



Terra Nova
Bentang Lain

A solo exhibition by
Arin Dwiheartanto Sunaryo

ko hesi **/** initiatives

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Yacobus Ari Respati

Aksi memandang, pada kehidupan kita hari ini mengambil kecepatan tinggi dan laju mulus. Mata kita ada di mana-mana: mata digital senantiasa menubruk permutasi kejadian baru, mengurainya berkeping-keping jadi jutaan imaji yang tersiar, terpampang. Waktu, tercerai-berai. Kita tak lagi mudah ingat apa yang hangat dari waktu-waktu tanggung yang lalu—6 bulan? 8 bulan lalu? 2 tahun? 5 tahun? Berlomba-lomba yang sensasionalistis menguasai perhatian kita, sampai mati rasa kepada cemaran. Di mana kita kini? Atau malah, untuk apa menyatakan kita ada dalam waktu bila pilihan sudah serba ada dan jelas? Dalam konteks perbincangan kita di sini soal seni dan lukisan: apa lebihnya seni sebagai sensasi?

Tahun-tahun depan mata kita bisa bermimpi punya pandangan seperti udang sentadu, kelelawar vampir, rusa kutub, atau mencit. Pandangan kita: manusia, terbatas. Spektrum penglihatan kita—pelangi seperti kita tahu, berbeda dengan dunia yang diindra hewan-hewan tadi. Mereka mampu mempersepsikan inframerah atau purnaungu. Satu lensa kontak hendak dibuat supaya secara nanoteknologis cahaya bisa disimpan sebentar selengkap-lengkapnyanya. Lalu, itu disadur jadi mosaik pelangi yang sensasinya manusia mampu paham. Mengikuti temuan Bryce Bayer, pandangan manusia adalah tata letak dua bintik hijau, satu bintik biru, dan satu bintik merah di satu bidang datar. Beberapa kamera digital sensornya menangkap yang sementara buat kita “hanya” hitam-putih. Lewat wewarna Bayer, baru diterjemahkan ke dunia manusia. Utuh versi kita.

Tapi alam dan realitas, natur selalu lengkap. Seaslinya. Terpejam pun, rona inframerah masuk pada mata kita—kalau bukan malah jadi lebih baik disaring kelopak mata. Hanya saja, kita, makhluk-makhluk yang berbeda. Rangsang tak pernah menggerakkan kita atas informasi dan data seaslinya. Yang kita alami disisihkan oleh persepsi. Lewat indra; persepsi, *aisthesis* atau estetika; makhluk mendarat kepada dunianya sendiri. Lewat persepsi ia menciptakan dirinya. Ia tahu batasan-batasan siapa ia, organisasi dirinya. Manusia menyintesis. Waktu tercipta.

Lukisan dan Pengalaman Waktu

Lukisan menjejakkan kita kepada satu bidang yang menarik di dalam perlintasan waktu dan sensasi, di mana tak semua memori, tak semua imaji sama kuat. Lukisan adalah gambar-diam, gambar yang dalam baik jalannya men-diam-kan durasi kita dalam waktu.

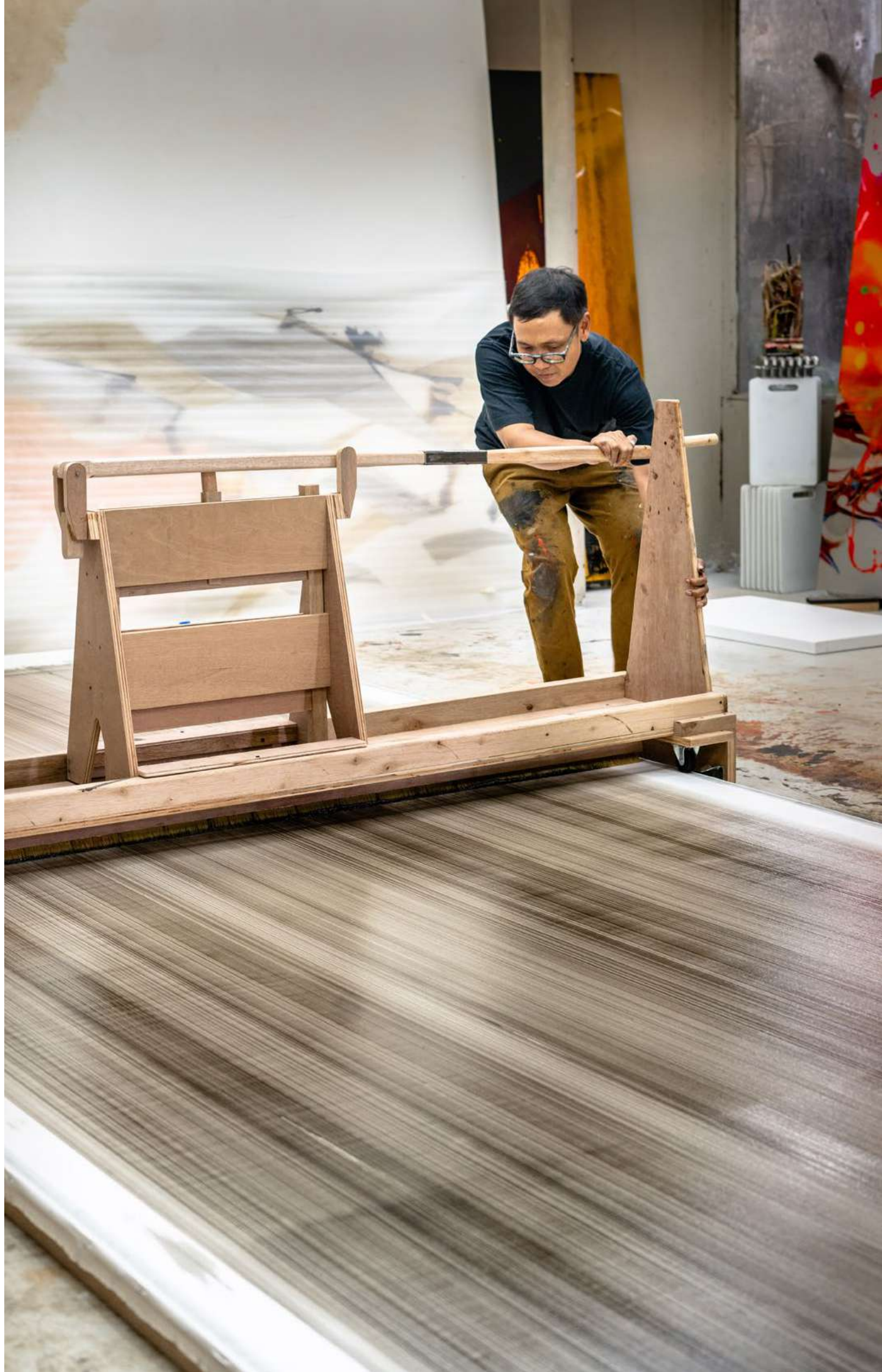
Pada lukisan segala hal meninggalkan kebendaannya dan kekonkretannya. Yang tampak menjelma ke dunia imajinasi yang punya kodrat sendiri. Syair rupa-dalam kosakata Sanento Yuliman. Lukisan dan karya seni menciptakan waktu yang khusus, padatan yang lebih padat, kontraksi lebih intens akan segala durasi pengalaman kita: tanah bagi memori untuk dihuni. Lukisan tidak menjadikan kita hanya dari informasi seaslanya. Ia mem-formasi kita, malah mentransformasi. Lewat pinjaman pandangan seni kita menjejak dan mengenali tanah ke-ada-an, *ground of being*.

Lukisan-lukisan Arin Sunaryo adalah tapak-tapak padat itu. Tanah padat memori pada konfigurasi ekstrem yang ada di luar bayangan. Lukisan-lukisannya menjadikan satu rona antara yang tampak dan tak tampak, di atas satu bidang. Sebagaimana inframerah, purnaungu, dan pelangi yang semua selalu ada. Terjaga atau terpejam, semuanya sama jadi kosmos yang bercampur. Dalam lukisan, walaupun warna-warna ada dan serupa seperti yang kita kenal, semuanya sudah keluar dari bingkai paham kebendaan konkretnya. Yang tinggal daya khayalnya. Merasuk: memecah kita, mempertanyakan apa sungguh yang kita pahami.

Seni lukis selalu menawarkan yang sublim-kesubtilan lebih yang menyentuh sebagai sensasi yang utuh. Jacques Lacan mengomentarnya, "*a painting is to be drunk*". Suatu lukisan (dialami sebagaimana) diminum. Kita larut, hanyut, malah mungkin mabuk terbawa tekstur serta iramanya. Tersuasanakan dengan menyatu bersama kecairan "berada" di dalam lukisan itu. Lukisan men-diam-kan: menstabilkan sensasi-sensasi di baliknya itu yang menyelimuti dengan intens.

Franz Kafka mengungkapkan, "*We photograph things in order to drive them out of our minds, My stories are a way of shutting eyes*". Lagi, kita larut berhadapan dengan imaji, terbawa kepada imajinasinya. Men-diam-kan adalah membiarkan yang berlebihan. Lukisan bekerja persis begini, dalam diamnya membuat kita tak menghiraukan akses visi.

Lukisan yang betul-betul menyelimuti kita mem-bumi-kan, mengantarkan kita untuk menghuni waktu, yang tadinya rumit dan rahasia. Byung-Chul Han menyebut ini sebagai lapis-genio (*genolayer*), lapisan pengalaman yang genetis, yang menciptakan, mengandung daya cipta, yang tak sekadar bergantung kepada keadaan (*contingent*). Pada momen-momen itu kita menyatu dengan segalanya, tatkala mencerap dengan memejam, meresapi seperti kata Kafka.





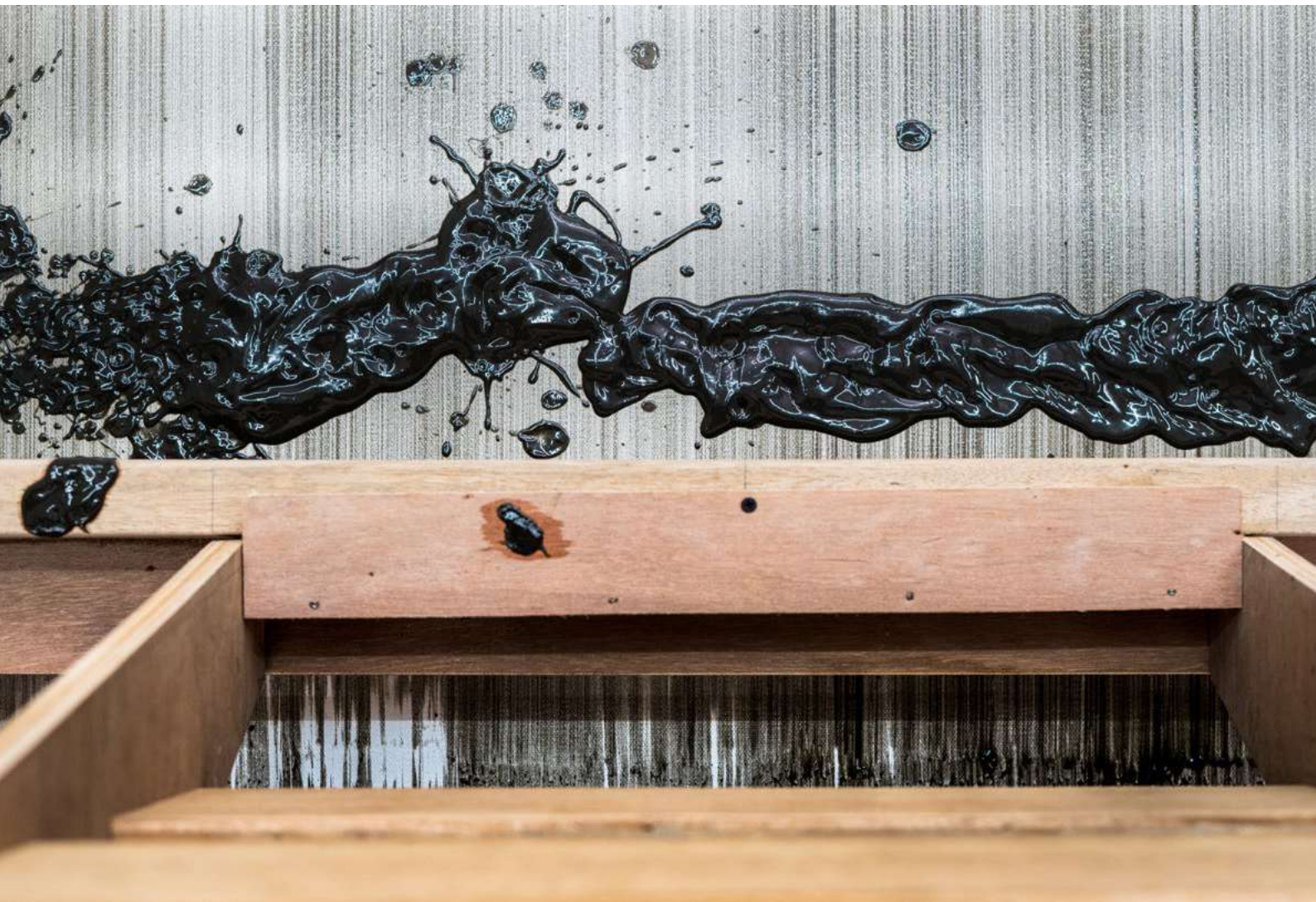
Menjadinya Lukisan

Lukisan sebagai bentang diam adalah yang disebut Han—menelusur dari Martin Heidegger dan Hannah Arendt—sebagai “*thing*”. Sang benda, yang tetap, yang menstabilkan, yang menetapkan kebenaran. Sang benda itu utuh dan selalu tak bisa habis dikonsumsi maknanya. Ia dibedakan dengan bukan-benda, “*non-thing*”, yang mewarnai lebih banyak dunia kita hari ini. Bukan-benda adalah ciptaan-ciptaan manusia demi waktu menjadi masuk akal. Michel Serres dengan tak ekstrem sekali menyebutnya “*quasi-objects*”: isu, topik, perbincangan. Kesepakatan-kesepakatan yang kita punya sebagai kumpulan manusia untuk membicarakan kehidupan bersama: hal sosial, politik, agama, ekonomi. Hari-hari ini mereka menyelimuti kita sebagai yang serba terasa, sensasional, tapi hanya jadi informasi sepotong.

Seni, sementara, adalah sensasi terpadu yang tak bisa dicacah-cacah. Yang menembus. Tak mendistraksi. Menyatukan. Sensasinya satu, adanya merupakan satu tubuh, yang bukan hanya penampilan atau kelir—tapi berdaging dan bernyawa. Adanya suatu karya seni menguarkan afek kepada tubuh-tubuh yang lain, kepada imajinasi lain, perbincangan lain, kepada persepsi kita. Seni sebagai barang yang tercipta bukan sekadar kesinambungan mulus dari satu hal indah ke hal sama indah berikutnya. Tapi merupakan tangkapan nyata yang sublim akan kenyataan itu sendiri.

Lukisan adalah bentang dengan skenario yang jamak, banyak cara memasukinya, banyak arah. Tarikan kepadanya tak pernah dari nol, tetapi dari kita subjek perjumpaannya yang serba mengalami. Maka Marcel Duchamp menyebut lukisan diciptakan oleh yang memandangnya. Jumlah lukisan adalah sebanyak pemandang dan imajinasi pantikannya. Maknanya ada pada partisipasi dalam menjelajah dan ketika saling melapisi dengannya.

Lukisan tak pernah cuma satu adegan nyata atau tentang satu momen khusus dalam waktu. Lukisan menangkap gerak. Lukisan merupakan tatanan bumi (*terrestrial order*), genis kebenaran dengan caranya bekerja. Menciptakan lukisan adalah selalu menciptakan lahan-lahan baru, tanah dan bumi baru-*terra nova*, sebagai visi manusia akan ruang dan waktu.



Bentang Lain, Tanah Baru

Kerja Arin Sunaryo dalam melukis menangkap bagaimana sang benda itu membentuk wujud utuhnya sendiri. Sapuan warna dan tekstur Arin dilakukan sebagai aksi langsung. Lukisan-lukisannya yang berbahan resin berwarna, dibuat dalam waktu singkat, secara langsung mencampurkan-menginteraksikan intensitas-intensitas pigmen yang berbeda-beda di atas bidang.

Pigmen pewarna gambar-gambar itu datang dari bahan-bahan tidak biasa. Macam-macam benda real digerus dan dilebur untuk mengisi suspensi warna dan spektrum dari lukisan-lukisan itu: buah kelapa sawit Kalimantan, abu vulkanis Gunung Merapi, mi instan, ikan asin pasar, kopi, lumpur Porong, Sidoarjo, tanah kota Nusantara, jelaga batu bara. Masing-masing mengandung cerita dari yang menjamah-menilai, yang sehari-hari, sampai yang populis atau tragis.

Tapi, kesemuanya tak bisa dikenali sebagai simbol, semua jadi hanya warna yang terbentang. Muatan kehidupan material mereka sebelumnya, bagaimanapun, tak juga hilang. Pesona material berkelindan dengan imajinasi, bahkan opini prakhayal kita akan isu-isu yang dikandung, atau dikenang dari bahan-bahan itu.

Pewarna-pewarna lukisan Arin Sunaryo mengandung kekekalan bahannya. Pada kejadian uniknya masing-masing, mineral dan pigmen dengan sudutnya, kurva, pendar, pantulan, tembuspandangnya, gemersak dan senyapnya serba mengkristal dan mengonstitusi. Masing-masing adalah substansi dengan habitusnya sendiri. Apakah tiap butir tanah dan kerikil mengontemplasikan angin dan terik? Hujan atau pasang? Arus dan badai?

Mereka ada pada keadaan menjadi yang murni (*pure becoming*), yang bisa jadi apa saja. Persis jamak jalan masuk yang Duchamp maksud. Mereka jadi material murni yang dibentang-dibekukan gerakannya. Mudah kita terasosiasi bentang isu di balik material-material pigmen itu dan membayangkan kewargaan-malah kewarganegaraan tertentu. Walau, yang ada bukan representasi dan pesan langsung. Abstrak. Maka bagaimana?



Di situ, retakkan kita sebagai makhluk mempersepsi pelan-pelan tersingkap asimetrinya. Bahwa kita juga sama materi, dan mencipta diri dari yang serba sebagian-sebagian. Meski individual, belahan pemahaman kita dividual. Arin menciptakan lukisan sebagai bumi baru, tempat mendarat yang bekerja dalam redam. Kartografi asli, mutasi materi yang dikandung di sana tampil bukan untuk diekstrak sebagai informasi—sebab berubah jadi warna dan suasana. Bahan-bahan itu saling mengikat, secara magnetis mewujudkan tersendiri, menjadi yang diam.

Mereka berinteraksi di luar kendali penuh manusia senimannya, tiap sapuan dan tetesan tanpa bisa diulang dan menjadikan eksistensi keutuhan gambar yang sendiri-sendiri. Mereka menjadikan masa depan-masa depannya sendiri. Masa depan, yang bila menyitir Jacques Derrida, bukanlah “*future*”, melainkan “*avenir*”. Bukan kontinuitas dan mutasi pasti yang bisa dikenali, tapi transfigurasi menjadi sesuatu yang betul-betul lain, yang menggantikan waktu yang sekarang. Bumi baru ini merupakan lanskap, bentang yang lain.

Ruang dan Waktu Semakin Mendatar

Jelajah terbaru Arin, menariknya, membawanya kembali kepada lukisan cat minyak. Medium itu sebagai yang paling klasik dalam seni lukis, menawarkan redaman halus, yang meski berisiko menjadi kebiasasaja-biasasajaan yang netral, digubahnya secara sublim menggunakan olahan lanjutan dari pigmen-pigmen.

Tradisi cat minyak dan pigmennya merupakan gerak teknologis yang tak lepas dari perpindahan dunia dan orang-orang dalam peradaban. Warna biru *ultramarine*, semisal, yang mesti didatangkan dari batu *lapis lazuli* yang dicacah, dari Afganistan dan diangkut sebagai batu mulia langka pada jalur sutra ke Eropa. Atau, merah *cochineal* dari kumbang kaktus yang ditemukan di Benua Amerika.

Demikian justru kita akan salah menilai lukisan berdasarkan warna yang terberinya saja, sebab proses material mereka menyembul dari kompleksitas dalam ruang, waktu, serta teknis perseptual yang imajinatif. Belum lagi fakta bahwa untuk dapat menjadikan bahan tertentu pigmen cat minyak, bahan itu mesti digerus sangat halus, jauh lebih halus ketimbang yang Arin pergunakan untuk lukisan resin. Proses menjadinya sebuah lukisan selalu adalah amalgamasi, *fasceaux* atau perca dari yang lain-lain, yang mengambil wujud dalam magnetismenya sendiri-sendiri, menubuhkan bentang lain.

Bukan berarti lalu cat minyak jadi lebih tinggi kembali, atau meregresi. Semua karya Arin dalam segala bahannya *selalu lukisan*. Sang benda lukis bekerja menembus itu. Lukisan yang bekerja dan memberi imajinasi adalah transfigurasi atas yang tampak – *transfiguration of the visible*.

Lukisan-lukisan Arin Sunaryo adalah tanah tempat mendaratnya ingatan. *Natura naturans*. Alam terekspresikan alami. Tapi tanah itu bukan lagi yang muasali. Bukan hanya mewakili, menggambarkan, merepresentasikan yang fisik-material yang mudah manusia kenali. Mereka bukan juga bumi batin imajinatif penjangkar ingatan, tapi sudah dasar wilayah yang dihuni-kembali. Yang kita tahu tak jadi baru dalam artian tak dikenal, tapi baru sebab telah bangkit jadi tunggal lagi. Ruang dan waktu, tunggal-mendatar di dalam lukisan. Ada sekarang, ada yang lalu, ada masa depan. Bentang alam, *landscape*, tanah dalam semua pautannya.

Tanah:

(1)

Permukaan bumi atau lapisan bumi yang di atas sekali.

(2)

Keadaan bumi di suatu tempat.

(3)

Permukaan bumi yang diberi batas.

(4)

Daratan.

(5)

Permukaan bumi yang terbatas yang ditempati suatu bangsa yang diperintah suatu negara atau menjadi daerah negara; negeri; negara.

(6)

Bahan-bahan dari bumi; bumi sebagai bahan sesuatu (pasir, napal, cadas, dan sebagainya).

(7)

Dasar (warna, cat, dan sebagainya).

Tanah.



Terra Nova Other Scapes

Yacobus Ari Respati

The act of seeing has in our lives now taken in high saturations of velocity and smoothness. Eyes themselves exist in multitudes of space: they have imploded, becoming digital, crashing into ever-expanding, endless permutations of new events, disseminated into millions of images, on exposure. Time splits manyfold. Disjointed. We do not easily remember what warms our hearts, the in-betweens, that existed 6 months ago? 8 months? 2 years? Or 5? Rather than pure memory, sensationalistic things are always on to us, competing for our attention, taking us to the limit, to an anaesthetic state. Where are we exactly now? Is it still important to feel in our age of information? And for our discussion here, specifically: is art really a more important kind of sensation?

In the coming years, our eyes could dream of having vision such as a mantis shrimp, vampire bat, reindeer, or mouse. Our vision, man's vision, is limited. The spectrum of our sight, rainbow-like as we know it, is very different from the worlds sensed by the aforementioned animals. They can perceive infrared or ultraviolet. A contact lens is to be made that could briefly and nanotechnologically store information of light as best it could. They will be relayed into rainbow mosaics, which make sense for humans. Following Bryce Bayer's discovery, man's vision is a layout of two green dots, one blue, and one red in a rectangular flat plane. Some digital cameras have sensors that capture what for us is "only" black and white. Through Bayer's colour dots, they are then translated into our lifeworld. They are then our version of what is sensibly whole.

But nature and reality always are wholly everything. Even when our eyes are closed, infrared enters our eyes, if not becoming more intense, with other rays filtered by our eyelids. It is just that we are creatures created differently. Sensation really does not ever move us over every data and information. What becomes our experience is processed through unique acts of perception. Through the senses; perception, *aisthesis* or aesthetics; every living creature lands upon their own worlds. Through perception, they create themselves. They know the limits of who they are, their self-organisation. Man synthesises. Time is created.

Paintings and the Experience of Time

Paintings ground us into a curious field at the crossing between time and sensations. There, not every memory has the same persistence, and not every image lasts. Paintings are still images, good images that make our duration stand still in time.

In paintings, everything in them has left their material and concrete sense. They have left the living present. What is visible is transformed into a world of imagination with its own nature. The poetic image (*syair rupa*)—in Sanento Yuliman's lexicon. Paintings and works of the arts create a time of its own, a solid matter, a more intense contraction over every aspect of our durational experience: a terrain to be dwelt in by memory. Paintings do not create us from raw, informational matter. It forms us, transforms even. Through the lending of art's vision, we are land into a terrain of existence, a ground of being.

Arin Sunaryo's paintings are of solid ground. Compact memory-terrains, that of extreme configurations, are out of our ordinary experience of seeing. His paintings integrate a plane, both of the visible and the invisible. Just as infrared, ultraviolet, and rainbow colours always exist, whether we perceive them or not. Whether in full consciousness or with eyes shut, everything is always a cosmic admixture. In paintings, even though we recognise them through existing colours, they too have left their material and concrete sense. What remains is their force of imagination. It animates: breaks up our time, asking questions about what we really understand.

Paintings always offer the sublime—extra subtleties which touch us as a whole sensation. Jacques Lacan alludes to them as “a painting is to be drunk”. A painting is perceived as though we are drinking it. We are immersed, swept away, and become drunk of its textures and its rhythms. Becoming one in their sense of fluidity, to exist both together and inside the paintings themselves. Paintings stills us: stabilises the sensations it brought around, enveloping intensely and taking us away.

Franz Kafka writes of when, “we photograph things in order to drive them out of our minds, my stories are a way of shutting eyes.” Again, we are swept away when faced with their images, giving ourselves away to their imaginings. To make still is to let excesses go away, to pay no mind to it. Paintings work exactly in this manner, where in their stillness we pay no attention to the excesses of vision.

Paintings that really envelop us, ground us. They deliver us to live in a time that previously was beyond imagination, complex, and secret. Byung-Chul Han calls this the *genolayer*, a layer of our experience that is genetic, which creates, contains forces for creation, that which is not contingent on other things. It is at such moments we become one with everything, when we perceive whilst shutting our eyes, taking in, driving out as Kafka did.



The Becoming of Paintings

Paintings as still territories are what Han—via Martin Heidegger and Hannah Arendt—calls a “thing”. The thing, the still thing, that which stabilises and grounds truth. The thing is whole in its nature and is inexhaustible of meaning. It is opposed to “non-thing”, which is more prevalent in our today’s world of informational stuff. Non-things are artificial creations of man, made in order to index time. Michel Serres calls them “quasi-objects”: topics, discourses, consensuses man has for us to be able to talk about the world they share: the social, politics, religion, and economics. Today, they polarise and envelop us as things strongly felt, but never whole.

Art, on the other side, is an interrelated sensation that cannot be split and splintered. It permeates. It does not distract. It integrates. Its sensation is always one, existing to one body, not only of its visible properties or colour—but in the flesh and animated. The existence of a work of art affects other bodies, other imaginations, other conversations, to our perception. Art as a “created” thing isn’t a mere smooth continuity from one beautiful thing to another. It captures the sublime actuality that is reality itself.

Paintings are fields, scapes with multiple scenarios, each has many ways and directions to enter. When we are drawn to them, never *ex nihilo*, but from as its subject of encounter that always perceives. Marcel Duchamp would then state that paintings are created by those who witness them. The number of paintings is as many as their viewers and the number of imaginations they trigger. Their meaning lies in our participation in exploring and reciprocally layer one another with them.

Paintings are never only about one real event or one specific moment in time. Paintings capture movement. Paintings are terrestrial order, a genic of truth working its way. To make a painting is to always create new grounds, new territories, and of new earth, wholly other scapes—*terra nova*, as man’s vision on time and space.



Other Scapes, New Grounds

How Arin Sunaryo paints capture how the thing came to be. The sweep of colours and textures is done as direct action. His paintings, the ones that are made of coloured resin, are made in a relatively short time, directly fusing-interacting intensities of different pigments on a flat plane.

The pigments come from unusual origins. Many real objects are ground and brought together to fill the suspension of colours and spectrum of his paintings: palm oil fruits from Kalimantan, volcanic ash from Mount Merapi, instant ramen, salted fish, coffee, mud from Porong, soil from the city of Nusantara, and coal soot. Each with its parallel stories which touches and values, and from matters that are quotidian to the populist or tragic.

But they cannot be simply deduced as symbols, as they all become spread territories of colour. Their previous material lives are not lost either. Material splendour fuses-interacts with imagination, even with the pre-imaginings of the issues they carry, or memories conceived in the materials.

Arin Sunaryo's pigments possess their material eternity. In their own unique instances, the minute minerals and their angles, curves, shapes, radiance, reflections, transparency, in their noise and silence, crystallise and constitute. Each is a substance with its own habitus. Does each grain of soil and pebble contemplate the wind and sun? Rain or tides? Flows and storms?

They are in a state of pure becoming, material potential to be anything. It is just as the multitude of entries Duchamp mentioned. They become pure materials that are spread-frozen in motion. We could easily take a detour and associate what is behind the selection of pigments to, say, opaque issues about our community or even macropolitics. But what is ground in the paintings are not mere copies, representations, or direct communications. They are abstract paintings after all. How, then, to proceed?

Here, our fissure as percept creatures slowly unravels its asymmetry. That we too are of matter, and that we create ourselves from many partial multitudes. Although we identify as individuals, our understanding is always dividual. Arin creates paintings as new earth, a landing which works in silence. As real cartographies, the mutated materials that are there perform not to be extracted as information because they are rendered as colours and situations. They draw between each other, magnetically manifested, as something still.

They interact outside full control of their human makers, each stroke, swipe, and drip is never to be exactly repeated, and forms separate whole images. They make their futures, their own futures. A future, borrowing from Derrida, that is more akin to “avenir”. It isn’t a sure continuity and recognisable mutation, but a transfiguration to become something other, something that would displace the living present. This new ground is a landscape, an other-scape.



Time and Space Ever Flattening

Arin's most recent explorations, interestingly, brought him back to oil painting. The medium, as most classical in painting, offers a subtle muteness, which, although at risk of being neutral conservativeness, is transformed sublimely by Arin in spirit with his encounter and orchestration of real pigments.

Oil paintings and pigments themselves technologically cannot be separated from the nomadic movement of the worlds and peoples in civilisations. The ultramarine blue, for instance, was to be sourced from pulverised lapis lazuli rocks of Afghanistan, carried as rare precious object to Europe on the silk road. Or cochineal red made of cacti bug discovered in the American continent.

Thus, we would be wrong to value paintings based on its given colours, all because they have in them material processes that emerge from complexities in space, time, and technical perceptions that are imaginative. Not to mention the fact that in order to make something into oil painting pigment, the object and material must be ground very finely, much finer than how Arin used to, to make his resin paintings. The becoming of paintings are always amalgamations, a *faisceaux* or assemblages of other things, that takes shape with their magnetisms, embodying an other-scape.

It is not to say too, that in Arin's gesture, oil painting becomes more valuable again, or that it is a regression. Arin's works in all their materials have always been paintings. The painting thing works past that. A painting that works is a transfiguration of the visible.

Arin Sunaryo's paintings are a terrain where memories land. *Natura naturans*. Nature expressed naturally. "Ground", here, is not just of it from our daily origin, not to be simply depicted-represented, its physical-material, easily recognisable features and definition. They are not of first memories as well, but a ground where memories can be reterritorialised. The "ground" does not become new in the sense that it is unknown, but because it has risen as something whole and one. Space and time, flattens into one perceived plane in paintings. There is the living present, the past, the future. A landscape and ground in all its relations.

***Tanah* (in Indonesian):**

(1)

Surface of earth or the outermost layer of it.

(2)

The state of earth in one place..

(3)

Surface of earth that is given a border.

(4)

Land.

(5)

Surface of earth that is limited within a border, dwelled by a nation that is ruled by a state or becomes national territory, a country.

(6)

Materials form earth, earth as material of something (sand, clay, rock, et cetera).

(7)

Ground (colour, paint, et cetera).

Tanah.





Illuvium

2025
Lapindo mud on canvas
250 x 706 x 5 cm



Illuvium (Details, left side)



Illuvium (Details, right side)



Carbo #3

2025
Merapi volcanic ash and coal on canvas
148 x 339 x 5 cm



Dies Volcanum

2025
Merapi volcanic ash on canvas
390 x 210 cm

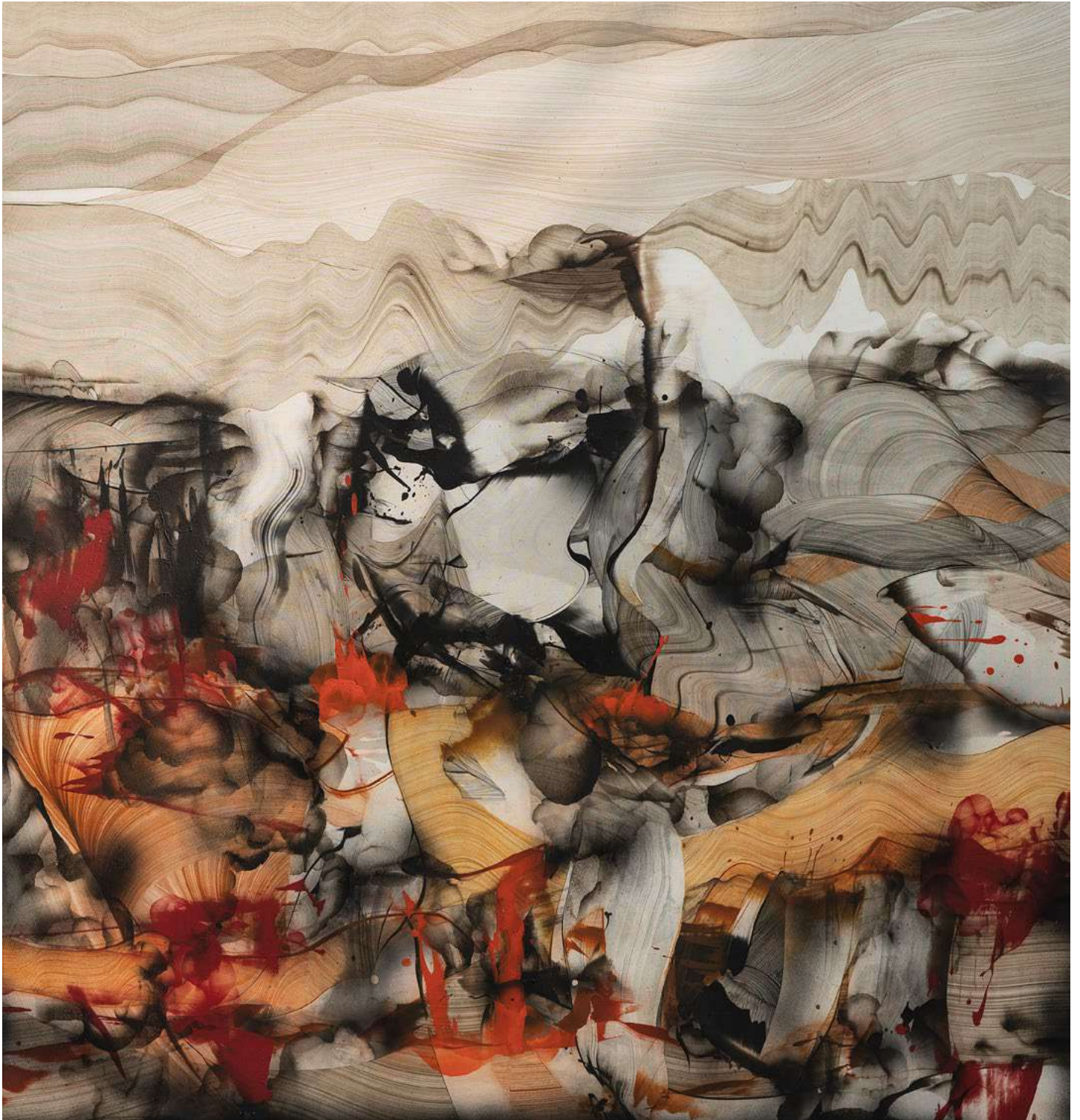


Solum

2025

IKN soil, Lapindo mud, Merapi volcanic ash, palm oil
charcoal and coal on canvas

200 x 200 x 5 cm

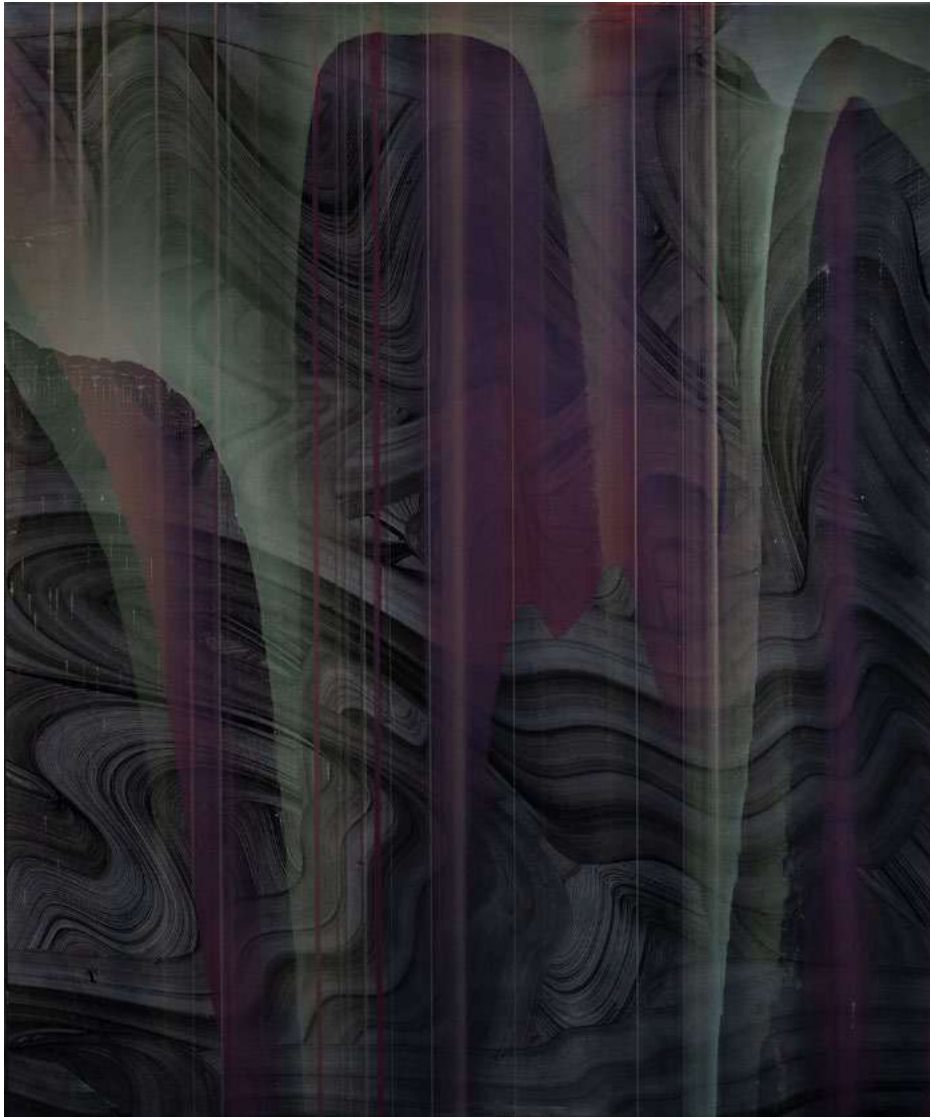


Palma

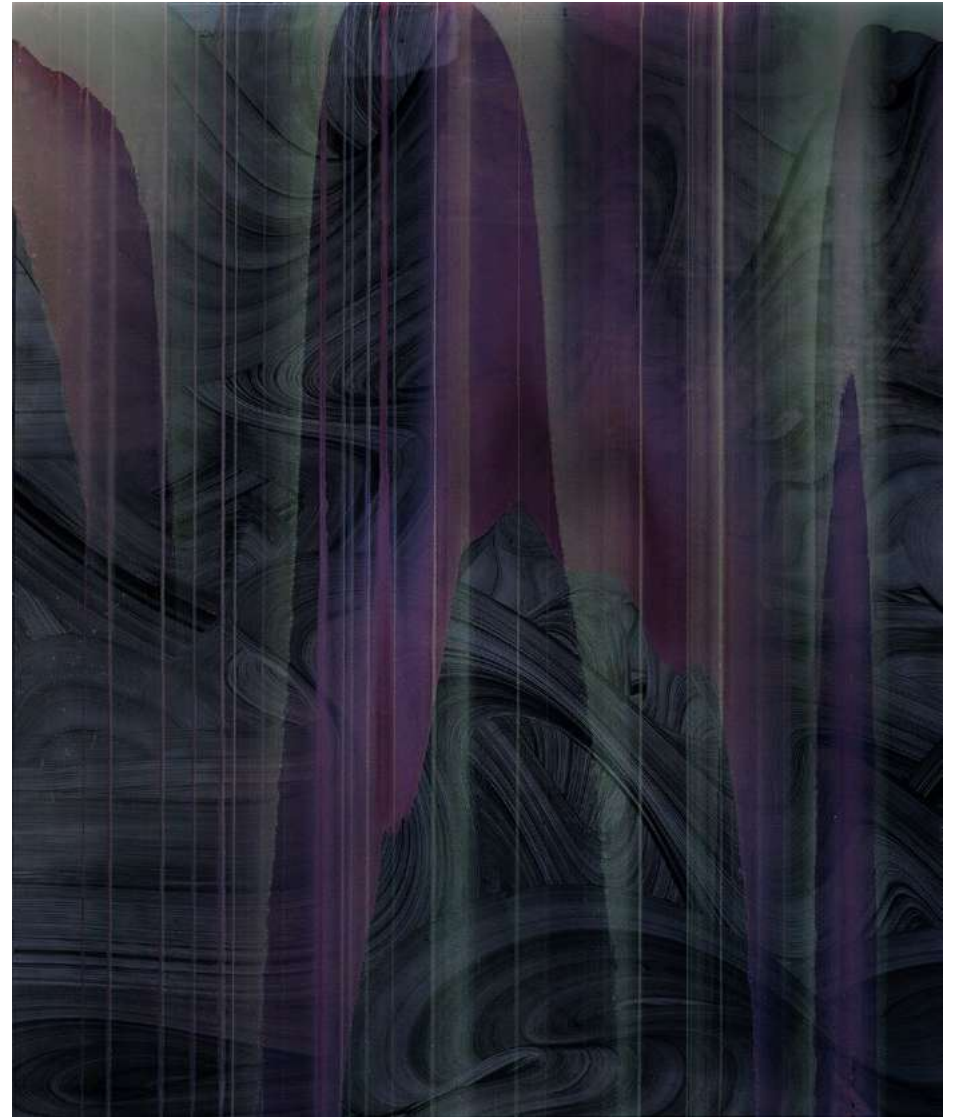
2025

IKN soil, Lapindo mud, Merapi volcanic ash, palm oil
charcoal and coal on canvas

197 x 188 x 5 cm



Chroma



2025

Coal, lacquer, pigmented resin and canvas on wooden panel

180 x 300 x 5 cm (diptych)

180 x 150 x 5 cm (per panel)



Bara

2023

Palm oil charcoal, fiber, resin and digital print on
wooden panel

200 x 200 x 5 cm



Bara #2

2025
Merapi volcanic ash, palm oil charcoal, coal,
pigmented resin and canvas on wooden panel
150 x 150 x 5 cm



Karst

2025

Merapi volcanic ash, palm oil charcoal, coal, resin and
canvas on wooden panel

140 x 137 x 5 cm



Carbo

2025

Merapi volcanic ash, palm oil charcoal, coal, resin and
canvas on wooden panel

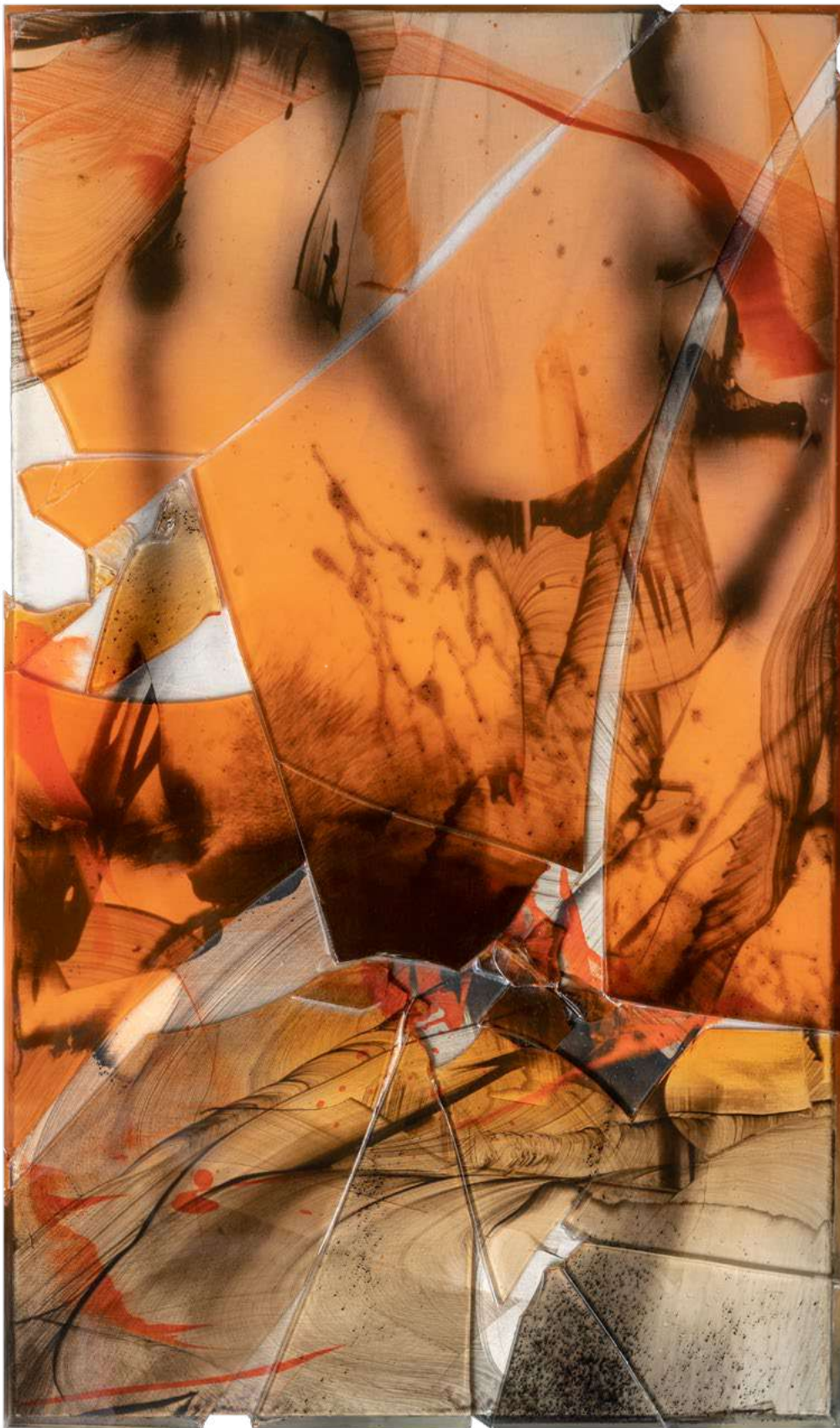
117 x 117 x 5 cm



Carbo #2

2025

Merapi volcanic ash, palm oil charcoal, coal, resin and canvas on wooden panel
60,5 x 97,5 x 4 cm

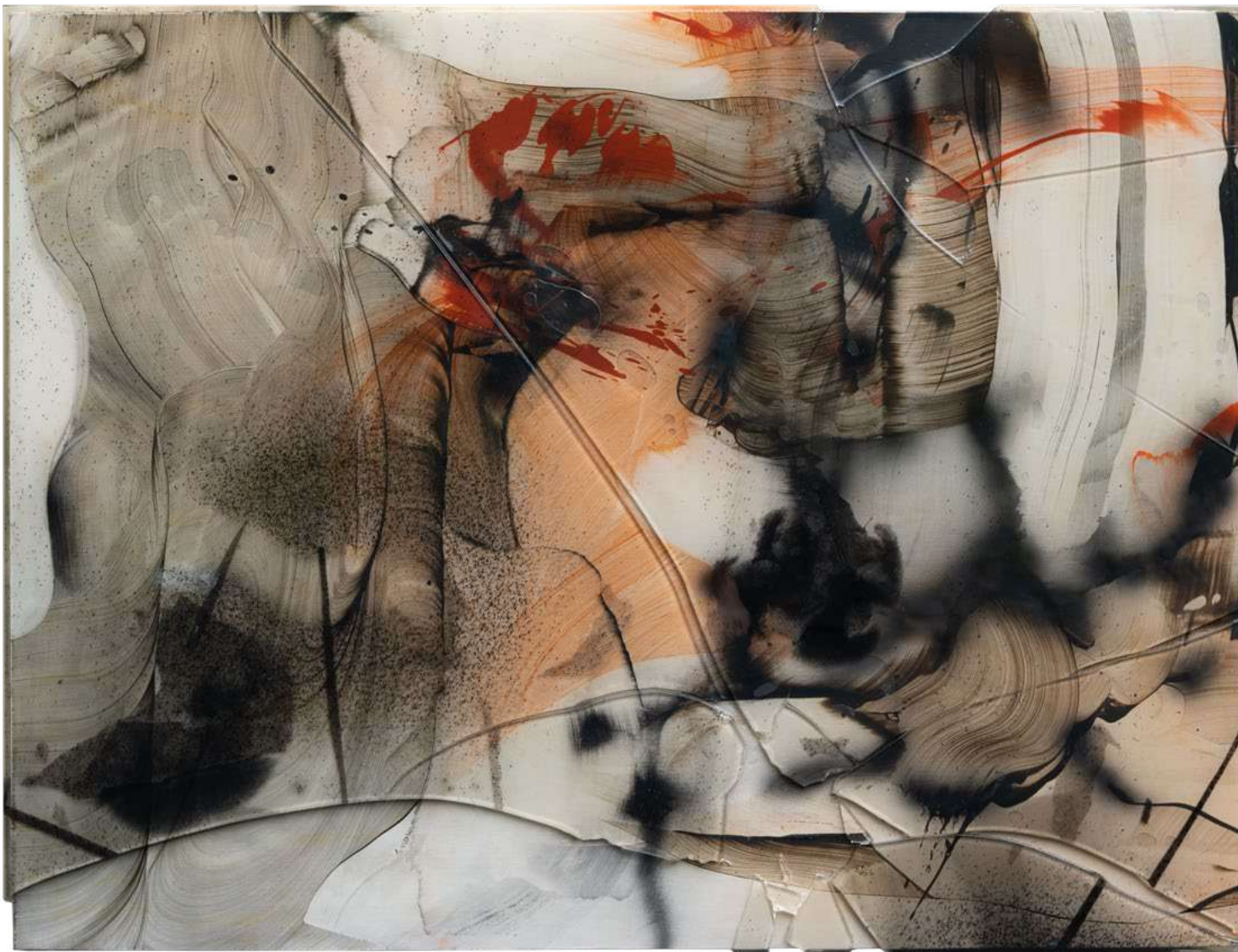


Fissura

2025

Merapi volcanic ash, palm oil charcoal, coal, resin and
canvas on wooden panel

88 x 53 x 5 cm



Fissura #2

2025

Merapi volcanic ash, palm oil charcoal, coal, resin and canvas on wooden panel
93 x 122 x 5 cm



Rubra

2025

Merapi volcanic ash, palm oil charcoal, coal, resin and
canvas on wooden panel

105 x 78 x 5 cm



Rubra #2

2025

Merapi volcanic ash, palm oil charcoal, coal, resin and
canvas on wooden panel

99 x 99 x 5 cm



Particula

2025

Lapindo mud, Merapi volcanic ash, palm oil charcoal,
coal on wooden panel

62 x 32 x 4 cm



Particula #2

2025

Lapindo mud, Merapi volcanic ash, palm oil charcoal,
coal on wooden panel

51,5 x 31,5 x 4 cm



Particula #3

2025

Merapi volcanic ash, palm oil charcoal, coal,
resin and canvas on wooden panel

91 x 60,5 x 5 cm



Particula #4

2025
Merapi volcanic ash, palm oil charcoal, coal,
resin and canvas on wooden panel,
49 x 59 x 4 cm



Particula #5

2025

Merapi volcanic ash, palm oil charcoal, coal,
resin and canvas on wooden panel
61,5 x 43,5 cm



Particula #6

2025
Merapi volcanic ash, palm oil charcoal, coal,
resin and canvas on wooden panel
39 x 62 x 4 cm



Stylus

2025
Merapi volcanic ash on canvas and wooden column
45 x 300 cm



Stylus 2

2025
Merapi volcanic ash on canvas and wooden column
45 x 300 cm



Stylus 3

2025
Merapi volcanic ash on canvas and wooden column
45 x 300 cm



Rerum

2025
14 years resin leftover, chopping board, pigment jars
59 x 44 x 29 cm



Rerum #2

2025
Food series resin leftover, stainless steel and chopping board
153 x 60 x 60 cm



Arin Dwihartanto Sunaryo

Arin Dwihartanto Sunaryo (b. 1978) is an artist based in Bandung, Indonesia. He studied painting at Institut Teknologi Bandung (2001) and Central Saint Martins, London (2005). Arin works with painting as an expanded medium. In it, his practice pertains to qualitative difference carried by both the imagerial and the material in painting.

Working often with resin and pigments, as well as canvas and paint, Arin explores the plasticity of how pictures are painted. His practice can be associated with the almost choreographic aspect of action painting. His choice of colouring, however, is collected from various materials associated with everyday life and issues occurring.

Things are ground down to become pigment: ash from an erupting volcano, palm-oil fruits of converted lands, instant ramen, deep-fried egg, and montages of prints. Afloat the paintings, they depict the multiplicity and mobility of matter. Arin's paintings come together not as mere frozen movement of colour spectra, but as narratives relational to the formation of our vision in the now-time.

His works have been featured in exhibitions such as No Country: Contemporary Art for South and Southeast Asia, Solomon R. Guggenheim Museum, New York (2013); Silent Salvo, ARNDT Berlin, Germany (2015, solo show); after taste, Sullivan + Strumpf, Sydney, Australia (2017, solo show); Argo, Simon Lee Gallery, London, United Kingdom (2019, solo show); External Entrails, Silverlens, New York (2023); Base Matters, Selasar Sunaryo Art Space Bandung, Indonesia (2023, solo show); and is part of the public collection of the Solomon R. Guggenheim Museum, New York, United States.

CV

EDUCATION

Institute Technology Bandung, Majoring in Fine Art

Central Saint Martin's College of Art and Design, Majoring in Fine Art

SOLO EXHIBITIONS

2025

Terra Nova: Bentang Lain, kohesi Initiatives, Tirtodipuran Link Building A, Yogyakarta, Indonesia

2023

Base Matters, Selasar Sunaryo Art Space, Bandung, Indonesia

2021

Art Basel OV, Portals, Hongkong

2020

Art Jakarta Virtual, ROH Projects, Jakarta, Indonesia
IRL/ In Real Life, Art Basel OVR:2020, ROH Projects, Jakarta, Indonesia
Art Basel Online Viewing Room, ROH Projects, Jakarta, Indonesia

2019

Argo, Simon Lee Gallery, London, UK

2017

after taste, sullivan+strumpf, Sydney, Australia

2015

Silent Salvo, ARNDT, Berlin, Germany
karat, Selasar Sunaryo Art Space, Bandung, Indonesia

2013

Ashfall, Equator Art Project, Singapore

2012

frozen | stratum, Nadi Gallery, Jakarta, Indonesia.

2010

Fluid Friction #2, Sigiarts, Jakarta, Indonesia.

2007

Liquid Friction, Artipoli Gallery, Nordeen, Netherland

2006

Unstable ground, Toni Heath Gallery, London, UK

2000

Machine Head, Koong Gallery, Jakarta, Indonesia

SELECTED GROUP EXHIBITIONS

2023

External Entrails, Silverlens New York, New York, USA
MOTHER TONGUE, ARE YOU THERE?, ISA Art Gallery, Jakarta, Indonesia
BIOPHILIA : Shattering Illusion, ISA Art Gallery, Jakarta, Indonesia

2022

1, ROH Projects, Jakarta, Indonesia
S.E.A Focus, Tanjong Pagar Distripark, Singapore
Bara Semula, Serambi Pirus, Bandung, Indonesia

2020

Resilience, ARTJOG, Jogja National Museum, Yogyakarta, Indonesia

2019

Arts in Common, ARTJOG, Jogja National Museum, Yogyakarta, Indonesia

2018

Art Bali, Beyond The Myth, Nusa Dua, Bali, Indonesia
SSAS/AS/IDEAS, 20th Selasar Anniversary, Bale Tonggoh, Bandung, Indonesia
Iris, Arin Dwihartanto & Syagini Ratna Wulan Duo Show, Silverlens, Makati, Philippines
These Painter's Painters, ROH Projects Jakarta, Indonesia
Enlightenment, ARTJOG, Jogja National Museum, Yogyakarta, Indonesia

2017

Omega, Arin Dwiheartanto & Syaiful Garibaldi Duo Show,
Edouard Malingue, Hong Kong, China
Jogja Biennale, Jogja National Museum, Yogyakarta,
Indonesia
Shared Coordinates Art House, Parliament House,
Singapore

2016

Lost and Found Place Space and Belonging, WTC,
Jakarta, Indonesia
AMP, ROH Projects with Silverlens Galleries, Jakarta,
Indonesia
Constituent Concreteness, Mizuma Gallery, Gillman
Barracks, Singapore
Lines of Flight, Gallery Exit, Hong Kong, China

2015

Prudential Eye Zone, ArtScience Museum, Singapore
Prudential Eye Awards, ArtScience Museum, Singapore

2014

Mooi Indie, Samstag Museum, Adelaide, Australia
2nd Annual Collectors' Contemporary Collaboration —
Passion/Possession, Hong Kong Arts Centre, Hong Kong,
China
No Country: Contemporary Art for South and South East
Asia, Solomon R Guggenheim Museum, CCA Gillman
Barracks, Singapore

2013

SIP! Indonesian Contemporary Art Today, Arndt Gallery
Gillman Barracks, Singapore
No Country: Contemporary Art for South and South East
Asia, Solomon R Guggenheim Museum, New York, USA

2012

Marcel Duchamp in South east Asia, Equator Art Project,
Gillman Barracks, Singapore
Gallery Rachel Opening, Jakarta, Indonesia

2011

1001 Doors to Reinvent Traditions, Gallery Ciputra,
Jakarta, Indonesia

2010

Moment to Abstract, Canna Gallery, Jakarta, Indonesia
Critical Point, Edwin Gallery, Jakarta, Indonesia
Post-Psychedelia, SSAS, Bandung, Indonesia

2009

EUROART Open Studios 2009, London, UK

2008

10th SSAS Anniversary Exhibition, Bandung, Indonesia
Ganti Oli, Valentine Willie Fine Art, Singapore
Manifesto, Jakarta National Gallery, Jakarta, Indonesia

2007

22nd Asian International Art Exhibitions, SSAS, Bandung,
Indonesia
Young Masters, Toni Heath Gallery, London, UK

2006

Displaced on Arrival, Grace Exhibition Space, New York,
USA
The 21st Asian International Art Exhibition, Singapore
The 5th Euroart Open Studios, London, UK

2005

The 20th Asian International Art Exhibition, Ayala Museum,
Manila, Philippines
Leviathan, Candid Gallery, London, UK

2004

Post-human Images, Semarang Gallery, Semarang,
Indonesia
mediabaru@egroups, Lontar Gallery, Jakarta, Indonesia
Multi Sub-culture, Berlin, Germany
Beyond Panopticon, Electronic City, Bandung, Indonesia
Artscope, SSAS, Bandung, Indonesia
Passion: Etno-Identity, Beijing, China
The 18th Asian International Art Exhibition, Hong Kong,
China
Interpellation, CP Open Biennale, National Gallery,
Jakarta, Indonesia
Four Bodies, Lontar Gallery, Jakarta, Indonesia
Indofood Art Award 2002, National Museum, Jakarta,
Indonesia
Indofood Art Award 2002, Agung Rai Museum of Art,
Ubud, Bali

2002

Indonesian Art, Jakarta National Gallery, Jakarta,
Indonesia
The 17th Asian International Art Exhibition, Daejeon
Municipal Museum of Art, South Korea

2001

Asia-Europe Young Artist Painting Competition,
Singapore
Bandung Biennale, NuArt Sculpture Park, Bandung,
Indonesia
Not | Am |, Nadi Gallery, Jakarta, Indonesia

2000

Asia-Europe Young Artist Painting Competition, South Korea

The 15th Asian International Art Exhibition, Taiwan

From Russia with Art, Russian Museum of Modern Art, Moscow, Russia

Suspecting Human, Koong Gallery, Jakarta, Indonesia

1999

Phillip Morris Art Award Exhibition, National Gallery, Kuala Lumpur, Malaysia

Phillip Morris Art Award Exhibition, National Gallery, Jakarta, Indonesia

SONGO, West Java Central Park of Culture, Bandung, Indonesia

GALI, YPK Cultural Centre, Bandung, Indonesia

1998

PEKSIMINAS, National Art Student Competition, Indonesia

1997

PEKSIMINAS, National Art Student Competition, Indonesia

AWARDS

2016

Best Emerging Artist, Prudential Eye Awards

2002

Indofood Art Award, National Museum, Indonesia

Top 25, Asia-Europe Young Artist Painting Competition, South Korea

1999

Phillip Morris National Art Award, National Gallery, Jakarta, Indonesia

PUBLIC COLLECTION

Collection of Solomon R. Guggenheim Museum, New York, USA

Collection of Tumurun Museum, Solo, Central Java, Indonesia

Collection of Bank Indonesia, Jakarta, Indonesia

Collection of Uli Sigg, Switzerland



Yacobus Ari Respati

Yacobus Ari Respati is faculty member at Integrated Arts, Liberal Arts Program, Universitas Katolik Parahyangan, and curator of contemporary art. He studied fine arts and curatorial studies at Institut Teknologi Bandung, and has been living and working in Bandung since 2009. He was co-curator of Indonesian Pavilion at La Biennale di Venezia, 2019. He wrote about senior Indonesian curator, Jim Supangkat (2015), was co-research fellow at the Royal Netherlands Institute of Southeast Asia & Caribbean Studies (KITLV), Leiden (2022–2023), and has curated exhibitions of Bandung and Indonesian contemporary artists. His essays have been published at Jurnal Kebudayaan Kalam, Harian Kompas, Take on Art Magazine, et cetera. His research interests and classes cover critique, contemporary art, and the relations between art, knowledge, and philosophy of art.

kohesi /nitiatives

kohesi /nitiatives 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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