



SEMARANG GALLERY

DUNIA BELUM SUDAH

Antoe Budiono (collaboration with Haidar Emen)
Dadang Rukmana • Dias Prabu • Djoeari Soebardja
Gatot Pujiarto • Isa Ansory • Suwandi Waeng

20 April - 16 June 2024

DUNIA BELUM SUDAH

a group exhibition by

Antoe Budiono (collaboration with Haidar Emen)
Dadang Rukmana • Dias Prabu • Djoeari Soebardja
Gatot Pujiarto • Isa Ansory • Suwandi Waeng

curated by Wahyudin

20 April - 16 June 2024

Dunia Belum Sudah

by Wahyudin

1 Januari 1950, sembilan bulan setelah Chairil Anwar berkalang tanah dan terbaring selamanya di pekuburan Karet ("daerahku y.a.d", ungkapannya dalam sajak "Yang Terampas dan Yang Putus", 1949), Balai Pustaka menerbitkan *Tiga Menguak Takdir*.

Itu buku setebal 53 halaman menghimpun sajak-sajak si binatang jalang, Asrul Sani, dan Rivai Apin. Salah satu sajak Rivai Apin mengesankan saya—judulnya "Dari Dua Dunia Belum Sudah." Saya tuliskan potongan terakhirnya di bawah ini:

*Padaku tak usah lagi diceritakan, bahwa ada
yang dibawa
Aku hanya bisa menekankan kepala
pada papan meja,
Buncah oleh itu kata yang belum
punya bumi tapi telah mengejar
pula ke dalam dunia yang belum
sudah*

Dari situlah saya menemukan sepotong bingkai "kebijaksanaan" untuk pameran di Semarang Gallery ini. Pas pula dengan semangat berkarya ketujuh perupa peserta pameran dari Batu, Malang, dan Yogyakarta ini—yaitu Antoe Budiono (Malang), Dadang Rukmana (Malang), Dias Prabu (Yogyakarta), Djoeari Soebardja (Batu), Gatot Pujiarto (Malang), Isa Ansory (Batu), dan Suwandi (Batu).

Petik-memetik bentuk, teknik, atau gagasan artistik bukan perkara cara belaka dalam daya cipta mereka, melainkan juga pokok soal mereka menguak rupa melalui lukisan lanskap dan potret dari kehidupan sehari-hari, berita di media sosial, pengalaman hidup di lalu waktu, lukisan lama, biografi tokoh, dan cerita rakyat.

Ternyata bingkai "kebijaksanaan" dan semangat berkarya tersebut bermanfaat untuk pertanyaan ini: bagaimana memahami dan menikmati karya seni rupa?

Kita tahu sejumlah filsuf, pemikir, teoritikus, dan seni rupawan telah mengembangkan teori atau memformulasikan gagasan berkenaan dengan pertanyaan di atas. Salah seorang di antaranya pelukis Marcia Hafif melalui esainya, "Beginning Again", yang terbit di majalah *Artforum*, September 1978.

Tujuh tahun berselang, menimbang pentingnya esai tersebut, Richard Hertz dari Art Center College of Design, California, memilihnya—sebagai satu dari tiga puluh satu esai seni rupa terbaik dalam khazanah kritik seni rupa kontemporer—untuk diterbitkan dalam buku yang disuntingnya berjudul *Theories of Contemporary Art* (New Jersey: Prentice-Hall, Inc., 1985: 11-15).

Dalam esai tersebut, mengartikulasikan gagasannya pada seni lukis, Hafif mengemukakan bahwa lukisan dapat dipahami dalam empat bagian penting. Pertama, lukisan eksis secara fisik—sebagai objek di dunia yang dapat ditanggapi langsung—ia taktil, visual, dan retinal.

Kedua, faktor-faktor teknis ada dan berkembang dalam penciptaan lukisan, kualitas bawaan material memengaruhi metode (melukis); aspek-aspek formal karya (seni lukis) dapat dipahami dan diuji—dan karena itu harus memenuhi kriteria yang pasti.

Ketiga, lukisan hidup sebagai statemen sejarah: ia dibuat pada suatu masa khusus dan mewakili, menggambarkan, atau melambangkan pandangan pelukis 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.

Keempat bagian penting tersebut dapat diringkas lagi menjadi apa yang disebut oleh kritikus seni rupa Lucy Lippard (via Cynthia Freeland dalam *But Is It Art: An Introduction to Art Theory*, 2002: 18) dengan "tiga lajur analisis". (1) perangkat formal dan material karya seni rupa; (2) konten (pemikiran atau makna yang diekspresikannya); dan (3) konteks atau tempatnya dalam tradisi seni rupa Indonesia.

Uraian tersebut, bagi saya, bukan hanya bermanfaat dalam menjawab pertanyaan di atas, melainkan juga untuk menerangkan rancang-bangun pameran ini dan kedudukan lukisan-lukisan Antoe Budiono, Dadang Rukmana, Dias Prabu, Djoeari Soebardja, Gatot Pujiarto, Isa Ansory, dan Suwandi.

Sementara itu, bagi pemirsa, uraian tersebut dapat dimanfaatkan sebagai salah satu perspektif bandingan untuk memahami dan menikmati lukisan-lukisan mereka yang terhimpun dalam pameran ini.

Baiklah.

Dadang Rukmana, Djoeari Soebardja, Isa Ansory, dan Suwandi berkerabat secara artistik dalam pokok perupa-an lukisan mereka—yaitu lanskap (gunung, bukit, hutan, sawah, danau, laut).

Suwandi merupakan lanskap secara ekspresif sebagai panggilan kembali pengalaman hidupnya di perbukitan atau pegunungan. "Saya ingin me-recall dan mengalami kembali sensasi peristiwa, yaitu kedekatan saya dengan hutan, perbukitan dan pegunungan," kata Suwandi.

Isa Ansory dengan ekspresif menggambar lanskap sebagai referensi deskriptif atau lanskap rekaan dari lanskap empiris gunung, bukit, hutan, dan danau yang pernah dilihatnya sebagai pesepeda alam, alih-alih pesepeda gunung.

Sekira satu dasawarsa belakangan Isa Ansory tergila-gila bersepeda. Meski itu membuat kulitnya hitam, dia bergeming. "Mau hitam, mau apalah yang lain, yang penting sehat," kata Isa Ansory. Tak kurang dari itu, bersepeda memampukannya masuk-menemu pemandangan yang memungkinkannya berdaya cipta di rumah-studionya.

Djoeari Soebardja melukis lanskap secara realis-fotografis sebagai cermin perbandingan berdasarkan penghayatannya atas pemandangan alam di sekitar Batu dan lukisan pemandangan "Hindia molek" Basoeki Abdullah.

Perbandingan itu memperlihatkan kontras yang sesungguhnya mencemaskan. Pemandangan indah dan mempesona di lalu waktu telah karut-marut di masa kini akibat ulah tangan manusia. Celaknya, karut-marut itu membuka kemungkinan krisis ekologi di masa depan—tak terkecuali di Batu.

Dadang Rukmana dengan teknik kerok memvisualisasikan lanskap pantai secara realis-fotografis sebagai pantulan kesan spiritualnya atas foto “Klein Scheveningen” atau Scheveningen Kecil—nama pantai di utara Jepara pemberian Kartini—dalam buku *Panggil Aku Kartini Saja* Pramoedya Ananta Toer.

“Mengamat-amati foto lawas dan buram pantai itu, rasa-rasanya saya melihat sesuatu yang spiritual di sana,” kata Dadang Rukmana

Sementara itu, Antoe Budiono dengan teknik kerok menampilkan lukisan potret realis lagi komikal sebagai bentuk pernyataannya atas berita-berita sosial-politik yang didengar atau ditontonnya di media sosial.

“Karena saya gak suka membaca, saya mendapat—kalau bukan mencari—ide atau pokok soal lukisan-lukisan saya di media sosial,” kata Antoe Budiono.

Dias Prabu (Yogyakarta) mengetengahkan lukisan potret naratif dengan teknik *drawing*-batik dari sosok dan pokok legenda Batu-Kapal di Natuna. Dengan itu, Dias membuat sesuatu yang baru dalam pilar artistic karya-karya seni rupanya.

Apa yang baru dari *drawing*-batik tulis Dias adalah perangkat material *mendrawing* dengan kain, canting, dan lilin, dan teknik membatik tulis tanpa pola, desain, atau rancang-bangun. “Seorang pecinta seni rupa di Australia menyebutnya sebagai kejujuran yang mengalir,” kata Dias.

Dengan kata lain, dalam menulis-gambarkan pokok perupaannya *drawing*-batiknya yang rata-rata berdasar fabel dan folklor, Dias mirip dengan para pelukis ekspresionisme yang mengutamakan ingatan dan ungkapan pengalaman batin pada saat penciptaan karya mereka.

Perkataan lebih kurang sama dapat diterapkan dengan baik untuk Gatot Pujiarto yang mengusung lukisan potret grotesk dengan teknik jahit sosok-sosok dari cerita rakyat Jawa dan kisah sehari-hari tentang kesuburan, kesejahteraan, dan kelanggengan hidup.

“Tema lukisan-lukisan saya kali ini berasal dari legenda atau cerita atau kehidupan sehari-hari yang biasa saya dengar selama ini,” kata Gatot Pujiarto

Demikianlah—lukisan-lukisan mereka menjelmakan foto yang sudah tercetak, lukisan yang sudah terbuat, peristiwa yang sudah berlalu, dan kisah yang sudah tersiar sebagai pokok perupaannya yang belum ditemuipertakan, alih-alih dunia belum sudah yang memungkinkan pemirsa mengalami petualangan intelektual atau petualangan emosial dengan penghayatan insani tak tepermanai.

ANTOE BUDIONO (collaboration with HAIDAR EMEN)

Content (2024)

acrylic on canvas
130 x 170 cm





ANTOE BUDIONO (collaboration with Haidar Emen)

Hunting (2024)

acrylic on canvas
130 x 160 cm

ANTO E BUDIONO (collaboration with HAIDAR EMEN)

Legacy (2020-2024)

acrylic on canvas
110 x 160 cm

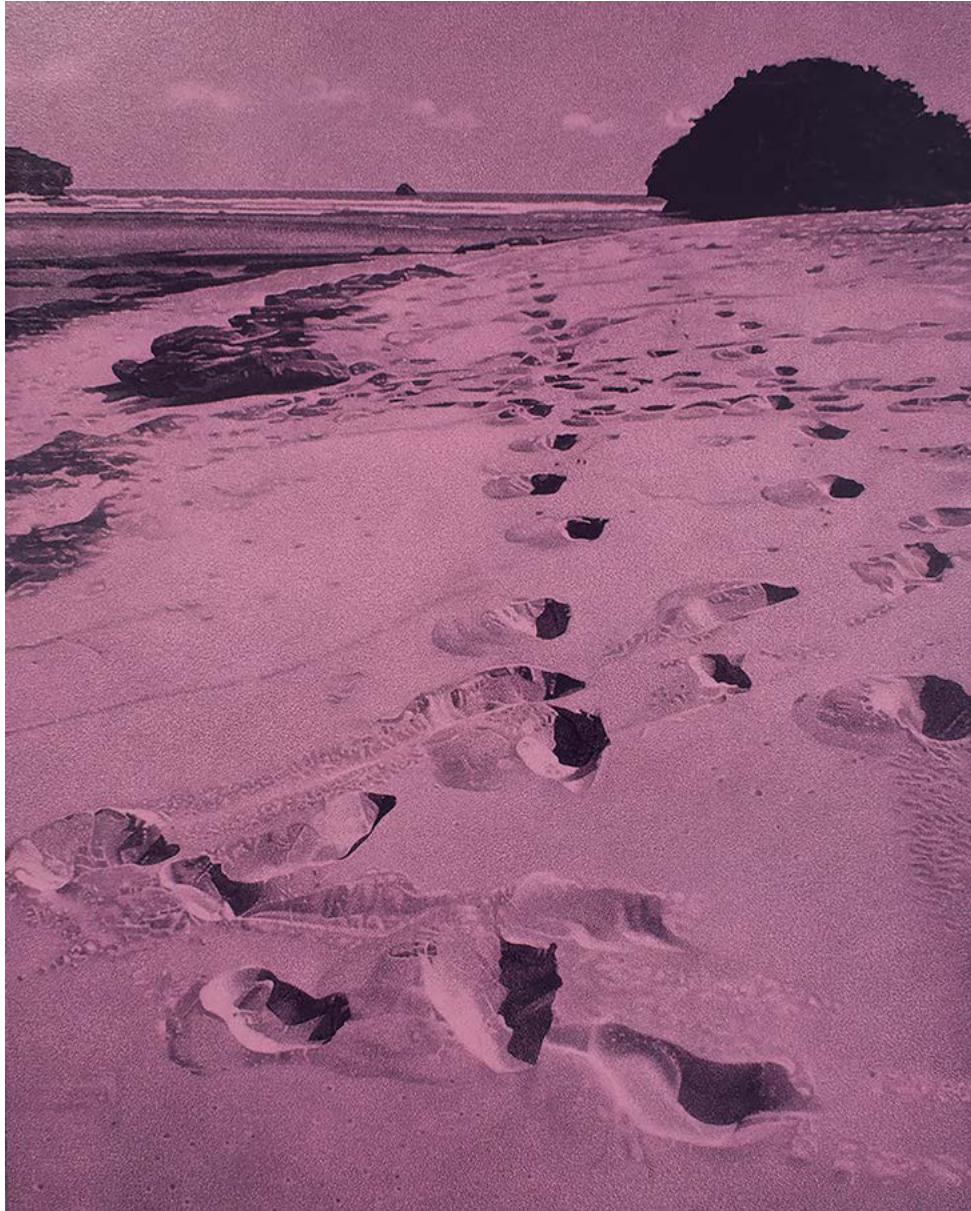




DADANG RUKMANA

Batang-Batang Pohon Merah (2024)

acrylic on canvas
190 x 130 cm



DADANG RUKMANA

Jejak-Jejak Yang Tertinggal (2024)

acrylic on canvas
100 x 80 cm

DADANG RUKMANA

Sekali Waktu Memandang Pada Jauh (2024)

acrylic on canvas
100 x 135 cm



DIAS PRABU

Sejiwa (2023)

acrylic, ink and pencil on paper
70 x 50 cm





DIAS PRABU

Reminiscence (2023)

acrylic, ink and pencil on paper
70 x 50 cm



DIAS PRABU

The Deepest Dream (2023)

acrylic, ink and pencil on paper
70 x 50 cm



DIAS PRABU

Petuah Dari Utara (2022)

drawing batik with synthetic dyes on silk cotton fabric
195 x 155 cm

DIAS PRABU

Tropical Memories and the Rise of Peace Movement (2022)

drawing batik with synthetic dyes on fabric
200 x 115 cm





DIAS PRABU

Stories After the Sunset (2024)

drawing batik with synthetic dyes, batik wax and textile painton fabric grade A and dacron
200 x 300 cm

DJOEARI SOEBARDJA

MEMAHAMI BASUKI ABDULLAH #2 (2023)

oil on canvas
140 x 95 cm

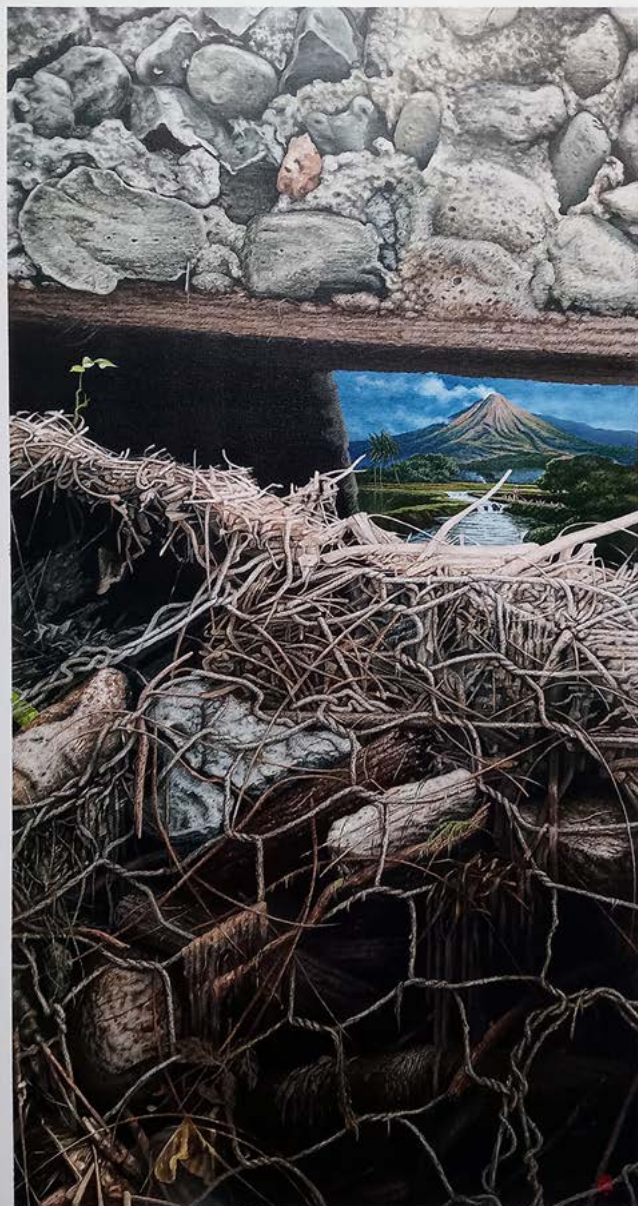




DJOEARI SOEBARDJA

MEMAHAMI BASUKI ABDULLAH #1 (2023)

oil on canvas
145 x 80 cm



DJOEARI SOEBARDJA

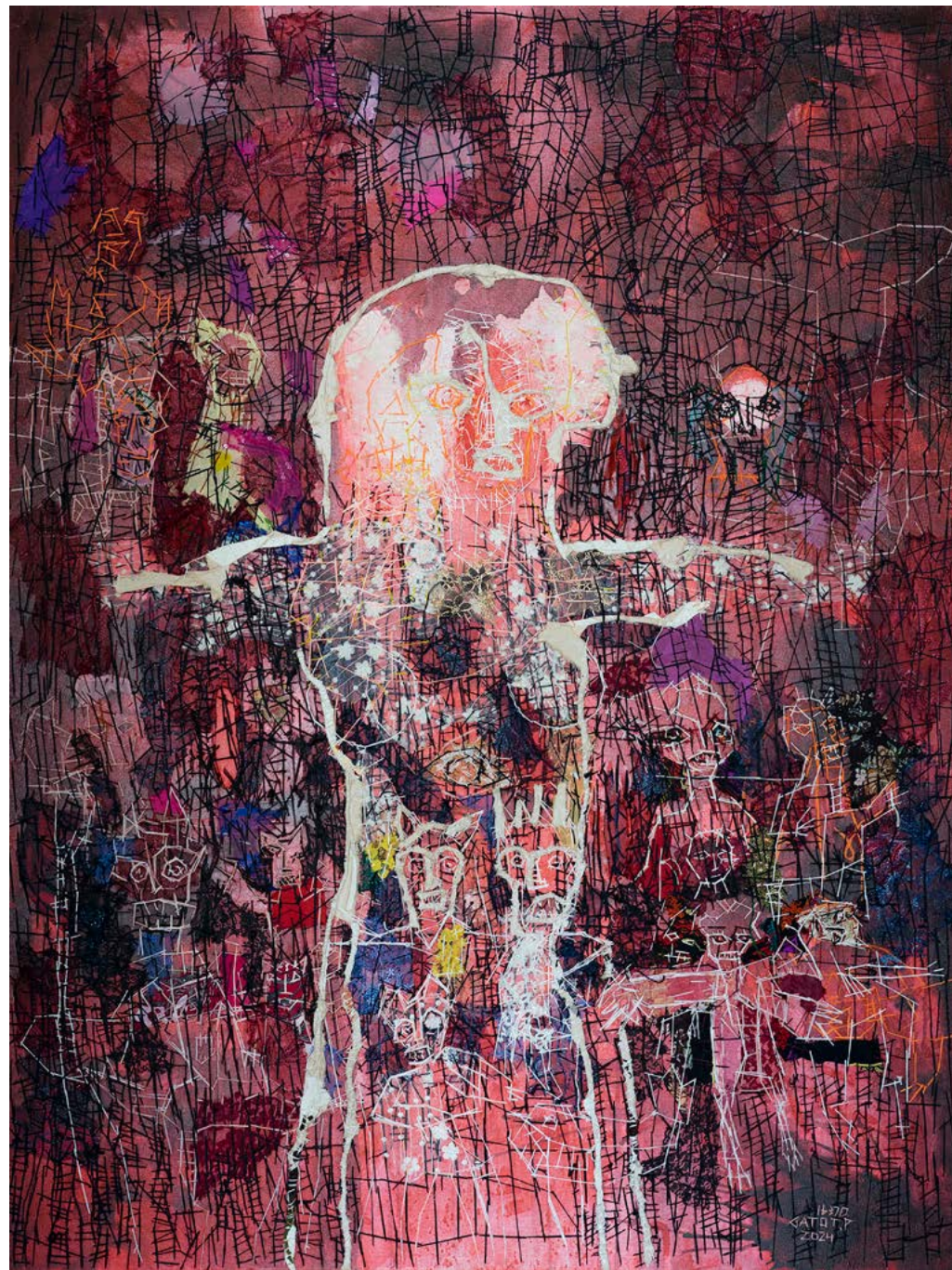
MEMAHAMI BASUKI ABDULLAH #3 (2024)

oil on canvas
145 x 80 cm

GATOT PUJIARTO

Sang Pencerah (2024)

canvas, acrylic, textile, thread
200 x 150 cm





GATOT PUJIARTO

Manusia Terakhir (2023)

canvas, acrylic, textile, thread
120 x 90 cm



GATOT PUJIARTO

Garis Jiwa (2024)

canvas, acrylic, textile, thread
120 x 90 cm

GATOT PUJIARTO

Legenda Hijau (2024)

canvas, acrylic, textile, thread
65 x 50 cm





GATOT PUJIARTO

Figur Bayangan (2023)

canvas, acrylic, textile, magazine collage, thread
65 x 50 cm

GATOT PUJIARTO

Ego (2023)

canvas, acrylic, thread
65 x 50 cm





ISA ANSORY

Calming Blue (2024)

acrylic on canvas
140 x 130 cm

ISA ANSORY

The Mountain Breeze (2024)

acrylic on canvas
140 x 130 cm





ISA ANSORY

Bias Senja (2023)

acrylic collage on canvas
65 x 90 cm



ISA ANSORY

Kembali Tumbuh (2023)

acrylic collage on canvas
65 x 90 cm



ISA ANSORY

Gunung Panderman Berselimut Ilalang (2023)

acrylic collage on canvas
65 x 90 cm



ISA ANSORY

Gunung Panderman Menjelang Malam (2023)

acrylic collage on canvas
65 x 90 cm



ISA ANSORY

Menangkap Masa Lalu (2023)

acrylic collage on canvas
65 x 90 cm



ISA ANSORY

Menunggu Malam (2023)

acrylic collage on canvas
90 x 65 cm



SUWANDI WAENG

Memories Series #4 (2024)

acrylic on canvas
205 x 194 cm

SUWANDI WAENG

Memories Series #5 (2024)

acrylic on canvas
145 x 150 cm





SUWANDI WAENG

Memories Series #6 (2024)

acrylic on canvas
135 x 135 cm

ANTOE BUDIONO



Antoe Budiono, b. 1965 Malang, East Java, Indonesia

Antoe Budiono is a self-taught artist who proves himself through hyperrealism. At the initial stage of his artistic career, he painted daily life objects and later moved on to elevate his skills with human forms.

Antoe's paintings are not mere imitations or images transferred from photographs to canvas alone. The characters in his works are anything but mundane, depicting an altered reality. Their whimsical facial expressions often portray quirky yet humorous traits. To achieve the ideal chiaroscuro, Antoe adopts a special technique by scraping off part of the paint, revealing the white canvas underneath to bring out the highlights. Although an arduous process, he effortlessly captures incredible details in his works, taking hyperrealism with acrylic to a whole new level.

Antoe is undeniably a man of discipline and patience. His works generally convey philosophies of life reflecting ancient Javanese proverbs - pepatah, which are still being used today.

SOLO EXHIBITION

2017 "Hyperrealism: The Art of Perfection", Art Jakarta, Art Xchange Gallery, The Ritz Carlton, Pacific Place, Jakarta

SELECTED GROUP EXHIBITION

2023 NEW HOPE with Art Xchange Gallery
Art Jakarta, JIEXPO Kemayoran with Art Xchange Gallery
2022 RESURRECTION with Art Xchange Gallery in Bali
Art Jakarta JCC Senayan with Art Xchange Gallery
2021 BATTLE GROUND Group Art Exhibition
2020 Art Future, Art Xchange Gallery, Fubon International Conference Center, Taipei
2019 Art Expo Malaysia, Art Xchange Gallery, MATRADE Exhibition & Convention Centre, Kuala Lumpur
Art Jakarta, Art Xchange Gallery, JCC Senayan, Jakarta

Haidar EMEN



Haidar Emen, b. 1994 Surabaya, East Java, Indonesia

Cartoons are one of the vital parts of my work, the presence of cartoons in my life from childhood being the initial departure for most of the work I have produced so far. Some aspects of cartoons other than the identical visuals of my work, or the sarcastical message in the story which is often implied by the cuteness and cheerful visuals. It is my interest in seeing the details of the cartoon that makes me an artist with a compulsiveness to investigate deeply a phenomenon or event, which in the concept of work I present to understand the causality of an event context so as to make it more bargaining value for the interpretation of a work.

With the art process that I have taken from the beginning until now, I have the view that art is a spinning wheel with the repetition of existing ones, just how we can process it in different forms and can be applied in various current media according to the terrain of the times. At the same time, the important essence of art in my life is "pleasure", no matter what binds it or the rules that often apply in the process of fair art, so that my intention to work is not stuck on one side.

SOLO EXHIBITION

2022 IN BETWEEN "Stuck on You, but I want to Move Forward", Galeri Lorong, Yogyakarta

SELECTED GROUP EXHIBITION

2023 Art Jakarta, BWP VALUE with ACE HOUSE Collective
KEEP THE FIRE ON #9 Maafkan Seni Lahir dan Batin, SURVIVE! Garage, Yogyakarta
2022 Art Jakarta, BROKEN WHITE PROJECT with ACE HOUSE Collective
Time Wanderers, G Printmaking Art Studio, Yogyakarta
ARTOPOLOGI Rekam Masa, Museum Nasional, Jakarta
2021 Festival Kebudayaan Yogyakarta, MEREKAM REKAM bersama BARASUB Citra Web, Yogyakarta
1 X 1 TEMU, 2Madison Gallery, Jakarta
KEEP THE FIRE ON #7 FROM BLUE PERIOD, GRADATION TO RED SURVIVE! Garage, Yogyakarta
1 X 1, 2Madison Gallery, Jakarta
2020 KEMBULAN 3 "NGUWONGKE", Galeri R.J. Katamsi, Yogyakarta
KEEP THE FIRE ON #6, Survive Garage, Yogyakarta
2019 Yogyakarta Komik Weeks, Museum Sonobudoyo, Yogyakarta
SURFACE SPRAYER #3 di SURVIVE! Garage, Yogyakarta
80 nan Ampuh, Pendhapa Art Space, Yogyakarta

DADANG RUKMANA



Dadang Rukmana, b. 1964 Bandung, West Java, Indonesia

Tahun 1982 - 1985 belajar melukis di Studio Pendidikan Seni Rupa Rangga Gempol Bandung di bawah asuhan Barli Sasmitawinata.

Pernah tinggal dan berkarya di Ubud, Bali. Dan Tahun 1990 tinggal di Malang sampai sekarang.

SOLO EXHIBITION

- 2015 Tetes, Semarang Gallery, Semarang
- 2010 History (Will Teach Us Nothing), Nadi Gallery, Jakarta
- 2009 Iconroversial, Galeri Canna, Jakarta
- 1989 One Man Show, Bambo Gallery, Ubud, Bali

SELECTED GROUP EXHIBITION

- 2023 Viva Activa, Nadi Gallery, Jakarta
- AGUSTUSAN Seni Rupa, Pethak Art Space, Batu
- Mata Kertha Gosa, Titik Dua, Ubud, Bali
- 2022 Attunement, 22th Gallery Nadi, Jakarta
- 2021 Representasi #4, Pendhapa Art Space, Yogyakarta
- ArtOs Kembang Langit, Gedung Juang 45, Banyuwangi
- 2020 Dinding Meminta, RuangDalam Art House, Yogyakarta
- 2017 Reborn, Galeri Bank Wetan, Surabaya
- Proyek Seni Rupa: September Open Studio (SepOS) 2017, Malang dan Batu

DIAS PRABU



Dias Prabu, b. 1987 Malang, East Java, Indonesia

Dias Prabu is a visual artist, painter and muralist who was born in Malang, East Java, Indonesia in 1987. Graduated from Bachelor Degree of Art Education in Surabaya State University in 2009 and continued to Master's program at The Indonesia Institute of the Arts Yogyakarta and graduated in 2012. He Lived and worked in Yogyakarta, Indonesia. Dias started his career as a visual artist since 2010. He was selected as young artist residency in Tembi Rumah Budaya in Yogyakarta and Jakarta in 2011 which to become his first art residency. He also won the best winner of National mural competition in 2014 initiated by National Gallery of Indonesia. He created a long mural (5 meters x 16 meters) with his crew "foreverfat" with the theme of "Indonesia's culture in the future".

His previous solo exhibition was in the Cray Art Gallery in Warren Pennsylvania, USA on June-July 2023. Dias is currently preparing some art projects, especially for his Australian Art Tour in 2024 such as his solo show at The Artspace Mackay QLD and IOTA 24 Triennial in Perth.

SOLO EXHIBITION

- 2023 In Time All Are Together, Cray Art Gallery, Warren, PA, USA
- 2022 Flowing Lifelines, Broken Hill City Art Gallery, Broken Hill, NSW, Australia
- The Holy Trades, Indonesian Embassy for Australia, Wisma 1, Canberra, ACT, Australia
- 2020 Myth Lines and Memories: New batiks by Dias Prabu, 16 Albermarle Project Space, Sydney, NSW
- 2013 HELLO FREAKSHOW (Houtenhand and LEGIPAIT CAFE), Malang, East Java
- A Little Story from the Big Body, Kersan Art Studio, Yogyakarta
- 2012 Fat!So? (Jogja National Museum), Yogyakarta
- 2011 So Fat So Good, Tembi Rumah Budaya, Yogyakarta
- So Fat So Good, Tembi Rumah Budaya, Jakarta

SELECTED GROUP EXHIBITION

- 2023 Artlanthropy, Move92 Art, Seattle, Washington, USA
- Mata Kertha Gosa, Titik Dua, Ubud, Bali
- MAM, Love is Calling, DKM Malang, East Java
- 2022 70 years of Erlangga, National Museum of Indonesia, Jakarta
- 2021 30th Anniversary of TAASA, The Asian Art Society of Australia, Sydney, Australia
- Warta, Jogja Gallery, Yogyakarta
- 2020 Online exhibition, Garland Magazine Australia, The Gift of Time
- Indonesia Calling 2020, 16Albermarle Project Space, Newtown, Sydney, NSW, Australia
- 2019 MAM (Mini Art Malang) #2, Beyond the Lines, DKM Malang, East Java
- SURFACE SPRAYER #3 di SURVIVE! Garage, Yogyakarta
- 80 nan Ampuh, Pendhapa Art Space, Yogyakarta

DJOEARI SOEBARDJA



Djoeari Soebardja, b. 1960 Batu, East Java, Indonesia
 Fine Art of IKIP Malang (now State University of Malang)

SOLO EXHIBITION

- 2009 NEVERWHERE, Galeri Canna at Grand Indonesia, Lower Ground, East Mall Jakarta
- 2001 Pantarai Resto Gallery, Bali
- 2000 Bentara Budaya Yogyakarta
- 1997 Royal Orchids Garden Hotel Batu, Malang
- 1995 Galeri PondokSeniBatu, Malang
- 1986 Galeri Raos, Batu, Malang

SELECTED GROUP EXHIBITION

- 2023 LOVE IS CALLING, DKM Malang
 PESONA ALKIMIA, Art Foundation Yogyakarta
 AGUSTUSAN (MERDEKA LEBIH DALAM), Pethak Art Space, Batu
- 2022 Banjir Bandang, Galeri Raos Batu
 ArtJakarta
 MAM, PAINT IT BLACK, Dewan Kesenian Malang
 Bibit Kawit, Pethak Art Space, Batu
 Fine Art Fest, Galeri SAC Universitas Brawijaya, Malang
 Artship Exhibition, Jala Rupa Syndicate, Universitas Negeri Malang, Galeri Raos Batu
 Artpressound, Galeri Raos Batu
- 2021 Rubanah Underground Hub, Jakarta
 Time Out, Galeri Raos Batu
 Festival Seni Angkringan Yogyakarta, ATF Batu
- 2020 Gandeng Renteng, Pasuruan
 ArtJakarta
 Friendship Indonesia-Hungaria, Galeri Raos Batu
- 2019 Pameran Besar Seni Rupa Panji, Graha Pancasila, Batu
 Beyond The Line, MAM, Dewan Kesenian Malang

GATOT PUJIARTO



I am always intrigued to create works about abnormalities, weirdness and the tragic. I make stories inspired by the everyday. Stories I have heard from friends, TV shows, news and my surroundings. I believe uncommon events or occurrences are important to be told so that they can be appreciated as reality. The audience should be able to interpret this new reality, enjoy it and feel the emotions caused by it.

My aim in creating works is to create visual sensation to amuse and provoke the audience. I do so by creating odd shapes and textures in my works through pasting, patching, layering, tearing, binding and making patterns of the fabric.

SOLO EXHIBITION

- 2019 "Beyond Image and Dreams", Pearl Lam Galleries, Shanghai, China
- 2016 "Stitching Stories", Pearl Lam Galleries Hong Kong, SOHO, Hong Kong
- 2015 "Masquerade of Life", Pearl Lam Galleries, Gilman Barracks, Singapore
- 2009 "Visage: Kisah Wajah/Visage: Face Story", Bale Tonggoh, Selasar Sunaryo Art Space, Bandung
- 2008 "Mutation", Tembi Contemporary, Yogyakarta
- 2000 "Aku/!", Indoart, Malang

SELECTED GROUP EXHIBITION

- 2022 "Bridge of Colors", National Gallery of Thailand, Bangkok, Thailand
- 2021 "Transboundaries", Yogya Annual Art (YAA), Bale Banjar Sangkring, Yogyakarta
- 2020 "Metamorphoses", Pearl Lam Galleries, Shanghai, China
- 2018 "September Art Project", Studio Jaring Iwan Yusuf, Batu, East Java
 "Lingering Manifestations", Pearl Lam Galleries, Gilman Barracks, Singapore
- 2017 "STAGE OF HOPELESSNESS"--Biennale Jogja XIV Equator #4", Jogja National Museum, Yogyakarta
 "Pra Biennale Jogja XIV Equator #4", PKKH UGM, Yogyakarta
 "Materialised Condition", Pearl Lam Galleries, Dempsey Hill, Singapore

ISA ANSORY



Isa Ansory, b. 1973 Batu, East Java, Indonesia

S1 Seni Rupa IKIP Malang

SOLO EXHIBITION

2010 What a doll!!!, Canna Gallery, Jakarta

SELECTED GROUP EXHIBITION

2024 Titik Kumpul 'GLOWING', Gedung Budaya Loka, Tuban
2023 Nature's Canvas: A Landscape Journey, Vice & Virtue Gallery, Jakarta
Theklek Kecemplung Kalen, Gandheng-Renteng #13, Pasuruan
Yogya Annual Art #8 INFIN, Bale Banjar Sangkring, Yogyakarta
Love is Calling, Mini Art Malang, Dewan Kesenian Malang (DKM), Malang
MOM3NT Exhibition, Rayz UMM Hotel, Malang
2022 Artpressound, Galeri Raos, Batu
Revomotion, Mahameru Art Festival, Lumajang
Artship Archive Exhibition, Galeri Raos, Batu
Pertemuan, Vinatuisism Gallery, Surabaya
Rediscover Artspace, Artotel TS Suites, Surabaya
Que Sera Sera Art Exhibition, Galeri Raos, Batu
Should We Slow Down?, Vinatuisism Gallery, Surabaya
Banjir Bandang, Galeri Raos, Batu
2021 small Thing, GREAT Meaning #4 OFFERINGS, Visual Art Exhibition, Apel Watoe
Contemporary Art Gallery, Magelang
Injury Time, Galeri Raos, Batu
2020 GANDHENG-RENTENG #10, Gedung Yon Zipur, Pasuruan
MiniSeksi #2 Kotak, RuangDalam Art House, Yogyakarta

SUWANDI WAENG



SOLO EXHIBITION

2016 TRANSPLASTIK, Artotel Surabaya

SELECTED GROUP EXHIBITION

2024 DIVERSITY, Teh Villa Gallery Surabaya
GREY ART AWARD BLACK AND WHITE, GREY Gallery Bandung
Jkt Art Hub Closed Alpha Testing, Kendys Gallery Jakarta
2023 ARTPRESSOUND, Galeri Raos Batu
MOMENT, RELIEF GALERY RAYZ UMM Malang
NEW HOPE, Xchange Gallery, Galeri Nasional Jakarta
MAM, Mini art Malang
DI ANTARA HUJAN, Artotelstsuit Surabaya
AGREEMENT SIMULATION, Vinatuisism Gallery Surabaya
ARTMOMENT, Andi's Gallery, Sheraton Jakarta
2022 SHOULD WE SLOW DOWN, Vinatuisism Gallery Surabaya
QUE SHERA SHERA, Galeri Raos Batu
PROSAIC POETIC NESOS #2, NW artspace Yogyakarta
Art Jakarta, Ruangdalam arthouse JCC
MAM, Gedung dkm Malang
MY WAVE, Vinatuisism Gallery Surabaya
2021 INJURY TIME, Galeri Raos Batu
MOMENTUM, Pameran kelompok 'NESOS', Sewon Bantul Yogyakarta
Gallery RUBANAH Jakarta
2020 Mini seksi #2, Ruangdalam arthouse Yogyakarta
Daring Manifesto VII, Galeri Nasional Indonesia

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DUNIA BELUM SUDAH
a group exhibition

Antoe Budiono (collaboration with Haidar Emen)
Dadang Rukmana - Dias Prabu - Djoeari Soebardja
Gatot Pujiarto - Isa Ansory - Suwandi Waeng

Curated by Wahyudin

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