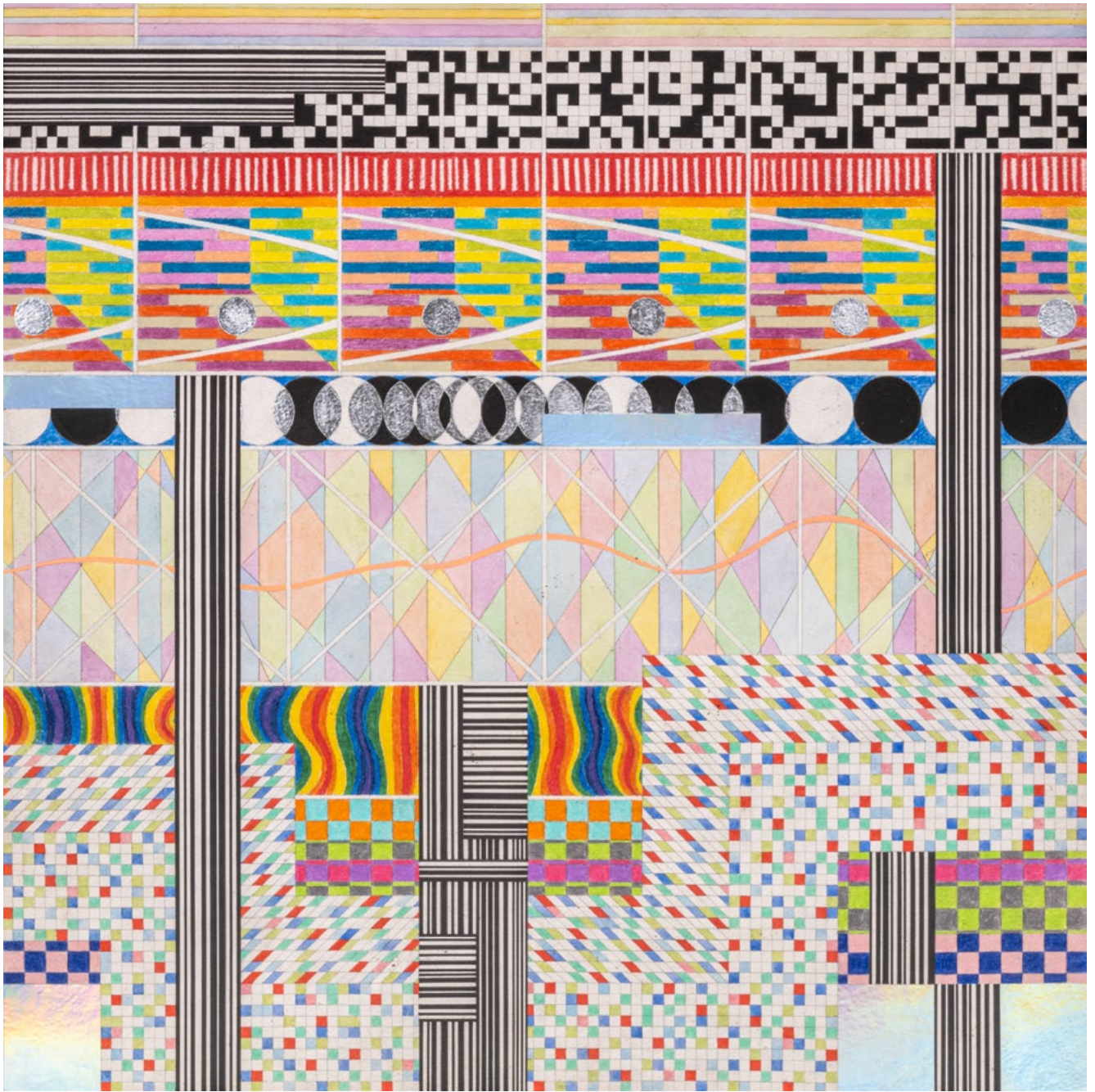
Artworks



[Phantom Matrix 01]

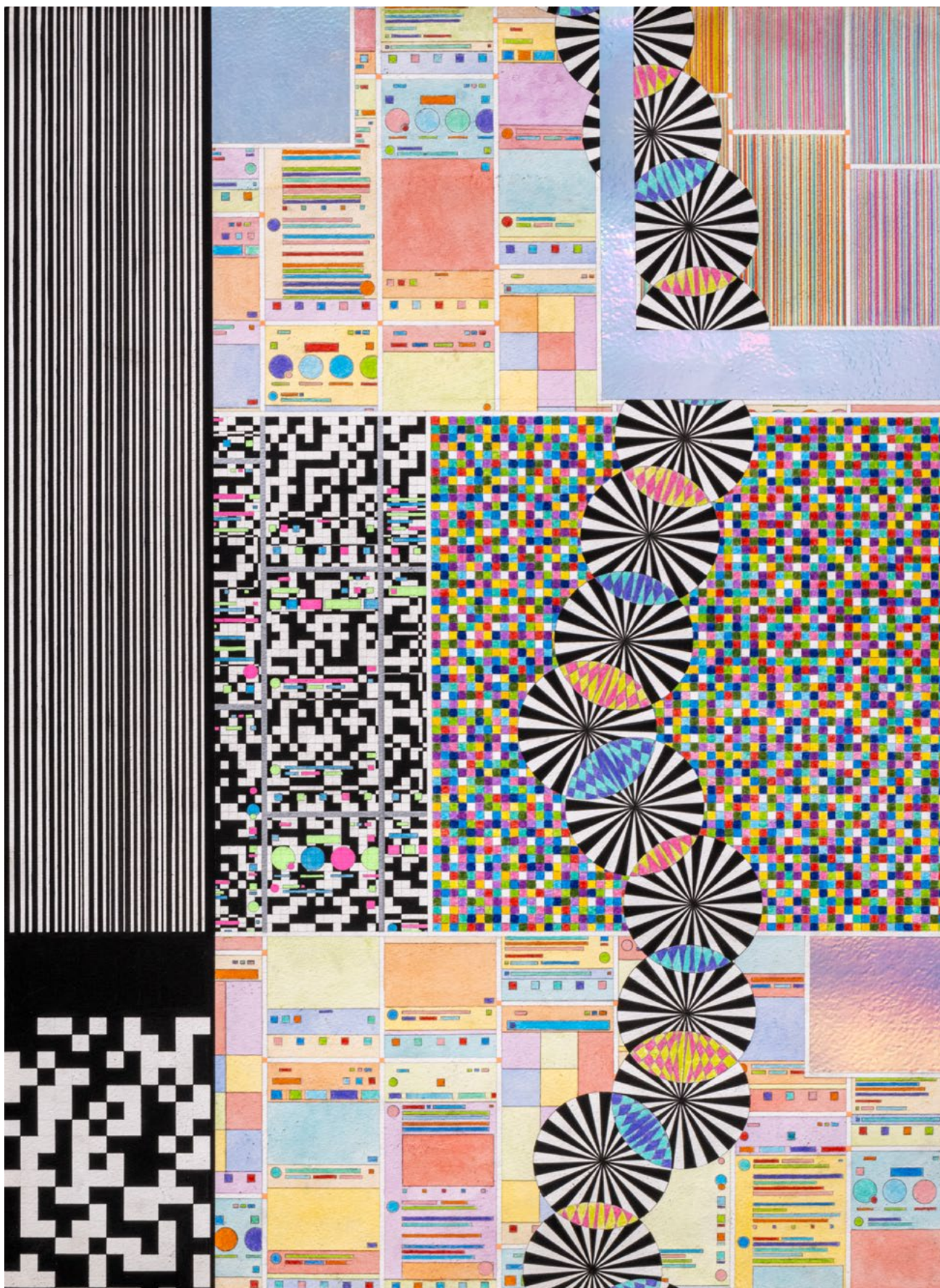
2025

Pencil, colour pencil, marker, watercolor & acrylic on paper
56 x 76.2 cm



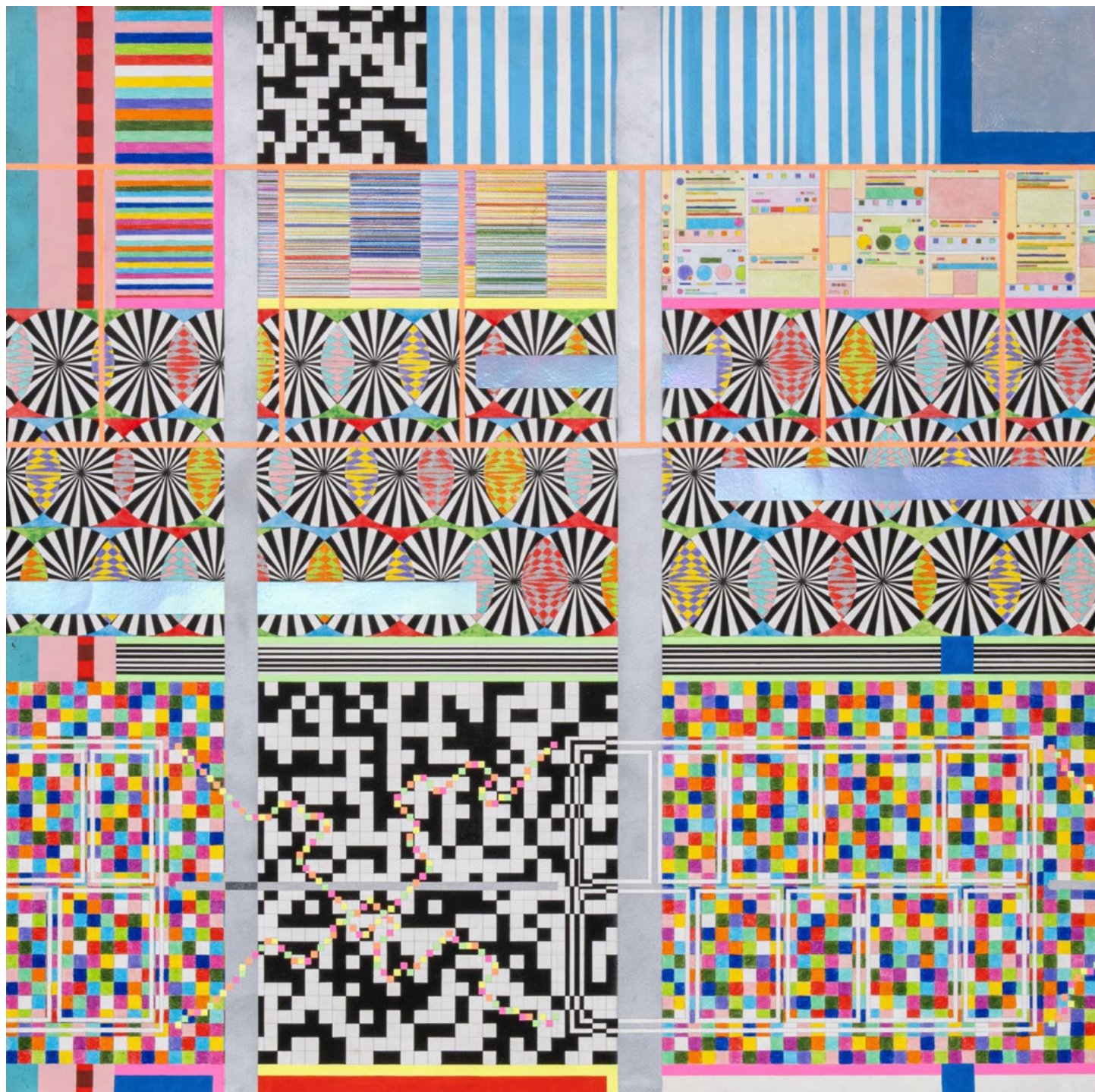
[Phantom Matrix 02]

2025
Pencil, coloured pencil, watercolour, marker, acrylic, &
vinyl on paper
50 x 50 cm



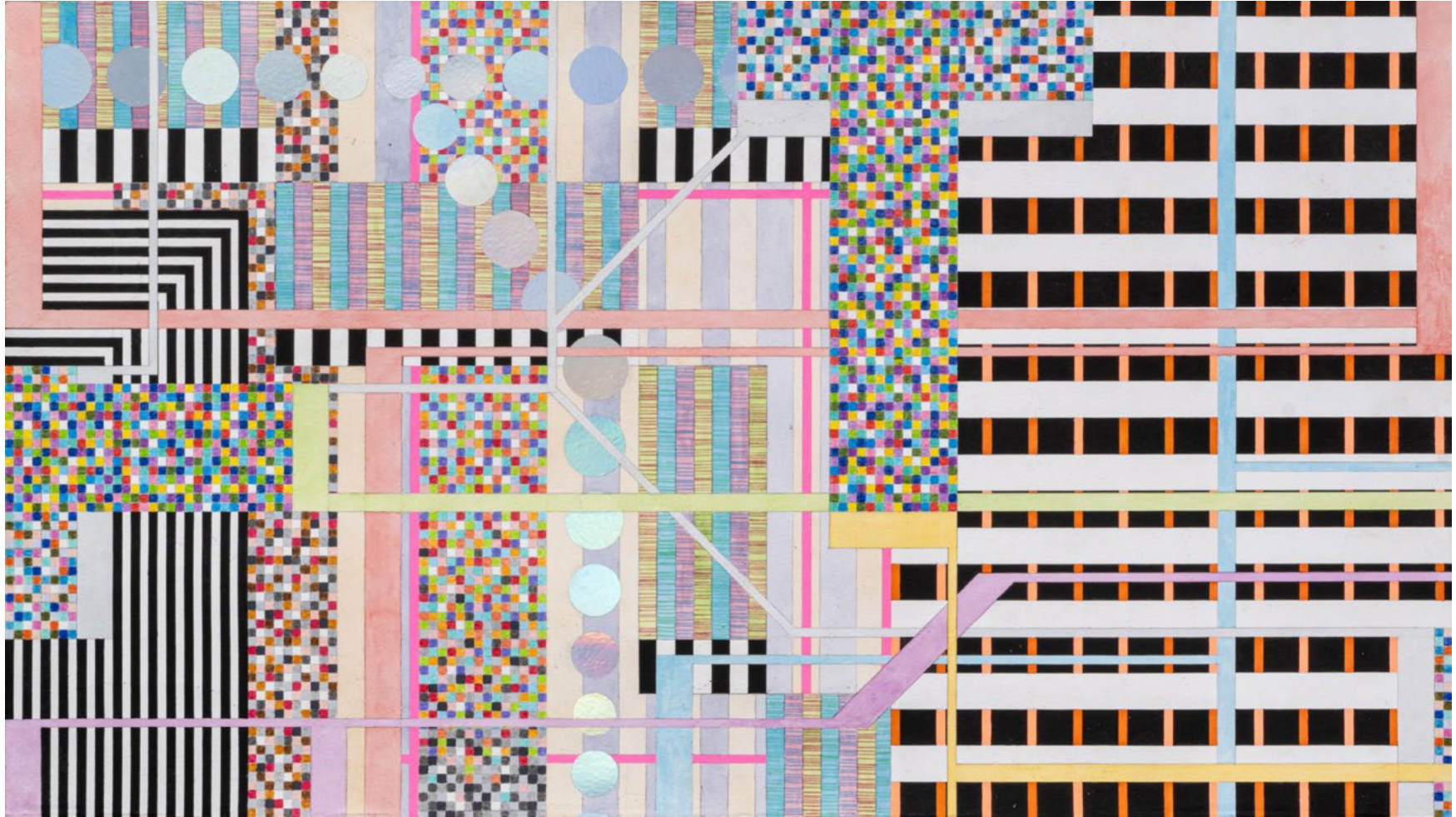
[Phantom Matrix 03]

2025
 Pencil, coloured pencil, watercolour, marker, acrylic,
 vinyl, & spray paint on paper
 75 x 55 cm



[Phantom Matrix 04]

2025
Pencil, coloured pencil, watercolour, ink, marker, acrylic, & vinyl
on paper.
100 x 100 cm



[Phantom Matrix 05]

2025

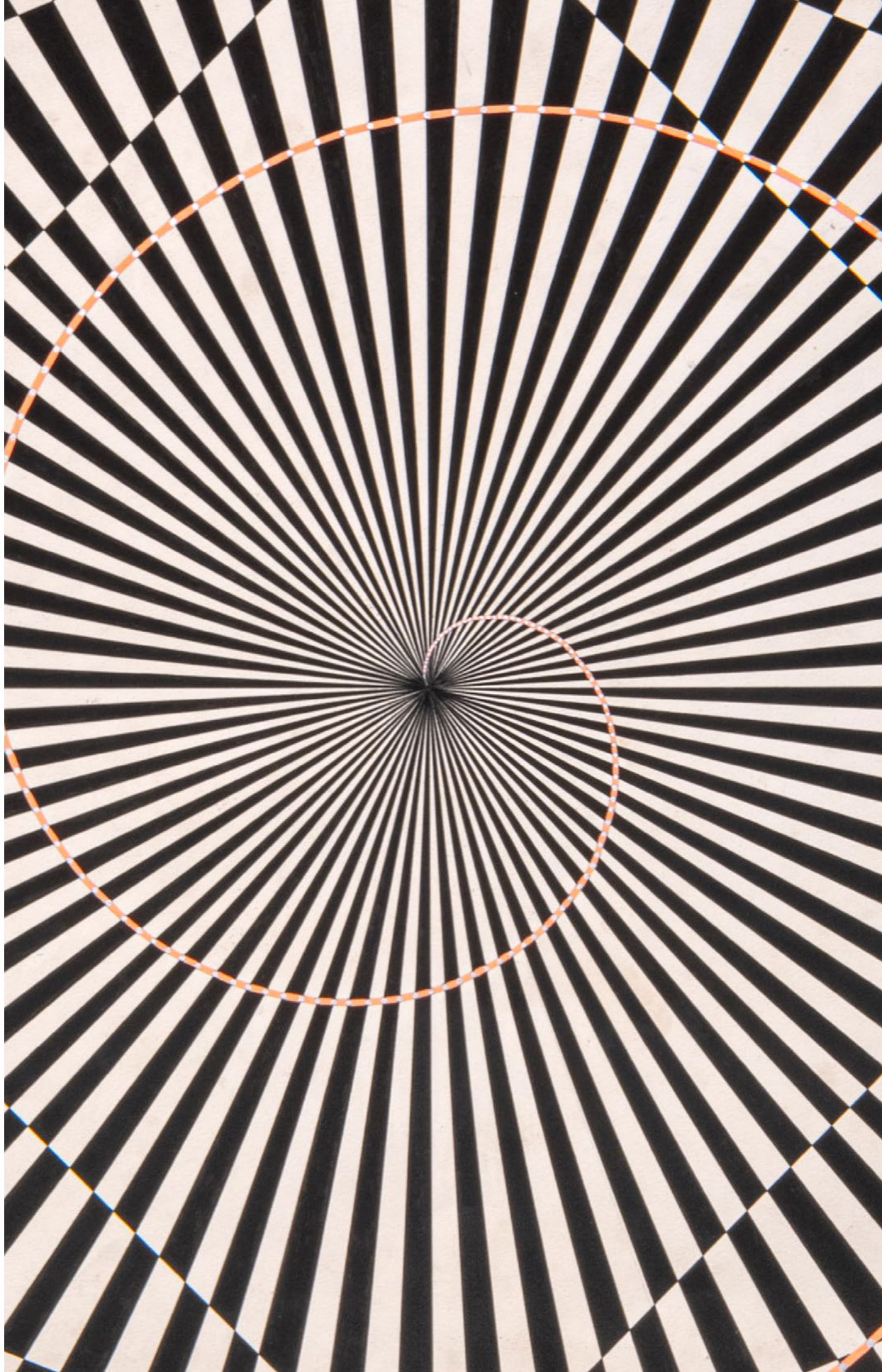
Pencil, coloured pencil, watercolour, ink, marker, acrylic, & vinyl on paper.
45 x 80 cm

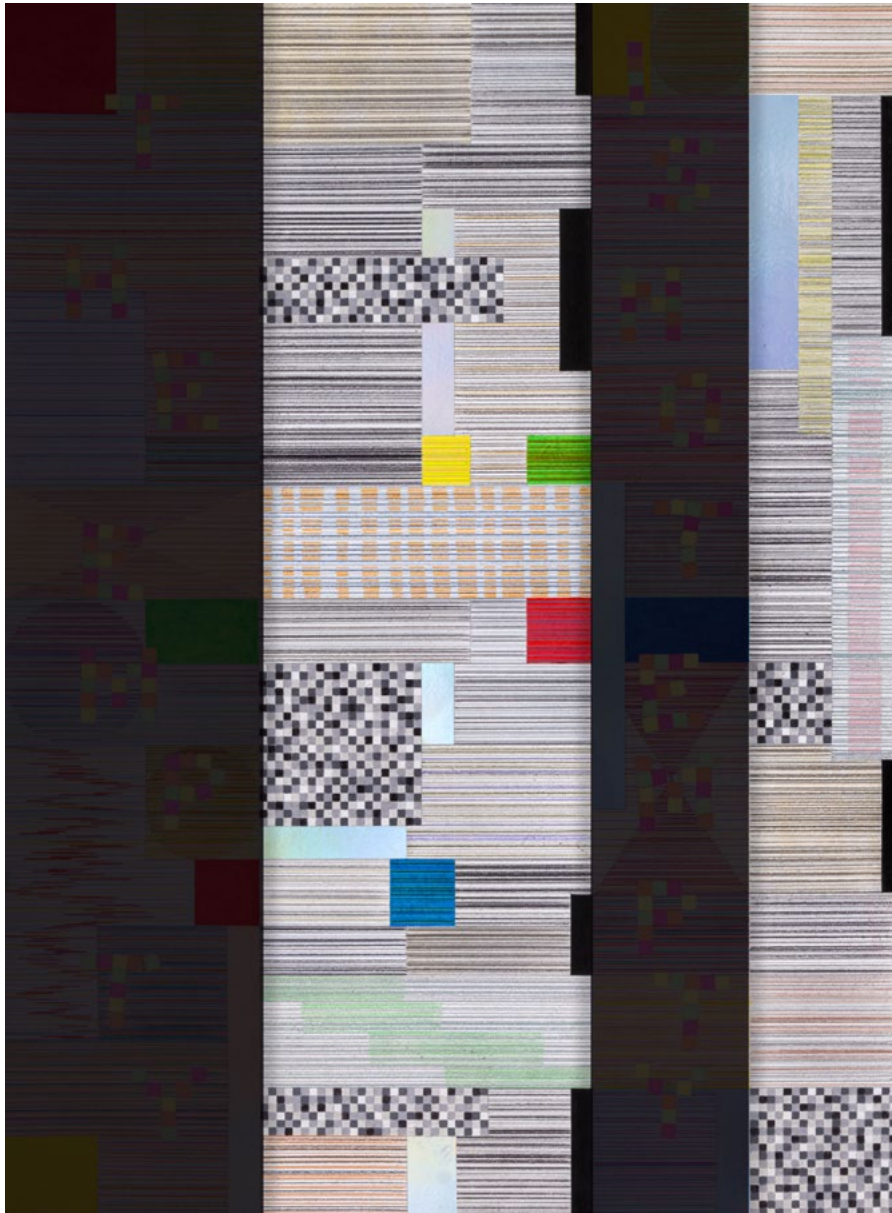


[Phantom Matrix 06]

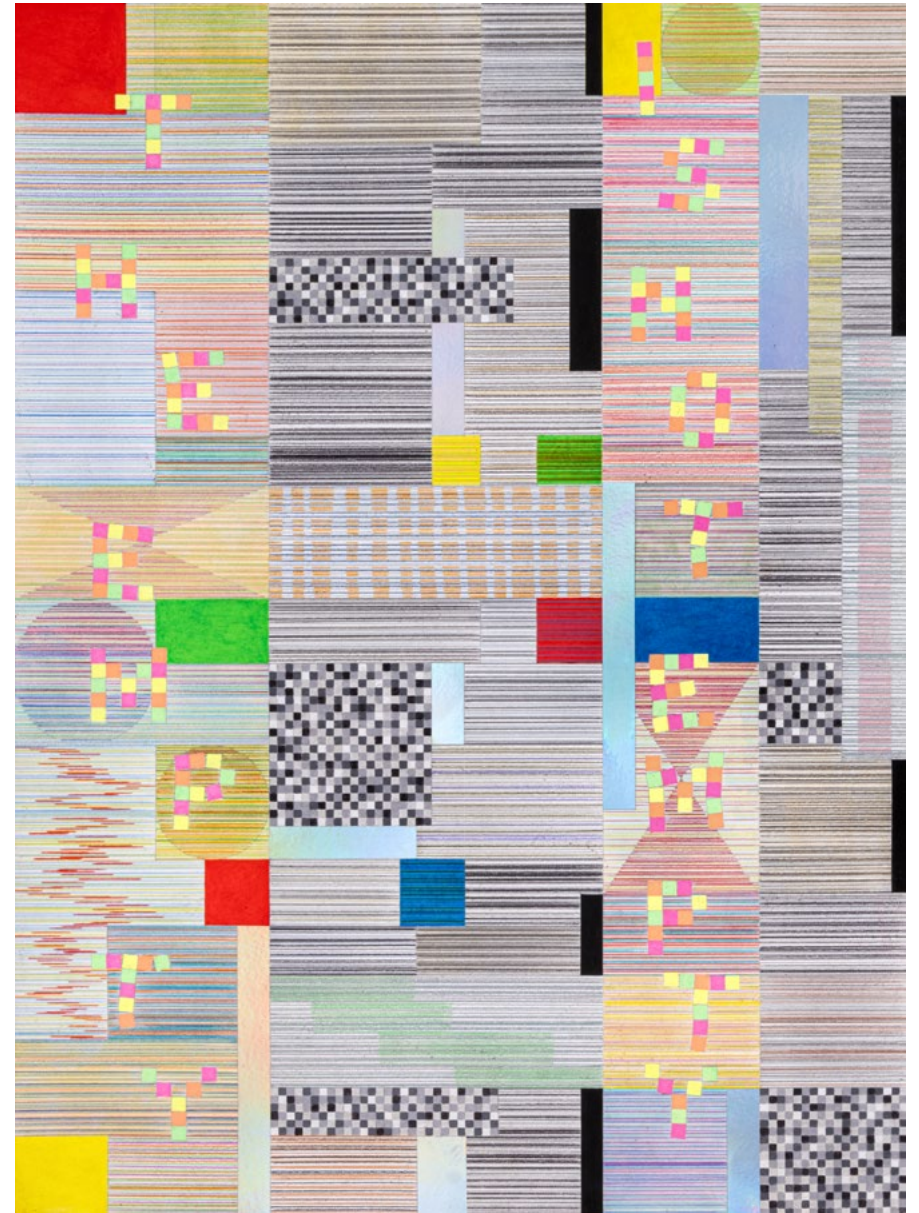
2025

Pencil, coloured pencil, watercolour, ink, marker, acrylic, spray paint, & vinyl on paper
63 x 100 cm

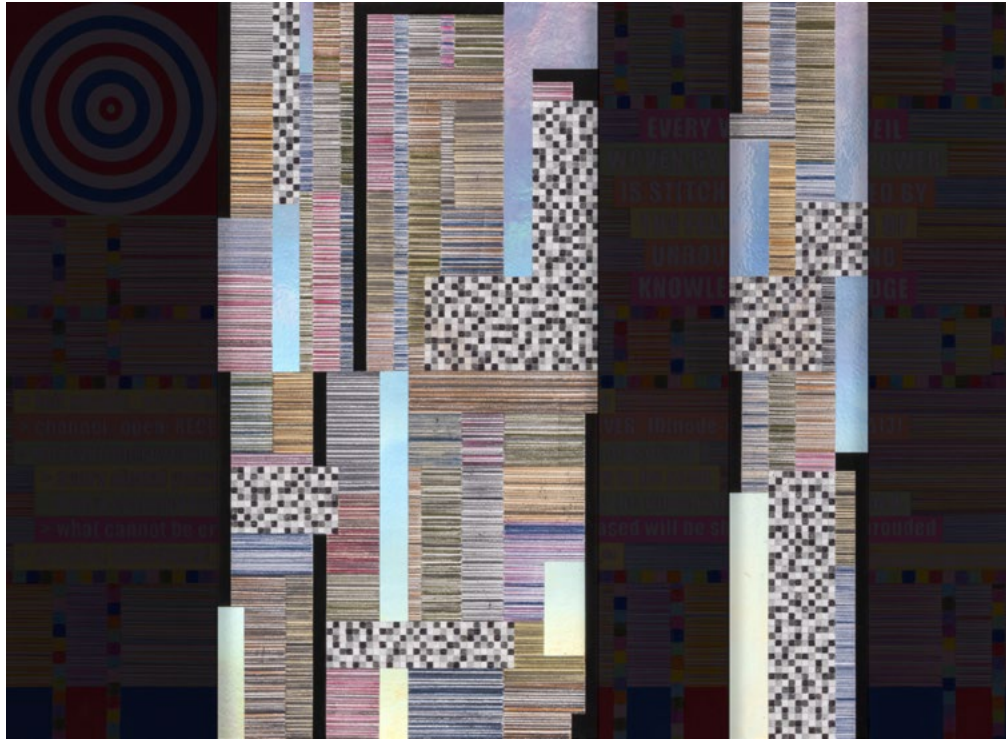




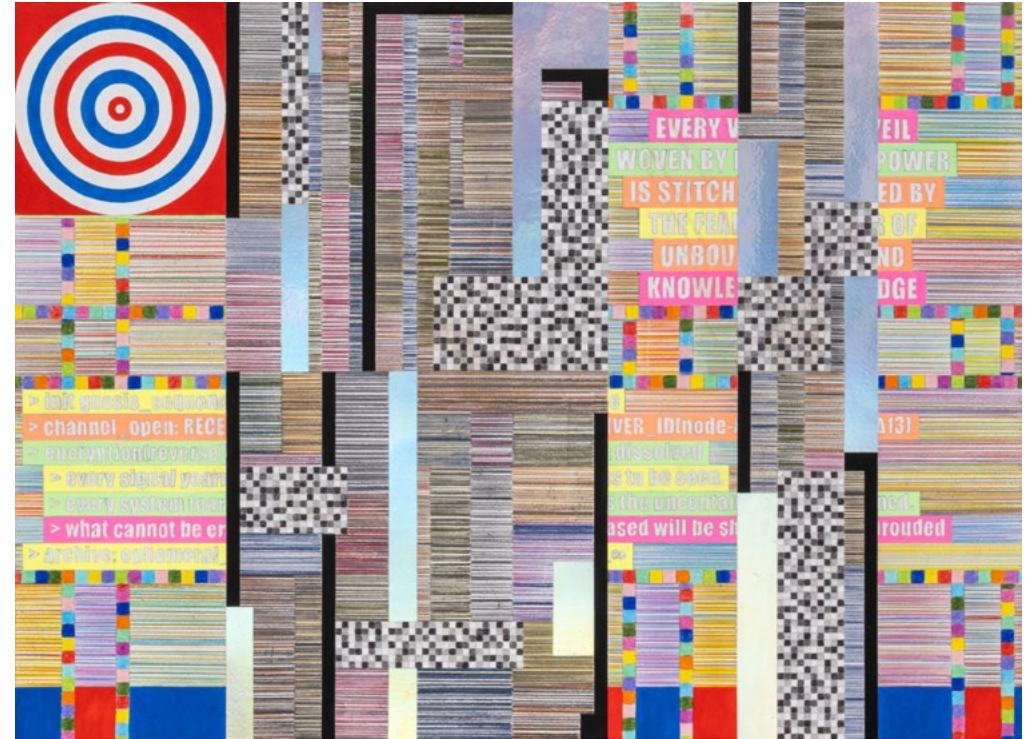
[The Veil That Shrouds]



2025
Pencil, coloured pencil, watercolour, acrylic, & vinyl on paper, mirrored acrylic sheet
75 x 55 cm



[The Veil that Shrouds 02]



2025

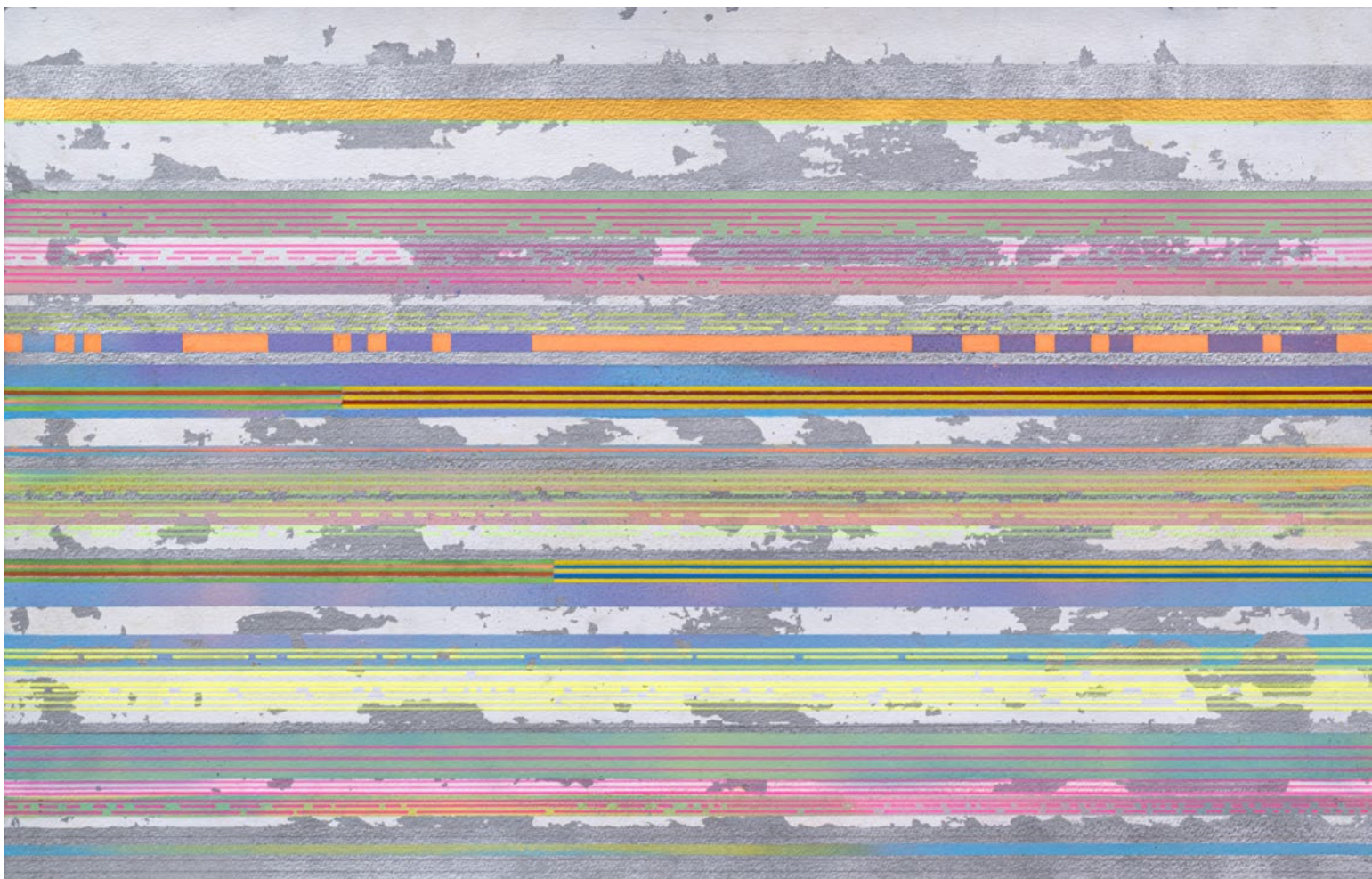
Pencil, coloured pencil, watercolour, acrylic, & vinyl on paper, mirrored acrylic sheets
55 x 75 cm



[Ephemeral; Dissolve into Oblivion]

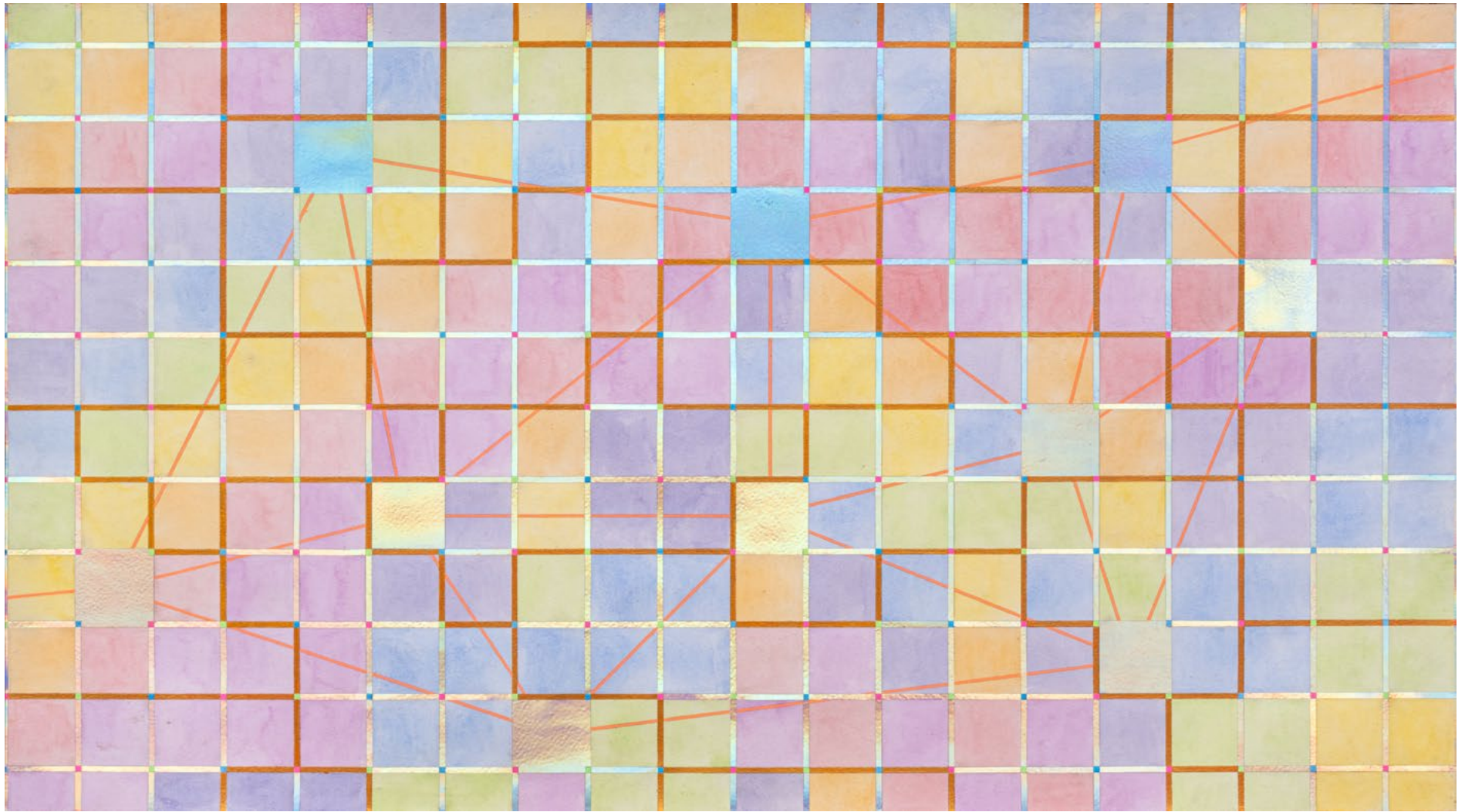
2025

Pencil, colour pencil, water colour, marker, & acrylic on paper
90 x 90 cm



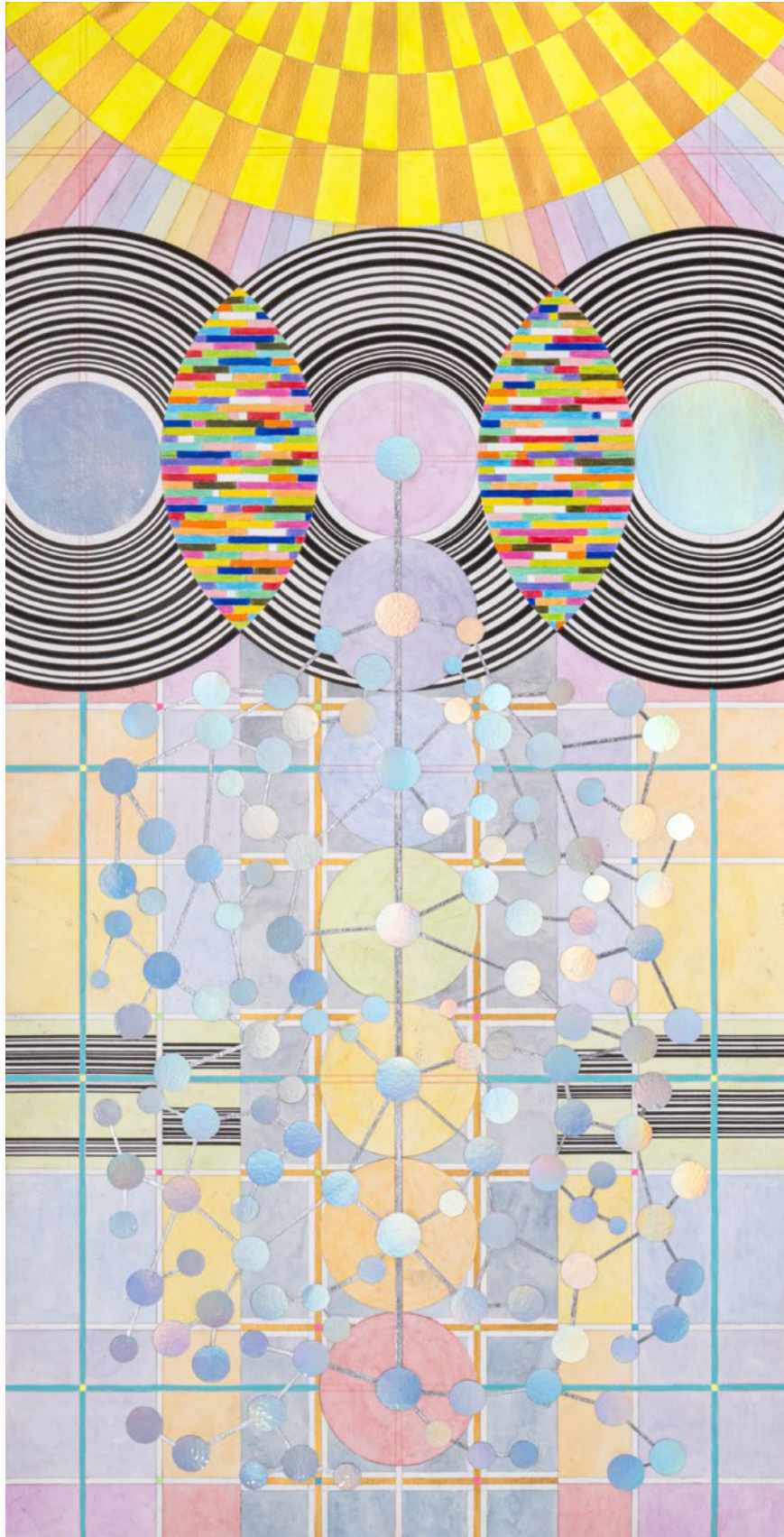
[Traces of Streams]

2025
Pencil, acrylic, and spray paint on paper
38 x 60 cm



[Off the Grid on the Grid]

2025
Pencil, water colour, marker, acrylic, vinyl on paper
56 x 100 cm



**A Phantom Entity Whose Body Is a
Decision Tree**

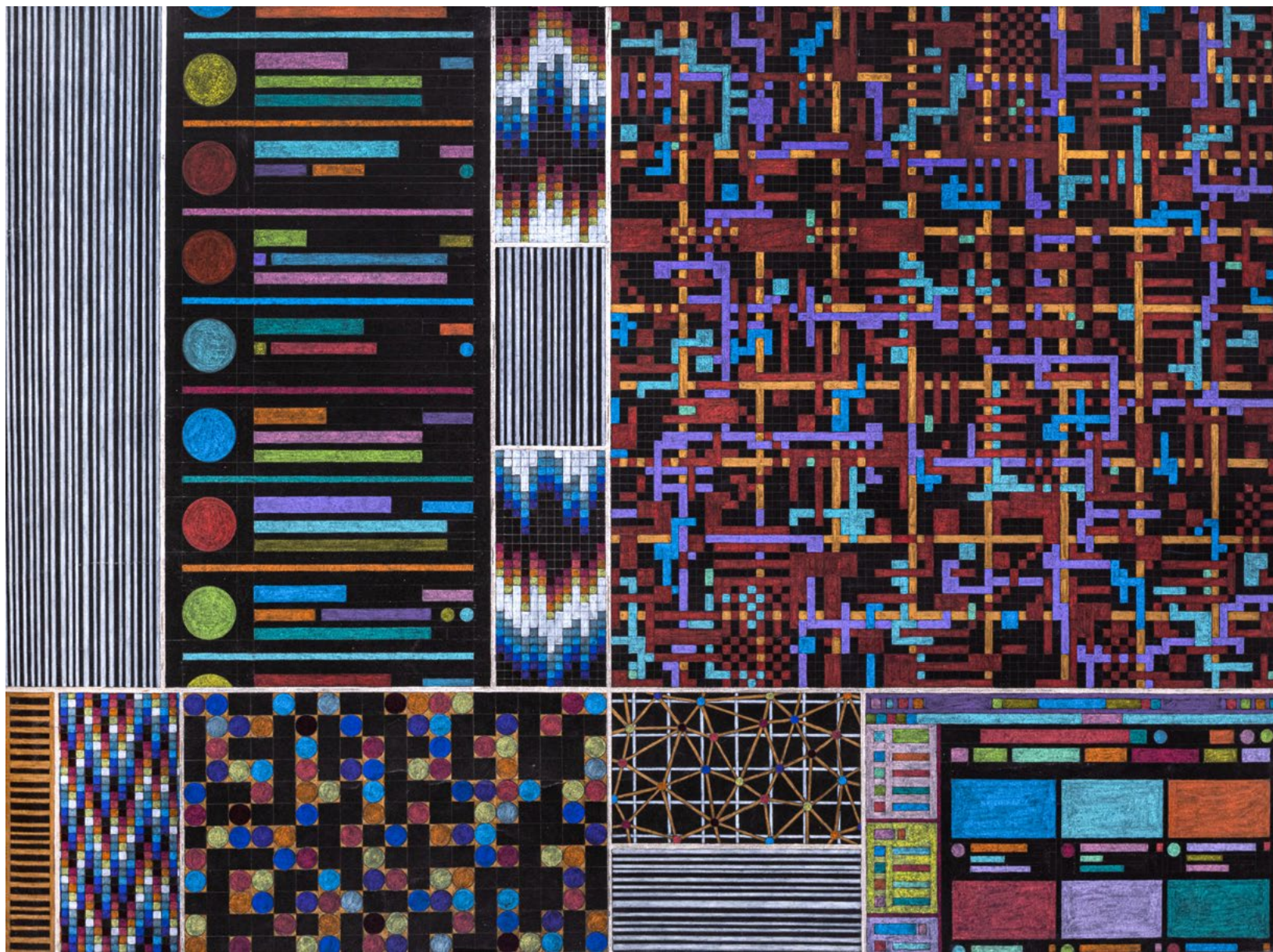
2025
Pencil, coloured pencil, watercolour, ink, marker,
acrylic, & vinyl collage on paper
100 x 50 cm



[The Constant of Becoming]

2025

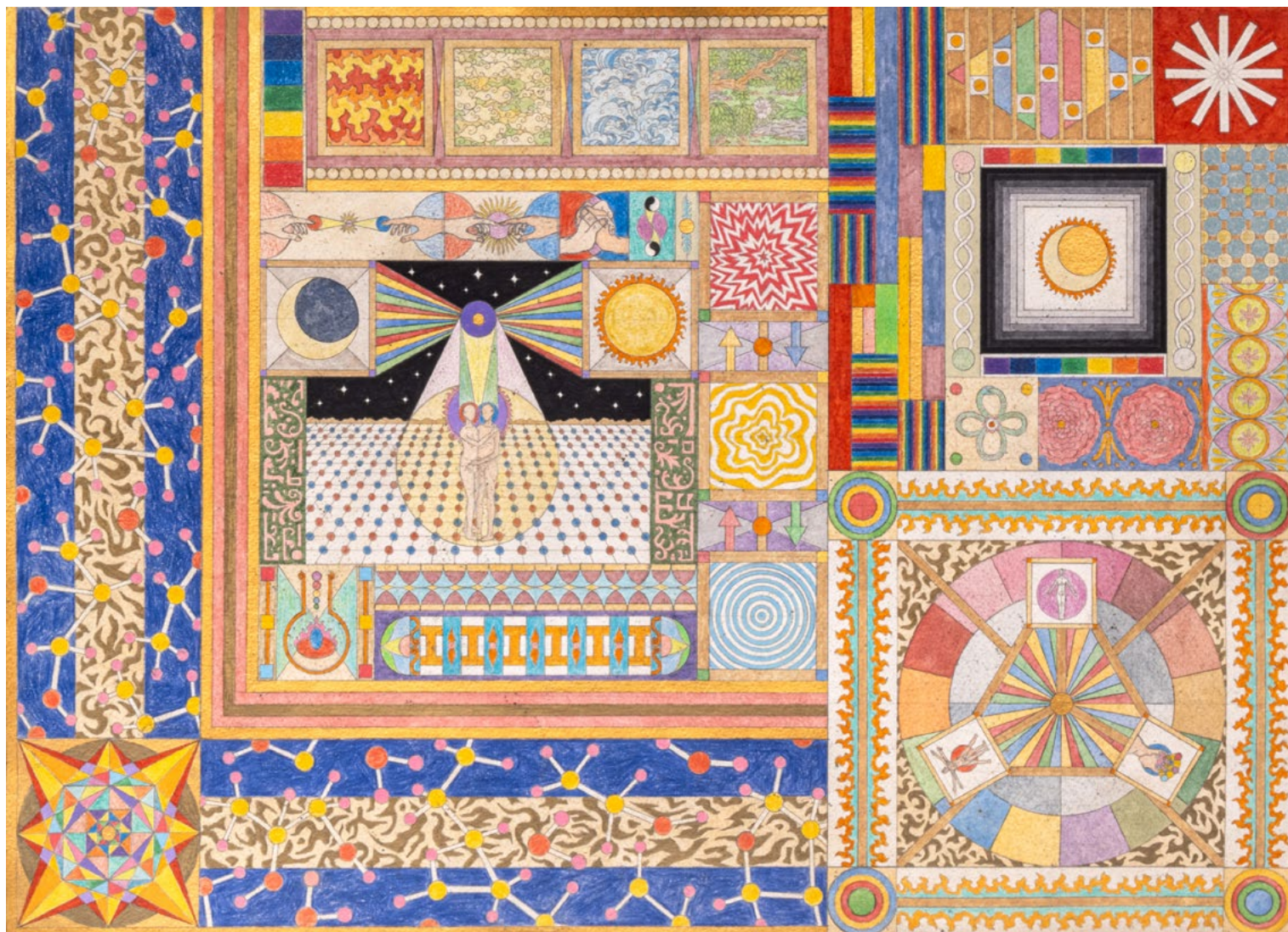
Pencil, colour pencil, water colour, marker, & acrylic on paper
50 x 80 cm



[dataset01]

2025

Pencil, colour pencil, & print marker on black paper
56 x 76.2 cm



[Alchemical Drive]

2025

Pencil, colour pencil, water colour, marker, & acrylic gouache on paper
40 x 56 cm



[Convergence Field]

2025
Pencil, coloured pencil, watercolour, marker, & acrylic
on paper
46 x 23 cm



[Fragments of Moving Patterns 01]

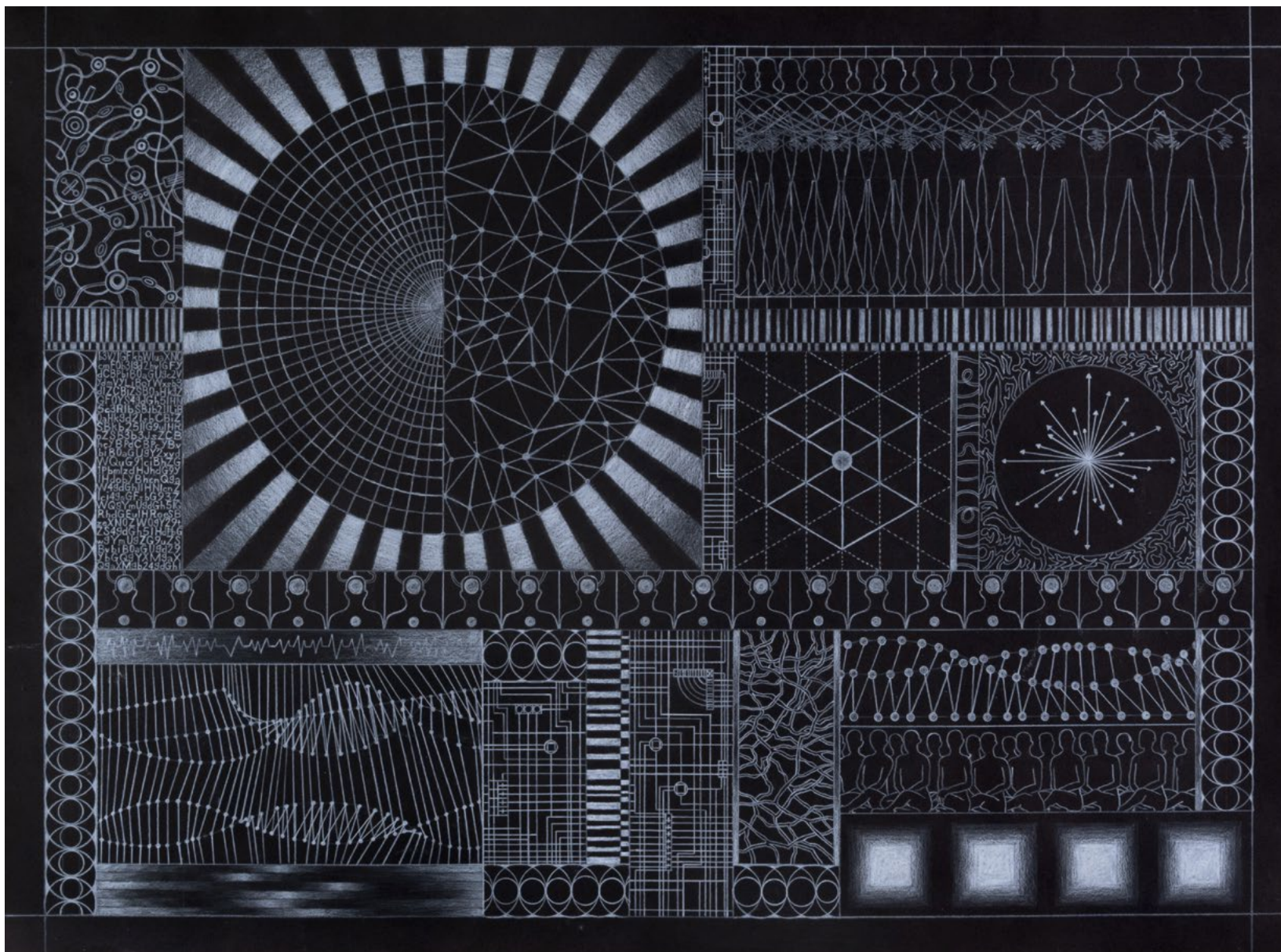
2025

Water-soluble pastel, soft pastel, & acrylic on paper
60 x 30 cm



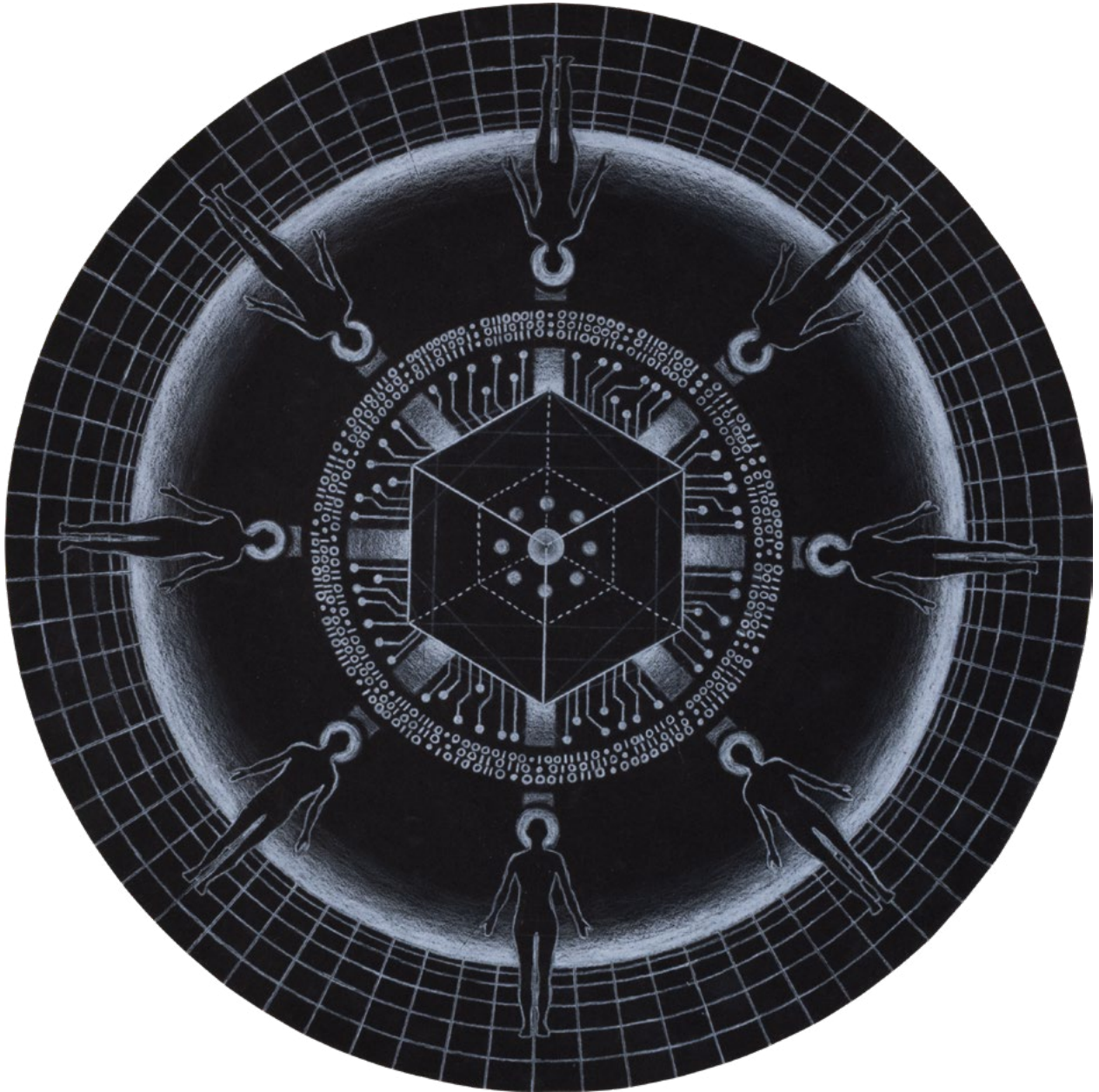
[Fragments of Moving Patterns 02]

2025
Water-soluble pastel & acrylic on paper
56 x 28 cm



[hivemachine_initiation]

2025
Pencil & colored pencil on paper
55 x 75 cm

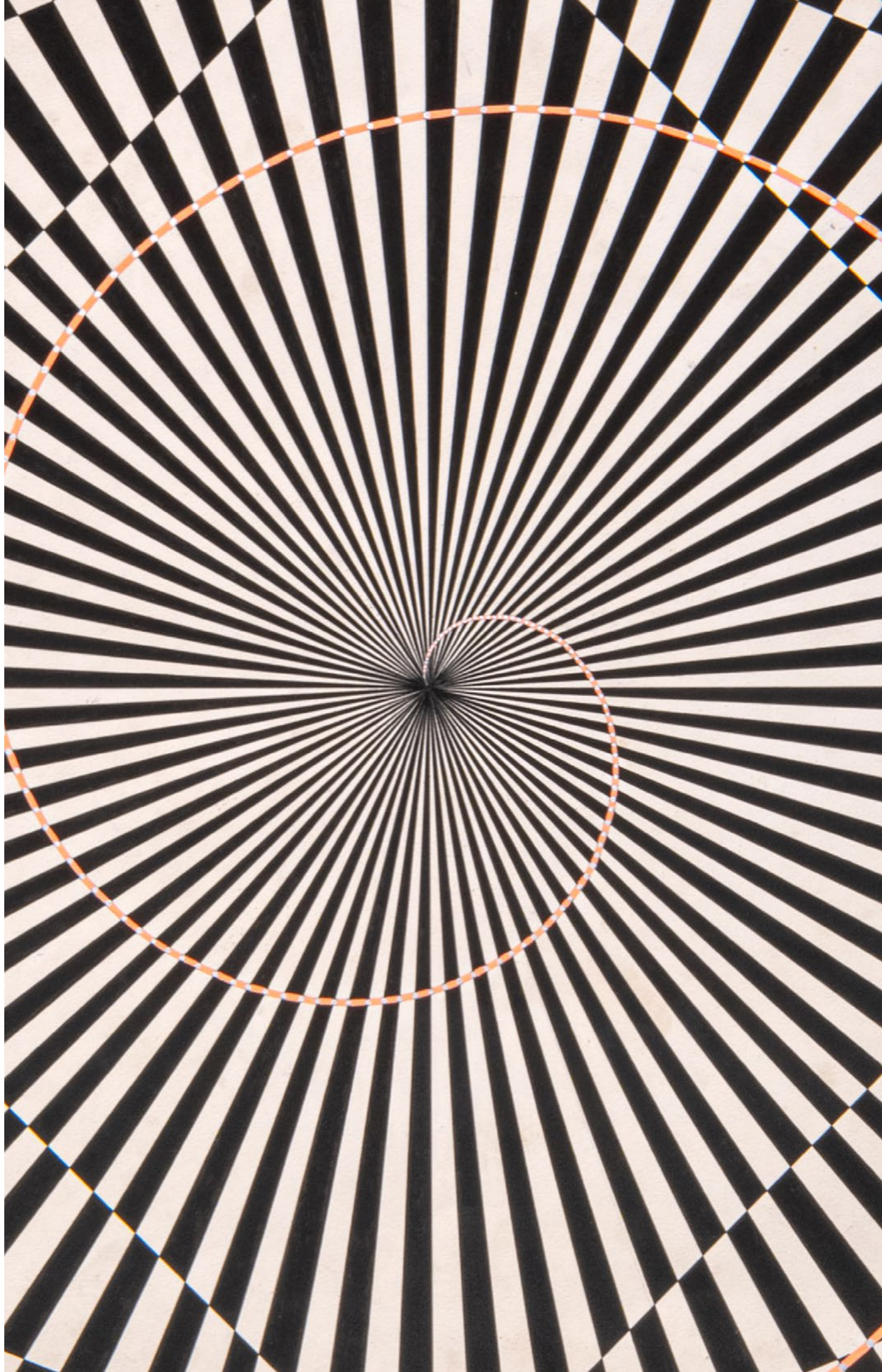


[hivemachine_sentient-node]

2025

[hivemachine_sentient-node]

d-35 cm



Dede Cipun

Dede Cipun's (b.1995, Balikpapan) is an artist whose practice investigates systems and structures as a way to understand how meaning and perception are organized. His work often employs visual mappings and diagrammatic elements to trace connections between contents within his practice. By examining how complex networks, whether natural, social, or technological, govern the flow of knowledge and experience, Cipun creates images that reveal both the order and fragility within these frameworks. His practice bridges analytical observation and poetic reflection, turning abstract systems into visual forms of inquiry.



EDUCATION

Fine Arts, majoring in Printmaking, Indonesian Institute of the Arts, Yogyakarta

SOLO EXHIBITIONS

2025

Spectral Echoes; The Sides of Human, kohesi Initiatives, Tirtodipuran Link Building A, Yogyakarta, Indonesia

2023

As Above So Below - As Within So Without, STEM Projects of Srisasanti Syndicate, Tirtodipuran Link Building A, Yogyakarta, Indonesia

SELECTED GROUP EXHIBITIONS

2025

Dekade, Galeri R.J Katamsi, Yogyakarta, Indonesia
Art Jakarta, kohesi Initiatives, JIExpo Kemayoran, Jakarta, Indonesia
Art Jakarta Gardens, Srisasanti Gallery, Hutan kota by Plataran, Jakarta, Indonesia

2024

The 8th Bandung Contemporary Art Awards (BaCAA), ArtSociates, Lawangwangi Creative Space, Bandung, Indonesia
Art Jakarta 2024, Srisasanti Gallery, JIExpo Kemayoran, Jakarta, Indonesia
30 Tahun Srisasanti Syndicate, Srisasanti Syndicate, Tirtodipuran Link Building A, Yogyakarta, Indonesia
ARTJOG 2024 - Motif: Ramalan, Jogja National Museum, Yogyakarta, Indonesia
ART SG, kohesi Initiatives, Marina Bay Sands, Singapore

2023

Art Jakarta, kohesi Initiatives, JIExpo Kemayoran, Jakarta, Indonesia
TOREHΔ, Nonfrasa Gallery, Bali, Indonesia
Intermission, kohesi Initiatives, Galeri R.J. Katamsi, Yogyakarta, Indonesia
STEM Cuts, STEM Projects, PILLAR, Plaza Indonesia level 2, Jakarta, Indonesia

2022

WIB (Works in Bali), Srisasanti Gallery, Titik Dua Ubud, Bali, Indonesia
On Connectivity, kohesi Initiatives, Yogyakarta, Indonesia

2021

[2014], Galeri R.J. Katamsi, Yogyakarta, Indonesia
Transboundaries; Yogya Annual Art #6, Bale Banjar Sangkring, Yogyakarta, Indonesia

2020

Cosmic Dreams, Electric Reflections, SpaceHanjeom, Changwon, South Korea
Between Identity, Awor Coffee, Yogyakarta, Indonesia

2018

Yogya Annual Art #3, Sangkring Art Project, Yogyakarta, Indonesia
APIK, Galeri R.J. Katamsi, ISI Yogyakarta, Indonesia

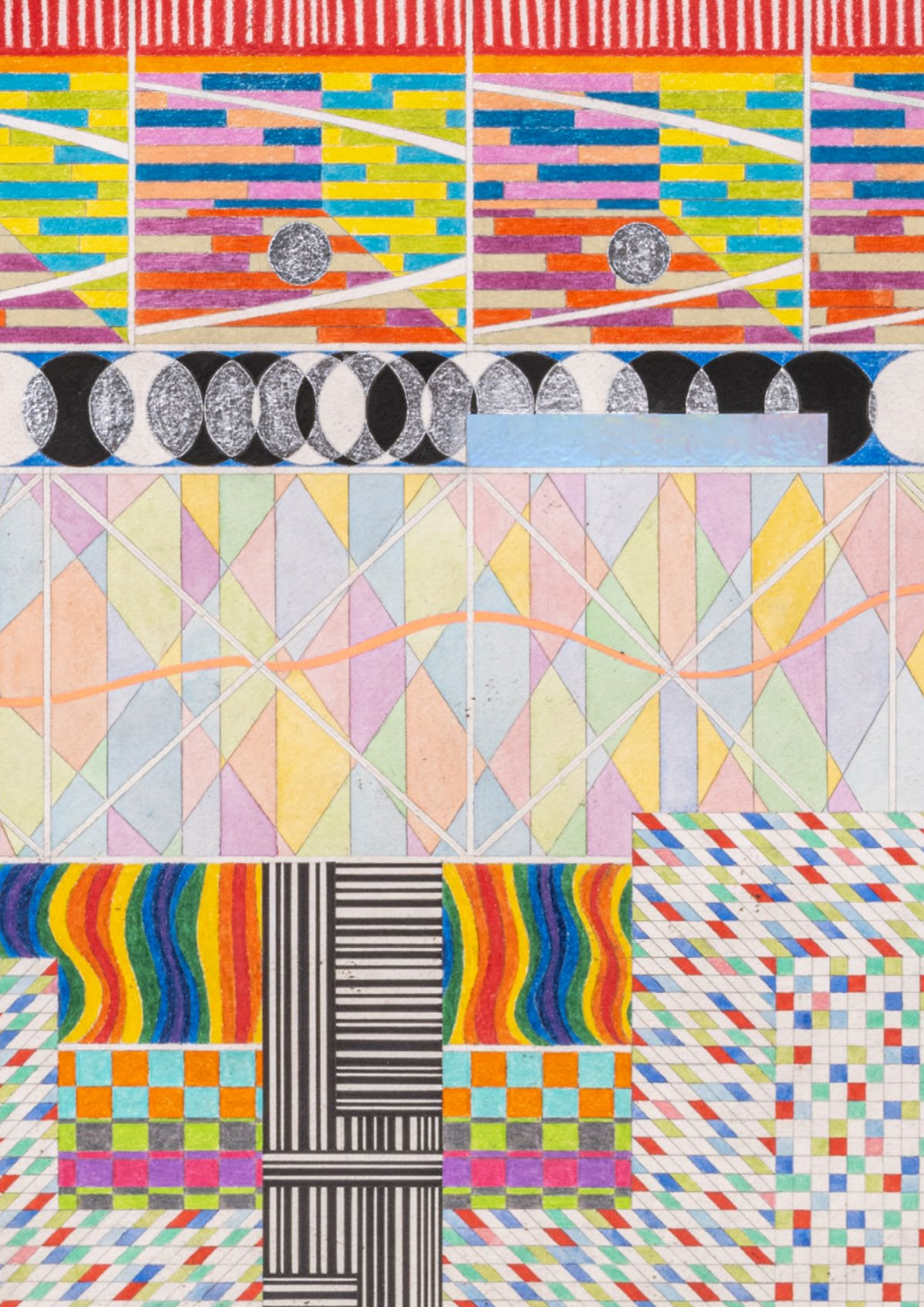
2017

PERUPAMUDA#2, Bale Banjar Sangkring, Yogyakarta, Indonesia
Lingkar Rasa, Ruang Gulma, Yogyakarta, Indonesia
Color Of Chaos, Asmara Art & Coffee Shop, Yogyakarta, Indonesia

AWARDS

2024

Young Artist Award, ARTJOG 2024, Jogja National Museum, Yogyakarta, Indonesia



kohesi *Initiatives*

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

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

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

kohesi **Initiatives**

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