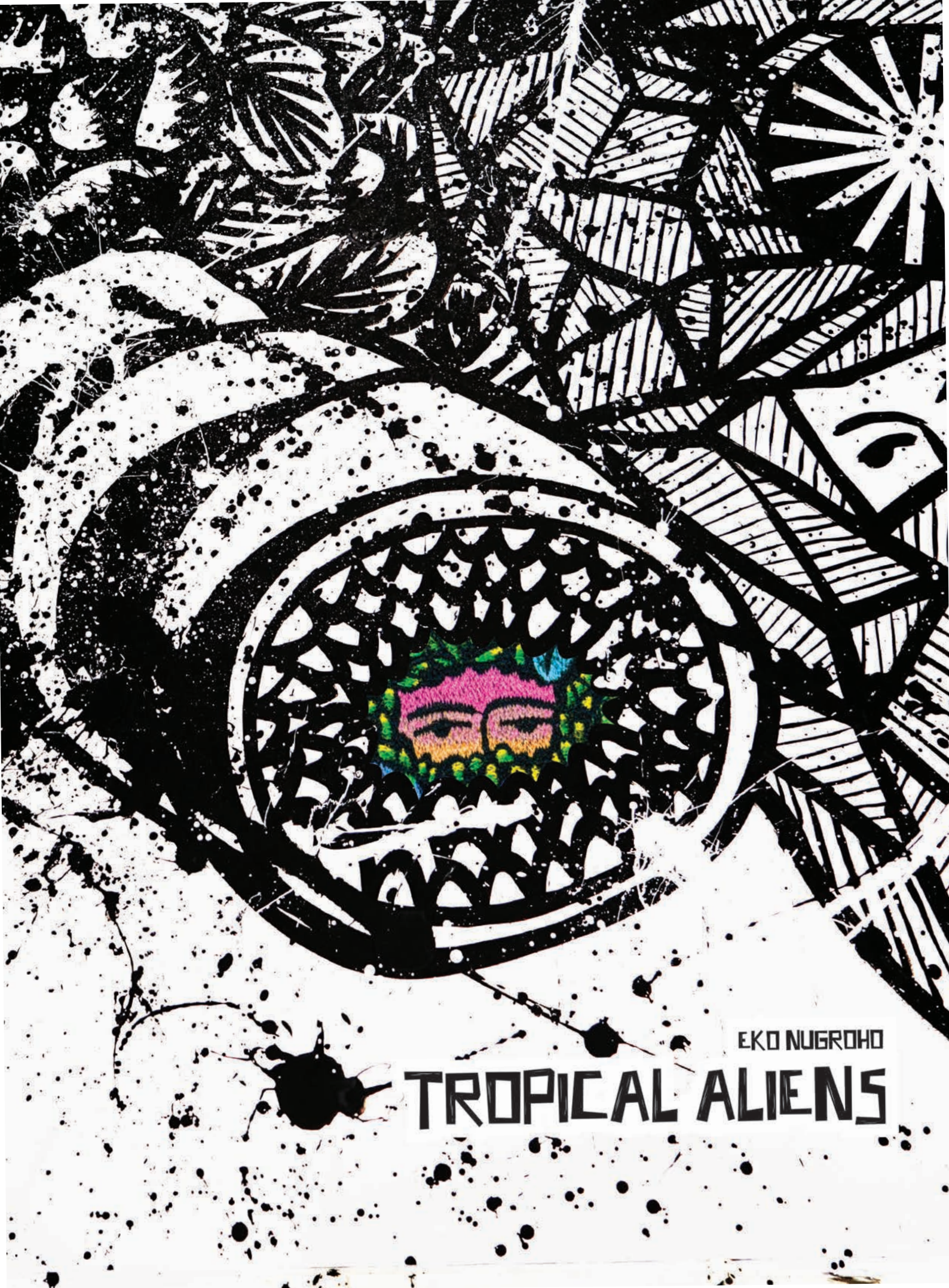




EKO NUGROHO

TROPICAL ALIENS



A Solo Exhibition by Eko Nugroho, Nadi Gallery, July 8 - August 2, 2026



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PROLOG: TROPICAL ALIENS

Hubungan antara Nadi Gallery dan Eko Nugroho (selanjutnya dirujuk sebagai Mas Eko) sudah terjalin cukup lama. Hampir 17 tahun lalu, tepatnya pada tanggal 29 Juli 2009, Mas Eko mengadakan pameran tunggal bertajuk *In the Name of Pating Tlecek*, yang juga merupakan pameran tunggal pertamanya bersama Nadi Gallery. Momen itu menjadi titik awal saya terekspos dengan karya-karya Mas Eko dan setelah itu saya kerap kali mendengar dan melihat karya-karya beliau dari waktu ke waktu. Bagi saya, yang membuat karya Mas Eko spesial adalah mereka tidak hanya berhenti di ruang pamer, melainkan bisa mendobrak dinding galeri atau museum dan merambah ke luar ranah seni rupa murni, dari mural di dinding, komik *Daging Tumbuh* hingga berkolaborasi dengan merk ternama seperti *Louis Vuitton* dan *Sejauh Mata Memandang*.

Praktik Berkesenian Eko Nugroho

Luasnya ruang lingkup praktik berkesenian Mas Eko menjadi penting karena membuka kesempatan untuk mempelajari dan membaca karya-karya beliau dari pelbagai perspektif, bukan hanya menggunakan kacamata kesenian semata. Untuk bisa memahami dan menafsirkan karya Mas Eko, khususnya 35 karya yang dipresentasikan dalam pameran tunggalnya kali ini (12 lukisan di atas kanvas, 4 *drawing* di atas kertas, 10 karya bordir, 8 objek trimatra dan 1 mural), saya rasa perlu untuk menggali kembali akar pemikiran Mas Eko dalam berkesenian. Pengetahuan akan kepribadian, kerangka berpikir dan tujuan berkarya Mas Eko akan menunjukkan benang merah yang mengikat semua karya di *Tropical Aliens* ini.

Pada tahun 2009, ketika pameran *In the Name of Pating Tlecek* diselenggarakan, saya mendapatkan teks wawancara antara Enin Supriyanto selaku kurator pameran tersebut dan Eko Nugroho. Perhatian saya tertuju pada dua pernyataan Mas Eko, "Kalau kita terus berpikiran bahwa bikin pameran itu cuma bisa di galeri, kita 'kan susah, 'gak diterima. Juga, galeri itu cuma ada sedikit dan kesempatan pameran itu diperebutkan oleh begitu banyak orang, begitu banyak seniman." Kemudian di akhir wawancara Mas Eko menyatakan bahwa dia tidak akan membiarkan medium menjadi sebuah keterbatasan dan dia akan selalu menjadi seorang perupa yang bebas untuk terus bereksperimen tanpa terikat dengan apa yang sudah dia capai sebelumnya.

Fleksibilitas dan kebebasan berekspresi, dua hal inilah yang bisa ditarik sebagai pondasi kekaryaannya Mas Eko. Variasi media dan kombinasi karya-karya dwimatra dan trimatra menjadi ciri khas dalam setiap pameran. Proses pemilihan medium dan metode presentasi tentunya sangat didasarkan pada pesan yang ingin disampaikan. Akan tetapi, hal ini bukan menjadi satu-satunya pertimbangan bagi Mas Eko. Beliau mengakui bahwa seni rupa sudah berperan penting bagi hidupnya dan kini dia ingin memberikan suatu timbal balik. Dengan membangun tim dan juga mendelegasikan

sebagian dari proses produksi karya kepada orang lain, Mas Eko berusaha merangkul dan memberdayakan mereka yang teralienasi oleh perkembangan zaman. Contohnya bisa dilihat pada proses produksi karya bordirnya, dimana Mas Eko merangkul pengrajin bordir yang saat ini sudah tidak mempunyai mata pencaharian karena sudah mulai tergeser oleh mesin dan juga di karya mural dimana dia juga membangun tim untuk menyelesaikan karya tersebut. Pendelegasian produksi ini bisa terjadi karena Mas Eko sudah bisa menurunkan egonya untuk menyelesaikan semua karyanya sendiri. Proses menurunkan ego jelas terpampang di karya mural. Mas Eko berkata bahwa dia akan selalu berusaha menghadirkan mural di setiap pameran tunggalnya walaupun pada akhirnya mural hanya hidup selama durasi pameran dan setelahnya hanya akan hidup di memori audiens atau maksimal di dokumentasi pameran. Ini menunjukkan dedikasi Mas Eko dalam mengesampingkan keinginan pribadinya demi kepentingan orang banyak, suatu kebajikan yang patut dicontoh dan juga sekaligus menjadi kunci dalam memahami pameran kali ini.

Menafsirkan *Tropical Aliens*

Menurut Mas Eko, cara paling mudah dalam melihat suatu bangsa adalah dari kebudayaan dan keseniannya. Karya seni bisa dipandang menjadi sebuah monumen yang menandakan kondisi negara atau bangsa pada saat produksi karya tersebut. Salah satu kondisi yang tercermin adalah kondisi sosial dan politik suatu negara. Pameran kali ini pun sama. Mas Eko ingin menyampaikan keresahannya terhadap kondisi Indonesia pada saat ini, dimana beliau merasa bahwa rakyat Indonesia saat ini sedang teralienasi oleh negaranya sendiri. Kebijakan-kebijakan yang seharusnya dibuat untuk mengayomi kepentingan masyarakat disalahgunakan demi memenuhi kepentingan golongan tertentu.

Peristiwa alienasi ini sebenarnya bukan sebuah fenomena baru, melainkan sudah kerap kali terjadi dan dirasakan di seluruh dunia. Perang yang masih terjadi di panggung global pun masih terjadi karena adanya benturan ego dari semua pihak yang memiliki kepentingan masing-masing. Dalam karya muralnya, *Tropical Aliens #5* (2026), bisa dilihat banyak sosok figur yang tersebar diantara kumpulan flora dan gedung-gedung industrial. Subjek-subjek ini berdiri sendiri, memiliki karakteristik masing-masing akan tetapi mereka bersatu membentuk satu lanskap yang memukau. Ini melambangkan keberagaman dalam bermasyarakat. Banyak sekali golongan di dunia ini, semua dengan karakter, visi dan kepentingan yang berbeda, tetapi perbedaan ini jangan dijadikan sebuah kelemahan melainkan harus saling bernegosiasi sehingga bisa membangun suatu sistem yang harmonis. Kedamaian akan tercipta ketika semua golongan bersedia untuk menurunkan ego masing-masing dan tidak mementingkan golongan masing-masing. Seperti yang dengan gamblang tertulis di dalam *Tropical Aliens #5* (2026), **"STOP ARMING EGO."**

Keberagaman bukan kata yang asing bagi Indonesia. Banyaknya daerah, suku, agama dan kepercayaan menjadikan Indonesia salah satu negara dengan masyarakat paling beragam di dunia. Jika semua bisa bekerja sama

dan saling membangun, potensi yang dimiliki sangatlah besar. Sangat disayangkan karena sistem demokrasi yang seharusnya dijalankan agar semua golongan tersebut bisa terayomi dengan baik disalahgunakan dan justru dimanfaatkan untuk memenuhi kepentingan segelintir golongan tertentu. Keberagaman dipaksa menjadi keseragaman, masyarakat secara tidak langsung dipaksa untuk menyamakan visi dengan pemegang kekuasaan yang serakah. Seri *Costume Party #1 - #4* (2026) dibuat Mas Eko untuk melambangkan para pemangku jabatan tersebut. Semua manekin ini dibuat seragam dengan menggunakan *wearpack* hitam dan dekorasi yang menggunakan warna-warna mencolok untuk memperindah visualnya. Tetapi jika dilihat lebih dekat, terdapat ironi yang dengan cerdas disematkan Mas Eko ke dalam karya tersebut. Kebusukan yang disembunyikan di balik topeng yang indah. Saya ambil contoh di karya *Costume Party #2 "Feeding to Silence"* (2026). Topeng dari nampan makanan yang melambangkan sebuah program yang digadang-gadang sebagai program yang ditujukan untuk masyarakat kurang mampu agar gizi anak mereka terpenuhi. Sepintas ini merupakan program yang brilian jika dieksekusi dengan baik. Tetapi sangat disayangkan program ini salah sasaran, yang dikenyangkan ternyata justru perut mereka yang ada di balik program ini.

Puncak keresahan Mas Eko kemudian dituangkan di dalam seri *Abandoned Monument* (2026). Seri ini berhubungan dengan pernyataan beliau bahwa karya seni bisa dipandang sebagai penanda jaman bagi kondisi suatu negara. Seri ini dibuat menyerupai totem, yang semuanya mempunyai bagian atas, tengah dan bawah yang terpisah. Sosok totem yang seharusnya merupakan sesuatu yang dipuja dan ditinggikan, kini tampak sudah diubah oleh campur tangan manusia. Sistem hirarki yang semestinya dijunjung oleh lembaga pemerintahan untuk saling mengawasi demorasi di Indonesia, sudah berubah dengan campur tangan para pemangku kepentingan. Hirarki yang terjadi di Indonesia justru menempatkan rakyat di bawah sistem dan terus mendapatkan tekanan dari atas. Jika meminjam frasa yang tercantum di karya *Pesta Nestapa* (2026), kita sekarang sedang berada di kondisi nestapa politik dan berdasarkan karya *The Usai* (2026) kita sudah berpindah haluan dari 'menuju era keemasan' menjadi 'masuk ke era kecemasan.'

Akan tetapi, walaupun Mas Eko merasa kondisi saat ini sedang tidak baik-baik saja, beliau berusaha memberikan harapan kepada kita semua. Meski kata-kata yang tertulis di beberapa karyanya memiliki intonasi negatif, tetapi semua dibalut dengan warna dan corak yang saling bertabrakan. Kombinasi warna-warna ini sengaja dipilih untuk tetap memberikan suasana positif, dan memberikan kekuatan bagi kita untuk menjalani masa-masa yang gelap ini. Itu juga yang merupakan poin kuat dari karya Eko Nugroho, sama seperti bagaimana dia menikmati semua proses berkarya, dia juga ingin kita semua sebagai audiens untuk bisa menikmati dan bersenang-senang dengan melihat dan merasakan karyanya secara langsung.

Akhir kata, saya berharap pesan-pesan yang ingin disampaikan Mas Eko bisa tersalurkan dengan baik kepada semua yang menyaksikan pameran ini. Terima kasih kepada Mas Eko yang menyiapkan karya-karya yang sangat

luar biasa, dan kepada Mba Oki dan tim dari studio Eko Nugroho yang sudah selalu membantu Mas Eko dalam segala persiapannya dan bekerja sama dengan baik dengan pihak galeri. Apresiasi juga saya berikan kepada pihak-pihak lain yang membantu terlaksananya pameran ini, Mas Wahyudin yang sudah bersedia menjadi penulis pameran, Ibu Simpirwati Simarno yang meluangkan waktunya untuk membuka pameran dan kepada tim Nadi Gallery sendiri.

Selamat menikmati pameran Tropical Aliens dari Eko Nugroho.

Dhira Dwinanda

PROLOGUE: TROPICAL ALIENS

The relationship between Nadi Gallery and Eko Nugroho (hereafter referred to as Mas Eko) goes back many years. Nearly 17 years ago, on July 29th, 2009, Mas Eko held a solo exhibition titled *In the Name of Pating Tlecek*, which also marked his first solo exhibition with Nadi Gallery. That moment became my first exposure to Mas Eko's works, and since then, I have continued to encounter and hear about his artistic practice over the years. For me, what makes Mas Eko's work so distinctive is that it does not merely exist within the confines of exhibition spaces. Instead, it has the ability to break through the walls of galleries and museums, extending beyond the realm of fine art into broader cultural contexts, from murals on public walls and the *Daging Tumbuh* comic series to collaborations with renowned brands such as *Louis Vuitton* and *Sejauh Mata Memandang*.

Eko Nugroho's Artistic Practice

The broad scope of Mas Eko's artistic practice is significant because it opens up opportunities to study and interpret his works from multiple perspectives, rather than solely through the lens of art. To understand and interpret Mas Eko's works, particularly the 35 pieces presented in this current solo exhibition (12 paintings on canvas, 4 drawings on paper, 10 embroidered paintings, 8 three-dimensional objects, and 1 mural), I believe it is necessary to revisit the foundations of his artistic thinking. An understanding of Mas Eko's personality, conceptual framework, and artistic intentions will reveal the common thread that binds all of the works featured in *Tropical Aliens*.

In 2009, when *In the Name of Pating Tlecek* was held, I came across an interview text between the exhibition's curator, Enin Supriyanto, and Eko Nugroho. Two of Mas Eko's statements particularly captured my attention. The first was: "If we continue to think that exhibitions can only take place in galleries, then we will struggle and remain excluded. Galleries are few in number, while exhibition opportunities are contested by so many people, so many artists." Later, toward the end of the interview, Mas Eko stated that he would never allow a medium to become a limitation. He would always remain an artist who is free to continue experimenting, unbound by what he had previously achieved.

For Mas Eko, flexibility and freedom of expression can be understood as the foundations of his artistic practice. The diversity of media he employs, along with the combination of two-dimensional and three-dimensional works, has become a distinctive feature of each of his exhibitions. The choice of medium and method of presentation is, of course, closely tied to the message he wishes to convey. However, this is not the sole consideration in Mas Eko's practice. He acknowledges that art has played a significant role in shaping his life, and he now seeks to give something back in return. By building a team and delegating parts of the production process to others, Mas Eko strives to embrace

and empower those who have been alienated by the rapid pace of modern development. This can be seen in the production of his embroidered works, where he collaborates with embroidery artisans whose livelihoods have gradually been displaced by mechanisation. Similarly, in the creation of his murals, he works collectively with a team to bring these large-scale projects to completion. Such delegation is possible because Mas Eko has learned to set aside the ego often associated with the need to complete every artwork single-handedly. This willingness to relinquish personal ownership is perhaps most evident in his murals. Mas Eko has remarked that he will always endeavour to include a mural in each of his solo exhibitions, even though these works exist only for the duration of the exhibition itself. Afterwards, they survive only in the memories of audiences or, at best, in exhibition documentation. This reflects Mas Eko's dedication to placing the interests of others above his own personal desires, a virtue worthy of admiration and, at the same time, an important key to understanding this exhibition.

Interpreting *Tropical Aliens*

According to Mas Eko, one of the easiest ways to understand a nation is through its culture and art. Works of art can be regarded as monuments that reflect the condition of a country or society at the time they are created. Among the many aspects they reveal are the social and political realities of a particular period. This exhibition is no exception. Through *Tropical Aliens*, Mas Eko seeks to express his concerns about the current state of Indonesia. He feels that many Indonesians today have become alienated within their own country. Policies that ought to be formulated to protect and serve the interests of the public are instead being misused to advance the agendas of certain groups.

The experience of alienation is not, in fact, a new phenomenon. It is something that has repeatedly occurred and been felt across different societies throughout the world. The wars that continue to unfold on the global stage persist, in part, because of clashes of ego among various parties, each pursuing their own interests. In his mural *Tropical Aliens #5* (2026), numerous figures can be seen dispersed among clusters of flora and industrial buildings. These subjects stand independently, each possessing their own distinct characteristics, yet together they form a striking and cohesive landscape. This composition serves as a metaphor for diversity within society. There are countless groups in the world, each with their own identities, visions, and interests. However, such differences should not be regarded as weaknesses. Instead, they call for dialogue and negotiation, enabling the construction of a more harmonious social order. Peace can only emerge when all parties are willing to temper their own egos and refrain from prioritising the interests of their respective groups above all else. As stated explicitly in *Tropical Aliens #5* (2026): **"STOP ARMING EGO."**

Diversity is by no means an unfamiliar concept in Indonesia. The country's vast number of regions, ethnic groups, religions, and belief systems has made Indonesia one of the most culturally diverse societies in the world. If these various communities are able to collaborate and support one

another, the potential that such diversity holds is immense. It is therefore deeply unfortunate that the democratic system, which ideally exists to ensure that all groups are fairly represented and protected, can be misused and exploited to serve the interests of only a select few. Diversity is forced into uniformity, and society is, indirectly, compelled to align its vision with those in power who prioritise their own interests above the common good.

Mas Eko created the *Costume Party #1–#4* series (2026) to symbolise these figures of authority. Each mannequin is rendered in a uniform manner, dressed in black coveralls and adorned with vivid decorative elements that enhance their visual appeal. Yet, upon closer examination, an irony carefully embedded by Mas Eko begins to emerge: corruption concealed behind an attractive façade. One example can be found in *Costume Party #2: Feeding to Silence* (2026). The work features a mask constructed from food trays, symbolising a public programme promoted as an initiative aimed at ensuring that children from underprivileged backgrounds receive adequate nutrition. At first glance, it appears to be a commendable programme, one that could have had a meaningful impact if implemented properly. Unfortunately, Mas Eko suggests that the programme has missed its intended target. Rather than feeding those it was designed to help, it is the individuals behind the programme who have ultimately satisfied their own appetites.

Mas Eko's concerns reach their culmination in the *Abandoned Monument* series (2026). This body of work relates closely to his earlier assertion that works of art can serve as markers of their time, reflecting the condition of a nation at a particular historical moment. The series takes the form of totem-like structures, each composed of distinct upper, middle, and lower sections. Totems, which traditionally function as objects of reverence and elevation, appear here as forms that have been altered through human intervention. In Mas Eko's interpretation, the hierarchical structures that governmental institutions are meant to uphold, particularly those intended to maintain checks and balances within Indonesia's democratic system, have themselves been reshaped by the interests of those in positions of power. Rather than operating as mechanisms of accountability, these hierarchies have become distorted. The hierarchy that has emerged in Indonesia, according to this reading, places the people beneath the system, subject to continual pressure from above. Borrowing the phrase found in the work *Pesta Nestapa* (2026), we are now living in a condition of *nestapa politik* (political misery). Likewise, as suggested by *The Usai* (2026), we appear to have shifted course—from "heading toward a golden era" to "entering an era of anxiety."

However, despite Mas Eko's belief that the current situation is far from ideal, he still seeks to offer a sense of hope to us all. Although the words inscribed in several of his works carry a negative or critical tone, they are consistently enveloped in vibrant colours and clashing patterns. These combinations are deliberately chosen to preserve an atmosphere of optimism and to provide us with the strength to endure these challenging times. This is also one of the defining strengths of Eko Nugroho's artistic practice. Just

as he finds joy and meaning in the creative process itself, he also invites us, as viewers, to engage with his works with a similar spirit of openness and delight. Beyond their social and political commentaries, his works encourage audiences to experience them directly, to look closely, to reflect, and ultimately, to take pleasure in the encounter.

In the end, I hope that the messages Mas Eko seeks to convey through this exhibition will resonate meaningfully with everyone who experiences it. I would like to extend my sincere gratitude to Mas Eko for preparing such remarkable works, and to Mba Oki and the entire Studio Eko Nugroho team for their unwavering support throughout the preparation process and for their excellent collaboration with the gallery. I would also like to express my appreciation to all those who contributed to the realization of this exhibition: Mas Wahyudin, who generously agreed to serve as the exhibition writer; Mrs. Simpirwati Simarno, who kindly took the time to officially open the exhibition; and, of course, the entire team at Nadi Gallery, whose dedication and hard work made this exhibition possible.

Please enjoy *Tropical Aliens*, a solo exhibition by Eko Nugroho.

Dhira Dwinanda





POTRET ALIEN TROPIS

Tiga hari setelah Eko Nugroho selesai membuat situs khusus instalasi dan memajang 34 karya seni rupa untuk pameran tunggalnya bertajuk *Tropical Aliens* di Nadi Gallery—saya bertandang ke galeri di Jalan Kembang Indah III Blok G3/4-5, Puri Indah, Jakarta Barat, itu.

Kamis pagi, 11 Juni, itu, saya mendapat privilese untuk pratinjau pameran dan bakubicara daring dengan Eko Nugroho. Saya memenuhinya dengan senang hati ditemani oleh pendiri, pemilik, dan pengelola Nadi Gallery—Biantoro Santoso dan Dhira Dwinanda.

Tropical Aliens adalah pameran tunggal kali kedua Eko Nugroho di Nadi Gallery dan pameran tunggal ke-36 perupa lulusan ISI Yogyakarta ini di pelbagai galeri dan museum di dalam dan luar negeri sepanjang 26 tahun belakangan.

Sebelumnya, untuk kali pertamanya di Nadi Gallery, Eko Nugroho menggelar pameran tunggal berjudul *In the Name of Pating Tlecek* pada 29 Juli - 11 Agustus 2009. Saat itu Dhira masih seorang murid kelas satu sekolah menengah pertama berumur 13 tahun. Itu sebabnya, seturut pengakuannya, dia tak bisa mengingat jelas kesannya atas pameran yang menampilkan 13 karya seni rupa beragam ukuran, pokok perupa, dan media—lukisan, gambar, cetak grafis, patung, bordir, mural, dan objek instalasi—tersebut.

“Tapi sejak pameran itu nama Eko Nugroho cukup melekat karena visualnya yang sangat berkarakter,” ungkap Dhira. “Jadi setiap melihat visualnya aku langsung kenal itu karya Eko, padahal pada waktu itu belum terlalu tahu siapa itu Eko Nugroho,” tandas Dhira.

Kita tahu, tak terkecuali Dhira, Eko Nugroho adalah salah satu dari sedikit perupa Indonesia yang paling terkenal di dunia seni rupa internasional hari-hari ini. Donald Frazier dari *The New York Times* (11 Februari 2016) mendakunya sebagai salah seorang perupa lokal yang telah menjadi bintang global seiring dengan seni rupa kontemporer Asia Tenggara menarik lebih banyak perhatian di seluruh dunia. Kita bisa membuktikannya dengan kenyataan ini: Pada 2013, majalah *ArtReview* mengukuhkan Eko Nugroho sebagai “Power 100” atau 100 tokoh paling berpengaruh di dunia seni rupa kontemporer—dan majalah *Art + Auction* menempatkannya dalam daftar “Top 50 under 50” atau 50 pelaku top seni rupa kontemporer internasional berumur di bawah 50 tahun.

Pengukenan dan penempatan itu, sebagaimana ditengarai oleh Sonia Kolesnikov-Jessop dalam *The New York Times* (17 September 2013), merupakan pertanda peningkatan karier Eko Nugroho yang pesat, terutama setelah pameran tunggalnya di Musee d’Art Moderne de la Ville de Paris dan Arario Gallery Seoul, partisipasinya di Venice Biennale, dan kolaborasinya dengan *Louis Vuitton* yang bukan hanya memungkinkannya membuat desain syal baru dari salah satu dari enam lukisan cat minyak berukuran besar buatannya, melainkan juga menjadikannya sekelas dengan perupa-perupa mapan internasional seperti Yayoi Kusama, Takashi Murakami, dan Richard Prince yang sebelumnya telah berkolaborasi dengan merek mewah itu.

Apa yang memampukan perupa kelahiran Yogyakarta, 4 Juli 1977, ini meraih pengakuan publik seni rupa dunia terungkap dalam deskripsi pembuka Rachael Vance (Ocula.com—8 Oktober 2015) untuk wawancaranya dengan Eko Nugroho:

“Nugroho’s ability to intertwine popular culture within the vernacular of contemporary art has elevated his practice to broad audience appeal and seen him undertake collaborations with brands such as Louis Vuitton and Ikea while also exhibiting in art museums such as: Musee d’Art Moderne de la Ville de Paris, Kiasma Museum of Contemporary Art Helsinki, The National Gallery of Victoria Melbourne, ZKM Centre for Art and Media Karlsruhe; and at biennales such as the Biennale de Lyon, Busan Biennale Korea, Taipei Biennial Taiwan and the Asia Pacific Triennial.”

Dengan kemampuan dan pengakuan itu, sebagaimana dicatat oleh Donald Frazier (2016), Eko Nugroho “menawarkan pendekatan yang tegas, unik namun brutal yang mampu menyampaikan komentar pedas tentang politik dan budaya pop.”

Tapi, seperti diakui oleh Dan Cameron, kurator Orange County Museum of Art California, melalui Sonia Kolesnikov-Jessop (*The New York Times*, 17 September 2013), “terlepas dari potensinya untuk pengamatan dan kritik yang tajam, Eko Nugroho adalah seorang perupa yang sangat lucu dan inventif, yang bentuk dan karakter animasinya menempatkannya kira-kira di tengah skala antara Kenny Scharf dan Takashi Murakami—dengan dimensi tambahan berupa kekejaman yang menyenangkan untuk membawanya ke dalam idiom visual kontemporer zombi dan fantasi apokaliptik.”

Rachael Vance (2015) menggarisbawahi catatan Donald Frazier dan pengakuan Dan Cameron di atas dengan pendapat bahwa amalan seni rupa kontemporer Eko Nugroho, “ditandai dengan keberagaman dan mengambil banyak bentuk, menyelidiki isu-isu makro universal seperti globalisasi, gejolak politik, eksistensi manusia, korupsi, intoleransi rasial, dan sistem nilai budaya melalui lensa kritis, namun sekaligus humoris dan menyenangkan.” Dengan itu semua saya peroleh latar pengetahuan dan perspektif bandingan yang meyakinkan untuk menikmati dan memahami *Tropical Aliens*.

“Setiap pameran menceritakan sebuah kisah,” kata filsuf dan kritikus seni rupa Boris Groys dalam *Art Power* (2008: 44). Demikian pula *Tropical Aliens*: ia ingin bercerita tentang makhluk-makhluk ajaib aneka rupa, gaya, dan daya seperti terdapat dalam film *Star Wars*, film animasi Walt Disney, Pixar, dan Ghibli Studio—dan novel *Alice in Wonderland* Lewis Carroll dan *The Book of Imaginary Beings* Jorge Luis Borges.

Salah satunya adalah makhluk bernama *Feeding to Silence* (2026). Penampilannya sangat kekinian dengan sepatu kets hitam-putih, celana kargo hitam, dan jaket kanvas hitam. Ia duduk di atas kursi plastik berwarna merah. Kedua tangannya terpancung di atas kedua pahanya yang menyangga sebuah baki perak berisi makanan berupa hutan meranggas, bukit tandus, dan gunung bopeng.

Yang menakjubkan, makhluk itu bertopeng baki makanan perak yang menutupi wajah dan kepalanya yang bertuliskan “korupsi, korupsi, korupsi”.

Pemirsa yang peka sangat mungkin membayangkan makhluk itu sebagai representasi visual dari sosok durjana yang merampok uang rakyat dalam proyek Makan Bergizi Gratis di sebuah negara yang dipimpin oleh seorang presiden yang tingkat kecerdasan intelektualnya (IQ) setara dengan IQ ilmuwan dan penerima Nobel Fisika Albert Einstein.

Tapi apa pun bayangan itu, *Feeding to Silence* meyakinkan saya bahwa karya seni rupawan bukan hanya berurusan dengan perkara estetis, tapi juga dengan perkara etis. Dengan begitu, *Feeding to Silence*, mengikuti pemikiran kritikus budaya Susan Sontag dari tahun 1964, merupakan “model pernyataan”—karya seni rupa sebagai pernyataan perupa atas realitas sosial-politik—Eko Nugroho yang menjadi ciri khasnya selama hampir tiga dasawarsa ini sehingga, sebagaimana sudah dikemukakan di atas, memampukannya dapat tempat dan dicatat di dunia seni rupa Indonesia dan mancanegara.

Oleh karena itu, menjadi bisa dimengerti jika jurnal *e-flux* (2013) menegaskan, “*Nugroho’s arrival was a timely event that reflected this need*”—dalam hal ini “mempertanyakan norma-norma sosial yang menindas individu, serta norma-norma munafik yang melanggengkan siklus kolektivisme” selama kekuasaan Orde Baru-Soeharto dan sesudah kejatuhan yang meninggalkan krisis ekonomi, sosial, dan politik di Indonesia.

Maka bisa dimengerti jika *Feeding to Silence* tidak sendirian dalam *Tropical Aliens* ini. Bersamanya hadir 33 makhluk ajaib tropis lainnya dengan beragam rupa, busana, gaya, dan media pada kertas (gambar), kanvas (lukisan), bordir, *fiberglass* (objek dan patung), mural, dan instalasi situs khusus—yang mengingatkan saya pada pernyataan Susan Sontag dari tahun 1965 ini:

“A work of art is a kind of showing or recording or witnessing which gives palpable form to consciousness; its object is to make something singular explicit (...) What a work of art does is to make us see or comprehend something singular, not judge or generalize.”

Dengan itu, *Tropical Aliens* menjelma sebagai sekumpulan karya seni rupa mutakhir Eko Nugroho dari tiga tahun terakhir (2024-2026) yang memperlihatkan konsistensi dan integritasnya dalam berseni rupa dengan “visi kreatif” yang terjaga baik.

Saya pernah mengatakan, dengan mengutip sosiolog Hannah Wohl dalam *Bound by Creativity: How Contemporary Art is Created and Judged* (2021: 9), “*Creative visions represent a bundle of meaningful consistencies within a body of work, which changes over time as the body of work evolves.*” Tak syak lagi, Eko Nugroho telah mengamalkan penuh seluruh hikmat tersebut dalam laku berseni rupanya selama 26 tahun belakangan.

Atas “visi kreatif” itu, harus dikatakan di sini, *Tropical Aliens* tak sepenuhnya memperlihatkan ruang lingkup berkarya seni rupa Eko Nugroho. Alih-alih, ia merupakan sebuah fragmen

dari aktivisme seni Eko Nugroho yang mengartikulasikan dengan tepat pandangan Hannah Wohl (2021: 24) ini: “*Contemporary artists now view their work as not only a calling, but also a career.*”

Dalam *Tropical Aliens*, kita bisa menelusuri “panggilan” dan “karier” itu melalui lukisan bordir, patung, mural, dan instalasi. Sudah jadi pengetahuan umum, untuk membuat lukisan bordir, Eko Nugroho berkolaborasi, kalau saya tidak salah ingat, dengan sejumlah perajin tekstil di sekitar rumah-studionya di Kampung Nayu dan Kampung Jeblog, Tirtonirmolo, Bantul, Yogyakarta.

Kolaborasi itu tidak hanya memungkinkan Eko Nugroho mempertautkan kerja kreatifnya dengan warga di sekitarnya, sehingga menjadikan lukisan bordirnya bernilai sosial sekaligus bernilai ekonomi, melainkan juga memampukannya beroleh pengakuan kritis dari pemangku kepentingan seni rupa kontemporer dunia. Kita ingat, lukisan bordirnya berjudul *Mask 2* (2012) terpilih masuk dalam buku *Vitamin T: Threads and Textiles in Contemporary Art*, suntingan Louisa Elderton dan Rebecca Morrill, yang diterbitkan oleh Phaidon, London dan New York, pada 2019.

Sementara itu, dalam mengerjakan patung, mural, atau instalasi, Eko Nugroho bekerjasama dengan beberapa asisten yang terlatih dan terampil.

“*They are not just helpers, I train them too,*” ungkap Eko Nugroho dengan senyum tulus kepada Michael Vatikiotis pada 2008. “*I like working as a team. I find painting is too solitary,*” tandas Eko Nugroho.

Dengan kolaborasi dan kerja tim itu, Eko Nugroho menghayati laku berseni rupa kiwarinya sebagai “aktivitas yang dapat diikuti oleh semua orang, kegiatan yang inklusif dan benar-benar egaliter”—untuk memakai kata-kata Boris Groys dari tahun 2016. Dengan itu pula Eko Nugroho menginsafi bahwa perupa yang baik adalah yang tulus dan tahu diri untuk berbagi ilmu dan amal seni rupanya bersama orang lain yang akan memampukannya menanggung segala yang tiba, baik yang terduga maupun yang tak terduga, termasuk membongkar instalasi dan menghapus mural dalam *Tropical Aliens*.

Atas keinsafan itu, pemirsa bermata awas, setelah menikmati *Tropical Aliens*, bisa jadi penasaran dengan rahasia atau misteri di balik figur-figur karya Eko Nugroho yang tampak imut, jenaka, dan menarik di balik topeng aneka rupa.

Sesungguhnya, sebelas tahun lalu, tepatnya pada 28 Januari 2015, Eko Nugroho sudah membuka rahasia atau misteri itu kepada Sola Agustsson dari Artsy.

“*Many of the figures in my work ... are masked in some way. By changing the heads of figures I convey my interpretation; this is the picture I end up with,*” ungkap Eko Nugroho.

Sampai pada titik itu, saya kira saya sudah menemukan hikmat-kebijaksanaan untuk menikmati dan memahami *Tropical Aliens* secara saksama dalam tempo sesantai-santainya.

Jakarta, 8 Juli 2026 | WAHYUDIN

PORTRAIT OF TROPICAL ALIENS

Three days after Eko Nugroho completed his site-specific installation and displayed 34 artworks for his solo exhibition titled *Tropical Aliens* at Nadi Gallery—I paid a visit to the gallery, which is located on Jalan Kembang Indah III Blok G3/4-5, Puri Indah, West Jakarta.

On Thursday morning, June 11th, I was honoured with a privilege to have a preview of the exhibition and had an online conversation with Eko Nugroho himself. I gratefully accepted the honour, while also being personally accompanied by the founder, owner and director of Nadi Gallery—Biantoro Santoso and Dhira Dwinanda.

Tropical Aliens is Eko Nugroho's second solo exhibition with Nadi Gallery while also being the 36th solo exhibition by him, a graduate of the Indonesian Institute of the Arts (ISI) Yogyakarta, presented in numerous galleries and museums in Indonesia and abroad over the past 26 years.

Previously, from July 29th - August 11th, 2009, Eko Nugroho held his first solo exhibition with Nadi Gallery, titled *In the Name of Pating Tlecek*. At that moment, Dhira was a 13-years-old first-year junior high school student. Which is why, as he himself stated, he could not vividly recall his impression about that exhibition, which presented 13 artworks of various sizes, subject matters and medium—including paintings, drawings, graphic prints, sculptures, embroidery, mural and installation objects.

"However, since that exhibition, Eko Nugroho's name has been etched in my memories specifically because of his highly characterized visual," said Dhira. "So every time I encountered his visual work, I instantly recognized them as Eko's, even though back then I did not really know who Eko Nugroho was," he added.

We know, and Dhira is no exception, Eko Nugroho is currently one of the few Indonesian artists who joined the rank of most recognized artist in the international art scene. On February 11th, 2016, Donald Frazier from *The New York Times*, acknowledged him as an example of local artists who rose to become a global superstar as South-East Asia's contemporary art attracting more attention all around the world. This fact can serve as an evidence: In 2013, *ArtReview* magazine named Eko Nugroho as "Power 100" or 100 most influential figures in the contemporary art world, and *Art + Auction* magazine placed him in their "Top 50 under 50" list, which highlights the top 50 leading individuals in international contemporary art scene under the age of 50.

As stated by Sonia Kolesnikov-Jessop in *The New York Times* (September 17th, 2013), his recognition and inclusion signalled the rapid rise of Eko Nugroho's career, especially after his solo exhibitions at Musee d'Art Moderne de la Ville de Paris and Arario Gallery Seoul, participation in Venice Biennale, and collaboration with Louis Vuitton which not only enable him to create a new scarf design based on one of his six large-scale oil paintings, but also placed him on the

same rank as renowned international artists such as Yayoi Kusama, Takashi Murakami and Richard Prince, all of whom had previously collaborated with the luxury brand.

What has enabled this artist, born in Yogyakarta on July 4th, 1977, to gain recognition from the international art world is revealed in Rachel Vance's opening statement (Ocula.com—October 8th, 2015) for his interview with Eko Nugroho:

"Nugroho's ability to intertwine popular culture within the vernacular of contemporary art has elevated his practice to broad audience appeal and seen him undertake collaborations with brands such as Louis Vuitton and Ikea while also exhibiting in art museums such as: Musee d'Art Moderne de la Ville de Paris, Kiasma Museum of Contemporary Art Helsinki, The National Gallery of Victoria Melbourne, ZKM Centre for Art and Media Karlsruhe; and at biennales such as the Biennale de Lyon, Busan Biennale Korea, Taipei Biennial Taiwan and the Asia Pacific Triennial."

Based on these skills and recognition, as noted by Donald Frazier (2016), Eko Nugroho "offers a firm, unique yet brutal approach that is capable of delivering sharp commentaries on politics and pop culture."

Nevertheless, as admitted by Dan Cameron, curator of Orange County Museum of Art California, through Sonia Kolesnikov-Jessop (*The New York Times*, September 17th, 2013), "despite his potential for keen observation and critique, Eko Nugroho is a highly humorous and inventive artist, the form and character of his animation placed him somewhere in the middle of the spectrum between Kenny Scharf and Takashi Murakami—with the additional dimension of a comical brutality that brings him into the visual idiom of contemporary zombie and apocalyptic fantasy."

Rachel Vance (2015) highlighted Donald Frazier's observation and Dan Cameron's statement above by noting that Eko Nugroho's contemporary art practice "is characterized by diversity and takes many forms, investigating macro-universal issues such as globalization, political turbulence, human existence, corruption, racial intolerance, and cultural value system through critical lens, while simultaneously being humorous and comical."

With all of these, I have acquired a solid foundation and a comparative perspective that allows me to appreciate and understand *Tropical Aliens*.

"Every exhibition tells a story," said Boris Groys, a philosopher and art critic, in *Art Power* (2008: 44). *Tropical Aliens* is no exception. Through this exhibition, Eko Nugroho presents a narrative populated by magical creatures endowed with distinct forms, models and powers, similar to those characters in the movie *Star Wars*, Disney and Pixar animated films, Studio Ghibli productions, as well as *Alice in Wonderland* by Lewis Carroll and *The Book of Imaginary Beings* by Jorge Luis Borges.

One of them is a creature called *Feeding to Silence* (2026). Its appearance is unmistakably contemporary: black-and-white sneakers, black cargo pants and a black canvas

jacket. It sits on a red plastic chair, both of its hands resting on its thighs and supporting a silver tray filled with a meal composed of a withered forest, barren hill and a pockmarked mountain. Most astonishingly, the creature wears silver food tray as a mask, covering its face and head which is emblazoned with the words "corruption, corruption, corruption."

Perceptive viewers may well imagine the creature as a visual representation of the villainous figure who embezzles public funds from the *Makan Bergizi Gratis* (Free Nutritious Meal) program in a country led by a president whose intelligent quotient (IQ) is said to rival the IQ of the scientist who won the Nobel Prize in Physics, Albert Einstein.

However, no matter how it is imagined, *Feeding to Silence* convinces me that a compelling work of art is concerned not only with aesthetic matter but also ethical ones. In this sense, *Feeding to Silence*, borrowing from cultural critic Susan Sontag's statement in 1964, serves as a "statement model"—a work of visual art as the artist's statement on socio-political reality. This has been Eko Nugroho's signature for almost three decades and enables him, as stated above, to cement his place in the history of art, both in Indonesia and internationally.

It is therefore understandable that *e-flux* journal (2013) observed, "Nugroho's arrival was a timely event that reflected this need."— namely, the need to question social norms that oppress individuals and the hypocritical conventions that perpetuate the cycle of collectivism during the New Order regime under Soeharto, as well in the aftermath of its fall, which left Indonesia facing economic, social and political crisis.

Unsurprisingly, *Feeding to Silence* is not alone in *Tropical Aliens*. There exist 33 other tropical magical creatures with myriad different forms, costumes, styles and media, including works on paper (drawings), canvas (paintings), embroidery, fiberglass (objects and sculptures), mural and site specific installation—which reminds me of this statement from Susan Sontag from 1965:

"A work of art is a kind of showing or recording or witnessing which gives palpable form to consciousness; its object is to make something singular explicit (...) What a work of art does is to make us see or comprehend something singular, not judge or generalize."

Subsequently, *Tropical Aliens* transforms into a collection of Eko Nugroho's most recent works from these past three years (2024 - 2026), demonstrating the consistency and integrity of his artistic practice, sustained by a well-preserved creative vision.

I have said it before, by quoting sociologist Hannah Wohl in *Bound by Creativity: How Contemporary Art is Created and Judged* (2021: 9), "Creative visions represent a bundle of meaningful consistencies within a body of work, which changes over time as the body of work evolves." Unsurprisingly, Eko Nugroho has fully embodied this wisdom in this past 26 years of his artistic career.

For that "creative vision", it should be noted, *Tropical Aliens*

does not fully encompass the breadth of Eko Nugroho's artistic practice. Rather, it represents a fragment of his artistic activism, one that aptly embodies Hannah Wohl observation (2021: 24), "Contemporary artists now view their work as not only a calling, but also a career."

In *Tropical Aliens*, traces of both "the calling" and "the career" can be found throughout the embroidered paintings, sculptures, mural and installations. It is well known that Eko Nugroho produces his embroidered paintings in collaboration with a number of textile artisan from communities surrounding his home studio, including the villages of Nayu and Jeblog in Tirtonirmolo, Bantul, Yogyakarta, Indonesia.

This collaboration not only allows him to connect his creative works with the communities around him, thereby giving both social and economic values to his embroidered paintings, but also allows him to gain critical acknowledgement from key stakeholders in the global contemporary art world. We may recall his embroidered painting, *Mask 2* (2012), was chosen to be featured in *Vitamin T: Threads and Textiles in Contemporary Art*, edited by Louisa Elderton and Rebecca Morrill, published by Phaidon, London and New York, in 2019.

Meanwhile, the production of Eko Nugroho's sculptures, murals and installations involves close collaboration with a team of highly skilled assistants and fabricators.

"They are not just helpers, I train them too," Eko Nugroho remarked with a sincere smile to Michael Vatikiotis in 2008. "I Like working as a team. I find painting is too solitary," Eko Nugroho added.

Through such collaboration and team work, Eko Nugroho embraces contemporary artistic practice as an "activity that can be practiced by everyone, an inclusive and truly egalitarian activity," to borrow Boris Groys's words from 2016. In doing so, he recognizes that a good artist is one who is sincere and self-aware enough to share artistic knowledge and practice with others, thereby enabling him to face whatever may come, whether expected or unforeseen—including the dismantling of installations and the erasure of murals in *Tropical Aliens*.

Based on that recognition, attentive viewers, after experiencing *Tropical Aliens*, may find themselves curious about the secret or mysteries concealed behind the figures in Eko Nugroho's works, which appear charming, whimsical, and engaging beneath their many different masks.

In fact, eleven years ago, on January 28th, 2015, Eko Nugroho had already revealed that secret, or mystery, to Sola Agustsson of *Artsy*. "Many of the figures in my work ... are masked in some way. By changing the heads of figures I convey my interpretation; this is the picture I end up with," Eko Nugroho explained.

At that point, I felt that I had found the wisdom needed to appreciate and understand *Tropical Aliens* attentively and at the most unhurried pace possible.

Jakarta, July 8th, 2026 | WAHYUDIN



Wise Man Slay (Abandoned Monument series), 2026, fiberglass painted with acrylic, marker, 250 x 133 x 141 cm



Culture Shop (Abandoned Monument series), 2026, fiberglass painted with acrylic, spray paint, 250 x 144 x 125 cm



Abandoned Nation, 2026, embroidered painting, 237 x 304 cm



Mawar Man, 2025, acrylic and spray paint on canvas, 250 x 200 cm



Tropical Aliens #1, 2026, acrylic on canvas, 300 x 195 cm
 Tropical Aliens #2, 2026, acrylic on canvas, 300 x 195 cm



Tropical Aliens #3, 2026, acrylic on canvas, 300 x 195 cm
 Tropical Aliens #4, 2026, acrylic on canvas, 300 x 195 cm



Our Color Our Life #1, 2025, acrylic on canvas, 200 x 150 cm



Our Color Our Life #2, 2025, acrylic on canvas, 200 x 150 cm



Pesta Nestapa (Abandoned Monument series), 2026, fiberglass, painted with acrylic, spray paint, 244 x 109 x 107 cm



Hierarchy of Stones, 2025, embroidered painting, 274 x 320 cm

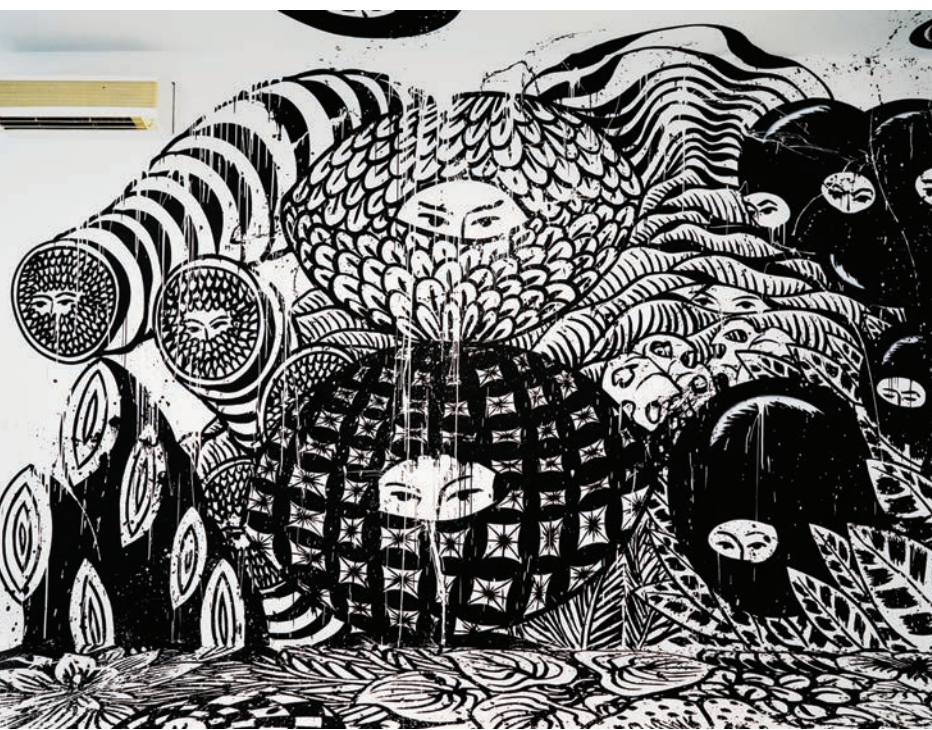








The Usai (Abandoned Monument series), 2026, fiberglass painted with acrylic, marker, 248 x 124 x 113 cm



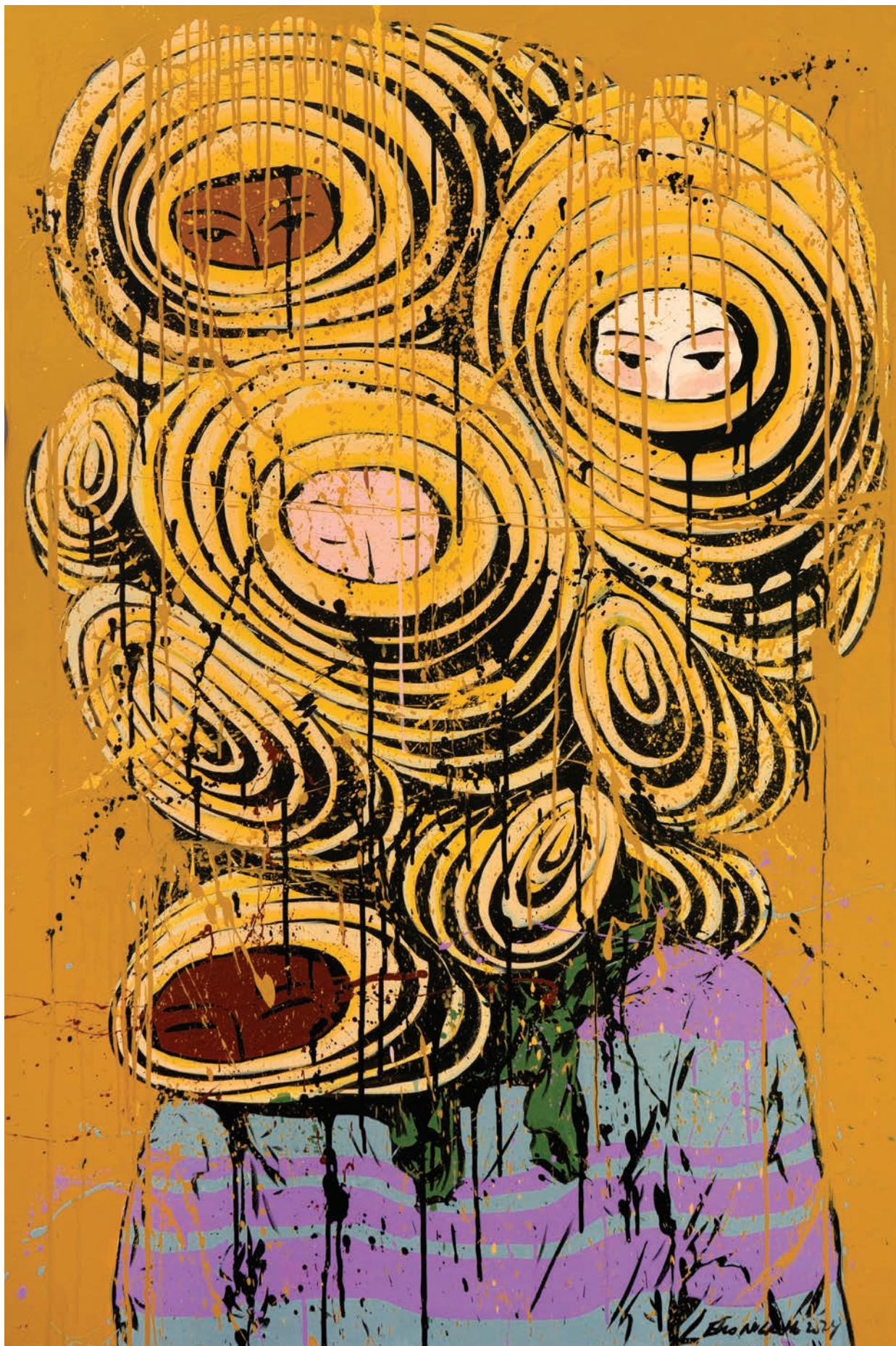








My Hairdo Against Your System, 2024, acrylic on canvas, 150 x 100 cm



We Don't Know Everything but We Are Pretty Optimistic, 2024, acrylic on canvas, 150 x 100 cm



We Are Part of Bleeding Stars, 2024, acrylic on canvas, 150 x 100 cm



Devil Political Rights, 2024, acrylic on canvas, 150 x 100 cm



When I Say Independent It Means Dependent, 2024, acrylic on canvas, 150 x 100 cm



Costume Party 1 "Dancer on Empty Land"

2026

fiberglass painted with acrylic, spray paint, cloth, manual
embroidery, plastic upcycle, socks

186 x 70 x 64 cm



Costume Party 2 "Feeding to Silence"

2026

fiberglass painted with acrylic, mannequin, aluminium
food tray, cloth, shoes, socks

158 x 76 x 58 cm





Costume Party 3 "Multi Kultus Menolak Lupa", 2026, fiberglass painted with acrylic, manual embroidery, cloth, fabric, bolsters, imitation peacock feather, 174 x 98 x 44 cm







Costume Party 4 "Peace For Every Life"

2026

fiberglass painted with acrylic, embroidered painting, batik bolsters,
neon box

Sculpture 188 x 97 x 85 cm, Neon Box Peace 290 x 92 x 50 cm



Hidden in Ours Series

Peace, 2025, embroidered painting, 76 x 79 cm

Truth, 2025, embroidered painting, 75 x 79 cm

Happiness, 2025, embroidered painting, 74 x 79 cm

Freedom, 2025, embroidered painting, 73 x 78,5 cm



Strength, 2025, embroidered painting, 73 x 79 cm
Trust, 2025, embroidered painting, 73 x 79 cm

Honest, 2025, embroidered painting, 74 x 79 cm
Share, 2025, embroidered painting, 76 x 79 cm



Dress Code, 2026, indian ink, spray paint, glitter on paper, 150 x 100 cm



Tak Terjamah, Tak Terhentikan, Tak Termatikan, 2026, indian ink, spray paint, glitter on paper, 150 x 100 cm



Sekumpul Bunga Tak Bermulut, 2026, indian ink, spray paint, glitter on paper, 150 x 100 cm



Pandora Korupsi Setelah Menjabat, 2026, indian ink, spray paint, glitter on paper, 150 x 100 cm



HALF ART
HALF DESTINY
HALF MARKET

STOP
ARMED

Eko Nugroho

Eko Nugroho (b. 1977 – Indonesia) is an internationally-renowned contemporary artist based in Yogyakarta, one of the major art centers in Indonesia. Having graduated at the Art Institute in the same city, his background in street art and community-based artwork is the quintessential aspect of his expanded body of works. From paintings, drawings, and embroideries, to murals, sculpture, or video, his works are deeply anchored in both local traditions and urban environment. His trademark consists of a new visual language where political messages are playfully intertwined with appropriated aesthetics of street art, graffiti, and comics.

Born July 4, 1977 in Yogyakarta, Indonesia

Education

1993 – 1997 High School for Fine Arts (SMSR) Yogyakarta
1997 – 2006 Painting Department, Indonesian Art institute, Yogyakarta

Art Residences

2025 Singapore Tyler Print Institute, Singapore
2024 Fukuoka Asian Art Museum, Fukuoka, Japan
2017 Shangri La Center for Islamic Art, Culture & Design, Honolulu, Hawaii, USA
2012 STPI, Singapore
2011 ZKM Center for Art and Media in Karlsruhe, Germany
SAM Art Projects, Villa Raffet in Paris, France
2009 Veduta-Biennale de Lyon, France
2008 Heden, Den Haag, The Netherlands
Contemporary Arts Center New Orleans, New Orleans, Louisiana, USA
Singapore National Museum, Singapore
2007 Kiasma Museum of Contemporary Art, Helsinki, Finland
2006 Gallery of Modern Art, Queensland Art Gallery, Brisbane, Australia
Taipei Fine Art Museum, Taipei, Taiwan
2005 Artoteek Den Haag, The Hague, The Netherlands
Rimbun Dahan, Kuala Lumpur, Malaysia
Haus der Kulturen der Welt, Berlin, Germany
2004 Amsterdam Graphics Atlier (AGA), The Netherlands
Fukuoka Contemporary Art Museum, Fukuoka, Japan

Address

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Web

www.ekonugroho.or.id
www.wayangbocor.com
www.dgtmbproject.com
www.ekonugrohoartclass.com

Solo Exhibitions

2024 “More Love Above the Peace”, Art Front Gallery, Japan

2023 “Cut the Mountain and Let It Fly”, ROH Projects, Jakarta, Indonesia
“Eko Nugroho”, The Columns Gallery, Singapore
2022 “Heads Full of Empty Views”, Danyasz Gallery, Paris, France
2020 “Lost in Parody”, Arario Gallery, Seoul, South Korea
2019 “Nowhere is My Destination”, Art Front Gallery, Tokyo, Japan
2018 “Plastic Democracy”, ARNDT Art Agency, Berlin, Germany
2017 “Semelah”, Asia Society (Commision Project), New York, USA
2016 “UH-OH UH-OH UH-OH (THE WORLD COMPLAINING)”, Arario Gallery Shanghai, China
“Lot Lost”, Art Gallery of New South Wales, Sydney, Australia. Curated by Lisa Catt
2015 “Landscape Anomaly”, Salihara Gallery, Jakarta, Indonesia. Curated by Nirwan Dewanto. In association with his solo exhibition, Eko Nugroho collaborated with Jakarta based fashion label Major Minor for their Spring Summer 2016 collection
2013 “We Are Concern About Nothing”, Arario Gallery, Seoul, South Korea
“Wa Are What We Mask”, STPI, Singapore
2012 “Threat as a Flavour”, Arndt Fine Art Gallery, Berlin, Germany
“Temoin Hybride”, Musee d’Art Moderne Paris, France
2011 “The Eko Chamber: Recent Works by Eko Nugroho”, Art Gallery of South Australia, North Terrace, Adelaide, Australia
“Snob Behind Ketchups”, Lombard Freid Projects, New York, USA
“This Republic Need More Semeleh”, Ark Galerie, Jakarta, Indonesia
2009 “Solo Exhibition of Eko Nugroho”, Galerie Nouvelles Image, Den Haag, The Netherlands
“Under the Shadow”, Pekin Fine Art, Beijing, China
“In the Name of Pating Tlecek”, Nadi Gallery, Jakarta, Indonesia. Curated by Enin Supriyanto
“Hidden Violence”, Cemeti Art House, Yogyakarta, Indonesia. Curated by Alia Swastika
2008 “Multicrisis is Delicious”, Semarang Gallery, Semarang, Indonesia. Curated by Rifki Effendi
“It’s All About Coalition”, National Museum of Singapore (Commission project), Singapore
“The Pleasures of Chaos”, Ark Gallery, Jakarta. Curated by Jim Supangkat
2007 “In Wonderland”, Valentine Willie Fine Art, Kuala Lumpur, Malaysia. Curated by Adeline Ooi
2006 “Merdeka Atoe SMS”, Toimoi, Jakarta, Indonesia. Curated by Farah Wardani
2005 “Sorry I Am Late to Celebrate”, Artnivora Gallery, Jakarta, Indonesia. Curated by Rifki Effendi
“Eko Nugroho”, Artoteek, Den Haag, The Netherlands
2004 “Jauh di Mata Dekat di Hati”, workshop and exhibition, Fukuoka Asian Art Museum, Japan
“Welcome Back Mayonaise”, Cemeti Art House, Yogyakarta, Indonesia
2003 “Fight Me”, Via-via cafe, Yogyakarta, Indonesia
2002 “Bercerobong (Like a Chimney)”, Cemeti Art House, Yogyakarta, Indonesia
2001 “Indonesia Vs Televisi”, Mural Exhibition for Public Space at

Panembahan no 1, Yogyakarta, Indonesia
 2000 "Herk", Mural Exhibition at Apotik Komik Gallery,
 Yogyakarta, Indonesia

Selected Group Exhibitions

2026 "Human Being Human: Selections From the Collection of
 John and Cheryl Chia", The Private Museum, Singapore
 "Art Jakarta Papers", EDISII Booth, Jakarta, Indonesia
 2025 "ARTSG 2025", Art Front Booth, Singapore
 "Everything is Yes! But...", presented by ROH Projects at
 SEA Focus: Disconnect Contemporary, Art Space @Helu
 Trans, Singapore
 "Sejauh Mata Memandang x Eko Nugroho", Traveling
 Exhibition: The Space, level 2, Plaza Indonesia, Jakarta,
 Indonesia; Versus Project, level 2 DGTMB Shop,
 Yogyakarta, Indonesia
 "Transfer", University Sunshine Coast Art Gallery, Australia
 "We Connect, We Occupy", Jeonnam Museum of Art,
 Gwangjang, South Korea
 "Past-Present: Art School in Indonesia", Indonesia School,
 The Hague, The Netherlands
 "Art is All Around", Versus Project, Yogyakarta, Indonesia
 "Chapter Jogja", Nadi Gallery Booth, GIK Gadjah Mada
 University, Yogyakarta, Indonesia
 "Terasi 2025", collaboration with Gambaretika, Pos Bloc,
 Jakarta, Indonesia
 "Apparitions-A", Curatorial Perspective by Hubert Barrère,
 Danyzs Gallery, Paris, French
 "Art Front Selection: Summer Collection 2025", Art Front
 Gallery, Tokyo, Japan
 "ARTSUBS: Material Ways", Balai Pemuda Surabaya,
 Indonesia
 "Mengenang Eko Prawoto: Menjelajahi Karya Rupa,
 Ruang, Dan Aktivitas", Omah Kedondong, Yogyakarta,
 Indonesia
 "25 Tahun Nadi Gallery: Masih Bernadi", Nadi Gallery,
 Jakarta, Indonesia
 "Art Jakarta", Nadi Gallery Booth, ROH Booth, Art
 Front Booth, Jakarta, Indonesia
 "Tricenarian: Viavia Jogja – 3 Decades Of Taste, Travel And
 Tales", ViaVia, Yogyakarta, Indonesia
 2024 "Unbearable Lightness", ROH Projects, Jakarta, Indonesia
 "ART SG", Arario Booth, Art Front Booth, Srisasanti Booth,
 UBS Art Studio Booth & UBS Lounge, Marina Bay Sands
 Expo, Singapore
 "Mooi Indie Dari Masa Ke Masa", Jogja Art Book Fair, The
 Ratan, Yogyakarta, Indonesia
 "The Poetic Effect", Nadi Gallery, Jakarta, Indonesia
 "Tokyo Gendai", Art Front Booth, Tokyo, Japan
 "Nandur Srawung #11", Taman Budaya Yogyakarta,
 Yogyakarta, Indonesia
 "Rumpang Rimpang Rampung", Contemporary Art Gallery,
 Taman Mini Indonesia Indah, Jakarta, Indonesia
 "Art Fair Asia Fukuoka", Art Front Booth, Fukuoka, Japan
 "Tjoekoep Tjoekoep Tjoekoep", R. J. Katamsi Gallery,
 Indonesian Arts Institute, Yogyakarta, Indonesia
 "30 Tahun Srisasanti Syndicate", Srisasanti Gallery,
 Yogyakarta, Indonesia

"ARTSUBS: Ways Of Dreaming", Pos Bloc Surabaya,
 Indonesia
 "Public Art Abu Dhabi Biennial", Abu Dhabi Bus Terminal,
 Abu Dhabi
 "Radical Textiles", Art Gallery of South Australia, Australia
 "Luo Shan Feng Art Festival", Kenting Long Beach Hotel,
 Taiwan
 "Art Basel Miami", ROH Projects booth, Miami, USA
 2023 "The Great Indonesia Exhibition", De Nieuwe Kerk
 Museum, Amsterdam, The Netherlands
 "Space Evolution", Jing'an International Sculpture Project,
 Shanghai, China
 "Art Jakarta", ROH Projects, Arario Booth, Srisasanti Booth
 & Special Spot, Jakarta International Expo, Indonesia
 "Art Fair Asia Fukuoka", Art Front Booth, Fukuoka, Japan
 "Art Basel Hongkong", Arario Gallery Booth, Hongkong
 "DYSTOPIA: Transition from Memory", Art Front Gallery,
 Tokyo, Japan
 "Art Fair Philippines", ARNDT Art Agency Booth, Philippines
 "Art Jakarta Gardens", Jakarta, Indonesia
 "Art Fair Singapore", Arario Gallery Booth, Singapore
 "Creativity, Connection, And Diversity: The Art Obvious,
 Rakajoo, Eko Nugroho", Columns Gallery, Singapore
 2022 "Art Jakarta Gardens", Jakarta, Indonesia
 "Urbain.Es", La Condition Publique de Roubaix, Paris,
 France
 "Art Hankyu 2022", Hankyu Umeda Main Store, Osaka,
 Japan
 "Berdikari", Distrik Seni Sarinah, Jakarta, Indonesia
 "Second Movement", STPI, Singapore
 "Jogja Annual Art #7": FLOW, Sangkring Art Space,
 Yogyakarta, Indonesia
 "Konvergensi: Pasca-Tradisionalisme", R. J. Katamsi
 Gallery, Indonesian Arts Institute, Yogyakarta, Indonesia
 "Uprising", Kristin Hejellegerde Gallery, Schloss Gorne,
 Germany
 "Art Jakarta", ROH Projects booth, Jakarta, Indonesia
 "Kiaf Seoul", Arario Booth, Seoul, South Korea
 "Asia Now", Danyzs Gallery Booth, Paris, France
 "West Bund Art & Design", Arario Gallery Booth, South
 Korea
 "Outlaw", Art Gallery of New South Wales, Australia
 2021 "Falling", Tang Contemporary, Beijing, China
 "Kinder Biennale", Groningen Museum, The Netherlands
 "Close To Home", STPI Singapore at ArtSpace Helu
 Trans and online exhibition
 "ARTJOG MMXXI: Time To Wonder", Jogja National
 Museum, Yogyakarta, Indonesia
 "Asia Now Paris Asian Art Fair", online view on Acula,
 Magda Danyzs Gallery, Paris, France
 "Survival Nature", Ginza Tsutaya Book Store, Tokyo, Japan
 2020 "Gangguan Tenggara", Bega Valley Regional Gallery, New
 South Wales, Australia
 "Nothing Lasts/ Nothing's Finished", online view,
 Sullivan+Strumpf Singapore and Sydney
 "Plasticology", The Goods Shed by Form, Perth, Australia
 "My Name Is Nobody", online view by ARNDT Art Agency
 and Artsy

	“Violent Attachments”, Sullivan+Strumpf Singapore “Turning The Axis Of The World”, STPI, Singapore “ARTJOG 2020: Resilience”, Jogja National Museum, Yogyakarta, Indonesia	2015	“Encounters Project”, Art Basel Hongkong, curated by Alexie Glass-Kantor “Public-Street Art Festival”, Perth, Australia. Organized by Form
2019	“Setouchi Triennale”, Ibuki Island, Japan “Abakadone/Continuous Fire”, National Gallery of Canada, Ottawa, Canada “Art Jakarta 2019”, Arario Booth & Special Spot, Jakarta Convention Centre, Jakarta, Indonesia “Shifting Tides”, ASEAN Gallery, The Asean Secretariat, Jakarta, Indonesia “Children Biennale: Embracing Wonder”, National Gallery Singapore, Singapore “Fracture/Fiction: Selections From The Ilham Collection”, Ilham Gallery, Kuala Lumpur, Malaysia “Contemporary Worlds: Indonesia”, National Gallery of Australia, Canberra, Australia “South East Asia Artist”, Sullivan+Strumpf Sydney, Australia “Forgotten Enlightenments”, Leipzig’s Cotton Spinning Mill, Leipzig, Germany “OHD Infinity: A Walk Of Life”, OHD Museum, Magelang, Indonesia		“Tapisserie? De Picasso a Messenger”, Musees d’Angers, Angers, France “ARTJOG8: Infinity In Flux”, Taman Budaya Yogyakarta, Yogyakarta, Indonesia “Root: Indonesian Contemporary Art”, Frankfurter Kunststverein, Kunst Museum, Frankfurt, Germany. Curated by Franziska Nori, Asikin Hasan “Bitter Sweet”, Cemeti Art House, Yogyakarta, Indonesia “Oz Asia Festival”, Art Gallery of South Asia, Australia “Belum Ada Judul”, Sangkring Art Space, Yogyakarta, Indonesia
	“Taipei Dangdai”, ROH Project Booth, Taipei Nangang Exhibition Center, Taipei, Taiwan	2014	“10th Gwangju Biennale: Burning Down the House”, Gwangju, South Korea. Curated by Jessica Morgan “International Contemporary Art And Design”, Jakarta, Indonesia “Art For Cancer”, Museum Seni Rupa dan Keramik, Jakarta, Indonesia
2018	“JAVA! Art Energy”, Institut des Cultures d’Islam, Paris, France “ARTBALI: Beyond The Myths”, Bali Collection Nusa Dua, Bali, Indonesia “In Search Of Southeast Asia Through M+ Collections”, M+ Museum, Hongkong “My Monster: The Human-Animal Hybrid”, RMIT Gallery, Melbourne, Australia. Curated by Evelyn Tsitas “Vacancy”, A3 Singapore “ARTJOG11: Enlightenment”, Jogja National Museum, Yogyakarta, Indonesia “Spring Meeting Of The International Monetary Fund And World Bank Group”, World Bank Office, Washington, USA. Curated by Amir Sidharta. “Art From The Street”, Art Science Museum, Singapore. Curated by Magda Danyisz	2013	“Jogja Biennale: Equator #2”, Taman Budaya Yogyakarta, Indonesia “Jakarta Biennale: Siasat”, Jakarta, Indonesia “SIP! Indonesian Art Today. The Past Three Generations of Indonesian Contemporary Art”, ARNDT Gallery, Singapore “ARTJOG13: Maritime Culture”, Taman Budaya Yogyakarta, Yogyakarta, Indonesia “California Pacific Triennale”, Orange County Museum of Art, USA “Indonesia Pavilion For Venice Biennale: Sakti”, Venice, Italy “Writings Without Borders”, Lehmann Maupin Gallery, Hong Kong “SIP! Indonesian Art Today. The Past Three Generations of Indonesian Contemporary Art”, ARNDT Gallery, Berlin, Germany
	“Material Connection”, Jane Lombard Gallery, New York, USA	2012	“XXL: State of Indonesian Art”, Sangkring Art Space, Yogyakarta, Indonesia “ARTJOG12”, Taman Budaya Yogyakarta, Indonesia “Negari Ngayogyakarta Hadiningrat”, Jogja National Museum, Yogyakarta, Indonesia “Fantasy Islands”, Louis Vuitton Singapore, Singapore “Migration”, Museum Art Contemporary, Sidney, Australia “Grand Opening of Esa Samporna Art Museum”, Surabaya, Indonesia “Migration”, Ormond Hall in the former Royal Victorian Institute of the Blind buildings, Melbourne, Australia “Rally: Contemporary Indonesian Art, Jompot Kuswidananto & Eko Nugroho”, National Gallery of Victoria, Australia
2017	“Instant Reply: ARNDT Singapore’s Highlights From Southeast Asia”, ARNDT Fine Art, Singapore “Middle Of Now Here”, Honolulu Biennale, Honolulu, Hawaii “Imaginarium: To The Ends Of The Earth”, Singapore Art Museum, Singapore “Luther and The Avantgrade—Contemporary Art in Wittenberg Berlin and Kassel”, Wittenberg Old Prison, Germany “Suzu 2017: Oku-Noto Triennale”, Suzu-shi, Ishikawa, Japan “Trienal Seni Patung Indonesia #3: Skala”, National Gallery of Indonesia, Jakarta, Indonesia	2011	“Beyond the East”, MACRO (Rome Museum of Contemporary Art), Rome, Italy “Fantasy Islands”, Louis Vuitton Hongkong, Hongkong “Asia: Looking South”, ARNDT Gallery, Berlin, Germany “The Global Contemporary, Art Worlds After 1989”, ZKM Center for Art and Media, Karlsruhe, Germany “Beyond the Self: Contemporary Portraiture From Asia”, Travelling exhibition: National Portrait Gallery, Canberra; McClelland Gallery & Sculpture Park, Victoria; Anne &
2016	“Love Me in My Batik: Modern Batik Art From Malaysia and Beyond”, Ilham Gallery, Kuala Lumpur, Malaysia “ARTJOG9: Universal Influence”, Jogja National Museum, Yogyakarta, Indonesia “Concept Context Contestation: Art and the Collective in Southeast Asia”, Cemeti Art House, Yogyakarta, Indonesia		

	Gordon Samstag Museum of Art, University of South Australia, Adelaide; Museum & Art Gallery of the Northern Territory, Northern Territory, Australia		Yogyakarta, Yogyakarta, Indonesia
	"Finding Me", Semarang Gallery, Semarang, Indonesia		"Exposigns", Jogja Expo Center, Yogyakarta, Indonesia
	"ARTJOG11", Taman Budaya Yogyakarta, Indonesia		"Cream", International Festival for Arts and Media Yokohama, Japan
	"Beastly", Cemeti Art House, Yogyakarta and Salihara Gallery, Jakarta, Indonesia		"Lyon Biennale X: The Spectacle of the Everyday", Lyon, France. Curated by Hou Hanru, Thierry Raspail
	"Ekspansi", National Gallery of Indonesia, Jakarta, Indonesia		"Beyond the Dutch", Centraal Museum, The Netherlands
	"Transfiguration & Contemporary Mythologies", Espace Culturel Louis Vuitton, Paris, France		"4 th International Architecture Biennale Rotterdam", Rotterdam, The Netherlands
	"Meer And Tekenen", Galerie Nouvelles Image, Den Haag, The Netherlands		"Tales From Wounded-Land", Tyler Rollins Fine Art, New York, USA
	"Isles of a City Named Jogja", Primo Morella Art Gallery, Milano, Italy. Curated by Jim Supangkat		"Dorodoro, Doron!", Hiroshima Contemporary Art Museum, Hiroshima, Japan
	"DECOMPRESSION #10: Ruang Rupa Anniversary", National Gallery of Indonesia, Jakarta, Indonesia		"Fluid Zones", Jakarta Biennale 2009, Grand Indonesia, Jakarta, Indonesia
	"Art Stage Singapore", Marina Bay Sands, Singapore		"Designing Peace: A Show of Imagination", Museum of Contemporary Art and Design at the School of Design and Art, College of St. Benilde, Manila, Philippines. Curated by Marian Pastor Roces
	"Fiberface #3", Taman Budaya Yogyakarta, Indonesia		"Mask/Gemaskerd", Heden, Den Haag, The Netherlands
	"1001 Doors: Reinterpreting Traditions", Ciputra Marketing Gallery, Jakarta, Indonesia. Curated by Asmudjo Jono Irianto	2008	"Expenditure", Busan Biennale 2008, Busan, South Korea
	"Close The Gap: Indonesia Art Today", Melbourne International Fine Art, Melbourne, Australia. Curated by Bryan Collie, Mikala Tai, Anita Archer, Santy Saptari		"Dari Penjara Ke Pigura", Salihara Gallery, Jakarta, Indonesia
2010	"South East Asia Contemporary Art", Arario Gallery, Seoul, South Korea. Curated by Junghwa Ryu.		"Manifesto", National Gallery of Indonesia, Jakarta, Indonesia
	"THE SHOW MUST GO ON: 10 th anniversary of Nadi Gallery", National Gallery of Indonesia, Jakarta, Indonesia		"EXPOSE #1 – A Presentation of Indonesian Contemporary Art by Deutsche Bank & Nadi Gallery", Four Seasons Hotel, Jakarta, Indonesia
	"International Contemporary Art Fair 2010", Grand de Palais & Louvre, Paris, France		"Something from Nothing", Contemporary Arts Center New Orleans, New Orleans, Louisiana, USA
	"NI 50 JAR, part 1", Galerie Nouvelles Image, Den Haag, The Netherlands		"CIGE (China International Gallery Exposition)", Beijing, China
	"Contemporaneity", MOCA Shanghai, China. Curated by Jim Supangkat & Biljana Ciric	2007	"The Bridge Art Fair", New York, USA
	"INDONESIAN ART NOW: THE STRATEGIES OF BEING, Art Jogja 2010", Taman Budaya Yogyakarta, Indonesia		"Geopolitical of Animation", The Andalusian Centre of Contemporary Art, Sevilla, Spain
	"Pameran Ilustrasi Cerpen Kompas 2009", Travelling Exhibition: Bentara Budaya Jakarta, Bentara Budaya Yogyakarta, Balai Soedjatmoko-Solo, Bentara Budaya Bali, Indonesia		"Scope", Basel, Switzerland
	"Heat Wave", Lombard Freid Projects, New York, USA. Curated by Lea Freid		"Anti Aging", Gaya Fusion Art, Ubud, Bali, Indonesia
	"Space and Image", Ciputra World Marketing Gallery, Jakarta, Indonesia		"CIGE (China International Gallery Exposition)", Beijing, China
	"Art HK 2010", Hong Kong Convention and Exhibition Center, Hong Kong		"MILITIA: OK Video", National Gallery of Indonesia, Jakarta, Indonesia
	"Lonarte 10 Festival", alongside the beach in Calheta, Madeira Island, Portugal		"Fetish", Biasa Art Space, Bali, Indonesia
	"The 2010 Next Wave Festival: The Ultimate Time Lapse Megamix", Melbourne, Australia	2006	"100 Tahun Affandi", National Archives Building, Jakarta, Indonesia
	"Paralinear", Pekin Fine Arts, Beijing, China. Curated by Aric Chen	2005	"THE PAST THE FORGOTTEN TIMES: Six Indonesian Artist Interpret Indonesian History", Traveling Exhibition: Artoteek, The Hague, Netherlands; Cemeti Art House, Yogyakarta; Erasmus Huis, Jakarta; Yaitu Gallery, Semarang; Bliz Art, Shanghai-Fringe Festival, Singapore
	"The Comical Brothers", National Gallery of Indonesia, Jakarta, Indonesia		"Wind from the East", KIASMA Museum of Contemporary, Helsinki, Finland
	"LIHAT! Video Art from Indonesia", Galería Jesús Gallardo, Leon Mexico. Curated by Katerina Valdivia Bruch		"Asia Pasific Triennale 5", Queensland Art Gallery, Australia
2009	"Art Basel Miami", Miami Beach Convention Center, USA		"Dirty Yoga", Taipei Biennale, Taipei Fine Art Museum, Taiwan
	"Biennale Jogja X: Jogja Jamming", Taman Budaya	2004	"Going Digital", The Kirk Theater, Utrecht, The Netherlands
			"SUB / VERSION: OK Video", National Gallery of Indonesia, Jakarta, Indonesia
			"Shadow And Spaces", HKW, Berlin, Germany
			"Three Young Contemporary", Valentine Willie Gallery, Malaysia
			"Bali Biennale", Denpasar, Bali, Indonesia
			"Move On Asia", Animation and Single Channel Video Art

	Festival, Remo Gallery, Osaka, Japan		Groninger Museum, Groningen, The Netherlands
	"Reformasi, Contemporary Indonesian Artist Post 1998", Sculpture Square, Singapore	2019	"Memories of Fireflies", Giant Lantern & "Tightly Hugging, Care, Love, & Peace", Mural on Padang Atrium at Children Biennale 2019, National Gallery of Singapore, Singapore
	"Melbourneconnection Asia", Kuala Lumpur, Hanoi, Manila, Yogyakarta, Shanghai	2018	"Garden Full of Blooming Democracy", Mural Project in Art Science Museum, Singapore; "Art from the Street" curated by Magda Danysz
	"Have We Met", The Japan Foundation Forum, Tokyo, Japan		
	"Equatorial Heat", Sichuan Museum, China		
	"Filter", De Schone Kunsten Gallery, Harlem, The Netherlands	2017	"Semelah (God Bliss)", mural project in lobby of Asia Society and Wayang Bocor performance in Asia Society, New York; Carolina Performing Art, North Carolina; Calart Theater, Los Angeles, USA
2003	"Countrybution", Yogyakarta Biennale, Taman Budaya, Yogyakarta, Indonesia		"Above the Wall Under the Rainbow, Free Air", mural project in Moon Garden and Moroccan Room, Shangrila: A Museum of Islamic Art, Culture and Design; Honolulu Biennale main site, Honolulu, Hawaii, USA
	"OK VIDEO", National Gallery of Indonesia, Jakarta, Indonesia		"Bookmark by Dried Flower", video documentary preview in Okunoto Triennale, Japan
	"Exploring Vacuum", Cemeti Art House, Yogyakarta, Indonesia		"Bouquet of Love", installation project at Potato Head Beach Club, Bali, Indonesia
2002	"3030", Edwin Gallery, Jakarta, Indonesia		"Bening #1 & #2", design for Aqua Reflections mineral bottle Visuals for Samsung The Frame TV
	"READ", British Council, Jakarta, Indonesia		"Celebrated Phobia" - a special commission exhibition to feature in film "Ada Apa Dengan Cinta #2" Miles Film
	"TALI IKAT, Fiber Connections", Taman Budaya Yogyakarta, Indonesia		"Share The Love, Love To Share", mural project at Giok Hartono private museum, Jakarta, Indonesia
	"SAMA-SAMA", City Mural Project Flyover, Yogyakarta, Indonesia		"Tropical Bouquet", lanterns project at Pacific Place Mall, Jakarta, Indonesia
2001	"Gelart", Gelaran Budaya, Yogyakarta, Indonesia		"Rainbow Landscape #1 & #2", installation project in Baggage Claim Area Terminal 3 Ultimate International & Domestic, Soekarno Hatta International Airport, Jakarta, Indonesia
	"Kabinet Komik Indie", Gelaran Budaya, Yogyakarta, Indonesia	2016	IKEA Art Event 2015 – Street Art Public Street Art Festival in Perth, Australia
2000	"Young Artist Exhibition 2000", Purna Budaya, Yogyakarta, Indonesia		Oz Asia Festival, Art Galery of South Australia
	"Buldozer", Bentara Budaya, Yogyakarta, Indonesia		"Louis Vuitton X Eko Nugroho" - a special commission to design a scarf for Louis Vuitton's Foulards D'Artistes Autumn Winter 2013 collection
1999	"Yogyakarta Art Festival (FKY) XI", Yogyakarta, Indonesia		"Life Is a Trick and Tricky is Cool", Mural at Leroy Merlin, la rue vry, Paris, France
	"Indonesian Art Festival (FKI)", Benteng Vredeburg, Yogyakarta, Indonesia		LE MUR, Mural Project in Paris, France
			"The Strategies of Ya Ampunn!", Mural to cover the façade of Taman Budaya Yogyakarta for Indonesian Art Now: The Strategies of Being, Art Jogja 2010
Awards			
2025	Tatler Most Influential (Indonesia)		"Cream", International Festival for Arts and Media Yokohama, Japan
2017	Indonesia's Influential Person in Creative Industry (Visual Art) by Idea Fest x Samsung Galaxy Note 8	2015	"Seneng Kuwi Larang Regane", BMW launching, Jakarta, Indonesia
2013	Power 100: A ranked list of the contemporary art world's most powerful figures by ArtReview	2013	"Open City Jakarta", 12 contemporary wayang characters for the exhibition design of Open City Jakarta at the 4 th International Architecture Biennale Rotterdam (IABR) commissioned by Dr. Stephen Cairns and Daliana Suryawinata, curators of Open City Jakarta
	Icon of the Year 2013 in Art and Culture, Gatra Magazine, Indonesia		"It's All About Coalition", a pair of bronze sculptures and mural at the Glass Atrium commissioned by National Museum of Singapore
2010	Best Illustration Kompas Short Stories	2012	"It's All About Destiny! Isn't It!" and "What Do You Want?", a mural for the foyer of the Gallery of Modern Art (GoMA) and for the Children's Art Center in conjunction with APT5.
2008	Academy Art Award for Emerging Artist, Indonesian Institute of Arts		
2005	Best Artist of the Year, Tempo Magazine	2010	
Commision & Special Project			
2026	"Celebrate the Joy", commission artist for Prambanan Jazz Festival, Yogyakarta, Indonesia	2009	
2025	"Save Our Future", A special commission project for Kin Space playground for kids		
	"Eko Nugroho X The Adams X Cherrypop", A visual collaborator for The Adams band at Cherrypop Festival, Yogyakarta, Indonesia		
2024	"Guarding Sunrise in Mind", installation, "We Are Here Now", Interactive Public Installation commissioned by UBS at Art Singapore with Sullivan+Strumpf Gallery	2008	
	Coach X Eko Nugroho, "We Are Future", A special commission project for Coach Mascot		
	"The Blooming", Public Art Project at Marine Messe Fukuoka, Japan	2006	
2021	"Memories of Fireflies", Giant Lantern at Kinder Biennale,		

Commissioned by Queensland Art Gallery, Australia
2004 Fukuoka Asian Art Museum, Japan

Collection

Fukuoka City
Akili Museum of Art, Jakarta, Indonesia
Arario Collection, Cheonan, Korea
Art Gallery of South Australia, North Terrace, Adelaide, Australia
Art Gallery of New South Wales, Sidney, Australia
Artnow, International A3 Collection, San Fransisco, USA
Artoteek Den Haag/HEDEN , The Hague, Netherland
Ark Gallerie, Jakarta, Indonesia
Asia Society Museum, New York, USA
Cemeti Art House, Yogyakarta, Indonesia
Contemporary Arts Center, New Orleans, USA
Deutsche Bank, Frankfurt, Germany
Denver Art Museum, Colorado, USA
Esa Sampoerna Art Museum, Surabaya, Indonesia
Gallery of Modern Art (GOMA) Brisbane, Australia
Haus Der Kulturen Der Welt, Berlin, Germany
Jeonnam Museum of Art, Gwangyang, South Korea
Meseum M+, Hongkong
Musée d'Art Moderne, Paris
Musée des Beaux-arts de Lyon
Museum and Art Gallery of the Northern Territory, Darwin, Australia (MAGNT)
National Gallery of Australia, Canberra, Australia
National Gallery of Canada, Ottawa, Canada, USA
National Gallery of Victoria, Melbourne, Australia
Oei Hong Djien Museum of Modern & Contemporary Indonesian Art, Magelang, Indonesia.
SAM Art Projects Collection, Paris, France
Singapore Art Museum, Singapore
Soekarno Hatta International Airport, Jakarta, Indonesia
The Guy & Myriam Ullens Foundation
Tropen Museum, Amsterdam, The Netherlands
Tumurun Museum, Solo, Indonesia
Valentine Willie Fine Art, Kuala Lumpur, Malaysia

Wayang Bocor Performances

2019 "PERMATA DI UJUNG TANDUK" in collaboration with Gunawan Maryanto (writer, director, actor), Ari Wulu (Musician), Banjar Tri Andaru Cahyo (Lighting), Anggit Sudibyo (Stage crew, actor), Gregorious Pratyaksa (Stage crew), Kusworo Bayu Aji (management, actor), Ratri Kartika Sari, Wiwit Endri Nuryaningsih (Management), M Arif Wijayanto (Actor), Theresia Wulandari, Dewi Ratnasari, Yulandha Felicia S (Actress), Jagad Mellian Tejo Ndaru (Puppeter), Ilkhas Rayi (Designer) for Musical Literature Performance 2019: Jentera at Concert Hall, Yogyakarta Cultural Center, Yogyakarta, Indonesia
"PERMATA DI UJUNG TANDUK" in collaboration with Gunawan Maryanto (writer, director), Ari Wulu (Musician), Banjar Tri Andaru Cahyo (Lighting), Anggit Sudibyo (Stage crew, actor), Gregorious Pratyaksa (Stage crew), Kusworo Bayu Aji (management, actor), Ratri Kartika Sari, Wiwit Endri Nuryaningsih (Management), M Arif Wijayanto (Actor), Theresia Wulandari, Dewi Ratnasari, Yulandha

Felicia S (Actress), Arekso Wano Setyo (Puppeter) in Royo-royo; Management Alumni Festival Series Wayang Bocor at Dia.Lo.Gue, Jakarta, Indonesia

2017 "SEMELAH (GOD BLISS)" in collaboration with Gunawan Maryanto (writer, director, actor), Catur "Benyek" Kuncoro (Puppeter), Ari Wulu (Musician), Banjar Tri Andaru Cahyo (Lighting), Octo Cornelius, Anggit Sudibyo (Stage crew) Ratri Kartika Sari, Kusworo Bayu Aji, Wiwit Endri Nuryaningsih (Management), M Arif Wijayanto (Actor), Attinna Rizqiana (Custom). Tour in USA: Asia Society, New York; Carolina Performing Art, North Carolina; Calart Theater, Los Angeles. Commissioned by Asia Society
"SEMELAH (GOD BLISS)" in collaboration with Gunawan Maryanto (writer, director, actor), Triyanto "Genthong" Hapsoro, Jagad Mellian Tejo Ndaru (Puppeter), Ari Wulu (Musician), Banjar Tri Andaru Cahyo (Lighting), Octo Cornelius, Anggit Sudibyo (Stage crew) Ratri Kartika Sari, Kusworo Bayu Aji, Wiwit Endri Nuryaningsih (Management), M Arif Wijayanto (Actor), Attinna Rizqiana (Custom). Tour in Societet Militer-Jogjakarta, Idrus Tintin, Komplek Bandar Seni Raja Ali-Riau, At America & Taman Ismail Marzuki-Jakarta

2016 "SEMELAH (GOD BLISS)" in collaboration with Gunawan Maryanto (writer, director, actor), Catur "Benyek" Kuncoro (Puppeter), Ari Wulu (Musician), Banjar Tri Andaru Cahyo (Lighting), Octo Cornelius, Anggit Sudibyo (Stage crew) Ratri Kartika Sari, Kusworo Bayu Aji, Wiwit Endri Nuryaningsih (Management), M Arif Wijayanto (Actor), Theresia Wulandari (Actress), Attinna Rizqiana (Custom) at Institut Francais Indonesia / Lembaga Indonesia Perancis, Yogyakarta, Indonesia
"HIKAYAT AGAR-AGAR BERTANDUK" in Collaboration with Gunawan Maryanto (writer & director), Ari Wulu (Musician), Banjar Tri Andaru Cahyo (Lighting), Octo Cornelius, Anggit Sudibyo (Stage crew) Ratri Kartika Sari, Kusworo Bayu Aji, Leoni Dian A. (Management), M Arif Wijayanto (Actor), Theresia Wulandari (Actress) at Potatohead, Bali, Indonesia

2015 "DIMISCALL LELUHUR" in collaboration with Gunawan Maryanto (writer), Ari Wulu (Musician), Banjar Tri Andaru Cahyo (Lighting), Adi Wisanggeni, Ega Kuspriyanto (Stage crew), Kusworo Bayu Aji, Wiwit Endri Nuryaningsih (Management), Ant. Febrinawan Prestianto (Actor), Theresia Wulandari (Actress) tour in 4 villages in Bantul, Kulonprogo, Sleman, Gunung Kidul, Yogyakarta, Indonesia
"DIMISCALL LELUHUR" in Collaboration with Gunawan Maryanto (writer), Ari Wulu (Musician), Banjar Tri Andaru Cahyo (Lighting), Adi Wisanggeni, Ega Kuspriyanto (Stage crew), Kusworo Bayu Aji, Wiwit Endri Nuryaningsih (Management), Ant. Febrinawan Prestianto (Actor), Theresia Wulandari (Actress) at Galeri Indonesia Kaya, Jakarta, Indonesia

2014 "HIKAYAT AGAR-AGAR BERTANDUK" in collaboration with Gunawan Maryanto (writer), Ari Wulu (Musician), Banjar Tri Andaru Cahyo (Lighting), Adi Wisanggeni, Ega Kuspriyanto (Stage crew), Ratri Kartika Sari, Kartika Wahyuning Nugrahani (Management), Miftakul Effendi (Property), Ramdhani Mangku Alam (Costum), M. Nur Qomaruddin

- (Actor), Theresia Wulandari (Actress) at Institute Francais d'Indonesie-Yogyakarta, Bazaar Art Jakarta-Jakarta, Goethe Institute-Jakarta
- "DIMISCALL LELUHUR" in collaboration with Gunawan Maryanto (writer), Ari Wulu (Musician), Banjar Tri Andaru Cahyo (Lighting), Adi Wisanggeni, Ega Kuspriyanto (Stage crew), Ratri Kartika Sari, Kartika Wahyuning Nugrahani (Management), Miftakul Effendi (Property), Ramdhani Mangku Alam (Costum), M. Nur Qomaruddin (Actor), Theresia Wulandari (Actress) at Pesta Boneka #4, Yogyakarta, Indonesia
- 2012 "GENERASI BERAT SEBELAH" in collaboration with Catur Kuncoro (puppeteer), Gunawan Maryanto (writer) at Kersan Art Studio, Yogyakarta, Indonesia
- 2011 "DILEMA GENERASI SAWI" in collaboration with Catur Kuncoro (puppeteer), Gunawan Maryanto (writer) at Ark Galerie, Jakarta, Indonesia
- "PERSETERUAN GETAH BENING" in collaboration with Catur Kuncoro (puppeteer), Yennu Ariendra (musician), Gunawan Maryanto (writer) at Bandung Wayang Festival 2011, Bandung, Indonesia
- 2010 "PERSETERUAN GETAH BENING" in collaboration with Catur Kuncoro (puppeteer), Yennu Ariendra (musician), Ig Sugiarto (lighting designer), Gunawan Maryanto (writer) at Lembaga Indonesia Perancis, Yogyakarta, Indonesia
- "SKANDAL JERUK PURUT" in collaboration with Catur Kuncoro (puppeteer), Toro (Puppeteer), Yennu Ariendra (musician). Private performance for American Arts Presenters at Yayasan Bagong Kussudiardjo, Yogyakarta, Indonesia
- "PERSETERUAN TUBUH" Anatomy Puppet Project for Biennale Anak Jogja at Taman Budaya Yogyakarta, Yogyakarta
- 2009 "CONTEMPORARY PUPPET PERFORMANCE" Collaboration with Catur Kuncoro (puppeteer), Toro (Puppeteer), Yennu Ariendra (musician), Ig Sugiarto (lighting designer), Andy Seno Aji (stage designer) at Grand Indonesia Shopping Center
- "L'ARC EN CIEL SOUS LA PIERRE" (RAINBOW BENEATH A STONE) in collaboration with the inner city community of Vaulx-en-Velin, Claire Truche (Theatre Director) and Bernard Fontain (Guignol puppeteer), at the Open Air Theatre, Vaulx-en-Velin, Lyon, France. Veduta, Lyon Bienale X, France
- "WONDER DIAMOND" Collaboration with Catur Kuncoro (puppeteer), Dr Matthew Isaac Cohen (Puppeteer), Toro (Puppeteer), Yennu Ariendra (musician), Ig Sugiarto (lighting designer), Andy Seno Aji (stage designer) at Cemeti Art House, Yogyakarta, Indonesia
- 2008 "BUNGKUSAN HATI DI DALAM KULKAS/A Wrapped Heart Inside the Refrigerator". Catur Kuncoro (puppeteer), Joned Suryatmoko (Theater director/writer), Eko Nugroho (Visual Artist), Yennu Ariendra (musician), Ig Sugiarto (lighting designer), Andy Seno Aji (stage designer). Teater Salihara, Jakarta, Indonesia

Video Art Works

Bookmark by Dried Flowers (2017), Ride Your Moral (2014), Shadow

of Independent (2013), You and Your Neighbour (animation 2011), Salt (2010), Sugar (2010), Dance of The Landlord (2009), Intimacy (2008), Yesterday was Tomorrow (2007), It's All About The Destiny Isn't It? (Animation 2006), I am Not A Vegetarian (Animation 2006), Maling (2005), Let Me Love Me (Animation 2004), Dark Disco (Animation 2004), The Breeder (Animation 2003), Bercerobong (Animation 2002), Reborn (animation 2001)

Solo Comic Productions

The Konyol #4 (2013), The Konyol #3 (2013), The Konyol #2 (2013), Just Because I Love You (2007), Seporno-pornonya Pornografi Lebih Porno RUU Porno (2006), Foolish (2006), Fight Me (2005), The Konyol #1 (2004), Call Me Togel (2001), Certificate for Indonesia (2001), Viva Macho (2001), Untitled (2000), Assalamualaikum (1999), Herk (1999), Unwanted (1998), Condom Comic (1997), Matches Comic (1997), Germ (1997), Comic 43,1% 5 – 0,7 x 1/2 (1997), Not A Comic (1996), The Toilet (1996).

Comic Compilation For Community Project

Dagingtumbuh volume 1-15 (2000 – 2015), Kaldu Ikan (2008), Serpihan Macan Komik #1 & #2 (2006), "Like A Chimney" animation Project, at Cemeti Art House (2002), "I Eat You Eat Me" animation Project, at Cemeti Art House (2002), Compilation with Yakkum Friends Yogyakarta (2001), Compilation with Kanisius Gayam Basic School, Yogyakarta (2001), "Narcis" (2000), "Kuman" Core Comic (1998)

Book

CONTAMINATED COMPLAINTS, foreward by Adelina Luft, Writer: Lisa Catt, Enin Supriyanto, Mathias Arndt; Berlin: Distanz, Arndt Art Agency, Studio Eko Nugroho

THE PATING TLECEK RUANG ARSITEKTUR, 2012, writer: Yoshi Fajar Kresno; Yogyakarta: Studio Eko Nugroho

SPACE, 2011, introduction by Adeline Ooi, Writer: Enin Supriyanto; Jakarta: Studio Eko Nugroho & Ark Galerie

MOOI WEER, 2005, The Hague: Artoteek & Cemeti Art House

THE TRAM, 2004, Amsterdam: Amsterdam Grafische Atelier

Other Activities

- 2025 Master Class Culture by Design at Faculty of Art and Design, Jakarta Institute of Art
- Artjog Young Artist Award Jury
- 2024 Public Talk "Eko Nugroho Experience" at Evoria Festival 2024, Jakarta, Indonesia
- Artist Talk at Jogja Art + Book Festival, Yogyakarta, Indonesia
- 2023 "Art Practice: Art x Fashion", Art Moments, Jakarta, Indonesia
- "Suistanable Art in Business", Bimasena Club, Jakarta, Indonesia
- 2014 Speaker at Seminar "Audience Studies and Art Education", Faculty of Art, Indonesia Institute of Art
- 2013 Speaker at Kopi Darat Blogger Nusantara

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