

POS-TRADISI I:
AMBANG BERLAPIS

Tetralogi Post-Tradisi Dalam Seni Rupa Kontemporer Indonesia

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Sep 1, 2026 – October 4, 2026

Budi Agung Kuswara

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Pos-tradisi merupakan satu frasa yang asing saya dengar tetapi di waktu yang bersamaan terasa akrab dan memancing rasa keingintahuan saya. Kali pertama saya bersinggungan dengan istilah tersebut adalah ketika saya bersama Mas Kemalezedine, founder dari Lanö Contemporary sekaligus satu dari sepuluh seniman yang tergabung dalam pameran ini, dan Pak Asmudjo Jono Irianto, selaku kurator dari pameran ini, membahas penyelenggaraan pameran pertama dari tetralogi pos-tradisi.

Bagi saya yang lahir dan tumbuh besar di Jakarta, mengidentifikasi tradisi adalah tantangan tersendiri bagi saya karena hampir tidak ada tradisi yang utuh akibat maraknya pencampuran budaya yang terjadi di Jakarta. Pencampuran tersebut juga sekarang dipercepat dengan adanya perkembangan teknologi yang begitu pesat. Saat ini, semua informasi di dunia sudah ada di genggam tangan berkat smartphone yang hampir tidak pernah lepas dari diri kita. Jika dibiarkan, pesatnya arus informasi tersebut bisa benar-benar menelan habis tradisi-tradisi warisan yang masih ada.

Namun yang ingin ditekankan dalam pameran ini bukanlah membanding-bandingkan mana yang lebih baik antara tradisi dan modernitas ataupun mengajak kita semua untuk menolak modernisasi guna tetap menjaga tradisi. Pertanyaan yang penting untuk diajukan adalah bagaimana caranya agar kita bisa menyesuaikan dan melahirkan cara berpikir dan cara hidup yang baru sehingga tradisi dan modernitas bisa berjalan beriringan? Pameran ini bermaksud untuk mengajak

kita semua agar bisa mengilhami pos-tradisi sebagai sebuah kerangka berpikir dimana kita tidak harus memilih antara tradisi dan modernitas melainkan menciptakan dinamika keseimbangan baru antara kedua kutub yang selalu saling bertentangan.

Sepuluh perupa yang turut serta dalam pameran ini berdomisili di Bandung, Bali dan Yogyakarta, akan tetapi mereka semua berasal dari latar belakang dan daerah yang berbeda-beda. Mereka kemudian beradaptasi, meleburkan warisan budaya dari daerah asal mereka dengan semua pengalaman baru yang dialami. Peleburan itu menghasilkan bahasa visual dan estetik baru yang kemudian dituangkan di dalam masing-masing karya.

Maka dari itu saya ingin mengucapkan terima kasih kepada Mas Kemalezedine dan Pak Asmudjo Jono Irianto yang sudah mempercayakan Nadi Gallery untuk menggelar pameran pertama dari tetralogi pos-tradisi. Kemudian kepada sepuluh perupa yang sudah mempresentasikan hasil peleburan tradisi dan modernitas dengan sangat baik ke dalam bentuk karya, saya juga memberikan apresiasi setinggi-tingginya. Juga kepada semua pihak yang sudah membantu terselenggaranya pameran ini dan semua yang hadir untuk menyaksikan pameran ini saya ucapkan terima kasih.

Selamat menikmati karya-karya di pameran ini.

Dhira Dwinanda

"Post-tradition" is a phrase that was unfamiliar to me, yet at the same time felt strangely familiar and sparked my curiosity. My first encounter with the term was when I was discussing the organization of the first exhibition in this Post-Tradition Tetralogy with Mas Kemalezedine, founder of Lanö Contemporary and one of the ten artists participating in this exhibition, and Mr Asmudjo Jono Irianto, the curator of this exhibition.

For me, having been born and raised in Jakarta, identifying tradition presents a challenge of its own. I can hardly find any tradition in its entirety, given the extensive cultural mixing that has taken place in Jakarta. This process of cultural intermingling has also been accelerated by the rapid development of technology. Today, information from around the world is literally at our fingertips, thanks to smartphones that are almost never separated from us. If left unchecked, this rapid flow of information could eventually overwhelm and consume the traditional inheritances that still remain.

However, what this exhibition seeks to emphasize is not a comparison of which is better between tradition and modernity, nor an invitation for us to reject modernization in order to preserve tradition. The more important question to ask is: how can we adapt and develop new ways of thinking and living so that tradition and modernity can coexist?

This exhibition seeks to invite us to understand post-tradition as a framework for thinking, one in which we do not have to

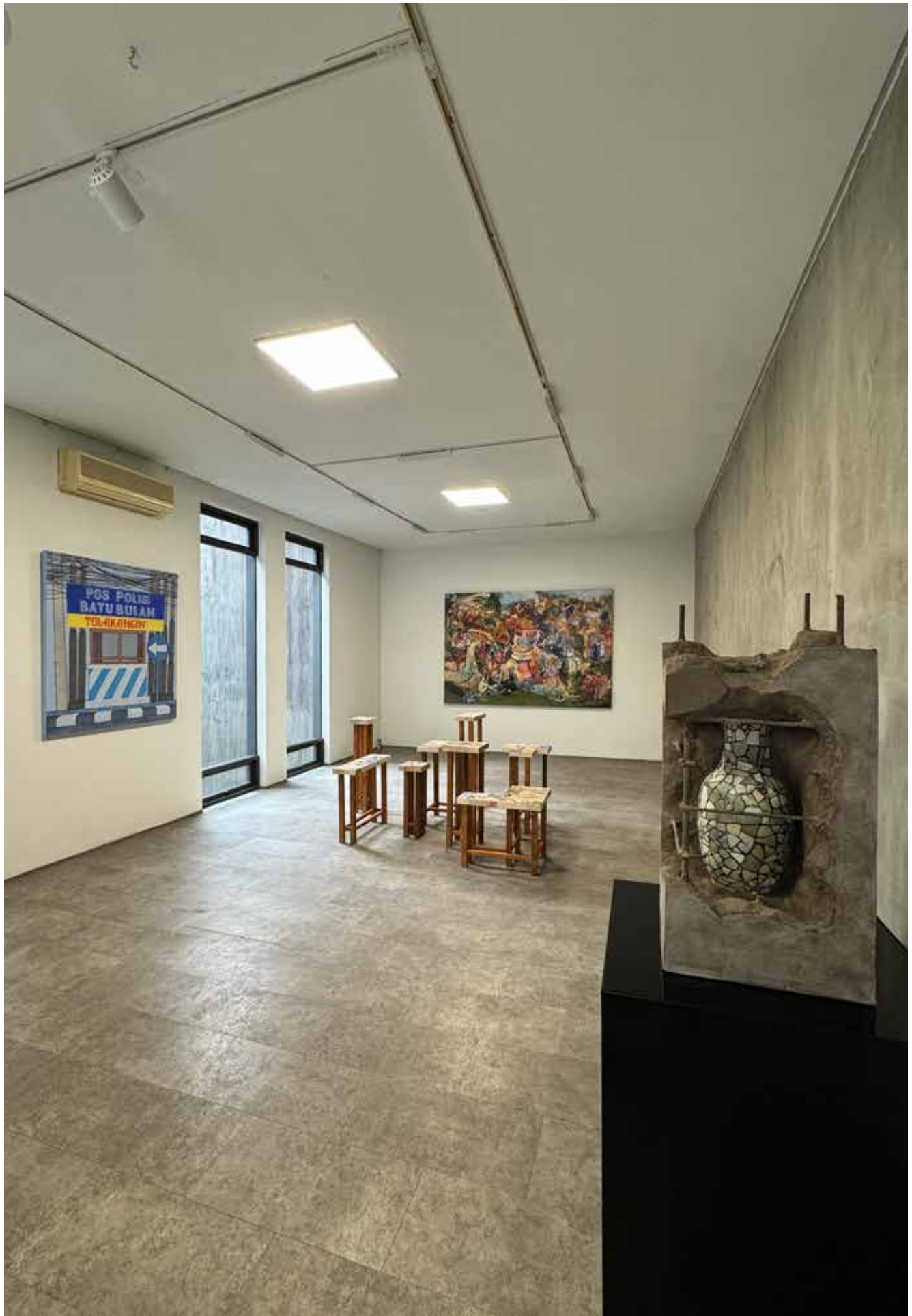
choose between tradition and modernity, but instead create a new dynamic of balance between these two perpetually opposing poles.

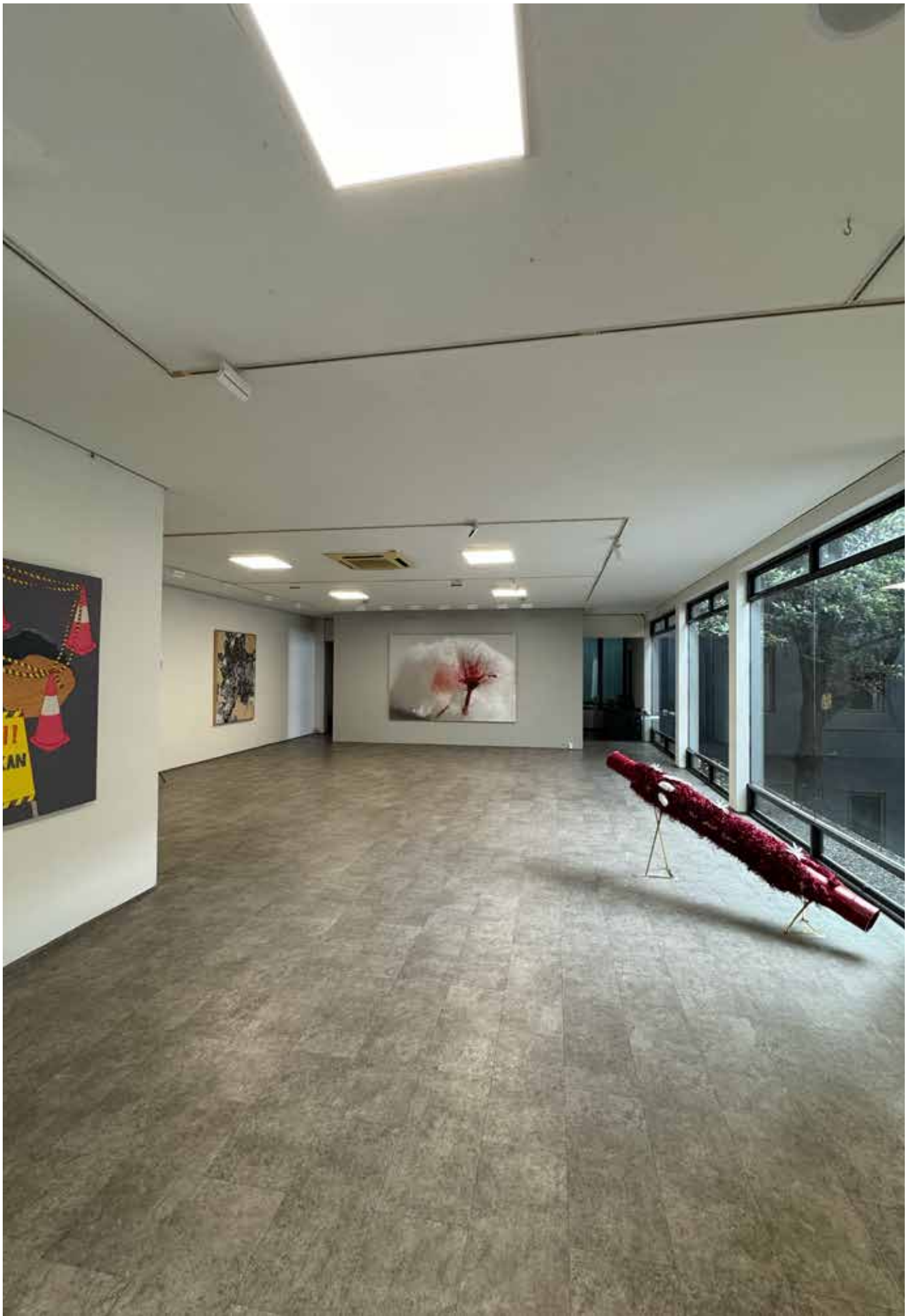
The ten artists participating in this exhibition are based in Bandung, Bali, and Yogyakarta. However, looking further back, they all come from different backgrounds and regions. They have subsequently adapted, blending the experiences and cultural inheritances of their respective places of origin with the new experiences and knowledge they have encountered along the way. This process of blending has produced new visual and aesthetic languages, which are then expressed through their individual works.

For this thought-provoking discussion of post-tradition, I would like to express my gratitude to Mas Kemalezedine and Mr Asmudjo Jono Irianto for entrusting Nadi Gallery with the opportunity to present the first exhibition in this Post-Tradition Tetralogy. I would also like to extend my highest appreciation to the ten artists who have so thoughtfully presented the convergence of tradition and modernity through their works. My gratitude also goes to everyone who has contributed to making this exhibition possible, as well as to all those who have taken the time to attend and experience the exhibition.

I hope you enjoy the works presented in this exhibition.

Dhira Dwinanda





POS-TRADISI I: AMBANG BERLAPIS

**Tetralogi Pos-Tradisi dalam Seni Rupa
Kontemporer Indonesia**

POST-TRADITION I: LAYERED THRESHOLDS

***The Post-Tradition Tetralogy in Indonesian
Contemporary Art***

Jakarta: Modernitas, Perpindahan, dan Kondisi Ambang

Tetralogi Pos-Tradisi dimulai di Jakarta justru dari sebuah paradoks. Di antara kota-kota yang menjadi tempat penyelenggaraan rangkaian ini, Jakarta mungkin merupakan kota di mana keberadaan tradisi paling sulit dikenali dalam kehidupan sehari-hari. Bukan berarti kehidupan tradisi di wilayah lain di Indonesia tidak mengalami perubahan. Modernitas telah menjangkau hampir seluruh Indonesia dan mengubah, dalam intensitas berbeda-beda, hubungan masyarakat dengan adat, lingkungan, material, ritus, komunitas, dan berbagai pengetahuan yang diwarisi. Namun di Jakarta, perubahan tersebut berlangsung dalam intensitas metropolitan yang jauh lebih kuat.

Sebagai pusat ekonomi, pemerintahan, perdagangan, pendidikan, media, dan berbagai peluang kehidupan, Jakarta sejak lama menarik manusia dari berbagai penjuru Indonesia. Urbanisasi, pembangunan, kapital, teknologi, dan arus informasi membuat kota ini tumbuh bukan hanya melalui pembangunan fisiknya, tetapi juga melalui kedatangan manusia yang mencari pekerjaan, pendidikan, mobilitas sosial, dan kemungkinan hidup baru. Modernitas hadir secara konkret dalam kehidupan sehari-hari: membuka mobilitas dan pertemuan, tetapi sekaligus menghadirkan ketimpangan, tekanan ekologis, homogenisasi ruang, budaya konsumsi, serta semakin

kuatnya logika kapital. Jakarta bukan hanya kota modern; ia adalah kota yang terus-menerus menjadi modern, tanpa pernah sepenuhnya menyelesaikan hubungannya dengan berbagai dunia yang mendahuluinya.

Paradoks tersebut terlihat dalam persoalan tradisi. Kebudayaan Betawi, yang paling sering diasosiasikan dengan identitas Jakarta, terus menghadapi transformasi ruang dan kehidupan metropolitan. Kampung, pola hubungan sosial, dan lingkungan yang menopangnya berubah mengikuti perkembangan kota. Tradisi tidak serta-merta hilang, tetapi ekologi sosial yang memungkinkan ia hidup terus bergeser.

Pada saat yang sama, Jakarta sejak lama bukan kota dengan satu asal-usul budaya. Manusia dari Jawa, Sunda, Minangkabau, Batak, Bugis, Bali, Madura, Tionghoa, dan berbagai latar lainnya datang, hidup berdampingan, saling memengaruhi, dan membentuk kehidupan kota. Bahkan kebudayaan Betawi sendiri tumbuh melalui sejarah panjang pertemuan berbagai kelompok. Karena itu, Jakarta kurang tepat dibayangkan sebagai melting pot, seolah semuanya akhirnya melebur menjadi kebudayaan homogen. Kota ini lebih menyerupai ruang sedimentasi budaya: pengalaman, bahasa, kebiasaan, nilai, ingatan, dan sensibilitas dari berbagai tempat mengendap sebagai lapisan-lapisan kehidupan. Sebagian melebur, sebagian bertahan, sebagian terputus, sementara yang lain muncul kembali dalam konfigurasi baru.

Jakarta: Modernity, Displacement, and the Threshold Condition

The Post-Tradition Tetralogy which began in Jakarta embarks from a paradox. Among the cities where this series is presented, Jakarta may be the city in which the presence of tradition is most difficult to be recognized daily. This does not mean that tradition in other parts of Indonesia has not undergone change. Modernity has reached almost every part of Indonesia and transformed, with varying intensities, people's relationships with custom, environment, material, ritual, community, and various forms of inherited knowledge. In Jakarta, however, these changes unfold with a far stronger metropolitan intensity.

As a center of the economy, government, commerce, education, media, and myriad opportunities, Jakarta has long attracted people from across Indonesia. Urbanization, development, capital, technology, and flows of information have caused the city to grow not only through its physical construction, but also through the arrival of those seeking employment, education, social mobility, and possibilities for a better life. Modernity is concretely present in everydaylife: it enables mobility and encounters, while simultaneously presents inequality, ecological pressure, spatial homogenization, consumerism, and intensifying logic of capitalism. Jakarta is not merely a modern city; it is a city that is continuously becoming modern, without ever fully resolving its relationship with the various worlds that preceded it.

This paradox is visible in the question of tradition. Betawi culture, most associated with Jakarta's identity, continues to face transformations amidst metropolitan space and life. The villages, patterns of social relations, and the environments that sustain them are changing along with the city's development. Tradition does not simply disappear, but the social ecology that sustains it is continually shifting.

At the same time, Jakarta has never been a city with a single cultural origin. People from Java, Sunda, Minangkabau, Batak, Bugis, Bali, Madura, Chinese communities, and many other backgrounds have arrived, lived alongside one another, influenced one another, and shaped urban life. Betawi culture itself grew through a long history of encounters among different groups. Jakarta is therefore less accurately imagined as a melting pot, as though everything ultimately assimilates into a homogeneous culture. The city more closely resembles a space for cultural sedimentation: experiences, languages, habits, values, memories, and sensibilities from different places settle as layers of life. Some merge, some persist, some are interrupted, while others reappear in new configurations.

This sedimentation also occurs across generations. Many migrants settle, build families, and give births to generations who grow up as Jakarta residents. The relationship with a place of origin that, for the first generation, is still lived

Sedimentasi tersebut juga berlangsung antargenerasi. Banyak pendatang menetap, membangun keluarga, dan melahirkan generasi yang tumbuh sebagai warga Jakarta. Hubungan dengan daerah asal yang bagi generasi pertama masih dijalani melalui bahasa, adat, makanan, ritus, dan kekerabatan, pada generasi berikutnya dapat berubah menjadi cerita keluarga, kebiasaan tertentu, penanda identitas, atau sekadar jejak.

Jarak terhadap tradisi dengan demikian bukan hanya geografis, tetapi juga generasional. Namun jarak tidak selalu berarti kehilangan. Sesuatu yang sebelumnya dijalani tanpa perlu dipertanyakan justru dapat menjadi terlihat setelah seseorang memperoleh jarak terhadapnya. Tradisi dapat dipilih, ditafsirkan, ditolak, ditemukan kembali, atau tetap bekerja tanpa disadari melalui tubuh, bahasa, kebiasaan, selera, dan berbagai bentuk kepekaan. Yang berpindah bukan hanya manusia, tetapi juga ingatan, pengetahuan, keterampilan, nilai, dan sensibilitas—dan semuanya berubah melalui kehidupan kota, pendidikan, teknologi, pergaulan, serta pengalaman modern.

Dari proses tersebut muncul apa yang dalam tetralogi ini disebut sebagai kondisi ambang. Ambang bukan garis tegas antara tradisi dan modernitas, bukan pula keadaan sementara yang harus diselesaikan dengan memilih salah satunya. Ia adalah kondisi ketika seseorang tidak lagi sepenuhnya hidup dalam lingkungan budaya yang membentuk pengalaman sebelumnya, tetapi juga tidak

pernah sepenuhnya terlepas darinya. Modernitas yang dimasukinya pun bukan sistem tunggal dan selesai: ia menawarkan kebebasan, mobilitas, pengetahuan, dan teknologi sekaligus percepatan, fragmentasi, kompetisi, dan berbagai kontradiksi kehidupan kontemporer.

Di Jakarta, kondisi ambang bahkan tidak berlangsung hanya di antara dua kutub. Seseorang dapat hidup sekaligus dalam warisan keluarga, kehidupan urban, pendidikan modern, budaya populer, teknologi digital, jaringan global, dan berbagai perjumpaan lintas budaya. Lapisan-lapisan tersebut dapat saling mendukung, bertentangan, atau mengendap menjadi sesuatu yang semakin sulit dikenali asal-usulnya. Ambang, dengan demikian, merupakan kondisi yang berlapis. Justru ketidakselesaian inilah yang membuat Jakarta relevan sebagai titik awal Tetralogi Pos-Tradisi.

Tidak satu pun seniman dalam pameran ini berasal dari Jakarta. Mereka tumbuh dalam lingkungan budaya berbeda dan kemudian dibentuk kembali oleh pendidikan, perpindahan, kehidupan modern, serta medan seni rupa kontemporer. Mereka hadir bukan sebagai wakil Jakarta ataupun representasi resmi kebudayaan daerah asalnya. Untuk sementara, mereka dan karya-karyanya datang dan bertemu di Jakarta. Dalam skala kecil, pameran ini mengulangi sesuatu yang sejak lama terjadi pada kota tersebut: berbagai pengalaman, ingatan, dan sensibilitas datang ke dalam satu ruang perjumpaan.

through language, custom, culinary, ritual, and kinship may, in subsequent generations, transformed into family stories, particular habits, markers of identity, or simply traces.

Therefore, the distance from tradition does not only occurs geographically but also generationally. Yet distance does not always mean loss. The tradition that's previously being lived through submissively may become apparent after one gain distance from it. Tradition can be chosen, interpreted, rejected, rediscovered, or continue to operate unconsciously through the body, language, habits, tastes, and various forms of sensitivity. Aside from the people, the shift is also occurring to the memories, knowledge, skills, values, and sensibilities—and all these changes came through urban life, education, technology, social interaction, and modern experience.

From this process emerges what the tetralogy calls the threshold condition. The threshold is not a clear line between tradition and modernity, nor a temporary state that must be resolved by choosing one over the other. It is a condition in which a person no longer lives entirely within the cultural environment that shaped their earlier experience yet never becomes completely detached from it. The modernity they enter is not a single, completed system either: it offers freedom, mobility, knowledge, and technology, while simultaneously bringing acceleration, fragmentation, competition, and the various contradictions of contemporary life.

In Jakarta, the threshold condition does not even exist only between two poles. A person may live simultaneously within family inheritance, urban life, modern education, popular culture, digital technology, global networks, and various cross-cultural encounters. These layers may support or conflict one another or even settle into something whose origins become increasingly unrecognizable. The threshold, therefore, is a layered condition. It is precisely this incompleteness that makes Jakarta relevant as the starting point of the Post-Tradition Tetralogy.

None of the artists in this exhibition originates in Jakarta. They grew up in different cultural environments and were subsequently reshaped by education, displacement, modern life, and the field of contemporary art. They appear neither as representatives of Jakarta nor as official representatives of the cultures of their respective places of origin. For a time, they and their works come together in Jakarta. On a small scale, the exhibition repeats something that has long occurred in the city: different experiences, memories, and sensibilities arrive in a shared space of encounter.

The absence of artists originating from Jakarta is not intended to suggest that post-traditional experience does not exist within the city's artistic practices. This exhibition is not organized as a geographical representation of Jakarta. Instead, the city is positioned as a space of encounter, where different experiences formed in different regions and cultural environments are temporarily brought together. The

Ketidakhadiran seniman yang berasal dari Jakarta bukan dimaksudkan untuk menyatakan bahwa pengalaman pos-tradisi tidak terdapat dalam praktik seni di kota ini. Pameran ini memang tidak disusun sebagai representasi geografis Jakarta. Kota ini ditempatkan sebagai ruang perjumpaan, tempat berbagai pengalaman yang terbentuk di wilayah dan lingkungan budaya berbeda untuk sementara dipertemukan. Para seniman dipilih bukan sebagai wakil daerah asalnya, melainkan karena praktik mereka memperlihatkan jarak dan bentuk transformasi yang berbeda terhadap sesuatu yang diwarisi—dari jejak yang masih dapat dikenali dalam bahasa visual dan keterampilan hingga yang telah mengendap sebagai materialitas, metafor, ingatan, atau sensibilitas. Dengan demikian, Jakarta dalam pameran ini bukan terutama objek yang direpresentasikan, melainkan titik pandang untuk membaca bagaimana berbagai pengalaman lokal berubah ketika berhadapan dengan modernitas dan praktik seni kontemporer.

Namun yang dibawa para seniman bukanlah pengalaman asal dalam keadaan semula. Semuanya telah mengalami jarak dan transformasi sepanjang perjalanan mereka menjadi individu sekaligus seniman. Karena itu, pembicaraan mengenai pos-tradisi tidak dimulai dengan mencari bentuk tradisi mana yang masih bertahan. Pertanyaannya adalah: apa yang terjadi pada sesuatu yang diwarisi ketika manusia berpindah, memperoleh jarak dari lingkungan asalnya, dan hidup di dalam modernitas? Apakah perpindahan hanya menghasilkan keterputusan? Ataukah jarak justru

memungkinkan sesuatu yang diwarisi dibaca, dirasakan, dipertanyakan, dan ditransformasikan kembali?

Pertanyaan tersebut membawa pembicaraan dari Jakarta sebagai kondisi sosial-kultural menuju wilayah utama pameran ini: praktik dan karya seni rupa kontemporer. Sebab bagi seniman, asal-usul, ingatan, perpindahan, pendidikan, dan pengalaman modern tidak harus berakhir sebagai pernyataan identitas. Seluruhnya dapat mengendap dalam sensibilitas dan mengalami transformasi artistik—memperoleh keberadaan baru sebagai bentuk, material, medium, teknik, ruang, dan pengalaman estetik.

Seni Rupa Kontemporer: Sensibilitas dan Transformasi Artistik

Jika kondisi pos-tradisi—perpindahan, jarak terhadap asal-usul, serta negosiasi antara warisan dan modernitas—dialami oleh begitu banyak orang Indonesia, pertanyaannya adalah: mengapa seni rupa kontemporer menjadi penting untuk membicarakannya? Apa yang dapat dilakukan seni yang berbeda dari sejarah, antropologi, sosiologi, atau bentuk pengetahuan lain yang dapat menjelaskan perubahan kebudayaan secara lebih sistematis?

Seni rupa tentu bukan medium yang paling efektif untuk menjelaskan persoalan tradisi dan modernitas atau menyampaikan pesan secara langsung. Kekuatan seni berada pada wilayah berbeda. Seni tidak terutama

artists were selected not as representatives of their places of origin, but because their practices reveal different distances from, and forms of transformation of, what has been inherited—from traces still recognizable in visual language and artistry to what has settled as materiality, metaphor, memory, or sensibility. Jakarta, therefore, is not the primary object represented by the exhibition, but a point of view from which to read how diverse local experiences transform when confronted with modernity and contemporary artistic practice.

Yet what the artists bring is not their authentic experience in its initial state. Everything has undergone processes of distancing and transformation throughout their journey of becoming both individuals and artists. Thus, the discussion of post-tradition does not begin by searching for which forms of tradition have survived. The question is: what happens to something inherited when people move, gain distance from their original environment, and live within modernity? Does displacement only produce rupture? Or will it allow what has been inherited to be read, felt, questioned, and transformed anew?

These questions move the discussion from Jakarta as a socio-cultural condition toward the principal territory of this exhibition: the contemporary art and its practice. For artists, origins, memories, displacement, education, and modern experience do not necessarily end as statements of identity. All of these may settle into sensibility and undergo artistic

transformation—acquiring new existence as form, material, medium, technique, space, and aesthetic experience.

Contemporary Art: Sensibility and Artistic Transformation

If the post-traditional condition—displacement, a sense of distance from one's origins, and negotiation between inheritance and modernity—is experienced by so many Indonesians, the question becomes: why is contemporary art important for discussing it? What can art do differently from history, anthropology, sociology, or other forms of knowledge that can explain cultural change more systematically?

Art is certainly not the most effective medium for explaining the problem of tradition and modernity or for delivering a message directly. Its strength lies elsewhere. Art does not primarily explain a condition but allows past experiences to acquire new forms that can be seen, felt, and experienced again. This distinction is important because the post-traditional condition concerns not only what a person knows about their cultural origins. It also operates through the body, memory, habits, affection, skills, relationships with material and space, and experiences that cannot always be immediately translated into concepts.

This is where sensibility becomes important. Sensibility is a quality of receptivity that enables a person to experience

menjelaskan suatu kondisi, tetapi memungkinkan pengalaman terhadap dunia memperoleh bentuk yang dapat dilihat, dirasakan, dan dialami kembali. Perbedaan tersebut penting karena kondisi pos-tradisi tidak hanya menyangkut apa yang diketahui seseorang tentang asal-usul budayanya. Ia juga bekerja melalui tubuh, ingatan, kebiasaan, afeksi, keterampilan, relasi dengan material dan ruang, serta pengalaman yang tidak selalu dapat segera diterjemahkan menjadi konsep.

Di sinilah sensibilitas menjadi penting. Sensibilitas merupakan kualitas kepekaan yang memungkinkan seseorang mengalami dunia melalui persepsi, tubuh, afeksi, intuisi, imajinasi, material, ruang, dan ritme, sekaligus mengolah pengalaman tersebut menjadi pengetahuan dan kemungkinan baru. Sensibilitas bukan lawan dari rasio; ia turut mendasari kemampuan mengenali perbedaan, membangun hubungan, membayangkan sesuatu yang belum ada, dan menciptakan.

Dalam kehidupan tradisional, sensibilitas terbentuk melalui suatu ekologi pengalaman: hubungan dengan alam, material, ritus, bahasa, mitologi, keterampilan, kehidupan komunal, dan berbagai pakem yang dijalankan dalam waktu panjang. Pakem dapat membatasi kebebasan individual, tetapi pengulangan di dalamnya sekaligus memperhalus persepsi, keterampilan, dan kepekaan tubuh. Pengetahuan dengan demikian tidak hanya tersimpan sebagai konsep, tetapi mengendap dalam cara melakukan,

merasakan, dan memperlakukan sesuatu.

Modernitas mengubah ekologi tersebut. Pendidikan, urbanisasi, teknologi, media, dan mobilitas membuka kebebasan serta pengalaman baru, tetapi sekaligus mengubah hubungan manusia dengan tubuh, material, lingkungan, komunitas, dan waktu. Sensibilitas yang diwarisi tidak serta-merta hilang; ia dapat bergeser, terfragmentasi, dan bertransformasi, sementara kehidupan modern membentuk sensibilitas baru terhadap teknologi, citra, individualitas, abstraksi, dan kompleksitas dunia kontemporer.

Pos-tradisi karena itu bukan pertemuan dua dunia yang murni—tradisi di satu sisi dan modernitas di sisi lainnya. Yang berlangsung adalah perjumpaan berbagai lapisan sensibilitas: sebagian diwarisi, dipelajari, ditinggalkan, ditemukan kembali, dan sebagian lain lahir dari pengalaman baru. Jika Jakarta merupakan ruang sedimentasi budaya, pada tingkat individu proses tersebut dapat dipahami sebagai sedimentasi sensibilitas.

Namun kondisi semacam itu dialami oleh banyak orang. Dalam seni, persoalannya menjadi lebih khusus karena berbagai pengalaman dan sensibilitas tersebut dikerjakan dan ditransformasikan melalui praktik artistik. Transformasi artistik menjadi kata kunci di sini. Pengalaman tidak harus berubah menjadi cerita mengenai asal-usul; ingatan tidak harus menjadi simbol; tradisi tidak harus muncul sebagai motif. Apa yang mengendap dalam sensibilitas dapat

the world through perception, the body, affection, intuition, imagination, material, space, and rhythm, while also process those experiences into knowledge and new possibilities. Sensibility is not the opposite of reason; it also underlies the capacity to recognize differences, build relationships, imagine the unimaginable, and innovate.

In traditional life, sensibility is formed through an experiential ecology: relationships with nature, material, ritual, language, mythology, skills, communal life, and various conventions practiced over long periods. Conventions may limit individual freedom, but repetition within them simultaneously refines perception, skill, and bodily sensitivity. Knowledge, therefore, is not stored merely as a concept, but settles into how people do, feel, and treat things.

Modernity transforms this ecology. Education, urbanization, technology, media, and mobility open up new possibilities for freedom and new experiences, while simultaneously altering human relationships with the body, material, environment, community, and time. Inherited sensibilities do not simply disappear; they may shift, fragment, and transform, while modern life forms new sensibilities toward technology, images, individuality, abstraction, and the complexity of the contemporary world.

Post-tradition is therefore not an encounter between two pure worlds—tradition on one side and modernity on the other. What takes place is an encounter among different

layers of sensibility: some inherited, some learned, some abandoned, some rediscovered, and others born from new experiences. If Jakarta is a space of cultural sedimentation, at the individual level this process can be understood as the sedimentation of sensibility.

Yet such a condition is experienced by many people. In art, the issue becomes more specific because these experiences and sensibilities are worked through and transformed by artistic practice. Artistic transformation is the key term here. Experience does not have to become a story about origins; memory does not have to become a symbol; tradition does not have to appear as a motif. What settles into sensibility can be transformed through medium, material, technique, formal decisions, experimentation, failure, chance, and reflection during the creative process. Therefore, the relationship between an artist's cultural background and their work is never a simple cause-and-effect relationship. Ethnic origin does not determine artistic language; it is merely one layer of experience that may contribute to shape an artist's sensibility.

These layers of experience become artistically relevant when transformed into decisions concerning form, material, medium, technique, space, and process. The richness of tradition, an interesting origin, or the importance of a social issue does not by itself produce a strong work. An artwork gains artistic urgency when such transformation produces a form with intensity and personal character.

bertransformasi melalui medium, material, teknik, keputusan formal, eksperimen, kegagalan, kebetulan, dan refleksi selama proses penciptaan. Karena itu, hubungan antara latar budaya seorang seniman dan karyanya tidak pernah berupa sebab-akibat yang sederhana. Asal etnis tidak menentukan bahasa artistik; ia hanyalah salah satu lapisan pengalaman yang mungkin ikut membentuk sensibilitas seniman.

Berbagai lapisan pengalaman tersebut memperoleh relevansi artistik ketika ditransformasikan menjadi keputusan mengenai bentuk, material, medium, teknik, ruang, dan proses. Kekayaan tradisi, asal-usul yang menarik, ataupun pentingnya persoalan sosial tidak dengan sendirinya menghasilkan karya yang kuat. Karya memperoleh urgensi artistiknya ketika transformasi tersebut menghasilkan bentuk yang memiliki intensitas dan karakter personal.

Karena itu, karya-karya dalam pameran ini pertama-tama memperoleh kepentingannya sebagai karya seni, bukan sebagai ilustrasi mengenai pos-tradisi. Sebelum ditafsirkan, karya hadir di hadapan tubuh melalui warna, ukuran, permukaan, material, ritme, bentuk, dan ruang. Di sinilah daya sensuous menjadi penting: sesuatu dapat dirasakan sebelum sepenuhnya dimengerti. Pengalaman perseptual tersebut menggerakkan sensibilitas dan dapat berkembang menuju imajinasi, ingatan, pertanyaan, dan refleksi.

Dengan demikian, pengalaman estetik dan refleksi tidak perlu dipertentangkan. Yang perlu dihindari adalah keadaan

ketika makna mendahului karya sehingga karya hanya menjadi ilustrasi gagasan. Dalam pameran ini gerakannya justru diharapkan berlangsung sebaliknya: karya menghadirkan pengalaman, pengalaman menggerakkan sensibilitas, dan dari sensibilitas terbuka kemungkinan refleksi.

Di sinilah seni rupa kontemporer memperoleh relevansinya bagi kondisi pos-tradisi. Bukan karena ia menyediakan ilustrasi tentang tradisi, melainkan karena praktik artistik memungkinkan berbagai sedimentasi pengalaman bertemu dan mengalami transformasi tanpa harus dikembalikan kepada identitas asalnya. Pertemuan tersebut dapat menghasilkan ketegangan, penyimpangan, keterputusan, ataupun bahasa artistik baru.

Pos-tradisi, dengan demikian, penting bagi seni bukan sebagai tema yang harus direpresentasikan, tetapi sebagai kondisi ambang tempat kemungkinan estetik baru dapat muncul. Pertanyaannya bukan lagi semata-mata: di mana tradisi terlihat dalam karya? Melainkan: bagaimana berbagai pengalaman yang membentuk sensibilitas seniman telah mengalami transformasi hingga memperoleh bentuk artistiknya sendiri?

Seniman dalam Kondisi Ambang: Genealogi, Perpindahan, dan Bahasa Personal

Sepuluh seniman dalam pameran ini datang dari latar geografis dan kebudayaan yang berbeda. Sebagian tumbuh

For this reason, the works in this exhibition first acquire their importance as works of art, rather than as illustrations of post-tradition. Before being interpreted, the works present themselves through color, scale, surface, material, rhythm, form, and space. Here, the sensuous becomes important: something can be felt before it is fully understood. This perceptual experience activates sensibility and may develop toward imagination, memory, questions, and reflection.

Aesthetic experience and reflection therefore do not need to be opposed. What must be avoided is a situation in which meaning precedes the work, reducing the work to an illustration of an idea. In this exhibition, the movement is intended to occur in the opposite direction: the work creates an experience, the experience activates sensibility, and from sensibility the possibility of reflection opens.

This is where contemporary art becomes relevant to the post-traditional condition. Not because it provides illustrations of tradition, but because artistic practice allows various sediments of experience to meet and undergo transformation without having to be returned to their original identities. Such encounters may produce tension, deviation, rupture, or new artistic languages.

Post-tradition, therefore, is important to art not as a theme that must be represented, but as a threshold condition in which new aesthetic possibilities can emerge. The question

is no longer simply: where is tradition visible in the work? Rather: how have the various experiences that shape an artist's sensibility been transformed until they acquire their own artistic form?

Artists in the Threshold Condition: Genealogy, Displacement, and Personal Language

The ten artists in this exhibition come from different geographical and cultural backgrounds. Some grew up relatively close to their original traditional environments, some experienced displacement since their education period, while others have, for quite some time, lived and worked within different cultural environments. Their relationships with tradition are therefore never uniform.

This exhibition does not position ethnic origin as the single key to explaining the works. An artist from Bali does not necessarily produce work that can be explained through Balinese tradition; the same applies to artists from Minangkabau, Banjar, Aceh, Java, or other cultural backgrounds. The relationship between an original experience and artistic language may be quite strong, but it may also undergo such extensive transformation that it is almost no longer visible on the surface of the work. What is inherited does not always survive as a recognizable form. It may settle as a sensitivity toward material, rhythm, metaphor, narrative, space, the body, or relationships among forms. In this sense, cultural genealogy may

relatif dekat dengan lingkungan tradisi asalnya, sebagian mengalami perpindahan sejak masa pendidikan, sementara yang lain telah lama hidup dan bekerja di lingkungan budaya berbeda. Karena itu, hubungan mereka dengan tradisi tidak pernah seragam.

Pameran ini tidak menempatkan asal-usul etnis sebagai kunci tunggal untuk menjelaskan karya. Seniman yang berasal dari Bali tidak dengan sendirinya menghasilkan karya yang dapat dijelaskan melalui tradisi Bali; demikian pula seniman Minangkabau, Banjar, Aceh, Jawa, atau latar budaya lainnya. Hubungan antara pengalaman asal dan bahasa artistik dapat cukup kuat, tetapi dapat pula mengalami transformasi sedemikian jauh sehingga hampir tidak lagi terlihat pada permukaan karya. Apa yang diwarisi tidak selalu bertahan sebagai bentuk yang dapat dikenali. Ia dapat mengendap sebagai kepekaan terhadap material, ritme, metafor, narasi, ruang, tubuh, atau hubungan antarbentuk. Dalam pengertian ini, genealogi budaya mungkin ikut membentuk sensibilitas seniman tanpa harus menghasilkan penanda tradisi yang eksplisit.

Karena itu, istilah genealogi lebih berguna daripada identitas untuk membaca praktik-praktik tersebut. Genealogi tidak mengandaikan hubungan lurus antara asal-usul dan karya. Ia memungkinkan berbagai lapisan pembentuk sensibilitas ditelusuri tanpa menjadikan salah satunya sebagai penjelasan tunggal. Pada Handiwirman Saputra, misalnya, tradisi metaforis Minangkabau dapat

dipertimbangkan sebagai salah satu kemungkinan genealogi sensibilitas, tetapi telah berkelindan dengan pendidikan seni, kehidupan di Yogyakarta, sejarah seni, pergaulan artistik, dan pengalaman personal. Sebaliknya, Kemalezedine menunjukkan bahwa sensibilitas terhadap tradisi tidak selalu berasal dari sesuatu yang diwarisi sejak lahir; ia dapat terbentuk melalui pilihan, pembelajaran, dan kehidupan panjang dalam lingkungan budaya tertentu.

Perpindahan semakin memperumit proses tersebut. Ketika seseorang meninggalkan lingkungan asal untuk belajar, bekerja, atau membangun kehidupan di tempat lain, yang dibawa bukan kebudayaan dalam keadaan utuh, melainkan pengalaman yang melekat pada tubuh, ingatan, bahasa, keterampilan, kebiasaan, dan persepsi. Pertemuan dengan lingkungan baru terus mengubahnya. Bagi seniman, perpindahan geografis sering kali sekaligus merupakan perpindahan artistik. Pendidikan seni mempertemukan mereka dengan sejarah seni modern dan kontemporer, medium, teknik, teori, dan tuntutan untuk membangun posisi individual. Medan seni di Yogyakarta, Bali, Bandung, Jakarta, maupun jaringan yang lebih luas kemudian menambahkan lapisan pengalaman lainnya.

Di sinilah terdapat perbedaan penting antara praktik tradisional dan seni kontemporer. Dalam banyak praktik tradisional, karya berada dalam sistem nilai, fungsi, teknik, dan konvensi yang dibentuk secara komunal. Seniman kontemporer bekerja dalam medan yang memberikan

contribute to shape an artist's sensibility without producing explicit markers of tradition.

For this reason, the term genealogy is more useful than identity for reading these practices. Genealogy does not assume a linear relationship between origins and the work. It allows different layers that shape sensibility to be traced without making any one of them the sole explanation. In Handiwirman Saputra, for example, Minangkabau metaphorical tradition may be considered one possible genealogy of sensibility, but it has become intertwined with art education, life in Yogyakarta, art history, artistic networks, and personal experience. Conversely, Kemalezedine shows that sensibility toward tradition does not always originate from something inherited at birth; it can be formed through choice, learning, and a long life within a particular cultural environment.

Displacement further complicates this process. When a person leaves their original environment to study, work, or build a life elsewhere, what they carry is not culture in its entirety, but experiences embedded in the body, memory, language, skills, habits, and perception. Encounters with a new environment continually transform these. For artists, geographical displacement often simultaneously becomes artistic displacement. Art education introduces them to modern and contemporary art history, media, techniques, theories, and the demand to establish an individual position. The art scenes of Yogyakarta, Bali,

Bandung, Jakarta, and broader networks then add further layers of experience.

Here lies an important difference between traditional practice and contemporary art. In many traditional practices, the work exists within systems of values, functions, techniques, and conventions formed communally. Contemporary artists work within a field that offers greater individual freedom while simultaneously demanding the construction of their own artistic language.

Yet this freedom does not mean that artists begin from an empty space. Artistic individuality is still formed through a history of experience and various encounters.

Therefore, the threshold condition in this exhibition is not a state in which artists stand midway between "tradition" and "modernity" as opposing choices. The threshold is more like a space where multiple layers of experience meet and continually change. For one artist, tradition may remain strongly visible; for another, it may have become a material or metaphorical sensibility; for yet another, the relationship may have become so distant that it can barely be traced through their work.

These differences are precisely what matter. If all the works displayed traditional motifs, symbols, or techniques, post-tradition could easily be reduced to the question of the continuity of tradition in contemporary art. Yet

kebebasan individual lebih besar sekaligus menuntut pembangunan bahasa artistiknya sendiri. Namun kebebasan tersebut tidak berarti bahwa seniman memulai dari ruang kosong. Individualitas artistik tetap terbentuk melalui sejarah pengalaman dan berbagai perjumpaan.

Karena itu, kondisi ambang dalam pameran ini bukan keadaan ketika seniman berdiri di tengah antara “tradisi” dan “modernitas” sebagai dua pilihan yang berlawanan. Ambang lebih menyerupai ruang tempat berbagai lapisan pengalaman bertemu dan terus berubah. Pada seorang seniman, tradisi mungkin masih terlihat kuat; pada yang lain, ia telah berubah menjadi sensibilitas material atau metaforis; pada yang lain lagi, hubungannya mungkin telah begitu jauh sehingga hampir tidak dapat ditelusuri melalui bentuk karya.

Perbedaan tersebut justru penting. Jika semua karya memperlihatkan motif, simbol, atau teknik tradisional, pos-tradisi akan mudah direduksi menjadi persoalan keberlanjutan tradisi dalam seni kontemporer. Padahal pertanyaan pameran ini lebih luas: apa yang terjadi terhadap pengalaman yang diwarisi ketika ia memasuki subjektivitas individu modern dan kemudian diproses melalui praktik seni kontemporer?

Karena itu, para seniman dalam pameran ini tidak ditempatkan sebagai contoh yang harus membuktikan sebuah teori ataupun sebagai wakil komunitas budaya

asalnya. Praktik mereka memperlihatkan berbagai kemungkinan transformasi: dari tradisi yang masih tampak secara visual hingga yang hanya dapat ditelusuri sebagai lapisan genealogis; dari ingatan personal hingga sejarah kolektif; dari keterampilan yang diwarisi hingga material dan teknologi baru. Pada titik tertentu, bahkan tidak lagi produktif untuk menentukan apakah suatu unsur dalam karya berasal dari tradisi atau modernitas. Setelah berbagai pengalaman mengalami sedimentasi panjang, keduanya dapat membentuk sesuatu yang tidak dapat dikembalikan secara utuh kepada salah satu sumbernya.

Di sinilah bahasa personal seniman menjadi penting. Ia bukan ekspresi individual yang lahir tanpa sejarah, tetapi juga bukan hasil pasif dari latar kebudayaan. Bahasa personal terbentuk melalui proses memilih, menyerap, menolak, mengubah, bereksperimen, dan menemukan kemungkinan artistik. Pembacaan dalam pameran ini karena itu bergerak ke dua arah: menelusuri berbagai genealogi yang mungkin ikut membentuk sensibilitas seniman, lalu kembali kepada karya untuk melihat bagaimana semuanya telah bertransformasi menjadi bentuk, material, teknik, dan pengalaman artistik yang memiliki keberadaannya sendiri.

Dengan demikian, pos-tradisi bukan label bagi seniman, melainkan perspektif untuk memahami bagaimana bahasa artistik personal dapat terbentuk dari pengalaman budaya yang berlapis-lapis dan terus berubah.

the exhibition's question is broader: what happens to inherited experience when it enters the subjectivity of the modern individual and is subsequently processed through contemporary artistic practice?

For this reason, the artists in this exhibition are not positioned as examples that must prove a theory or as representatives of their communities of origin. Their practices reveal various possibilities of transformation: from traditions that remain visually apparent to those traceable only as genealogical layers; from personal memory to collective history; from inherited skills to new materials and technologies. At a certain point, it is no longer productive to determine whether an element in a work comes from tradition or modernity. After various experiences have undergone prolonged sedimentation, the two may form something that cannot be wholly returned to either source.

This is where the artist's personal language becomes important. It is neither individual expression born without history nor a passive product of cultural background. Personal language is formed through processes of choosing, absorbing, rejecting, changing, experimenting, and discovering artistic possibilities. The reading proposed by this exhibition therefore moves in two directions: tracing the various genealogies that may have shaped an artist's sensibility, then returning to the work to see how all of these have transformed into forms, materials, techniques, and artistic experiences with an existence of their own.

Thus, post-tradition is not a label for artists, but a perspective for understanding how personal artistic language can emerge from layered and continually changing cultural experiences.

From the Threshold Condition to the Artwork

If the post-traditional condition produces layered experience, the next question is how that experience acquires artistic form. At this point, the discussion must return to the work. Cultural origins, displacement, memory, family history, and social experience may contribute to an artist's sensibility, but the relationship is not always directly visible. It may appear as a symbol or narrative, but it may also have transformed into a way of handling material, arranging forms, treating figures, constructing space, or employing a particular technique.

For this reason, this exhibition does not use the artworks as evidence for a thesis about post-tradition. Instead, the works become the starting point for testing the extent to which a post-traditional perspective can expand the interpretation of the artists' practices. An interesting cultural context does not in itself produce a strong work; it acquires artistic relevance when transformed through form, material, medium, technique, space, and process.

Thus, the work possesses a certain autonomy from the context that surrounds it. When presented to viewers, it

Dari Kondisi Ambang Menuju Karya

Jika kondisi pos-tradisi membentuk pengalaman yang berlapis, persoalan berikutnya adalah bagaimana pengalaman tersebut memperoleh bentuk artistik. Di titik inilah pembicaraan harus kembali kepada karya. Asal-usul budaya, perpindahan, ingatan, sejarah keluarga, dan pengalaman sosial dapat berkontribusi terhadap sensibilitas seniman, tetapi hubungan tersebut tidak selalu terlihat langsung. Ia dapat muncul sebagai simbol atau narasi, tetapi dapat pula telah berubah menjadi cara memperlakukan material, menyusun bentuk, mengolah figur, membangun ruang, atau menggunakan teknik tertentu.

Karena itu, pameran ini tidak menggunakan karya sebagai bukti dari tesis mengenai pos-tradisi. Sebaliknya, karya menjadi titik berangkat untuk menguji sejauh mana perspektif pos-tradisi dapat memperluas pembacaan terhadap praktik para seniman. Konteks budaya yang menarik tidak dengan sendirinya menghasilkan karya yang kuat; ia memperoleh relevansi artistik ketika telah ditransformasikan melalui bentuk, material, medium, teknik, ruang, dan proses.

Dengan demikian, karya memiliki otonomi tertentu terhadap konteks yang melatarinya. Ketika hadir di hadapan pemirsa, ia harus mampu membangun pengalaman visual, material, spasial, dan sensorialnya sendiri. Bentuk, warna, ukuran, tekstur, ritme, figur, ruang, dan material dapat menimbulkan

ketertarikan, keganjilan, ketegangan, atau rasa ingin tahu sebelum konteksnya diketahui. Namun otonomi tidak berarti konteks menjadi tidak penting. Pengetahuan mengenai biografi, sejarah, tradisi, dan perpindahan dapat membuka lapisan pembacaan yang sebelumnya tidak terlihat. Hubungan keduanya bersifat dialektis: karya membuka pengalaman melalui kekuatan artistiknya, sementara konteks memperluas kemungkinan refleksinya. Pembacaan kontekstual kemudian dapat membawa pemirsa kembali kepada karya dengan perhatian yang berbeda.

Kurasi bekerja di antara kedua gerak tersebut. Ia tidak dimaksudkan untuk menyediakan arti final atau menjelaskan setiap unsur karya sebagai representasi tradisi tertentu, melainkan membuka hubungan yang memungkinkan karya dibaca melalui perspektif kondisi ambang pos-tradisi tanpa menutup kemungkinan pembacaan lainnya. Karena itu, pertanyaan terhadap karya tidak berhenti pada apakah tradisi masih terlihat di dalamnya. Yang lebih penting adalah bagaimana sesuatu yang diwarisi telah berubah: menjadi sensibilitas, keterampilan, material, metafor, ingatan, atau bahkan sesuatu yang jejak asalnya hampir tidak lagi dapat dikenali.

Spektrum inilah yang diperlihatkan karya-karya dalam pameran ini. Pos-tradisi bukan gaya ataupun kategori identitas, melainkan medan transformasi tempat sesuatu dapat dipertahankan, diubah, dihibridisasi, ditemukan kembali, atau mengendap dalam bahasa personal seniman.

must be capable of generating its own visual, material, spatial, and sensory experience. Form, color, scale, texture, rhythm, figure, space, and material can evoke intrigue, a sense of strangeness, tension, or curiosity before their context is known. Yet autonomy does not mean that context becomes unimportant. Knowledge of biography, history, tradition, and displacement can open layers of interpretation that were previously invisible. Their relationship is dialectical: the work opens experience through its artistic force, while context expands the possibilities for reflection. Contextual reading can then bring viewers back to the work with a different attentiveness.

Curation operates between these two movements. It is not intended to provide a final meaning or explain every element of a work as a representation of a particular tradition, but to open relationships through which works can be read from the perspective of the post-traditional threshold without closing off other possibilities of interpretation. Therefore, the question posed to the works does not stop at whether tradition remains visible within them. What matters more is how something inherited has changed: into sensibility, skill, material, metaphor, memory, or even something whose origins can scarcely be recognized.

This is the spectrum revealed by the works in the exhibition. Post-tradition is neither a style nor an identity category, but a field of transformation in which something can be

preserved, changed, hybridized, rediscovered, or settled into the artist's personal language.

Thus, the reading of the works in this exhibition is not directed toward finding evidence that the ten artists are "post-tradition artists." What is to be observed is how various experiences and sensibilities acquire their respective transformations through artistic practice. From here, the reading shifts from post-tradition as an idea toward the work as a concrete experience.

The Work: The Threshold as a Space of Transformation

The works in this exhibition reveal a spectrum of different relationships with tradition. In some artists, traces remain recognizable through visual language, mythology, technique, or representational structures. In others, these traces have transformed so extensively that they can only be traced through sensibility, material, memory, history, or ways of understanding knowledge.

In Kuncir Satya Viku, the relationship with tradition appears relatively direct. Mythological figures, fantastic creatures, visual density, ornamentation, and his visual tendencies still reveal a genealogy of Balinese art and cosmology. In earlier practices, Kuncir worked with Kaliyuga, sekala–niskala, and the myth of Lubdaka. Yet this language is not brought over as a traditional system

Dengan demikian, pembacaan terhadap karya-karya dalam pameran ini tidak diarahkan untuk mencari bukti bahwa kesepuluh seniman adalah “seniman pos-tradisi”. Yang hendak dilihat adalah bagaimana berbagai pengalaman dan sensibilitas memperoleh transformasinya masing-masing melalui praktik seni. Dari sinilah pembacaan beralih dari kondisi pos-tradisi sebagai gagasan menuju karya sebagai pengalaman konkret.

Karya: Ambang sebagai Ruang Transformasi

Karya-karya dalam pameran ini memperlihatkan spektrum hubungan yang berbeda dengan tradisi. Pada sebagian seniman, jejaknya masih dapat dikenali melalui bahasa visual, mitologi, teknik, atau struktur penggambaran. Pada yang lain, jejak tersebut telah bertransformasi sedemikian jauh sehingga hal nya mungkin ditelusuri melalui sensibilitas, material, ingatan, sejarah, atau cara memahami pengetahuan.

Pada Kuncir Satya Viku, hubungan dengan tradisi tampak relatif langsung. Figur mitologis, makhluk fantastik, kepadatan bidang, ornamentasi, serta kecenderungan visualnya masih memperlihatkan genealogi seni rupa dan kosmologi Bali. Dalam praktik sebelumnya, Kuncir mengolah Kaliyuga, sekala–niskala, dan kisah Lubdaka. Namun bahasa tersebut tidak diteruskan sebagai sistem tradisional yang terikat fungsi ritual dan pakem. Ia memasuki subjektivitas seniman kontemporer yang bebas memilih dan

menafsirkannya kembali. Mitologi komunal bertransformasi menjadi imajinasi individual melalui ritme, warna, kepadatan, dan figurasi.

Pada Agus Saputra, perjumpaan berlangsung antara seni lukis Batuan dan realisme. Yang menarik bukan sekadar pencampuran gaya, melainkan bagaimana hibridisasi tersebut berkembang menjadi cara melihat. Figurnya dapat tampak realistik, tetapi cara memenuhi bidang, kepadatan kejadian, hubungan antarsosok, dan struktur naratifnya masih memperlihatkan sensibilitas Batuan. Dua genealogi visual telah bersedimentasi menjadi bahasa personal yang sulit lagi dipisahkan sumbernya.

Budi Agung Kuswara memperlihatkan jalur lain. Ia terlatih dalam lukisan Kamasan dan mempertahankan kerumitan serta kualitas garis halusnyanya, tetapi praktiknya kemudian berkembang melalui lukisan, cyanotype, arsip, memori, dan praktik sosial. Penggunaan cyanotype—proses fotografis yang membentuk citra melalui paparan cahaya—kemudian berkembang menjadi pendekatan yang ia sebut Solar Synthetic Reality (SSR), yang mempertemukan citra yang dimediasi arsip dan teknologi digital, termasuk AI, dengan cahaya matahari sebagai pembentuk jejak dan intervensi tangan melalui lukisan. Genealogi tradisi di sini tidak berarti kontinuitas gaya; keterampilan dan sensibilitas dapat bertahan ketika bahasa artistik bergerak jauh dari sumber awalnya. Dalam pameran ini Budi bahkan meninggalkan cyanotype, memperlihatkan ambang lain di dalam

bound to ritual function and prescribed conventions. It enters the subjectivity of a contemporary artist who is free to select and reinterpret it. Communal mythology is transformed into individual imagination through rhythm, color, density, and figuration.

In Agus Saputra, the encounter occurs between Batuan painting and realism. What is interesting is not simply the mixing of styles, but how this hybridization develops into a perspective. His figures may appear realistic, yet the way the plane is filled, the density of visual incidents, relationships among figures, and narrative structure continue to reveal Batuan sensibility. Two visual genealogies have sedimented into a personal language whose sources can no longer easily be separated.

Budi Agung Kuswara reveals another path. He was trained in Kamasan painting and retains its complexity and delicate line quality, but his practice subsequently developed through painting, cyanotype, archives, memory, and social practice. His use of cyanotype—a photographic process that forms images through exposure to light—developed into an approach he calls Solar Synthetic Reality (SSR), bringing together images mediated by archives and digital technologies, including AI, with sunlight as a means of creating traces and the intervention of the hand through painting. The genealogy of tradition here does not mean stylistic continuity; skills and sensibilities can persist while artistic language moves far from its original source. In this

exhibition, Budi even leaves cyanotype behind, revealing another threshold within his own practice: between an established language and new artistic possibilities.

In Kemalezedine, the relationship with Balinese tradition originates from choice. He is not Balinese, but more than a decade of life and practice in Bali has made Balinese traditional art an important source of his artistic language. His interest in drawing, visual structure, rhythm, and density led him to rerajahan and then to Kamasan. His position as an outsider gives him both proximity and distance: close enough to study the tradition, yet sufficiently distant to dismantle its visual system. Tradition is not continued as an intact system of meaning but transformed into artistic material. Kemalezedine's case demonstrates that sensibility is not only inherited but can also be acquired through learning and lived experience.

Dodit Artawan takes this spectrum further. He comes from and lives in Bali, but his visual language—paint marker, line, color, figuration, and a graphic sensibility—is closer to popular visual culture. In Welcome to My Neighborhood, Bali appears not through grand mythology, sacred symbols, or tourism icons, but through small events, humor, oddities, people, and objects of everyday life. The term pop-primordial can be used to read this encounter: “pop” refers to contemporary visual language, while “primordial” refers to an elemental closeness to the environment in which his sensibility was formed. In Dodit's work, the encounter

praktiknya sendiri: antara bahasa yang telah dikuasai dan kemungkinan artistik baru.

Pada Kemalezedine, hubungan dengan tradisi Bali justru berasal dari pilihan. Ia bukan orang Bali, tetapi kehidupan dan praktiknya selama lebih dari satu dasawarsa di Bali menjadikan seni tradisional Bali salah satu sumber penting bahasa artistiknya. Ketertarikannya pada drawing, struktur visual, ritme, dan kepadatan membawanya kepada rerajahan dan kemudian Kamasan. Posisi sebagai orang luar memberinya kedekatan sekaligus jarak: cukup dekat untuk mempelajari tradisi, tetapi cukup berjarak untuk membongkar sistem visualnya. Tradisi tidak diteruskan sebagai sistem makna yang utuh, melainkan ditransformasikan menjadi material artistik. Kasus Kemalezedine menunjukkan bahwa sensibilitas tidak hanya diwarisi, tetapi juga dapat diperoleh melalui pembelajaran dan pengalaman hidup.

Dodit Artawan membawa spektrum ini lebih jauh. Ia berasal dan hidup di Bali, tetapi bahasa visualnya—paint marker, garis, warna, figurasi, dan kecenderungan grafis—lebih dekat dengan budaya visual populer. Dalam *Welcome to My Neighborhood*, Bali hadir bukan melalui mitologi besar, simbol sakral, atau ikon pariwisata, melainkan peristiwa kecil, humor, keganjilan, manusia, dan benda dalam keseharian. Istilah pop-primordial dapat digunakan untuk membaca pertemuan ini: “pop” menunjuk bahasa visual kontemporer, sementara “primordial” merujuk

pada kedekatan elementer dengan lingkungan tempat sensibilitasnya dibentuk. Pada Dodit, perjumpaan tradisi dan modernitas tidak lagi terasa sebagai batas; ia telah menjadi habitat.

Kelima seniman tersebut masih memungkinkan hubungan dengan tradisi ditelusuri melalui bahasa visual, keterampilan, atau lingkungan kehidupan. Pada lima seniman berikutnya, hubungan itu semakin tidak kasatmata dan bergerak menuju sejarah, pengetahuan, materialitas, serta genealogi sensibilitas.

Pada Yuli Prayitno, masa lalu hadir sebagai fragmen. *Past Future Tense* menggunakan pecahan keramik Tiongkok bersama berbagai material kontemporer. Dalam logika benda antik, pecah atau gompel menurunkan nilai; Yuli justru melihat setiap fragmen sebagai kemungkinan memperoleh pengetahuan tentang masa lalu. Ia membayangkan dirinya sebagai arkeolog yang tidak menggali tanah, tetapi mencari di balik “tembok konkret” homogenitas masyarakat global, berkaitan dengan generasi peranakan Tionghoa yang semakin berjarak dari identitas budaya sebelumnya. Fragmen tidak direstorasi menjadi benda utuh. Masa lalu justru dibaca melalui keterpecahannya—sebagai kemungkinan memahami apa yang telah terjadi sekaligus bergerak ke depan.

Gusbarlian membawa persoalan pos-tradisi ke wilayah epistemologis. Botol-botol berisi berbagai benda

between tradition and modernity no longer feels like a boundary; it has become a habitat.

These five artists still allow their relationship with tradition to be traced through visual language, skills, or the environments in which they live. In the following five artists, the relationship becomes increasingly intangible and moves toward history, knowledge, materiality, and the genealogy of sensibility.

In Yuli Prayitno, the past embodies as fragments. Past Future Tense uses fragments of Chinese ceramics together with various contemporary materials. In the logic of antique objects, a crack or chip diminishes value; Yuli instead sees each fragment as a possibility for gaining knowledge about the past. He imagines himself as an archaeologist who does not excavate the earth but searches behind the “concrete wall” of the homogenization of global society, in relation to generations of Chinese-Indonesians who are increasingly distant from their previous cultural identity. The fragments are not restored into whole objects. The past is instead read through its brokenness—as a possibility for understanding what has happened while continuing to move forward.

Gusbarlian brings the question of post-tradition into the epistemological realm. Bottles containing various objects and vintage-style photographs of children made with AI are used to question the shifting authority of knowledge. If, in traditional societies, knowledge derives its legitimacy from

elders and customary rules, modernity places science and scientists as new authorities; today, the internet, algorithms, and AI increasingly acquire a similar authority in everyday life. The form of the “message in a bottle” brings together a mode of communication associated with the past with artificial intelligence technology. In Deep Horizon, Gusbarlian considers how the space left by tradition can be filled by markets, media, and algorithms. His work challenges trust in systems that produce knowledge without existential experience. The threshold lies between lived experience and calculated knowledge.

In Handiwirman Saputra, markers of tradition have almost entirely disappeared. Taut Berpilin #2 cannot be described as a representation of Minangkabau culture. Yet the rich Minangkabau tradition of petatah-petiti and metaphorical language opens a possible reading of one genealogy of his sensibility—not as a cause-and-effect relationship, but as one layer among art education, life in Yogyakarta, artistic networks, and personal experience. Handiwirman's visual language has long been constructed through strange encounters among objects, forms, materials, and associations. Objects and forms in his work rarely operate literally; they are shifted, enlarged, brought together, or stripped of their function and name, producing unexpected yet poetic relationships. This tendency opens a possible reading in relation to a more distant genealogy of metaphorical sensibility. In the context of post-tradition, something from cultural genealogy may survive not as

dan foto anak bergaya vintage yang dibuat dengan AI digunakan untuk mempertanyakan perpindahan otoritas pengetahuan. Jika dalam masyarakat tradisional pengetahuan memperoleh legitimasi dari tetua dan kaidah adat, modernitas menempatkan ilmu pengetahuan dan ilmuwan sebagai otoritas baru; kini internet, algoritma, dan AI semakin memperoleh otoritas serupa dalam kehidupan sehari-hari. Bentuk “pesan dalam botol” mempertemukan cara komunikasi yang diasosiasikan dengan masa lalu dengan teknologi kecerdasan buatan. Dalam *Deep Horizon*, Gusbarlian melihat bagaimana ruang yang ditinggalkan tradisi dapat diisi pasar, media, dan algoritma. Karyanya menggugat kepercayaan terhadap sistem yang menghasilkan pengetahuan tanpa pengalaman eksistensial. Ambang berada antara pengalaman yang dihidupi dan pengetahuan yang dikalkulasi.

Pada Handiwirman Saputra, penanda tradisi hampir sepenuhnya menghilang. *Taut Berpilin #2* tidak dapat disebut sebagai representasi Minangkabau. Namun tradisi Minangkabau yang kaya dengan petatah-petitih dan bahasa metaforis membuka kemungkinan pembacaan mengenai salah satu genealogi sensibilitasnya—tentu bukan sebagai hubungan sebab-akibat, melainkan salah satu lapisan di antara pendidikan seni, kehidupan di Yogyakarta, pergaulan artistik, dan pengalaman personal. Bahasa visual Handiwirman sejak lama dibangun melalui pertemuan ganjil antara benda, bentuk, material, dan asosiasi. Benda dan bentuk dalam karyanya jarang bekerja secara literal; mereka

dialihkan, diperbesar, dipertemukan, atau kehilangan fungsi dan namanya sehingga melahirkan hubungan-hubungan yang tidak terduga sekaligus puitik. Kecenderungan ini membuka kemungkinan pembacaan dalam kaitannya dengan genealogi sensibilitas metaforis yang lebih jauh. Dalam konteks pos-tradisi, sesuatu dari genealogi budaya mungkin bertahan bukan sebagai motif atau ikonografi, melainkan sebagai cara membangun hubungan puitik.

Rizka Azizah Hayati memperlihatkan transformasi yang berbeda. *Menyentuh Dasar* sekilas tampak sebagai komposisi abstrak dari endapan warna, sapuan, dan bercak karat. Namun di tengahnya terselip sepasang tungkai manusia yang hampir larut ke dalam materialitas lukisan. Ketegangan antara abstraksi dan figurasi membuat tubuh seolah muncul sekaligus tenggelam; ambang bekerja langsung pada tingkat rupa, antara yang dapat dikenali dan yang sedang menghilang. Rizka tumbuh di tepi Sungai Martapura dalam lingkungan Banjar dengan cerita, ritus, dan pengetahuan lokal mengenai sungai. Praktik terdahulunya pernah lebih langsung mengolah mitologi buaya penjaga sungai, material keluarga, dan pengalaman rumah Banjar. Dalam perkembangannya, pengalaman tersebut semakin jarang hadir sebagai ilustrasi. Yang bertahan adalah sensibilitas terhadap material dan proses. Karat, misalnya, berkaitan bukan hanya dengan efek formal, tetapi juga luka, kerapuhan, sejarah, dan masa lalu. Tradisi dan ingatan telah berpindah dari cerita menjadi material, dari simbol menjadi sensasi, dari representasi menuju pengalaman tubuh.

motif or iconography, but as a way of constructing poetic relationships.

Rizka Azizah Hayati demonstrates a different transformation. *Menyentuh Dasar* at first appears to be an abstract composition of layers of color, brushstrokes, and rust stains. Yet at its center lies a pair of human legs that almost dissolve into the materiality of the painting. The tension between abstraction and figuration makes the body seem to emerge and sink at once; the threshold operates directly at the level of appearance, between what can be recognized and what is disappearing. Rizka grew up on the banks of the Martapura River in a Banjar environment shaped by stories, rituals, and local knowledge of the river. In her earlier practice, she more directly worked with the mythology of the river's guardian crocodile, family materials, and the experience of the Banjar house. As her practice developed, these experiences increasingly ceased to appear as illustration. What remained was a sensibility toward material and process. Rust, for example, relates not only to formal effect, but also to wounds, fragility, history, and the past. Tradition and memory have moved from story into material, from symbol into sensation, from representation toward bodily experience.

Meanwhile, Rudy Atjeh demonstrates how form and sound shift in meaning across history. Dum Meugeudum Beudé Lam Lhee Jameun—“the boom of weapons across three eras”—takes the form of a cannon, but is constructed from

papier-mâché, pieces of paper, and brass elements. A form associated with violence encounters fragile material and meticulous handwork. Rudy connects three layers of Acehnese memory: the cannon as part of the history of resistance against foreign powers; beudé trieng, bamboo cannons played toward the end of Ramadan as an expression of joy and spiritual victory; and the sound of weapons during the conflict and DOM period, which again brought traumatic experience. What persists is the boom, while its meaning shifts from resistance to celebration and then to trauma. Tradition here is not something fixed, but something formed and transformed through the sedimentation of history.

If all the works are viewed as a single constellation, a gradation becomes visible. In Kuncir, tradition appears as mythology and visual language; in Agus, it has sedimented into a way of seeing; in Budi, it becomes a skill and sensibility that persists as the medium changes; in Kemalezedine, it becomes a chosen and transformed source; while in Dodit, the encounter between tradition and modernity has become an everyday habitat.

In Yuli, the past appears as fragments to be reread; in Gusbarlian, as a question of the authority of knowledge; in Handiwirman, perhaps as one genealogy of poetic sensibility; in Rizka, as memory transformed into body and materiality; and in Rudy, as form and sound whose meanings shift across history.

Sementara itu, Rudy Atjeh memperlihatkan bagaimana bentuk dan bunyi berpindah makna melintasi sejarah. *Dum Meugeudum Beudé Lam Lhee Jameun*—“dentuman senjata dalam tiga zaman”—berbentuk seperti meriam, tetapi dibangun dari papier-mâché, potongan kertas, serta elemen kuningan. Bentuk yang diasosiasikan dengan kekerasan bertemu material rapuh dan kerja tangan yang telaten. Rudy menghubungkan tiga lapisan ingatan Aceh: meriam sebagai bagian dari sejarah perlawanan terhadap kekuatan asing; beudé trieng, meriam bambu yang dimainkan menjelang berakhirnya Ramadan sebagai kegembiraan dan kemenangan spiritual; serta suara senjata pada masa konflik dan DOM yang kembali membawa pengalaman traumatis. Yang bertahan adalah dentuman, sedangkan maknanya berpindah dari perlawanan menjadi perayaan dan kemudian trauma. Tradisi di sini bukan sesuatu yang tetap, tetapi terbentuk dan berubah melalui sedimentasi sejarah.

Jika seluruh karya dilihat sebagai satu konstelasi, tampak suatu gradasi. Pada Kuncir, tradisi hadir sebagai mitologi dan bahasa visual; pada Agus, bersedimentasi menjadi cara melihat; pada Budi, menjadi keterampilan dan sensibilitas yang bertahan ketika medium berubah; pada Kemalezedine, menjadi sumber yang dipilih dan ditransformasikan; sementara pada Dodit, perjumpaan tradisi dan modernitas telah menjadi habitat keseharian.

Pada Yuli, masa lalu hadir sebagai fragmen yang dibaca kembali; pada Gusbarlian, sebagai persoalan otoritas

pengetahuan; pada Handiwirman, mungkin sebagai salah satu genealogi sensibilitas puitik; pada Rizka, sebagai ingatan yang bertransformasi menjadi tubuh dan materialitas; dan pada Rudy, sebagai bentuk dan bunyi yang berubah makna melintasi sejarah.

Spektrum tersebut menunjukkan bahwa ambang bukan garis yang memisahkan tradisi dari modernitas, melainkan ruang transformasi. Sesuatu yang diwarisi dapat dipertahankan, diubah, dihibridisasi, dipilih kembali, dilupakan, atau mengendap sedemikian dalam sehingga asal-usulnya hampir tidak lagi terlihat.

Yang hadir di ruang pamer akhirnya bukan tradisi dalam keadaan semula, melainkan karya-karya dengan bahasa, bentuk, material, teknik, dan karakter personal. Nilainya tidak terletak pada keberhasilan membuktikan adanya warisan tertentu, tetapi pada kemampuan seniman mentransformasikan sedimentasi pengalaman menjadi karya yang memiliki intensitas artistik dan daya sensuous. Di titik itulah kondisi ambang memperoleh bentuk.

Kembali ke Jakarta: Ambang sebagai Ruang Kemungkinan

Setelah menelusuri karya-karya dalam pameran ini, perhatian dapat kembali diarahkan kepada Jakarta—kota tempat pembicaraan mengenai perpindahan dan kondisi ambang dimulai. Tidak satu pun seniman yang hadir berasal

This spectrum demonstrates that the threshold is not a line separating tradition from modernity, but a space of transformation. Something inherited may be preserved, changed, hybridized, chosen again, forgotten, or settle so deeply that its origins are almost no longer visible. What ultimately appears in the exhibition space is not tradition in its original state, but works with their own languages, forms, materials, techniques, and personal character. Their value lies not in successfully proving the existence of a particular inheritance, but in the artists' ability to transform the sedimentation of experience into works possessing artistic intensity and sensuous force. At this point, the threshold condition acquires form.

Returning to Jakarta: The Threshold as a Space of Possibility

After tracing the works in this exhibition, attention can return to Jakarta—the city where the discussion of displacement and the threshold condition began. None of the artists presented is from this city. They arrive carrying experiences, memories, sensibilities, and artistic journeys formed in different places, and their works are temporarily brought together in Jakarta.

In this sense, the exhibition space becomes a kind of temporary space of sedimentation. Various cultural experiences exist side by side without having to merge into a single identity or style. Some works still strongly reveal

traces of tradition; others have transformed them into skills, material, metaphor, or ways of seeing, while still others almost no longer show those origins on their surfaces. On a much larger scale, Jakarta is shaped by a similar process. People arrive from different places, settle, build families, and raise subsequent generations. Some original experiences persist, some fade, mix, or reappear in new configurations. The city becomes a space of sedimentation that is never complete.

Therefore, the question of post-tradition is not primarily about determining what remains traditional and what has become modern. We never return entirely to tradition, yet neither do we enter modernity from an empty space. What is inherited may continue to operate—consciously or unconsciously—alongside new experiences that shape contemporary life.

Art does not offer a resolution to this condition. Yet artistic practice provides a space where different layers of experience can be tested, diverted, brought together, and given new forms. The past does not have to be restored, and modernity does not have to be accepted as an ultimate destination. Both can become materials for possibilities that have not yet fully taken shape.

Thus, the remaining question is not whether we still possess tradition, but: what might emerge when something inherited becomes distant, moves, encounters other experiences,

dari kota ini. Mereka datang membawa pengalaman, ingatan, sensibilitas, dan perjalanan artistik yang telah terbentuk di berbagai tempat, lalu untuk sementara karya-karya mereka dipertemukan di Jakarta.

Dalam pengertian tersebut, ruang pameran menjadi semacam ruang sedimentasi sementara. Berbagai pengalaman kultural hadir berdampingan tanpa harus melebur menjadi satu identitas atau gaya. Ada karya yang masih memperlihatkan jejak tradisi secara kuat; ada yang telah mengubahnya menjadi keterampilan, material, metafor, atau cara melihat; dan ada pula yang hampir tidak lagi menunjukkan asal-usul tersebut pada permukaannya.

Dalam skala yang jauh lebih besar, Jakarta dibentuk oleh proses serupa. Manusia datang dari berbagai tempat, menetap, membangun keluarga, dan melahirkan generasi berikutnya. Sebagian pengalaman asal bertahan, sebagian memudar, bercampur, atau muncul kembali dalam konfigurasi baru. Kota menjadi ruang sedimentasi yang tidak pernah selesai.

Karena itu, persoalan pos-tradisi bukan terutama menentukan mana yang masih tradisional dan mana yang telah modern. Kita tidak pernah sepenuhnya kembali kepada tradisi, tetapi juga tidak memasuki modernitas dari ruang kosong. Yang diwarisi dapat terus bekerja—secara sadar ataupun tidak—bersama pengalaman baru yang membentuk kehidupan kontemporer.

Seni rupa tidak menawarkan penyelesaian terhadap keadaan tersebut. Namun praktik artistik menyediakan ruang tempat berbagai lapisan pengalaman dapat diuji, disimpangkan, dipertemukan, dan diberi bentuk baru. Masa lalu tidak harus dipulihkan, dan modernitas tidak harus diterima sebagai tujuan akhir. Keduanya dapat menjadi bahan bagi kemungkinan yang belum selesai terbentuk. Maka pertanyaan yang tersisa bukanlah apakah kita masih memiliki tradisi, melainkan: apa yang mungkin lahir ketika sesuatu yang diwarisi memperoleh jarak, berpindah, berjumpa dengan pengalaman lain, dan diberi kemungkinan untuk berubah? Dalam pengertian itulah ambang tidak hanya menandai keterputusan. Ambang juga dapat menjadi ruang kemungkinan.

Asmudjo J. Irianto

and is given the possibility to change? In this sense, the threshold does not merely mark rupture. The threshold can also become a space of possibility.

Asmudjo J. Irianto

Meninggalkan Jebakan Algoritma

Escaping the Algorithmic Trap

Pada awal abad ke-21, perkembangan internet memasuki fase baru. Jika sebelumnya jaringan ini masih bersifat statis dan searah, integrasi teknologi *Artificial Intelligence* (AI) mengubah internet menjadi jaringan dua arah yang dinamis, interaktif, dan beroperasi secara real-time.

Fase baru tersebut ditandai oleh kemunculan media sosial pasca-penemuan *smartphone*. Di era ini, semua pengguna dapat beralih peran menjadi pembuat konten informasi, tidak lagi sekadar menjadi pencari informasi yang pasif.

Media sosial memicu lonjakan lalu lintas data dalam skala super besar di jaringan internet. Arus data yang masif inilah yang memberikan peluang bagi algoritma kecerdasan buatan untuk bekerja secara optimal. Fenomena ini sulit terjadi di masa sebelumnya. Sebab sebelum kehadiran *smartphone*, internet belum memiliki lalu lintas data yang cukup tinggi untuk menggerakkan algoritma AI dan metode *Machine Learning* — dua fondasi utama teknologi kecerdasan buatan — dalam menjalankan kalkulasi serta prediksi.

Integrasi AI ke dalam internet dan media sosial memberi manusia peluang lebih besar untuk melihat lebih jauh, menggali lebih dalam, serta terkoneksi secara lebih kuat dan luas. Komunikasi dan penyebaran informasi yang berlangsung cepat serta dinamis ini menambah referensi manusia untuk mengukur kapasitas dirinya. Internet dan media sosial pun berhasil mengembangkan cakrawala pengetahuan manusia jauh lebih cepat daripada era-era sebelumnya.

At the beginning of the twenty-first century, the development of the internet entered a new phase. Whereas it had previously remained relatively static and one-directional, the integration of Artificial Intelligence (AI) transformed the internet into a dynamic, interactive, two-way network operating in real time.

This new phase was marked by the emergence of social media following the invention of the smartphone. In this era, every user could assume the role of an information content creator, no longer merely acting as a passive seeker of information.

Social media triggered an enormous surge in data traffic across the internet. It was this massive flow of data that created the conditions for artificial intelligence algorithms to operate at their full potential. Such a phenomenon would have been difficult in earlier periods. Before the arrival of smartphones, the internet did not yet generate sufficient volumes of data to drive AI algorithms and Machine Learning methods—two of the principal foundations of artificial intelligence technology—in carrying out calculations and predictions.

The integration of AI into the internet and social media has given humanity greater opportunities to see further, explore more deeply, and connect more strongly and extensively. The rapid and dynamic circulation of communication and information has expanded the references through which people measure their own capacities. The internet and social

Jebakan Algoritma

Namun, internet dan media sosial sesungguhnya tumbuh layaknya pedang bermata ganda. Satu sisinya membelah langit pengetahuan baru, sementara sisi lainnya menghunjam kemanusiaan dan membidani lahirnya budaya baru yang sepenuhnya algoritmis.

Beroperasinya algoritma membuat sebuah platform media sosial mampu menyortir tayangan informasi yang paling sesuai dengan minat para penggunanya. Di saat yang sama, platform dapat terus mengembangkan layanan sesuai kebutuhan mereka. Kelebihan ini membuat media sosial mengalami pertumbuhan eksponensial. Ketersediaan layanan dan informasi yang memuaskan kebutuhan secara instan terbukti berhasil mendongkrak jumlah pengguna secara drastis.

Di sisi lain, algoritma media sosial juga mengarahkan para pengguna — yang berperan sebagai pembuat konten — untuk menyajikan materi yang sesuai dengan minat mayoritas pasar. Pola ini lambat laun membentuk cara pandang dan berpikir yang mekanis. Kalkulasi otomatis dari algoritma akan selalu memprioritaskan konten dengan peringkat (rating) tertinggi — yang paling diminati dan paling sering ditonton. Siklus inilah yang memicu kompetisi popularitas yang ketat di antara sesama pengguna.

Kompetisi tersebut dengan sendirinya melahirkan kebiasaan baru: merancang konten berdasarkan parameter mekanis

media have succeeded in broadening the horizons of human knowledge far more rapidly than in previous eras.

The Algorithmic Trap

Yet the internet and social media have, in truth, developed like a double-edged sword. One edge cuts through the sky of new knowledge, while the other pierces humanity and gives birth to an entirely algorithmic culture.

The operation of algorithms enables social media platforms to sort and deliver information most closely aligned with the interests of their users. At the same time, platforms can continue developing their services according to users' needs. This advantage has allowed social media to grow exponentially. The availability of services and information capable of satisfying needs instantly has proven highly effective in dramatically increasing the number of users.

On the other hand, social media algorithms also direct users—who now act as content creators—to produce material aligned with the interests of the majority market. Over time, this pattern shapes a mechanical way of seeing and thinking. The automated calculations of algorithms will always prioritize content with the highest ratings—what is most popular and most frequently viewed. This cycle, in turn, triggers intense competition for popularity among users.

algoritma, bukan berdasarkan nilai substansi informasi di dalamnya. Visual dan kemasan konten bergeser menjadi instrumen perhitungan matematis, menggeser esensi informasi yang seharusnya disampaikan. Para pengguna media sosial pun perlahan mereduksi diri mereka menjadi mesin penghasil parameter kalkulasi dan prediksi, bukan lagi produsen informasi yang murni.

Di medan seni, pertumbuhan media sosial beserta pemujaan terhadap viralitas menimbulkan kegelisahan mendalam bagi sebagian pelaku dan pemerhati seni. Banyak orang, termasuk saya sendiri, melihat bahwa mayoritas karya seni yang lahir dalam dua dekade belakangan ini terlalu didikte oleh kuasa algoritma media sosial.

Makna, simbol, media, hingga teknik yang digunakan oleh kebanyakan karya seni di era kejayaan digital saat ini seolah tidak lagi berani beranjak jauh dari bentuk-bentuk yang sudah dikenali, disukai, atau divalidasi oleh algoritma pasar. Akibatnya, seni mengalami involusi. Ia tidak lagi memperluas horison kesadaran manusia, melainkan melipat diri demi mengejar penerimaan massal. Ketakutan untuk tampil beda menderikan esensi seni menjadi sekadar replika konten media sosial — sebuah parameter demi keterlihatan (visibility) dan keseragaman dengan orang lain.

Viralitas dalam media sosial sesungguhnya adalah wujud dari keseragaman standar, baik dalam aspek komunikasi, estetika, maupun etika. Hal ini membentuk homogenitas

akut di antara para pengguna. Keunikan dan perbedaan karakter seolah bertransformasi menjadi hal tabu yang harus dihindari.

Algoritma media sosial mengikis kepercayaan diri manusia untuk tumbuh sebagai individu yang unik. Para pengguna tidak lagi berani berpikir dan bertindak secara autentik berdasarkan karakter pribadi mereka. Mereka justru sibuk menyesuaikan diri dengan kebutuhan cetak biru algoritma yang bekerja di balik jaringan internet.

Di titik inilah kita menyaksikan sebuah ironi besar. Penciptaan jaringan komunikasi global yang awalnya bertujuan memperluas cakrawala pengetahuan, justru membuat manusia kehilangan keberanian untuk hadir sebagai individu yang merdeka. Manusia akhirnya terjebak dan terasing di dalam budaya algoritmis yang mereka rumuskan sendiri.

Perubahan Cakrawala

Tingginya lalu lintas data dalam jumlah super besar melalui media sosial mendorong perkembangan teknologi *Artificial Intelligence* (AI) secara pesat. Arus data yang melimpah dari miliaran pengguna aktif memungkinkan model-model AI dibangun dan dilatih menjadi pintar secara cepat dan murah. Media sosial pun beralih fungsi menjadi akselerator kemajuan teknologi kecerdasan buatan. Di sisi lain, para pengguna internet tanpa sadar telah menjadi pelatih model

Such competition inevitably produces a new habit: designing content according to the mechanical parameters of algorithms rather than according to the substantive value of the information it contains. Visuals and the packaging of content become instruments of mathematical calculation, displacing the essence of the information that should be communicated. Social media users gradually reduce themselves to machines that generate parameters for calculation and prediction, rather than remaining genuine producers of information.

Within the field of art, the growth of social media and the worship of virality have generated profound unease among some practitioners and observers. Many people, myself included, see that the majority of artworks produced over the past two decades have been excessively dictated by the power of social media algorithms.

The meanings, symbols, media, and techniques employed in most artworks during the current triumph of the digital age seem no longer willing to move far beyond forms that are already familiar, favored, or validated by market algorithms. As a result, art undergoes involution. Rather than expanding the horizon of human consciousness, it folds inward in pursuit of mass acceptance. The fear of being different diminishes the essence of art, reducing it to little more than a replica of social media content—a parameter for visibility and conformity with others.

Virality on social media is, in fact, a manifestation of the standardization of communication, aesthetics, and ethics. This produces an acute homogenization among users. Uniqueness and differences in character seem to have become taboos to be avoided.

Social media algorithms erode people's confidence in growing as unique individuals. Users no longer dare to think and act authentically according to their own character. Instead, they become preoccupied with adapting themselves to the needs of the algorithmic blueprint operating behind the internet.

It is at this point that we witness a profound irony. The creation of a global communication network, originally intended to expand the horizons of knowledge, has instead caused humanity to lose the courage to exist as free individuals. We ultimately become trapped and alienated within the algorithmic culture we ourselves have constructed.

A Shift in Horizons

The extraordinarily high volume of data traffic generated through social media has driven the rapid development of Artificial Intelligence (AI). The abundant data flow produced by billions of active users allows AI models to be built and trained quickly and at relatively low cost. Social media has consequently become an accelerator of progress in artificial intelligence technology. At the same time, internet

AI, yang jumlah dan jenis aplikasinya terus bertambah serta dapat diunduh gratis ke dalam *smartphone* mereka.

Penciptaan dan penggunaan aplikasi model AI secara besar-besaran di jagat maya belakangan ini juga menimbulkan banyak kontroversi. Di satu sisi, fenomena ini mendorong peningkatan teknologi kecerdasan buatan menjadi makin canggih dan menghasilkan mesin-mesin pintar untuk membantu berbagai pekerjaan manusia. Namun di sisi lain, kehadirannya memaksa munculnya ketergantungan baru. Kecerdasan aplikasi model AI bahkan perlahan mengikis kepercayaan diri manusia, yang secara tak sadar mulai menempatkan teknologi ini sebagai sumber pengetahuan utama.

Peningkatan teknologi AI juga diiringi ketakutan akan hilangnya peran manusia dalam industri karena posisinya mudah digantikan oleh mesin. Tetapi pada saat yang sama, realitas ini memunculkan harapan besar bagi para pengusaha. Mereka menganggap kecerdasan buatan sebagai peluang emas untuk meningkatkan kapasitas produksi dan penjualan secara lebih murah, cepat, dan minim tenaga kerja.

Meski kontroversi seputar AI masih terus berkembang, pandangan tentang hubungan manusia dengan teknologi dan mesin pintar sebetulnya mulai mengalami pergeseran. Jika pada awal kemunculannya AI dianggap sebagai ancaman yang akan menggantikan peran manusia, kini

kita mulai melihat teknologi ini sebagai asisten. Perubahan pandangan ini terjadi bersamaan dengan munculnya konsep Masyarakat Cerdas (*Smart Society* atau *Society 5.0*) yang diperkenalkan oleh pemerintah Jepang sebagai fase kelima dalam evolusi peradaban manusia.

Smart Society adalah visi tentang masyarakat masa depan yang menempatkan manusia sebagai pusat orientasi pembangunan. Konsep ini menyeimbangkan kemajuan ekonomi dan teknologi demi memenuhi kebutuhan-kebutuhan hakiki manusia. Di era ini, pengembangan teknologi didorong untuk menciptakan mesin-mesin baru yang dapat membantu pekerjaan teknis yang berisiko tinggi agar lebih tepat guna.

Dalam ekosistem Masyarakat Cerdas, teknologi AI digunakan untuk mengintegrasikan dunia nyata (*physical space*) dengan dunia maya (*cyber space*). Integrasi ini bertujuan untuk mempermudah pencarian solusi atas berbagai masalah sosial dan ekologi.

Hari ini, kita bisa melihat bagaimana isu kesejahteraan sosial dan masalah ekologi menjadi topik utama yang selalu muncul di media hingga obrolan sehari-hari. Perhatian manusia bergeser dari hal-hal besar yang abstrak dan jauh, kepada hal-hal kecil yang nyata di lingkungan sekitar mereka. Kita sedang bergerak menuju era Masyarakat Cerdas, perlahan meninggalkan era Masyarakat Informasi yang sebelumnya dipenuhi hasrat penguasaan data secara masif.

users have unknowingly become trainers of AI models, whose applications continue to multiply and can be freely downloaded onto their smartphones.

The large-scale creation and use of AI model applications in the digital sphere in recent years have also generated considerable controversy. On the one hand, this phenomenon has accelerated the advancement of artificial intelligence, producing increasingly sophisticated intelligent machines capable of assisting with a wide range of human tasks. On the other hand, its emergence has created new forms of dependency. The intelligence of AI applications has gradually begun to erode human confidence, as people unconsciously start to position this technology as a primary source of knowledge.

The advancement of AI has also been accompanied by fears that human roles within industry will disappear as workers are easily replaced by machines. At the same time, however, this reality has generated great optimism among entrepreneurs. They regard artificial intelligence as a golden opportunity to increase production and sales capacity more cheaply, rapidly, and with minimal labor.

Although the controversies surrounding AI continue to develop, our understanding of the relationship between humans, technology, and intelligent machines has in fact begun to shift. If AI was initially regarded as a threat that would replace human roles, we are now beginning to see

this technology as an assistant. This shift in perspective has emerged alongside the concept of the Smart Society, or Society 5.0, introduced by the Japanese government as the fifth phase in the evolution of human civilization.

Smart Society is a vision of the future that places human beings at the center of development. The concept seeks to balance economic and technological progress in order to address fundamental human needs. In this era, technological development is encouraged to create new machines capable of assisting with high-risk technical work in more effective and purposeful ways.

Within the Smart Society ecosystem, AI technology is used to integrate the real world (physical space) with the virtual world (cyber space). This integration aims to facilitate the search for solutions to a range of social and ecological problems.

Today, we can see how questions of social welfare and ecological problems have become central topics, appearing constantly in the media as well as in everyday conversations. Human attention is shifting from grand, abstract, and distant concerns toward smaller and more tangible realities in our immediate surroundings. We are moving toward the era of the Smart Society, gradually leaving behind the era of the Information Society, which was previously driven by a desire for the massive accumulation of data.

The Way Back

Jalan Kembali

Suatu saat nanti, *Artificial Intelligence* mungkin benar-benar dapat melakukan pengembangan teknologi baru secara mandiri dan mengambil alih mayoritas pekerjaan teknis berisiko tinggi. Ketika momen itu tiba, manusia justru akan memiliki lebih banyak kesempatan untuk melihat ke dalam dirinya, memahami ulang arti kemanusiaan, dan menjalankan fungsi ekologisnya sebagai pengelola alam yang bijak.

Namun sebelum itu terjadi, perlu dipahami bahwa akumulasi besar-besaran ilmu pengetahuan dan teknologi berwujud AI telah mengubah segala sesuatu menjadi dataset — termasuk manusia beserta seluruh pengalamannya. Ini adalah sebuah jebakan algoritma yang amat berbahaya.

Media sosial dan kecerdasan buatan telah melahirkan ironi besar. Ketika AI diciptakan sebagai tiruan dari akal manusia, kita justru menyaksikan fenomena sebaliknya: manusia yang sibuk mengimitasi cara kerja mesin. Demi sebuah keterlihatan dan popularitas, seniman kerap mereduksi kedalaman rasa menjadi sekadar parameter matematis. Mereka menukar kebebasan kreatif dengan kepatuhan terhadap probabilitas algoritma.

Namun demikian, alih-alih melihatnya semata-mata sebagai oposisi yang berbahaya, bagi saya AI adalah refleksi dari keberadaan manusia itu sendiri. Kehadirannya di era ini justru mengarahkan manusia untuk mengubah cakrawala

pengetahuannya secara sadar. Sebuah arah baru yang berbeda dari kepatuhan buta pada algoritma media sosial.

Meskipun cara paling tepat untuk keluar dari jebakan algoritma dan dominasi mesin belum sepenuhnya ditemukan, tanpa disadari manusia sebenarnya telah melakukan langkah antisipasi. Manusia hari ini, lewat kesadaran ekologis dan pencarian solusi nyata atas persoalan sosial yang kian tumbuh, mulai mengadopsi kembali pandangan hidup dari zaman tradisional. Kita mengambil nilai dan ajaran lama untuk dipadupadankan dengan metode serta pengetahuan modern. Kita menjadikan keterbatasan fisik, cacat teknis, serta sifat-sifat manusiawi sebagai bagian identitas sekaligus pembeda diri dari mesin pintar, sambil tetap adaptif terhadap perubahan zaman yang tak bisa dibendung.

Bagi para seniman, perubahan cakrawala pengetahuan pasca-kehadiran AI harus digunakan sebagai momentum untuk mengembalikan seni pada hakikat aslinya. Seni harus berdiri sebagai benteng terakhir dari pengalaman organik manusia — sebuah ruang sakral di mana ketidakpastian, kegagalan, dan keliaran rasa tidak akan pernah bisa dihitung secara presisi oleh mesin kalkulasi mana pun.

Hanya dengan cara itulah — dengan kembali berpikir dalam perspektif budaya, kelokalan, dan keberagaman — kita tidak akan berakhir sebagai sekadar angka yang berputar di dalam sistem feodal digital. Kita tidak lagi terjebak pada

One day, Artificial Intelligence may truly be capable of independently developing new technologies and taking over the majority of high-risk technical work. When that moment arrives, human beings may instead have greater opportunities to look inward, reconsider the meaning of humanity, and carry out their ecological role as wise stewards of nature.

Before that happens, however, we must understand that the massive accumulation of knowledge and technology embodied in AI has transformed everything into a dataset—including human beings and the entirety of their experiences. This is a deeply dangerous algorithmic trap.

Social media and artificial intelligence have produced a profound irony. While AI was created as an imitation of the human mind, we are now witnessing the opposite phenomenon: humans becoming preoccupied with imitating the way machines operate. In pursuit of visibility and popularity, artists often reduce the depth of feeling to mere mathematical parameters. They exchange creative freedom for obedience to algorithmic probabilities.

Yet rather than seeing AI solely as a dangerous opposition, I see it as a reflection of human existence itself. Its presence in this era may instead direct humanity toward consciously transforming its horizon of knowledge—a new direction that differs from blind obedience to social media algorithms.

Although the most appropriate way to escape the algorithmic trap and the dominance of machines has not yet been fully discovered, humanity has, perhaps without realizing it, already begun to take anticipatory steps. Today, through ecological awareness and the search for tangible solutions to growing social problems, we are beginning to readopt worldviews from traditional times. We draw upon old values and teachings and bring them into dialogue with modern methods and knowledge. We embrace physical limitations, technical imperfections, and distinctly human qualities as part of our identity and as a means of distinguishing ourselves from intelligent machines, while remaining adaptive to the changes of an age that cannot be held back.

For artists, the shift in the horizon of knowledge following the arrival of AI must be used as a momentum to return art to its essential nature. Art must stand as the final bastion of organic human experience—a sacred space where uncertainty, failure, and the wildness of feeling can never be calculated with precision by any computational machine.

Only in this way—by returning to think through the perspectives of culture, locality, and diversity—can we avoid becoming mere numbers circulating within a system of digital feudalism. We will no longer be trapped in the involution produced by social media and the culture of virality. We will no longer need to serve algorithms, and can fully return to being social beings.

involusi akibat media sosial dan budaya viralitas. Kita tidak lagi perlu mengabdikan pada algoritma, dan bisa sepenuhnya kembali menjadi makhluk sosial.

Di tengah kehadiran mesin-mesin yang makin pintar, secara diam-diam pikiran dan tubuh kita sebenarnya sedang mengaktifkan kembali fungsinya sebagai entitas biologis. Ia secara otomatis mengambil langkah antisipatif untuk menghadapi ancaman terhadap manusia dan alam. Seperti yang selalu terjadi sepanjang sejarah peradaban, manusia akan selalu menemukan jalan pulang, meski kita sendiri mungkin belum menyadarinya.

Bandung, Agustus 2026.
GUSBARLIAN

Amid the presence of increasingly intelligent machines, our minds and bodies are, quietly, reactivating their functions as biological entities. They are instinctively taking anticipatory steps in response to threats against humanity and nature. As has always happened throughout the history of civilization, human beings will always find their way home, even if we may not yet realize it.

Bandung, August 2026.
GUSBARLIAN



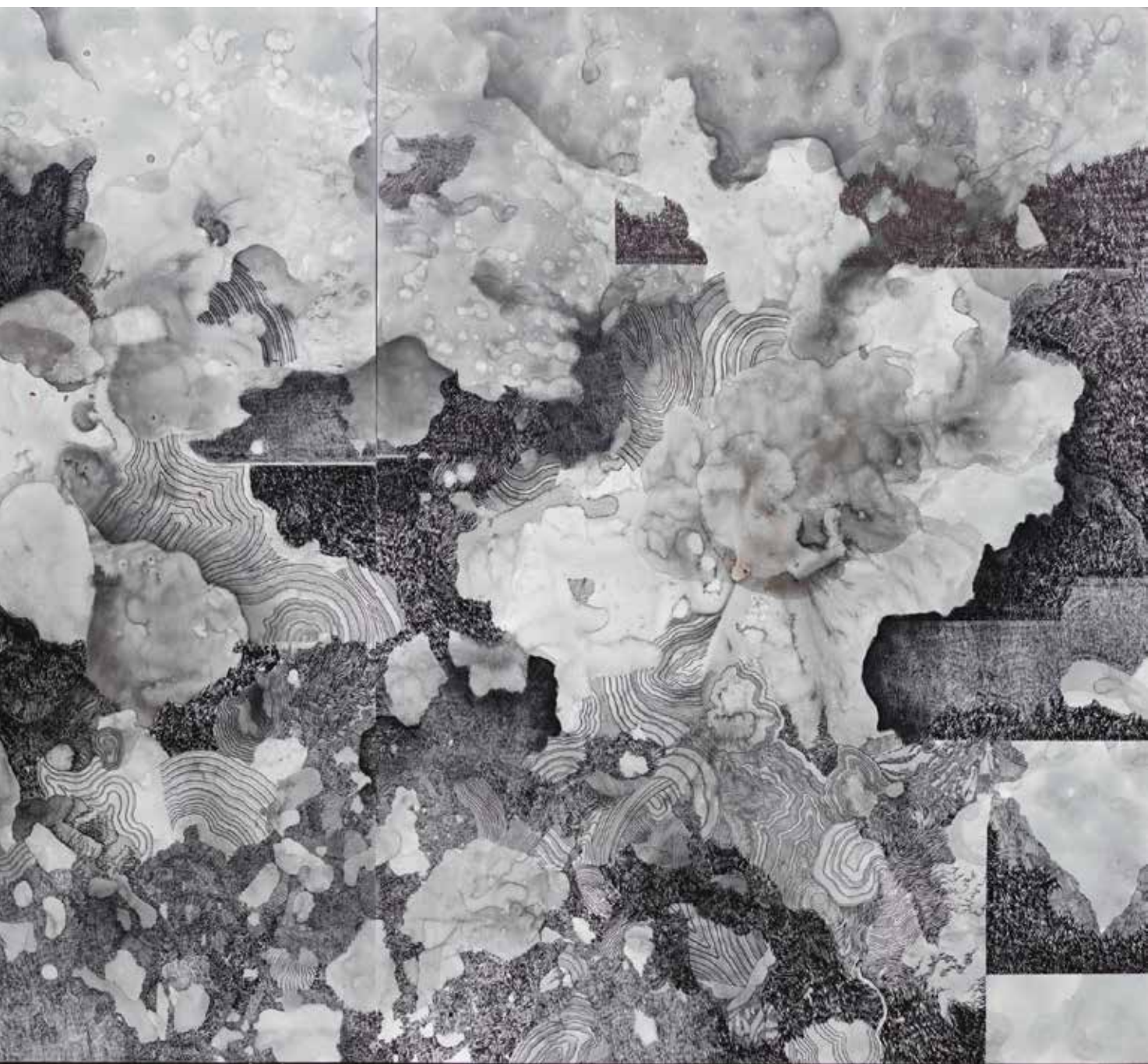




Kemalezedine, Liminality 2, 2026, ink on canvas, 180 x 130 cm

Kemalezedine, Liminality 3, 2026, ink on canvas, 180 x 130 cm

Kemalezedine, Liminality 4, 2026, ink on canvas, 180 x 130 cm







Rizka Azizah Hayati, *Menyentuh Dasar*, 2026, iron rust dye, waterproof elastomeric paint, transparent gesso and acrylic on canvas, 118 x 147 cm









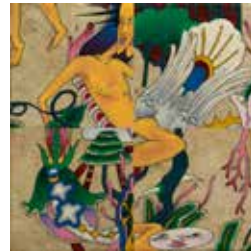
Yuli Prayitno, Past Future Tense, 2026, chinese ceramic fragment, epoxy adhesives, polyvinyl acetate, hydrophobic, sand, cast iron, 86,5 x 39 x 41 cm



Gusbarlian, Spesimen #1: Sejarah Melahirkan Perang, 2026, wooden shelf, printed photo, pebble, salt, sugar, button, safety pin, needle, thread and various object in glass bottle, 146 x 59,5 x 16,5 cm



Gusbarian, Muted Skies & Salt, 2026, wood, printed photo and salt in glass bottle, steel ruler and rope, 88 x 12 x 11 cm







Rudy Atjeh Dharmawan, Dum Meugeudum Beude Lam Lhee Jameun, 2026, paper mache, handcutting on paper, samson paper 80 gsm, canson paper 300 gsm, linmaster paper 115 gsm, coated brass plates and pipes, 99 x 205 x 11 cm



THE ARTIST

BUDI AGUNG KUSWARA

Born in Bali, Indonesia, 1982. Live and work in Singapore and Bali, Indonesia.

Education: Bachelor of Fine Arts, Indonesia Institute of Arts (ISI), Yogyakarta, Indonesia (2009).

Residencies: GREEN ART: Water Ecology Project, Bamboo Curtain Studio, Taiwan (2016); Fukouka Asian Art Museum, Residence Program, Japan (2012); TAKSU Kuala Lumpur, Artist Residency Program, Malaysia (2012).

Solo Exhibitions:

"Tiba Anak Cucu", The Back Room, Kuala Lumpur, Malaysia (2024); "Repose Under The Sun", Kiniko Art in collaboration with Mizuma Gallery, Yogyakarta, Indonesia (2023); "Residual Memory", Mizuma Gallery, Singapore (2020); "Anonymous Ancestors", Ubud Readers & Writer's Festival, Bali, Indonesia (2018); "Arus Berlabuh Kita", Asian Civilization Museum, Singapore (2018); "After Paradise", Paradiso, Ubud, Bali, Indonesia (2015); "Jump!", Theatre Street Cones, The Esplanade, Singapore (2013); "Kebon Indah", Baba House, National University Singapore Museum, Singapore (2013); "Weaving Dreams in the Wind", Community Hall, The Esplanade, Singapore (2013); "Floating Desires", TAKSU Gallery, Singapore (2012); "The 12th Winds of Artist in Residence", Fukuoka Asian Art Museum, Japan (2012); "The Wax on Our Fingers", Indonesian Contemporary Arts Network, Yogyakarta (2012); "i.sell", Komaneka Fine Art Gallery, Ubud, Bali, Indonesia (2008).

Selected Group Exhibitions:

"Pan Pacific Triennale", Taitung Art Museum, Taiwan (2026); "Gothic Modern: Nusantara #1", TAKSU Gallery, Kuala Lumpur, Malaysia (2025); "Beyond Unsettled Pasts", Erasmus Huis, Jakarta, Indonesia (2025); "Art Jakarta 2025", Jakarta, Indonesia (2025); "Connection", Mizuma Gallery, Singapore (2025); "75 Expression of Hearth and Mind", Indonesia-Thailand, National Gallery of Bangkok, Thailand (2025); "Parallel Legacy Influx", Ubud Art Ground, Bali, Indonesia (2025); "Art Basel HK 2025", Hong Kong (2025); "Art Basel HK 2024", Hong Kong (2024); "Art Jakarta 2024", Jakarta, Indonesia (2024); "S.E.A Focus", Singapore (2024); "Art Basel HK 2023", Hong Kong (2023); "Art Jakarta 2023", Jakarta, Indonesia (2023); "S.E.A Focus", Singapore (2023); "Asia Now Art Fair", Dumontell Gallery Paris, France (2022); "Art Jakarta 2022", Jakarta, Indonesia (2022); "ARTJOG MMXXII: Expanding Awareness", Jogja National Museum, Yogyakarta, Indonesia (2022); "Facing the Sun", Kristin Hjellegjerde Gallery, Berlin, Germany (2021); "Good News From Bali", Mizuma Gallery, Singapore (2021); "Tonight the Air Is Warm", Kristin Hjellegjerde Gallery, London, United Kingdom (2020); "S.E.A Focus", Singapore (2020); "Baroque Archipelago", Mizuma Gallery, Singapore (2020); "Rooted in Bali", Mizuma Gallery, Singapore (2019); "Speculative Memory", Art Bali, Nusa Dua, Bali, Indonesia (2019).

Public Commissions:

Indigo resort, Bintan (2024); Padma Resort Semarang (2022); Busan Biennale, Sea Art Festival, south Korea (2019); RI - SING 50 by MCCY and Singapore Art Museum (2018); "Our Lake of Imagination", Torch Up Program, 28th SEA Games in Singapore (2015); "Conversations Beneath the Skies", Ciudadela (Biblioteca De Mexico), Mexico City (2015); Art Forum, Connexion by Farrer Park 2013 Freeport "summerholiday" (2014).

Public Collection:

Museum Azman, Shah Alam, Malaysia; Urmu Museum Kuala Lumpur;

National University (NUS) Museum, Singapore; Tumurun Museum, Solo Indonesia; Singapore Art Museum.

DODIT ARTAWAN

Born in Bali, Indonesia, 1978.

Education: Bachelor of Fine Arts, Indonesia Institute of Arts (ISI), Denpasar, Bali, Indonesia (1997)

Solo Exhibitions:

"Domestic Still Life", Sunset Bar & Lounge Discovery Kartika Plaza Hotel, Kuta, Bali, Indonesia (2026); "Bali Macet", Solo Exhibition and Product Launch presented by Elami and Co., TitikDua Ubud, Bali, Indonesia (2025); "Lines Upon Rhythm", Vin Gallery, Vietnam (2022); "Larger Than Life", Art Projects Gallery, Hong Kong (2014); "Pool Party", TAKSU Gallery, Kuala Lumpur, Malaysia (2012); "Pool Party", TAKSU Gallery, Singapore (2011); "Sneakerhead Painting: Double Fetishism", SIGlarts, Jakarta (2010); "(De)fermented Spaces", Semarang Gallery, Semarang, Indonesia (2009); "The Pleasure of the Eye", Langgeng Icon Gallery, Jakarta, Indonesia (2008).

Selected Group Exhibitions:

"Catch the Lights in Hoi An", Kayser Trade Galleries Berlin, Germany in collaboration with 665/16 Artist Residency Hoi An, Vietnam (2026); "Ubud Open Studios 2026", Biasa ArtSpace, Ubud, Bali (2026); "ISLAND OF PASSEURS", ARMA Museum, Ubud, Bali, Indonesia (2025); "Oh Bali, Where ART You?", Guru Canggu Boutique Art Hotel, Canggu, Bali, Indonesia (2025); "ARTSUBS 2025: Material Ways", Balai Pemuda Surabaya, Indonesia (2025); "Chapter Jogja 2025", Nadi Gallery, GIK UGM, Yogyakarta, Indonesia (2025); "ART SURA", Taman Balekambang, Surakarta, Central Java (2025); "Ubud Open Studios 2025", Non Frasa Gallery, Ubud, Bali, Indonesia (2025); "VII Guayaquil Painting Biennale", Luis A. Noboa Naranjo Museum, Guayaquil, Ecuador (2024); "Art Taipei 2023", Vin Gallery, Taipei, Taiwan (2023); "NordArt 2023", Kunstwerk Carlshutte, Budelsdorf, Germany (2023); "Art Fair Philippines 2023", Vin Gallery, The Link Ayala Makati, Philippines (2023); "Tumpeng", Baik Gallery, Jakarta, Indonesia (2022); "ASYAAF and Hidden Artists 2022", Hongik Museum of Art, Seoul, South Korea (2022); "NordArt 2022", Kunstwerk Carlshutte, Budelsdorf, Germany (2022); "NOBOX Art Exhibition", Event Center, Alila Seminyak, Bali, Indonesia (2022); "HOPES Art Exhibition", a collaboration of Kita Art Friends x Alila Seminyak Bali, Indonesia (2021); "Beyond Modest Art Week", Intercontinental Hotel Miami, Florida, United States (2019); "Arts Exchange Workshop & Exhibition Danang Vietnam 2019", Da Nang Fine Arts Museum, Vietnam (2019); "This Is DOPE!", Taksu Gallery, Singapore (2019); "ArtMoments Jakarta", G13 Gallery, Sheraton Grand Jakarta, Indonesia (2019).

GUSBARLIAN

Born in Jakarta, Indonesia, 1972

Education: Bachelor of fine arts, Faculty of Art and Design, Bandung Institute of Technology, majoring in sculpture

Solo Exhibitions:

"ITCH", Platform 3, Cigadung, Bandung, Indonesia (2014); "Gusbarlian dan Ramla Istibar – Follow the Rabbit", Cemeti Institute, Yogyakarta, Indonesia (2004); "In Between", Common Room, Bandung, Indonesia (2004); "Gusbarlian dan Ramla Istibar", Selasar Sunaryo Art Space, Bandung, Indonesia (2003); "To Steal and Provoke", Cemeti Institute, Yogyakarta, Indonesia (2001); "Disorder Adapter", Galeri Barak, Bandung, Indonesia (1999).

Selected Group Exhibitions:

"Bandung Art Now", National Gallery of Indonesia, Jakarta, Indonesia (2013); "ARTJOG X: Indonesian Art Now, Strategic of Being", Taman Budaya Yogyakarta, Yogyakarta, Indonesia (2010); "Passing on Distance", Base Gallery, Tokyo, Japan (2006); "Passing on Distance", NAF Gallery, Nagoya, Japan (2005); "Taboo and Transgression in Contemporary Indonesia Art", Herbert F Johnson Museum of Art, Ithaca, New York (2005); "Modus dan Media", Galeri Kita, Bandung, Indonesia (2004); "Artscope - Inside of Myself Outside of Yourself", Selasar Sunaryo Art Space, Bandung, Indonesia (2004); "Tubuh 4", Galeri Lontar, Jakarta, Indonesia (2003); "Under Construction", Tokyo Opera City Hall, Jepang (2003); "Kecil itu Indah", Edwin Gallery, Jakarta, Indonesia (2002); "Dibawah 30", Edwin Gallery, Jakarta, Indonesia (2002); "Dream Project : Under Construction", Galeri Fabrik, Bandung, Indonesia (2002); "BAE 2001", Galeri Soemardja, Bandung, Indonesia (2001); "Refleksi", Edwin Gallery, Jakarta, Indonesia (2001); "Philip Morris - Indonesian Art Award 2001", National Gallery of Indonesia, Jakarta, Indonesia (2001); "Seni Patung Indonesia 2000", Purna Budaya, Yogyakarta, Indonesia (2000); "Ruang-ruang Berbeda", CCF, Bandung, Indonesia (2000); "Pameran 7 Pematung", National Gallery of Indonesia, Jakarta, Indonesia (1999); "Triennale Jakarta II - Seni Patung Kontemporer Indonesia", Galeri Cipta Tim Jakarta, Indonesia (1998); "Ruang Waktu Gagasan", Taman Budaya Jawa Tengah, Surakarta, Indonesia (1997); "Dessin Drawing", Kyoto Art College, Japan (1996); "Bertanya : Waktu", Galeri Soemardja, Bandung, Indonesia (1996); "Forum Oktober", FSRD ITB, Bandung, Indonesia (1994).

HANDIWRMAN SAPUTRA

Born in Bukittinggi, West Sumatra, Indonesia, 1975.

Education: Studied at Indonesian Institute of Arts (ISI), Yogyakarta, Indonesia (1993 – 1996). Artist in Residence in Singapore Tyler Print Institute, Singapore (2011).

Solo Exhibitions:

"alih", Nadi Gallery, Jakarta, Indonesia (2026); "Tak Berakar Tak Berpucuk No. 8", Special presentation at Art Jakarta 2022, Jakarta, Indonesia (2022); "Saat Bentuk Menjadi Kelakuan", TOLOT/heuristic, Tokyo, Japan, organized by Nadi Gallery (2015); "Re-PLAY #6", OFCA International SaRang Building, Yogyakarta, Indonesia (2014); "Tak Berakar, Tak Berpucuk/No Roots, No Shoots", a special presentation, ArthK 2012, Hong Kong, organized by Nadi Gallery (2012); "Ujung Sangkut Sisi Sentuh / Suspended Forms", Singapore Tyler Print Institute Gallery, Singapore (2012); "Tak Berakar, Tak Berpucuk/No Roots, No Shoots", National Gallery of Indonesia, Jakarta, Indonesia (2011); "Things, the Order of Handiwrman", Cemeti Art House, Yogyakarta, Indonesia (2009); "Nothing-Something-Nothing", Showcase Singapore 2008, Singapore, organized by Nadi Gallery (2008); "In Lingo", CIGE 2008, Beijing, China, organized by Nadi Gallery (2008); "Archaeology of a Hotel Room", Nadi Gallery, Jakarta, Indonesia (2007); "Apa-apanya Dong?", Nadi Gallery, Jakarta, Indonesia (2004); "Patah Hati; Broken Heart", Cemeti Art House, Yogyakarta, Indonesia (2001); "Provocative Objects", Lontar Gallery, Jakarta, Indonesia (2000).

Selected Group Exhibitions:

"SALIN", Kantor Bersama Urusan Seni Rupa (KBUSR), Yogyakarta, Indonesia (2026); "ARTi Teddy", Nadi Gallery, Jakarta, Indonesia (2026); "Art Jakarta Papers 2026", Nadi Gallery, City Hall PIM 3, Jakarta, Indonesia (2026); "Art021 Shanghai", Nadi Gallery, Shanghai Exhibition Center, Shanghai, China (2025); "Guru Berkembang Jadi Bentuk", OHD Museum, Magelang, Indonesia (2025); "Chapter

Jogja", Nadi Gallery, GIK UGM, Yogyakarta, Indonesia (2025); "ARTSUBS: Material Ways", Pos Bloc Surabaya, Surabaya, Indonesia (2025); "Masih Bernadi: Celebrating 25th anniversary of Nadi Gallery", Nadi Gallery, Jakarta, Indonesia (2025); "Art Jakarta 2025", Nadi Gallery, JIExpo Kemayoran, Jakarta, Indonesia (2025); "Mantagi Art Exhibition", Sakato Art Community, Sarang Building, Yogyakarta, Indonesia (2024); "Art SG", Nadi Gallery, Singapore (2024); "Customized Postures, (De)Colonising Gestures", Gajah Gallery, Jakarta and Singapore (2024); "Poetic Effect", Nadi Gallery, Jakarta, Indonesia (2024); "ARTSUBS: Ways of Dreaming", Pos Bloc Surabaya, Surabaya, Indonesia (2024); "Attunement: Celebrating 22nd anniversary of Nadi Gallery", Nadi Gallery, Jakarta, Indonesia (2022); "Art Jakarta 2022", Nadi Gallery, Jakarta, Indonesia (2022); "Art Jakarta 2019", Nadi Gallery, Jakarta, Indonesia (2019); "Arts in Common", ARTJOG MMXIX, Jogja National Museum, Yogyakarta, Indonesia (2019); "Bebas", Sakato Art Community, Jogja Gallery, Yogyakarta, Indonesia (2019); "May You Live In Interesting Times", Venice Biennale in the Central Exhibition, Venice, Italy (2019); "Lost Verses: Akal Tak Sekali Datang, Runding Tak Sekali Tiba", Venice Biennale in Country Pavillion (Indonesian Pavillion), Venice, Italy (2019).

Commission Work:

Mori tower, Jakarta (2024); Altira Office Tower (2015); Novotel Hotel, Bandung, Indonesia (2007).

Public Collection:

MORI Art Museum; Museum MACAN; OHD Museum; Tumurun museum; NGA (National Gallery Australia); Singapore Art Museum; KdMoFA (Kuandu Museum of Modern Art) Taiwan

I.M. AGUS SAPUTRA

Born in Bali, Indonesia, 1992

Education: Bachelor of Fine Art, Indonesian Institute of the Arts (ISI) Denpasar, Bali, majoring in painting (2018)

Solo Exhibitions:

"Winner Winner Chicken Dinner!", CG Artspace, Jakarta, Indonesia (2024); "Post Tradition in Batuan Hybrid Style and Realist: Utopia and Dystopia Representations", CG Artspace, Jakarta, Indonesia (2024); "Once Upon a Time", CG Artspace, Jakarta, Indonesia (2020).

Selected Group Exhibitions:

"Monolog Hitam Putih, Kita Art Friend x Statement Coffee, Kuta, Bali, Indonesia (2026); "ARTdiction, Kita Art Friend x Statement Coffee, Kuta, Bali, Indonesia (2026); "Reconstructing Erotica Via Post-tradition", Lanö Art Project, Titik Dua Ubud, Bali, Indonesia (2024); "Hidden Layers: Traces of tradition in contemporary painting", Lanö Art Project, Oribital Dago, Bandung, Indonesia (2023); "Collective Imaginations", duo exhibition with Wayan Piki, CGartspace, Titik Dua Ubud, Bali, Indonesia (2023); "Sekala Niskala", Project Eleven, Smorgon Gallery, Footscray Arts Community Centre, Melbourne, Australia (2023); "Ubud Print Fair", Lanö Art Project, Titik Dua Ubud, Bali, Indonesia (2022); "On Connectivity", Kohesi Initiative, Yogyakarta, Indonesia (2022); "NEOPITAMAHA: /tradition [in] translation/", Lanö Art Project, Titik Dua Ubud, Bali, Indonesia (2022); "Small Things, Great Meanings: Offerings", Apel Watoo Contemporary Art Gallery, Magelang, Indonesia (2021); "Post Identity: Bali contemporary art now", Artsphere, Jakarta, Indonesia (2021); "+62361: Unfolding the current ripple", Puri Art Gallery x Lanö Art Project, at Titik Dua Ubud, Bali, Indonesia (2021); "12", Sika Gallery, Bali, Indonesia (2020); "Drawings Bali Today", Sika Gallery, Bali, Indonesia (2019); "ART•BALI 2018: Beyond the Myths", AB•BC

Building, Bali, Indonesia (2018); “Balinese Abstract”, Edwin’s Gallery, Jakarta, Indonesia (2018); “Trade on Trade”, Bentara Budaya Bali, Bali, Indonesia (2017); “Labirin”, Batuan Art Museum, Bali, Indonesia (2016).

KEMALEZEDINE

Born in Yogyakarta, Indonesia, 1978. Live and works in Bali, Indonesia

Education: Faculty of Art and Design, Bandung Institute of Technology, Bandung, Indonesia (2004).

Solo Exhibitions:

“Liminal Relic”, Mizuma Gallery, Singapore (2026); “Kemalezedine; Epigraphic Landscape of Balinese Painting”, Mizuma Gallery, Singapore (2024); “Kemalezedine’s Rerajahan : Deconsecrated Mantra”, Srisasanti Syndicate, Yogyakarta, Indonesia (2023); “Painting - Genic/Synesthesia”, CG Artspace, Jakarta, Indonesia (2021); “Draw Distance (virtual exhibition)”, Santi Saptari art consulting X CG Artspace, Jakarta, Indonesia (2021); “Comparing Perspective”, CG Artspace Jakarta, Indonesia (2020); “Balinese Graphic Art II: Painting and Drawing – Nyoman Ngendon, Pencarian Corak Seni Lukis Baru Indonesia”, Edwin’s Gallery at Art Stage Jakarta, Jakarta, Indonesia (2016); “Balinese Graphic Art: Painting and Drawing”, Langgeng Art Foundation, Yogyakarta, Indonesia (2016); “Tales of Moving Island”, S.14, Bandung, Indonesia (2012).

Selected Group Exhibitions

“ARTSUBS 2025: MATERIAL WAYS”, Pos Bloc Surabaya, Surabaya, Indonesia (2025); “Connecting”, Mizuma Gallery, Singapore (2025); “Fantastical”, Galeri Z, Kuala Lumpur, Malaysia (2025); “Reflexivity: Post-Tradition in Balinese Contemporary Art”, Lanö Contemporary Art Gallery, Bali, Indonesia (2025); “The Eye and The Tiger”, OH! Open House at 7 Adam Park, Singapore (2025); “ARTSUBS 2024: WAYS OF DREAMING”, Pos Bloc Surabaya, Surabaya, Indonesia (2024); “MILESTONE: Pameran ART IASR”, Lawangwangi Creative Space, Bandung, Indonesia (2024); “SHOWCASE SHOWDOWN”, Titik Dua Ubud, Bali, Indonesia (2024); “Abstraction / Distinction”, Semarang Gallery, Semarang, Indonesia (2024); “Contemporary Art & Printmaking: Indonesian Artists’ Portfolio”, Titik Dua Ubud, Bali, Indonesia (2023); “Post Tradition: Revisiting and the Future of Balinese Painting”, Mizuma Gallery, Singapore (2023); “Erotica”, Lano Art Project X Sika Gallery, Bali, Indonesia (2022); “Landscape: Reinvention, Kemalezedine & Savanhday Vongpoothorn”, 39+ Art Space, Singapore (2022); “Manifesto VIII: Transposisi”, National Gallery of Indonesia, Jakarta, Indonesia (2022); “WARTA #2”, Jogja Gallery, Yogyakarta, Indonesia (2022); “Good News from Bali, Mizuma Gallery, Singapore (2022); “Neopitamaha: Tradition in Translation”, Titik Dua Ubud, Bali, Indonesia (2022); “+361 Unfolding The Current Ripple”, Titik Dua, Bali, Indonesia (2021); “Vestige”, Srisasanti Syndicate, Yogyakarta, Indonesia (2021); “Garden of Dystopia, Can’s Gallery, Jakarta, Indonesia (2021); “Sixty Percent Around the Sun”, Artsphere x Black Hand Gang, Jakarta, Indonesia (2021); “Hidup Berdampingan Dengan Musuh”, Ciputra Artpreneur, Jakarta, Indonesia (2021); “ARTJOG: RESILIENCE”, Jogja National Museum, Yogyakarta, Indonesia (2020); “Yogyakarta Annual Art 4”, Sangkring Art Space, Yogyakarta, Indonesia (2019); “ART•BALI 2019: Speculative Memories”, AB•BC Building, Bali Collection, ITDC Nusa Dua, Bali, Indonesia (2019); “Drawing Bali Today”, Sika Gallery, Bali, Indonesia (2019); “Intention Please!”, Edwin Gallery, Jakarta, Indonesia (2019); “ART•BALI 2018: Beyond the Myths”, AB•BC Building, Bali Collection, ITDC Nusa Dua, Bali, Indonesia (2018).

KUNCIR SATHYA VIKU

Born in Bali, Indonesia, 1990

Education: Bachelor of Design, Indonesian Institute of the Arts (ISI) Denpasar, majoring in visual design communication (2013).

Solo Exhibitions:

“The Garden of Edan”, CG artspace, Jakarta, Indonesia (2024); “Dead Stock”, Tamora Gallery, Bali, Indonesia (2018); “Spiritual Shit”, Deus Ex Machina Gallery, Bali, Indonesia (2018).

Selected Group Exhibitions:

“Salon et Cetera”, Ace House Collective, Yogyakarta, Indonesia (2026); “Opening Artotel Magelang”, Indonesia (2026); “Broken White Project #31”, Ace House Collective, Yogyakarta, Indonesia (2026); “On dreams and echoes”, ANNEX Gallery at Sun Contemporary, Bali, Indonesia (2025); “Carriageworks”, 16albermarle at Sydney Contemporary, Sydney, Australia (2025); “Subliminal Maya”, RUCI Art Space, Jakarta, Indonesia (2025); “Reflexivity: Post-tradition in Balinese contemporary art”, Lanö Contemporary Art Gallery, Bali, Indonesia (2025); “Arung”, Can’s Gallery, Jakarta, Indonesia (2025); “ARTSUBS – Ways of Dreaming”, ARTSUBS, Posbloc Surabaya, Surabaya, Indonesia (2024); “Reconstructing Erotica Via Post-tradition”, Lanö Art Project, at Titik Dua Ubud, Bali, Indonesia (2024); “Salon et Cetera”, Ace House Collective, Yogyakarta, Indonesia (2024); “The Missing Link: Exploring tradition in contemporary art practice”, Mizuma Gallery, Singapore (2024); “Hidden Layers: Traces of tradition in contemporary painting”, Lanö Art Project, at Oribital Dago, Bandung, Indonesia (2023); “ArtJog 2023 - Motif: Lamaran”, ArtJog, Jogja National Museum, Yogyakarta, Indonesia (2023); “Post Tradisi: Revisiting and future of Balinese painting”, Mizuma Gallery, Singapore (2023); “Sekala Niskala”, Project Eleven, at Smorgon Gallery, Footscray Arts Community Centre, Melbourne, Australia (2023); “Berkelanjutan!”, Distrik Seni, at Sarinah Building, Jakarta, Indonesia (2022); “Ubud Print Fair”, Lanö Art Project, at Titik Dua Ubud, Bali, Indonesia (2022); “Urup”, Uma Seminyak, Bali, Indonesia (2022); “NEOPITAMAHA: /tradition [in] translation/”, Lanö Art Project, Titik Dua Ubud, Bali, Indonesia (2022); “+62361 Unfolding the current ripple”, Puri Art Gallery x Lanö Art Project, Titik Dua Ubud, Bali, Indonesia (2021); “Shades of Belief”, Black Hand Gang, at Deus Ex Machina Gallery, Bali, Indonesia (2021); “Bali Emerging Artist 2021”, Sika Gallery, Bali, Indonesia (2021); “Rythmic Ceramics”, Setia Ceramics & Arts, Uma Seminyak, Bali, Indonesia (2020); “Raga Rhythm”, Wild Skids, at Titik Dua Ubud, Bali, Indonesia (2020); “Anatomy of Experience”, Uma Seminyak, Bali, Indonesia (2019); “Drawing Bali Today”, Sika Gallery, Bali, Indonesia (2019); “Sagilik Saguluk”, Tamora Gallery, Bali, Indonesia (2019); “DenPasar 2018”, Cush Cush Gallery, Bali, Indonesia (2018).

RIZKA AZIZAH HAYATI

Born in Bawahan Pasar, South Kalimantan, Indonesia, 1996

Education: Postgraduate of the Indonesian Institute of Arts (ISI), Yogyakarta, Indonesia (2019 – 2022); Bachelor of Fine Arts Education at Malang State University, Malang, Indonesia (2014 – 2018).

Solo Exhibitions:

“Manusia Sungai”, Nadi Gallery, Jakarta, Indonesia (2024).

Selected Group Exhibitions:

“Art Jakarta Gardens 2026”, Nadi Gallery, Hutan Kota by Plataran, Jakarta, Indonesia (2026); “Art Jakarta Papers 2026”, Nadi Gallery, City Hall PIM 3, Jakarta, Indonesia (2026); “Chapter Jogja 2026”, Nadi Gallery, Jogja National Museum, Yogyakarta, Indonesia (2026); “Minutes”, Baik Art Gallery, Seoul, South Korea (2026); “Salon et

Cetera", Ace House – Langgeng Art Space, Yogyakarta, Indonesia (2026); "Art021 Shanghai", Shanghai Exhibition Center, Shanghai, China (2025); "Temu Tamu", Tiffany Tang Art Advisory, Paris, France (2025); "Chapter Jogja 2025", Nadi Gallery, GIK UGM, Yogyakarta, Indonesia (2025); "Hendak Seribu Daya", Broken White Project, Ace House – Langgeng Art Space, Yogyakarta, Indonesia (2025); "Art Jakarta Gardens 2025", Nadi Gallery, Hutan Kota by Plataran, Jakarta, Indonesia (2025); "Darah Muda #6: On Edge, Inward Eyes, Solitude Bliss", Kiniko Art, Yogyakarta, Indonesia (2024); "On Tradition: Contemporary Art from Indonesia", 16albermarle Project Space, Delmar Gallery, New South Wales, Australia (2024); "Art Jakarta Gardens 2024", Nadi Gallery, Hutan Kota by Plataran, Jakarta, Indonesia (2024); "Art SG", Nadi Gallery Booth, Marina Bay Sands, Singapore (2024); "Indonesia Paintings I: Vita Activa", Nadi Gallery, Jakarta, Indonesia (2023); "Warta Exhibition #3", Jogja Gallery, Yogyakarta, Indonesia (2023); "Sub-Values", Srisasanti Gallery, Yogyakarta, Indonesia (2023); "Art Jakarta Gardens 2023", Nadi Gallery, Hutan Kota by Plataran, Jakarta, Indonesia (2023); "Art Jakarta 2023", Nadi Gallery, JIExpo Kemayoran, Jakarta, Indonesia (2023); "Transposisi", Art Jakarta, Jakarta Convention Center, Jakarta, Indonesia (2022); "Manifesto", Indonesia National Gallery, Jakarta, Indonesia (2022); "Infinite Illusions", Art1 Museum, Jakarta, Indonesia (2022); "Expanding Awareness", ARTJOG MMXXII, Jogja National Museum, Yogyakarta, Indonesia (2022); "Warta Exhibition #2", Jogja Gallery, Yogyakarta, Indonesia (2022); "Miracle Art", Jogja gallery, Yogyakarta, Indonesia (2022); "Garis-Garis Saribu Sungai", Sanggar Sholihin, South Kalimantan, Indonesia (2022); "GINARIS", ISI Yogyakarta Postgraduate, Indonesia (2022); "Epifora", Taman Budaya Yogyakarta, Yogyakarta, Indonesia (2022); "Jatim Biennale: Kelana", Samata Art House, Surabaya, Indonesia (2021); "Gl Arscademia #2 : Adaptasi", Gurat Institute, Virtual Exhibition and Art Award (2021); "Saura Sadajiwa", Virtual Festival Gajah Mada Exhibition, Bale Banjar, Sangkring, Yogyakarta, Indonesia (2021); "Titik Temu", Greenhost Boutique Hotel, Prawirotaman, Yogyakarta, Indonesia (2021); "Nature & Culture", LV 8 Resort Hotel, Canggu, Bali, Indonesia (2020); "Pesona Maksimo", 299 Art Lab, Batu, Indonesia (2019); "Topeng", together with South Kalimantan artists, Banjarmasin, Indonesia (2019); "Kayuh Baimbai", Samarinda, East Kalimantan, Indonesia (2019); "ARTANTIKA", Bigbadartfair, Tangerang, Indonesia (2019); "Jejak Peradaban Kartini", Sanggar Budaya, Kartini Museum, Rembang, Indonesia (2018); "Hulu ke Kuala Rawa dan Pesisir", Banjarmasin, Indonesia (2018); "ArsTropika", art exhibiton organized by Indonesia National Gallery in UPT Building, Taman Budaya Central Kalimantan Province, Indonesia (2018); "Light Space", 299 Art Lab, Batu, Indonesia (2018); "Render Vis a Vis", Rumah Putih, Batu, Indonesia (2018); "Nirhumanisme", Pesta Seni #5, Art & Design Department of Malang State University, Malang, Indonesia (2018).

RUDY ATJEH DHARMAWAN

Born in Langsa, Nagroee Aceh Darussalam, Indonesia, 1982.

Education: Bachelor of Fine Arts, Indonesian Institute of Arts (ISI), Yogyakarta, Indonesia (2010)

Solo Exhibitions:

"Rampak", Broken White Project, Ace House Collective, Yogyakarta (2023); "Welcome to the Jungle", Kedai Kebun Forum (KKF), Yogyakarta, Indonesia (2012).

Selected Group Exhibitions:

"Art Jakarta Papers 2026: Kubus Biru", Special Presentation with myBCA, City Hall PIM 3, Jakarta, Indonesia (2026); "Kertas:

Monumen, Hantu dan Luka", Broken White Project #30, Ace House Collective, Yogyakarta, Indonesia (2025); "Salon Et Cetera", Broken White Project, Ace House Collective, Yogyakarta, Indonesia (2025); "Salon Et Cetera", Broken White Project, Ace House Collective, Yogyakarta, Indonesia (2024); "ALT Philippines", Vinyl on Vinyl, Philippines (2024); "BWP Value", Art Jakarta 2023, JIExpo Kemayoran, Jakarta, Indonesia (2023); "BWP Value", Art Jakarta 2022, JIExpo Kemayoran, Jakarta, Indonesia (2022); "Broken White Project: Tropen Welle", Mizuma Gallery, Singapore (2022); "Indo NFT Festiverse", R.J. Katamsi Gallery, Yogyakarta, Indonesia (2022); "Jogja Affordable Art", Jogja Gallery, Yogyakarta, Indonesia (2022); "Broken White Project #4", Ace House Collective, Yogyakarta, Indonesia (2021); "Hexagon: Open House", Bale Banjar Sangkring, Yogyakarta, Indonesia (2021).

YULI PRAYITNO

Born in Bandung, Indonesia, 1974.

Studied at Indonesian Art Institute (ISI), Yogyakarta, Indonesia (1993–2001); ASEAN Youth Sculpture Workshop, Bandar Sri Begawan, Brunei Darussalam (1997); Workshop by Toshihiro Kuno, Bandung Institute of Technology, Bandung, Indonesia (2004)

Solo Exhibitions:

"Long Exposure", Rubanah Underground Hub, Jakarta, Indonesia (2024); "BAM...", Art Jakarta Gardens, with Artplusasia, Jakarta, Indonesia (2022); "Unity in Diversity", Equator Art Projects, Gillman Barracks, Singapore (2014); "I Love ...", Nadi Gallery, Jakarta, Indonesia (2009); "Packaging", Cemeti Art House, Yogyakarta, Indonesia (2005).

Selected Group Exhibitions:

"SALIN", Kantor Bersama Urusan Seni Rupa (KBUSR), Yogyakarta, Indonesia (2026); "ARTi Teddy", Nadi Gallery, Jakarta, Indonesia (2026); "Art Jakarta Gardens 2026", Nadi Gallery, Hutan Kota by Plataran, Jakarta, Indonesia (2026); "Things That Tremble with Us", Broken White Project #28, Ace House – Langgeng Art Space, Yogyakarta, Indonesia (2025); "Remnant at the Limen", Ace House – Langgeng Art Space, Yogyakarta, Indonesia (2025); "Indonesia Bertutur", Tonyraka Art Lounge, Bali, Indonesia (2024); "Beyond Elasticity: Rubber and Materiality", Jagad Gallery, Jakarta, Indonesia (2024); "Planet Melankoli", Langgeng Art Foundation, Yogyakarta, Indonesia (2024); "ICAD OMG 13 Feel Good Lab", Grand Kemang, Jakarta, Indonesia (2023); "Swallow & Spit", A+ Works of Art, Kuala Lumpur, Malaysia (2023); "Don't Be Afraid to Walk Alone", Rubanah Pavilion, Thailand Biennale Chiangrai, Thailand (2023); "Konvergensi", Pasar Tradisionalisme Galeri R.J. Katamsi – Srisasanti, Yogyakarta, Indonesia (2022); "Immediate Conception", A+ Works of Art, Penang, Malaysia (2022); "Anniversary Exhibition", A+ Works of Art, Kuala Lumpur, Malaysia (2022); "Sadur", Broken White Project #12, Ace House, Yogyakarta, Indonesia (2022); "Attunement", Nadi Gallery, Jakarta, Indonesia (2022); "SSAS/AS/IDEAS" Bale Projectin Collaboration Bale Tonggoh, Bandung, Indonesia (2018); "Enlightenment" ArtJog, Jogjakarta National Museum, Yogyakarta, Indonesia (2018); "Equator Symposium", Bale Seni Gampingan Yogyakarta, Indonesia (2018); "Art Jakarta", The Ritz-Carlton, Jakarta, Indonesia (2018); "Art Basel Hong Kong (ABHK 18)", Nadi Gallery, Hong Kong (2018)

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