

ARNDT

ENTANG WIHARSO
UNTOLD STORIES

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ENTANG WIHARSO'S *UNTOLD STORIES*

BY AMANDA RATH

Stories speaking of entangled histories and entangled stories speaking of histories that have been rendered possible. Stories and ever more stories that know only too well that each one uttered is but one possibility amongst a much vaster set of possibilities. How can I unravel and recount these entangled tales? ... [W]hatever becomes told – narrated – will be but one–short–story risked amongst a host of other possible stories. Whatever becomes told will be incomplete, as incomplete as the reality that is beside my feet and which I call stone, although to say ‘stone’ is perhaps to have already said too much. (Yve Lomax, *Sounding the Event*)

A figure lies rigid on the ground as if bound to the spot. Head in profile, his sharp gaze is directed out toward the viewer. His expression is one of quiet apprehension and uncertainty, perhaps even fear. Slightly behind him sits another, smaller figure. She draws our attention to the closed umbrella grasped in her loved one's left hand. The two figures, perhaps they are lovers, partners, are situated within a landscape that is both fertile and desolate. Painstakingly detailed foliage of tropical plants painted in silhouette, and the rugged barren hills upon which they grow are rendered in inky blacks. Watery streaks cascade down, seemingly eroding away waking reality. Floating above the scene are three islands roughly carved from the landscape below, water coming to take their place. One of them has come under attack, several *kris* (Javanese dagger) remain wedged in its surface. The distorted and dismembered bodies that inhabit these islands are in a palette of pasty reds and bubble-gum pinks. Cords, lifelines, bloodlines or bowels connect all the elements, and seem to end and begin with the male figure as if he dreams the world into being.

The above refers to the large triptych, **Untold Story-Floating Island**, an autobiographical work that brings together all the complex of figures, archetypes, and composite portraits to be found throughout *Untold Stories*, Entang Wiharso's first solo exhibition with ARNDT Berlin. The title of the exhibition is taken from the book *Pak Harto: Untold Stories*, which is part of an effort by family and remaining supporters to posthumously re-fashion and put a more positive spin on the image of Suharto, the second and ousted President of Indonesia, whose authoritarian regime of more than three decades ended in 1998.¹ The disclosure of personal experiences and events, as well anecdotes and photos taken from private collections integrates the micro-politics of a man's personal life with the macro-politics of the nation.² Appropriating the book's title for his own exhibition is Entang's response to what he sees as a false image. He also subtly taps into its inherent appeal of 'personal disclosure'. Like in his previous works, the artist posits his role and position as both story and storyteller, as storyteller embedded in the story.³

I chose **Untold Story-Floating Island** as my entry point into this new body of work because it represents the event 'when it all began', when Entang woke from a dream to an unnerving sense of vulnerability. The basic idea for *Untold Stories* began with this experience and the need to process it. These events made him reflect on the past to search for clues as to what brought him to that moment. In part, this has entailed confronting underlying prejudices and perceptions some possess regarding Entang as a Muslim married to a Western woman. This period of intense questioning and research began with the artist tracing his own 'timeline' and reconstructing a foundational event in his life, in this case his wedding.

This personal narrative is but one thread to be traced in these works. As a whole, *Untold Stories* suggests a concern for what the artist calls small realities, or personal events in relation to larger, perhaps more encompassing narratives and histories.⁴ It is about stories nested into or colliding with other stories, other timelines. In this case, it is the personal narrative and those of the archipelago before it and after it became 'Indonesia'. Both are present in the complex figure of the 'floating island.' Here I take three works in this exhibition, namely **Invisible Threat**, **Koalition-Borderless**, and the monumental **Borderless-Floating Islands**. In engaging these three works, what will become clear is how the artist uses certain visual devices such as scale, height, proportion, realism, and distortion to further delineate and compose highly dense composite figures that are at once both self-portrait and metaphor for the impossibility to grasp reality except from an oblique angle.

Invisible Threat is a rather large painting and depicts the artist and his wife in their wedding costumes. They stand on either side of highly detailed foliage rendered in silhouette, similar to that already discussed in the work above. The paintings in this exhibition in general lack the extreme expressive and nearly brutal quality so often associated with this artist. While the silhouetted foliage is common to many of his works over the last five years, the pale, watery, almost timid-like appearance of his painted figures here seems specific to the narrative in this body of work. The faces of the couple are recognizable, but this side shy of realism. Here, two people come together to put down roots as a family (as with a tree).

The same set of relations is established in **Koalition-Borderless**, one of the 'floating island' series that demonstrates a marked shift in his approach to form and scale. His work typically has been large. The new work, however, is more massive and his wall reliefs have taken on a three-dimensionality not seen before. The scene here echoes that which is depicted on the central island in **Untold Story-Floating Island** discussed above. In this case, the wedding couple stands atop the floating island amidst and in front of dense and faithfully rendered foliage, which has been cast from real plants from the artist's garden. Entang maintains the accuracy of the cast real object, yet plays with the overall scale to create visual tensions for the viewer.

This piece is just one in a series of 'floating island' wall reliefs, each one given a gleaming polished surface. Of course, there might be a critical aspect to this reflective surface, and certainly a measure of deliberate irony. Yet, I cannot help but wonder if Entang is running the risk of overshadowing this criticality by enacting a kind of exoticization, of presenting 'highly collectible' stereotypes.

Borderless-Floating Islands is a monumental work, a tableau of three interlocking but separate 'floating' islands. On each one, Entang has staged a different family portrait along a timeline. Beginning left to right, a young couple takes shelter under the shade of the broad leaves of a young banana (?) tree. This couple is in the initial stages of getting to know one another. We have seen this composite figure before, the man lying on the ground, perhaps dreaming, while his partner sits beside him. The central scene is of the same couple on their wedding day, standing beneath a taller, more mature tree. Both bride and groom look with anticipation and confidence to the future. Here, two people come together to put down roots as a family (as with a tree). The third vignette, according to the artist, depicts a point in time after marriage, after two people have come together, bringing their own perspectives to the relationship. The result is an ever more complex and distorted picture. The umbrella is present in every scene. It not only refers to needs of protection and the desire to protect, but seen in relation to the banana leaf - a practical and 'poor man's' umbrella - it takes on references to Indonesia's colonial history (then the Dutch East Indies) and questions of social status.⁵

Anyone familiar with Entang's work perhaps will be surprised to see all but the final vignette realistically represented. Christine Cocca posits that the artist uses realism to address questions of what is "really real". In this regard the artist views more truth in deformation and distortion as more accurate accounts of reality. Through his deliberate use and manipulation of scale, height, proportion, distortion, and realism, he underscores that reality is never fixed and understanding of it is deeply perspectival, and hence inherently distorted and incomplete.

Because of its height, a lot of the visual information is above eye level and hence obscured from view.⁶ In forcing the viewer to look up and strain to see more, the artist creates a kind of meaningful distortion in that we can see and access some things, but only partially. He forced this aspect of the partial view further when *Floating Island* was first exhibited in *Re.Claim* at the National Gallery in Jakarta this last March. There he installed a series of CCTV cameras set to record what the viewer could not see from below, as well as a bird's eye view of the people as they observed the work and milled about the space. The real-time images were projected through TV monitors mounted next to the work, affording different, partial views, including that of people watching themselves and others observing the work. In this, the artist has added the element of surveillance and knowingly being observed, of observing ourselves from another angle.

In further articulating the basic conceptual of this and the other 'floating islands', the artist explains:

*"I'm interested in trying to go much further back along the timeline, to trace events (small actions) to a historical and geological history that we feel we no longer know. Early migration, the settlement of the Indonesian islands, the early people who came here, and their reasons, whether as refugees or merchants, those early motivations that shaped the land, social systems, interconnections, philosophy and conflicts that still impact us today. I am trying to trace back the history... How is this history of ideas, land, migration, ecology contained within our actions today?"*⁷

The sediment of history does not necessarily come across when confronting the works in this exhibition, but is quite telling about the artist's process.

I end my discussion of Entang Wiharso's *Untold Stories* with his **Temple of Hope: Hit by a Bus**, one in a series of Temples of Hope that the artist began around 2009 with the first exhibited in his 2010 solo exhibition at the National Gallery in Jakarta. It marked a shift in his work, combining cut aluminum and caste reliefs, and installation to create an interactive sculptural space of monumental proportion. It has since become one of the iconic works of Southeast Asian contemporary art.⁸ Elsewhere, I have written about the first in this series of Temple of Hope,⁹ portions of which are reproduced here:

The work is [...] akin to Freud's conception of the 'mystic writing pad' (read generally and simplified here) ... [I]mages that have been drawn onto the pad can be erased but they always leave behind some trace of inscription in the surface below. *Temple of Hope* is like such a chain, with the past returning to the surface as recorded memory, a string of non-linear associations. [...] The result is a seemingly inter-connected world as if Entang's memories of past experiences and interactions have come flooding back all at once. They mingle, combine, distort, change, and morph as the viewer moves around the work.

If seen from the outside, the elaborately carved walls of the Temple are illuminated from within, projecting image and text onto surrounding surfaces. As we read and move around the Temple, it casts its shadow on our skin, thus repeating an act of inscription of sorts.

In this work, Entang combines the devices [] of shadow and light in the wayang with [] relief sculpture that traditionally adorns the Hindu-Buddhist temples that dot the islands of Java and Bali. Reliefs are meant to be read as the devotee circumambulates [] the exterior walls prior to entering the central chamber or sanctuary. [...] In many cases, symbolic cloth patterns have been carved in shallow relief onto outer and inner walls of temple and sanctuary, suggesting a symbolic protective membrane, as well as a kind of barrier that must be crossed in order to gain the next level in a person's spiritual journey.

The viewer-initiate may enter Temple of Hope, but like the initiate to other temples, we have to work in order to "get inside" his head or head of memories. The initiate to Temple of Hope must "go underground", crawl underneath the structure.

The above passages remain apt when discussing the artist's most recent Temple of Hope: Hit by a Bus, similarly an intricate network of visual and textual interactions, an inter-connected world of non-linear events. The images in the work suggest a collision of ideas and beliefs. They "reflect relational power struggles and the prevalence of polarizing views. [I counter] those realities with images that express the seductive force and fragility of sensuality and desire." Temple of Hope: Hit by a Bus, although damaged, „the main structure of this contemporary temple is still strong."¹⁰

Dr. Amanda Katherine Rath

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Goethe University, Frankfurt



¹ The title, *Pak Harto: Untold Stories*, is by no coincidence related to the 1968 CIA report regarding the role of Sukarno, the first President of Indonesia, ousted by the then General Suharto, played in the 1965 coup. The 1968 report by CIA analyst, Helen-Louise Hunter, was reprinted in 2007 under the title *Sukarno and the Indonesian Coup: The Untold Story*.

² Fittingly, *Pak Harto: Untold Stories* was launched at the Taman Mini Indonesia Indah or Beautiful Indonesia in Miniature Gardens, a kind of amusement park-national monument in which essentialized regional cultures serve as a series of visual tropes representing "Indonesian national culture."

³ Joanna Lee, "Entang Wiharso: I Am Black Goat," *Entang Wiharso: Black Goat is My Last Defense* (Providence: 5Traverse Gallery, 2008): 9

⁴ Artist's statement via email communication, 27 April, 2012.

⁵ In conversation with the artist, 08 May, 2012.

⁶ The information in this paragraph is informed by Christine Cocca, email 02 May, 2012.

⁷ Entang Wiharso, email communication, 2 May, 2012.

⁸ Temple of Hope: Forest of Eyes (2010-2011) is in the Singapore Art Museum (SAM) Collection. It has been shown at the artist's 2011 solo exhibition at the Primo Marella Gallery in Rome, and is currently on view in *Panorama: Recent Art from Contemporary Asia* at SAM (on display through 25 December, 2012). Temple of Hope: Hit by a Bus was included in *Asia: Looking South*, Arndt Gallery in Berlin, September 2011.

⁹ Amanda Katherine Rath, "The Vibrating Harrow: Love and Loathing in Entang Wiharso's Recent Work" in *Love Me or Die* (Jakarta: Canna Gallery, 2010)

¹⁰ Entang Wiharso, email communication, 2 May, 2012.

TEMPLE OF HOPE HIT BY BUS 2011
CAST ALUMINUM: ALUMINUM, LAVA STONE, RESIN, THREAD, COLOR PIGMENT, 22 LIGHT BULBS, ELECTRICAL CABLES, STAINLESS STEEL SCREWS AND BOLTS
300 X 325 X 225 CM | 118.11 X 127.95 X 88.58 IN



UNTOLD STORY: FLOATING ISLAND 2012

ACRYLIC ON CANVAS

TRIPTYCH: 300 CM X 600 CM

(3 PANELS, EACH 300 CM X 200 CM) / 118.11 X 236.22 IN (3 PANELS, EACH 118.11 X 78.74 IN)



INTERFERE: RECLAIM LANDSCAPE 2012
ACRYLIC ON CANVAS
150 X 202 CM | 59.06 X 79.53 IN



INVISIBLE THREAT 2012
ACRYLIC ON CANVAS
251 X 146 CM | 98.82 X 57.48 IN



BORDERLESS: FLOATING ISLAND 2011-2012
GRAPHITE, RESIN, STEEL, BRASS, PIGMENT, THREAD
350 X 750 X 140 CM | 137.8 X 295.28 X 55.12 IN

Edition 1 of 2 (plus 2 artist proofs, 1 with the island made from crushed brick and resin and the other with graphite.
The figures in both artist proofs are made with graphite/resin.)



DETAIL VIEW: **BORDERLESS: FLOATING ISLAND** 2011-2012



DETAIL VIEW: **BORDERLESS: FLOATING ISLAND** 2011-2012



EXPANDED DREAM #2 2011
BRASS, ALUMINUM, RESIN, PIGMENT, THREAD (COATED IN POLYURETHANE)
195 X 130 CM | 250 X 92 X 80 CM | 98.43 X 36.22 X 31.5 IN

Edition 1 of 2 (plus 1 graphite/resin artist proof)



EXPANDED DREAMS #4 2011
BRASS, RESIN, PIGMENT, THREAD
230 X 140 X 90 CM | 90.55 X 55.12 X 35.43 IN

Edition 1 of 2 (plus 1 graphite/resin artist proof)



UNDERMINED: CAN WE STAY TOGETHER? 2012
 ALUMINUM, BRASS, RESIN, PIGMENT, THREAD (COATED IN POLYURETHANE)
 108 CM HIGH X 110 CM WIDE (FIGURE 1), 106 CM HIGH X 55 CM WIDE
 (FIGURE 2), 112 CM HIGH X 60 CM HIGH (FIGURE 3)

Edition 1 of 2 (plus 1 graphite/resin artist proof)



PARADISE LOST 2012
 ALUMINUM (COATED IN POLYURETHANE)
 125 X 90 CM | 49.21 X 35.43 IN

Edition 1 of 2 (plus 1 graphite/resin artist proof)



UNDERMINED TABLE #1 2012
ALUMINUM (COATED IN POLYURETHANE)
75 X 89 CM | 29.53 X 35.04 IN

Edition 1 of 2 (plus 1 graphite/resin artist proof)

UNDERMINED TABLE #2 2012
ALUMINUM; EYES ARE HANDMADE FROM RESIN, PIGMENT AND THREAD, (COATED IN POLYURETHANE)
75 X 108 CM | 29.53 X 42.52 IN

Edition 1 of 2 (plus 1 graphite/resin artist proof)



LET ME GO 2012
ALUMINUM, RESIN, PIGMENT, THREAD (COATED IN POLYURETHANE)
136 X 55 CM | 53.54 X 21.65 IN

Edition 1 of 2 (plus 1 graphite/resin artist proof)



BORDERLESS: UNTOLD STORIES 2012
BRASS, RESIN, PIGMENT, THREAD (COATED IN POLYURETHANE)
210 X 130 CM | 82.68 X 51.18 IN

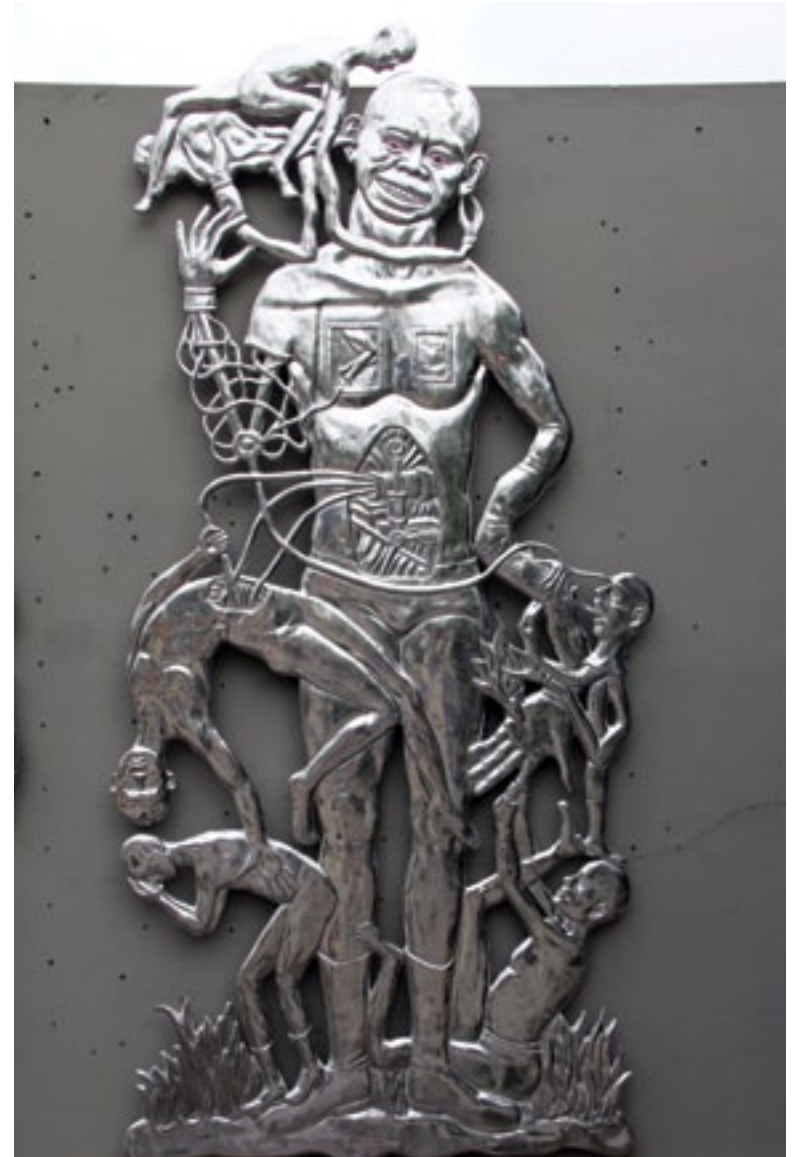
Edition 1 of 2 (plus 1 graphite/resin artist proof)



UNDER PRESSURE 2010
FROM THE SERIES: COMIC BOOK SERIES
ALUMINUM CAST
230 X 130 CM | 90.55 X 51.18 IN



NO TARGET 2010
FROM THE SERIES: COMIC BOOK SERIES
ALUMINUM CAST
230 X 130 CM | 90.55 X 51.18 IN



I WANT TO BE LIKE MY FATHER 2010
FROM THE SERIES: COMIC BOOK SERIES
ALUMINUM CAST
260 X 130 CM | 102.36 X 51.18 IN



STAY FOCUS 2011
FROM THE SERIES: COMIC BOOK SERIES
ALUMINUM CAST
230 X 130 CM | 90.55 X 51.18 IN



THE LAST WEAKNESS 2011
FROM THE SERIES: COMIC BOOK SERIES
ALUMINUM CAST
250 X 130 CM | 98.43 X 51.18 IN



RECLAIMED LANDSCAPE 2012
OIL ON GALVANIZED STEEL MOUNTED ON STAINLESS STEEL FRAME WITH RIVETS
244 X 488 CM (4 PANELS - EACH 244 X 122 CM) / 96.06 X 192.13 IN
(4 PANELS - EACH 96.06 X 48.03 IN)



ENTANG WIHARSO

Born in Tegal, Central Java, Indonesia, 1967

Lives and works in Rhode Island and Yogyakarta, Indonesia

EDUCATION

1987 - Bachelors of Fine Art in Painting, Indonesian Art Institute,
1994 Yogyakarta, Indonesia

SELECTED SOLO EXHIBITIONS

2012 ARNDT, Berlin, Germany

2011 *Love Me or Die*², Kalamazoo Institute of Arts, Kalamazoo, Michigan, USA
Love Me or Die, Primo Marella Gallery, Milan, Italy

2010 *Love Me or Die*, Galeri Nasional Indonesia, Jakarta, Indonesia (catalogue)

2008 *Black Goat is My Last Defense*, 5 Traverse Gallery, Providence,
Rhode Island, USA (catalogue)

Black Goat, The Drawing Room Contemporary Art, Manila,
Philippines (catalogue)

Black Goat Space, Ark Gallery, Jakarta, Indonesia (catalogue)

I Am Black Goat, SMU Concourse, Singapore (catalogue)

2007 *InToxic*, Rumah Seni Yaitu, Semarang, Indonesia (catalogue)

2006 *Puppet Blues*, Western Michigan University, Kalamazoo, Michigan, USA

2005 *Inter-Eruption*, Bentara Budaya, Jakarta, Indonesia

2004 *Sublime Tunnel*, Circle Point Art Space, Jakarta, Indonesia (catalogue)

2003 *Hurting Landscape: Between Two Lines*, Gallery Agniel, Providence,
Rhode Island, USA

Hurting Landscape, Chouinard Gallery, Hong Kong (catalogue)

2001 *NusaAmuk*, Galeri Nasional Indonesia and Nadi Gallery, Jakarta, Indonesia;
Purna Budaya Art Center and Bentara Budaya Art Center,
Yogyakarta, Indonesia

Amuk, CP ArtSpace, Washington D.C. USA (catalogue)

2000 *Entang Wiharso*, Chouinard Gallery, Hong Kong (catalogue)

Melting Souls, Gallery Agniel, Providence, Rhode Island, USA

Visit to Sacred Place: Cultural Interrogation, Installation,
Taman Martani, Indonesia

1999 *Melting Souls*, Hewlett Gallery, Carnegie Mellon University, Pittsburgh,
Pennsylvania, USA (catalogue)

The New God Series, Hunt-Cavanagh Gallery, Providence College,
Providence, Rhode Island, USA (catalogue)

The New God Series and Ceremony of the Souls, Java Gallery and
Cemara 6 Gallery, Jakarta, Indonesia (catalogue)

1998 *Evidence on Earth*, CenterCity Contemporary Arts, Providence,
Rhode Island, USA

Strange Journey, Santi Gallery, Jakarta, Indonesia

1997 *Strange Journey*, Native Gallery, Providence, Rhode Island, USA

Strange Journey, Benteng Vrederburg Museum, Yogyakarta, Indonesia

1996 *Idea is Form*, National Gallery Indonesia, Jakarta, Indonesia (catalogue)

Idea is Form, Purna Budaya Art Center, Yogyakarta, Indonesia (catalogue)

1995 *Conflict, Dreams and Tragedy*, Purna Budaya Art Center, Yogyakarta,
Indonesia (catalogue)

1994 *Final Work*, Sasana Ajiyasa, Art Institute of Indonesia, Yogyakarta,
Indonesia (catalogue)

SELECTED GROUP EXHIBITIONS

- 2011 *Beyond the East, Indonesian Contemporary Art*, Museum of Contemporary Art of Rome, Rome, Italy (catalogue)
Asia: Looking South, ARNDT, Berlin, Germany (catalogue)
Body Kontemporer: Indonesian Soul, Richmond Center for the Arts, Western Michigan University, Kalamazoo, Michigan, USA (catalogue)
The Ephemeral, ARNDT, Berlin, Germany
Closing the Gap, Melbourne International Fine Art, Melbourne, Australia (catalogue)
- 2010 *The Private Museum. The passion for contemporary art in the collections of Bergamo*, Galleria d' Arte Moderna e Contemporanea (GAMEC), Bergamo, Italy
And_Writers, 1st Nanjing Biennale, Jiangsu Provincial Art Museum, Nanjing, China (catalogue)
Rainbow Asia, Hangaram Art Museum of Seoul Arts Center, Seoul, Korea (catalogue)
PLEASURES OF CHAOS: Inside New Indonesian Art, Primo Marella Gallery, Milan, Italy (catalogue)
Contemporaneity-Indonesian Contemporary Art, Museum of Contemporary Art, Shanghai, China (catalogue)
Vault Portrait Series, New Bedford Art Museum, New Bedford, Massachusetts, USA (catalogue)
The Birth of Colors, Syang Art Space, Magelang, Indonesia (catalogue)
Indonesian Art now – The Strategies of Being, Art Jog 2010, Taman Budaya Yogyakarta, Yogyakarta, Indonesia (catalogue)
Percakapan Masa, Galeri Nasional Indonesia, Jakarta, Indonesia (catalogue)
Collectors' Turn, Lawangwangi, Bandung, Indonesia (catalogue)
Crossing and Blurring the Boundaries: Medium in Indonesian Contemporary Art, Galeri Nasional Indonesia, Jakarta, Indonesia (catalogue)
Sign and After: Contemporary Islamic Art, Lawangwangi, Bandung, Indonesia (catalogue)
- 2009 *Expanded Painting 3*, Prague Biennale 4, Prague, Czech Republic (catalogue)
A Transversal Collection: From Duchamp to Nino Calos, from Cattelan to Entang Wiharso
Arte Contemporanea ALT - Arte Lavoro Territorio, Bergamo, Italy
Viewing and Viewing Point, Second Asian Art Biennale, National Taiwan Museum of Fine Arts, Taiwan (catalogue)
Common Sense, Galeri Nasional Indonesia, Jakarta, Indonesia (catalogue)
South East Asia B(l)ooming, Primo Marella Gallery, Milan, Italy (catalogue)
Exposign, JEC, Yogyakarta, Indonesia (catalogue)
Jogja Jamming, Jogja Biennale X, Jogja National Museum, Yogyakarta, Indonesia (catalogue)
Living Legends, Galeri Nasional Indonesia, Jakarta, Indonesia (catalogue)
- 2008 Highlights from ISI, Jogja National Museum, Yogyakarta, Indonesia
Self Portrait: Famous Living Artists of Indonesia, Jogja Gallery, Yogyakarta, Indonesia
E-motion, Galeri Nasional Indonesia and Visual Art Magazine, Jakarta, Indonesia (catalogue)
Manifesto, Galeri Nasional Indonesia, Jakarta, Indonesia (catalogue)
The Third Space: Cultural Identity Today, Mead Art Museum, Amherst, US
Grounded in Space, Eli Marsh Gallery, Amherst, MA, USA
Indonesian Invasion, SinSin Fine art gallery, Hong Kong (catalogue)
A New Force of South East Asia, Edwin Gallery - Asia Art Centre, Beijing, China (catalogue)
- 2007 *Wind from The East*, Kiasma Museum of Contemporary Art, Helsinki, Finland (catalogue)
The Big Picture Show, Singapore Art Museum, Singapore (catalogue)
The International Print Portfolio: Artists' Expression of Universal Human Rights, Michigan State University Museum, Michigan, USA
Neo-Nation Yogyakarta Biennale XI, Yogyakarta, Indonesia (catalogue)
2nd Open Terra Cotta Biennale, Dumaguete, Philippines (catalogue)
Indonesian Contemporary Art Now, Nadi Gallery, Jakarta, Indonesia (catalogue)
Fetish, Biasa Art Space, Bali, Indonesia (catalogue)
(Un) Real, Galeri Nasional Indonesia, Jakarta, Indonesia

SELECTED GROUP EXHIBITIONS - CONTINUED

- 2006 *Interpreting*, Semar Gallery, Malang, East Java, Indonesia (catalogue)
Waging Peace, Hera Gallery, Rhode Island, USA (catalogue)
Waging Peace, Peace Art Gallery, New York, USA
- 2005 *Actualizing Insight Virtuality*, Indonesian Pavilion, 51st Venice Biennale, Venice, Italy (catalogue)
Taboo and Transgression, Herbert F. Johnson Museum, Cornell University, New York, USA (catalogue)
Second Beijing Biennale, Beijing, China (catalogue)
Jakarta Biennale XIII, Indonesia National Gallery, Jakarta, Indonesia (catalogue)
Urban/Culture, CP Biennale, BI Building. Jakarta, Indonesia (catalogue)
Discourse: Scope and Space, Bali Biennale, Bali (catalogue)
Here and Now, Yogyakarta Biennale VIII, Yogyakarta, Indonesia
- 2004 *After the Affair Art Project*, Puri Art Gallery, Malang, Indonesia (catalogue)
Olympiade, Nadi Gallery, Jakarta, Indonesia (catalogue)
Still Life, Raka Gallery, Bali, Indonesia (catalogue)
Face, Chouinard Gallery, Hong Kong
Disini akan Dibangun MALL, Public Art Project, Bunderan Gajah Mada University and Bentara Budaya Yogyakarta, Yogyakarta, Indonesia
Barcode FKY, Yogyakarta Art Centre, TBY, Yogyakarta, Indonesia (catalogue)
Cipta Karya Pelukis Bangsa, Bank Central Asia, Jakarta, Indonesia (catalogue)
Reading the World of Widayat, Museum H. Widayat, Magelang, Indonesia (catalogue)
Wings of Color, Wings of Words, Kyai Langgeng Art House, Magelang, Indonesia
- 2003 *Contemporary Perspectives: Highlights from the Singapore Art Museum Permanent Collection*, Singapore Art Museum, Singapore (brochure)
Passion: Etno-Identity, traveling exhibition to Capital Library Gallery, Beijing, China; Leu Hai Su Art Museum, Shanghai, China; and Galeri Canna, Jakarta, Indonesia
Interpellation, CP Open Biennale, Jakarta, Indonesia (catalogue)
Five Years of Reform, Dewan Kesenian Jakarta, Jakarta, Indonesia (catalogue)
Borobodur Budweiser, Kyai Langgeng Art House, Magelang, Indonesia
- 2002 *Eye Witness*, Nadi Gallery, Jakarta, Indonesia (catalogue)
Operasa, Kyai Langgeng Art House, Magelang, Indonesia
Mata Hati Demokrasi, Taman Budaya Surakarta, Surakarta, Indonesia
Reading Raden Saleh, Semarang Gallery, Semarang, Indonesia (catalogue)
Manusia 2002, Dirix Art Gallery, Yogyakarta, Indonesia (catalogue)
Exhibition of Contemporary Arts, Padma Art Gallery, Bali, Indonesia (catalogue)
- 2001 *Not I. Am I?*, Nadi Gallery, Jakarta, Indonesia (catalogue)
Not Just the Political, Museum H. Widayat, Magelang, Indonesia (catalogue)
The Problematic Desire, Casa de Cantabria, Madrid, Spain (catalogue)
Modern Art Exhibition from the Archipelago: Works of 90 Artists from 20 Provinces, Galeri Nasional Indonesia, Jakarta, Indonesia (catalogue)
Reflection of Our Time, One Gallery, Jakarta, Indonesia
Canna Gallery, Jakarta, Indonesia (catalogue)
- 2000 Toronto International Art Fair, Toronto, Canada (catalogue)
Indonesian Contemporary Art: A Cultural Journey, Museum of Modern Art, Moscow, Russia (catalogue)
2nd Abstraction, Andi Gallery, Jakarta, Indonesia (catalogue)
One Hundred Years of Modern Indonesian Art, One Gallery, Jakarta, Indonesia (catalogue)

- 1999 *ArtBeat*, Bank RI, Providence, Rhode Island, USA
Pancaroba Indonesia, Pacific Bridge Contemporary Southeast Asian Art, Oakland, California, USA
International Print Portfolio: Universal Declaration of Human Rights, traveling exhibition to Durban Art Gallery, Durban, South Africa, United States, Geneva, India, United Kingdom and Hong Kong (catalogue)
Avant-Garde and Tradition, Edwin Gallery, Bali, Indonesia (catalogue)
 6th Yogyakarta Biennial, Purna Budaya Art Center, Yogyakarta, Indonesia (catalogue)
- 1998 11th Indonesian National Biennial, Taman Ismail Marzuki, Jakarta, Indonesia (catalogue)
Art in the World '98, Sponsored by Beaux Arts Magazine (France) and the French Ministry of Arts, Paris, France (supplement Beaux Art Magazine)
Images of Power: Expressions of Cultural and Social Awareness in Southeast Asia, Jakarta International School, Jakarta, Indonesia (catalogue)
- 1997 *Illusion, Myth and Reality*, Gajah Gallery, Singapore (catalogue)
 AS220, Providence, Rhode Island, USA
 Sarah Doyle Gallery, Brown University, Providence, Rhode Island, USA
 Teguh Gallery, Jakarta, Indonesia
Figurative, Andi Gallery, Jakarta, Indonesia (catalogue)
- 1996 5th Yogyakarta Biennial, Purna Budaya Art Center, Yogyakarta, Indonesia (catalogue)
 10th Indonesian National Biennial, Taman Ismail Marzuki, Jakarta, Indonesia (catalogue)
 The Philip Morris Indonesian Art Awards, The ASEAN Secretariat Building, Jakarta, Indonesia (catalogue)
A New Wave, Santi Gallery, Jakarta, Indonesia
Untitled, Bentara Budaya Art Center, Yogyakarta, Indonesia
 Lorin & Kristy Fine Art Gallery, Singapore
- 1995 *Fifty Years of Freedom: Return to the Heart*, Vela Art Gallery, Amsterdam, The Netherlands (catalogue)
 Gajah Mada University, Yogyakarta, Indonesia
 Edwin Gallery, Jakarta, Indonesia
Unity in Diversity: Contemporary Art of the Non-Aligned Countries, Indonesia National Gallery, Jakarta, Indonesia (catalogue)
 7th Yogyakarta Art Festival Exhibition, Benteng Vrederburg Museum, Yogyakarta, Indonesia (catalogue)
- 1994 Aquila Prambanan, Yogyakarta, Indonesia
 4th Yogyakarta Biennial, Purna Budaya Art Center, Yogyakarta, Indonesia (catalogue)
 Lustrum Exhibition, ISI, Purna Budaya Art Center, Yogyakarta, Indonesia
 6th Yogyakarta Art Festival Exhibition, Benteng Vrederburg Museum, Yogyakarta, Indonesia (catalogue)
 Affandi Prize Exhibition, Purna Budaya Art Center, Yogyakarta, Indonesia
 Art for You Gallery, Copenhagen, Denmark
Young Painters, Taman Budaya Art Center, Yogyakarta, Indonesia (catalogue)
Kibasan 5, Purna Budaya Art Center, Yogyakarta, Indonesia (catalogue)
 Balleanda Gallery, Yogyakarta, Indonesia
 Group 87 Painting Exhibition, Bentara Budaya Art Center, Yogyakarta, Indonesia (catalogue)
- 1993 Exhibition and Performance, Duta Plaza, Jakarta, Indonesia
 Bentara Budaya Art Center, Yogyakarta, Indonesia
Students of Indonesia, Purna Budaya Art Center, Yogyakarta, Indonesia
- 1992 Taman Budaya Art Center, Surakarta, Indonesia
Dies Natalies, Purna Budaya Art Center, Yogyakarta, Indonesia
- 1991 TRAKSI Group, Taman Budaya Art Center, Surakarta, Indonesia
 Indonesian-Dutch Cultural Center, Karta Pustaka, Yogyakarta, Indonesia
 HUT Ancol, Jakarta, Indonesia
 3rd Yogyakarta Arts Festival Exhibition, Benteng Vrederburg Museum, Yogyakarta, Indonesia (catalogue)

- 1990 *Painters of Indonesia*, Museum Negeri, Bandung, Indonesia
Dewata Foundation, The Art Centre, Bali, Indonesia
- 1989 EKSPRESI Group, DKS Cultural Center, Surabaya, Indonesia
Harlah ASRI, Yogyakarta, Indonesia
Reli Sketching, Sasana Ajiyasa, Art Institute of Indonesia,
Yogyakarta, Indonesia
Group 87 Painting Exhibition, Sasana Ajiyasa, Art Institute of Indonesia,
Yogyakarta, Indonesia
Indonesian-Dutch Cultural Center, Karta Pustaka, Yogyakarta, Indonesia
- 1987 Sasana Ajiyasa, Art Institute of Indonesia, Yogyakarta, Indonesia
Dewata Foundation, Mitra Budaya Art Center, Jakarta, Indonesia
- 1987 Art Institute of Indonesia, Yogyakarta, Indonesia

PERFORMANCES

- 2010 *Lost and Found*, Ciputra World Gallery, Jakarta
Don't be Afraid of Your Desire, Casa Golinellie, Bologna, Italy
- 2009 *Desire: Eating Identity*, Primo Marella Gallery, Milan, Italy
- 2007 *Eating Identity*, Mead Art Museum, Amherst, Massachusetts, USA
I Kill the Sign, Rumah Seni Yaitu, Semarang, Indonesia
Your Pleasure is My Pleasure, Rumah Seni Yaitu, Semarang, Indonesia
Being Javanese, Rumah Seni Yaitu, Semarang, Indonesia
- 2006 *Nude Within*, Gadani, Pakistan
- 2005 *Behind Space: Forbidden Exotic Country*, 51st Venice Biennale, Italy
- 2004 *Behind Space*, Puri Art Gallery, Malang, Indonesia

- 2003 *Buah Kuldi (Kuldi Fruit)*, Vaduz City and Tangente Gallery, Liechtenstein
Buah Kuldi: Kuldi Fruit Translation, Warsaw, Sonosewu,
Yogyakarta, Indonesia
- 2002 *Polluted by Norm*, Kyai Langgeng Art House, Magelang, Indonesia
- 2001 *Kulahirkan untuk tidak menjadi Bebek (I Gave Birth not to be a Follower)*,
Collaboration with members of Pendopo Theater, Indonesian National Gallery,
Jakarta, Indonesia
Kulahirkan untuk tidak menjadi Bebek (I Gave Birth not to be a Follower),
Collaboration with members of Pendopo Theater, Bentara Budaya,
Yogyakarta, Indonesia
- 1999 *From Watermelon Country*, Pacific Bridge Contemporary Southeast Asian
Art, Oakland, CA, USA
About Flag, Asian Art Museum, San Francisco, CA, USA
- 1994 *Conflict, Dreams and Tragedy*, Yogyakarta Art Centre, Yogyakarta, Indonesia

AWARDS, RESIDENCIES & GRANTS

- 2007 Copeland Fellowship, Amherst College, Amherst, MA, USA
Pollock-Krasner Foundation Grant, New York, USA
- 2006 Vasl International Artists' Workshop, Karachi, Pakistan
Ford Foundation Travel Grant, Jakarta Indonesia
- 2003 Residency, Galerie Tangente, Eschen, Liechtenstein
- 1999 Residency, Pacific Bridge Contemporary Southeast Asian Art, Oakland,
CA, USA
- 1998 Residency, CenterCity Contemporary Arts, Providence, RI, USA

- 1996 Top Ten Painters, Indonesian Art Awards, Philip Morris Group of Companies and Indonesian Fine Art Foundation, Jakarta, Indonesia
Top 36 Indonesian Artists in 1996, Gatra Magazine, Indonesia
- 1995 Top 100 Artists, Indonesian Art Awards, The Philip Morris Group of Companies and the Indonesian Fine Art Foundation, Jakarta, Indonesia
Best Artist Prize, Sultan's Palace, Yogyakarta, Indonesia
- 1994 Affandi Prize, Affandi Foundation and Art Institute of Indonesia, Yogyakarta, Indonesia
Juror's Award, 4th Yogyakarta Biennial Exhibition, Purna Budaya Art Center, Yogyakarta, Indonesia
- 1992 Best Work, Annual Art Institute of Indonesia's Anniversary Art Competition, Yogyakarta, Indonesia
- 1990 Best Painting, Art Institute of Indonesia, Yogyakarta, Indonesia
- 1989 Best Painting, Art Institute of Indonesia, Yogyakarta, Indonesia
- 1988 Best Painting, Art Institute of Indonesia, Yogyakarta, Indonesia
First Prize, Yogyakarta Calligraphy Painting Competition, Yogyakarta, Indonesia
Best Still Life Drawing, Art Institute of Indonesia, Yogyakarta, Indonesia
- 1987 Best Watercolor Painting, Art Institute of Indonesia, Yogyakarta, Indonesia
- 1986 Second Prize, Logam Sabang Painting Competition, Jakarta, Indonesia

SPEAKING ENGAGEMENTS

- 2011 *Menjadi Sang Liyan (Becoming the Other)*, NeoNation, Jogja Biennale, Yogyakarta, Indonesia
- 2010 *Artpreneurship*, Ciputra World Gallery, Jakarta, Indonesia
- 2008 *Menjadi Sang Liyan (Becoming the Other)*, NeoNation, Jogja Biennale, Yogyakarta, Indonesia
- 2007 *Cultural Identity Today*, Amherst Collage, Amherst, MA, USA
Intoxic, Exhibition Discussion, Rumah Seni Yaitu, Semarang, Indonesia
- 2006 *Toxic Art & Political Subjectivity: a conversation with Indonesian artist Entang Wiharso*, Asia Center, Harvard University, Boston, MA, USA
Voices from the Stomach, Amherst College, Amherst, MA, USA
Voices from the Stomach, Western Michigan University, Kalamazoo, MI, USA
VM Gallery (ZVMG Rangoowala Trust), Karachi, Pakistan
Graduate Program, Indonesian Art Institute, Yogyakarta, Indonesia
- 2005 Yogyakarta Biennale VIII, Taman Budaya Yogyakarta, Yogyakarta, Indonesia
- 2004 Harvard University, Boston, MA, USA
- 2002 Gelaran Budaya, Yogyakarta, Indonesia
- 2001 Indonesian National Gallery, Jakarta, Indonesia
- 1999 San Francisco Museum of Asian Art, San Francisco, California, USA
Carnegie Mellon University, Hewlett Gallery, Pittsburgh, USA
Providence College, Hunt-Cavanagh Gallery, Providence, USA
Cemara 6 Gallery, Jakarta, Indonesia

PUBLIC AND PRIVATE COLLECTIONS

Arte Contemporanea ALT, Bergamo, Italy
Carnegie Mellon University, Pittsburgh, Pennsylvania, USA
Indonesian Art Institute, Yogyakarta, Indonesia
Indonesia University, Jakarta, Indonesia
Marino Golinelli Foundation, Bologna, Italy
Mariyah Gallery, Dumaguete City, Philippines
Mead Art Museum, Amherst, Massachusetts, USA
OHD Museum of Modern & Contemporary Indonesian Art, Magelang, Indonesia
RISD Museum, Providence, Rhode Island, USA
Rubell Family Collection, Miami, Florida, USA
Rudi Akili Museum, Jakarta, Indonesia
Singapore Art Museum, Singapore
Singapore Management University, Singapore
Taman Budaya Yogyakarta, Yogyakarta, Indonesia
Guy & Myriam Ullens Foundation, Switzerland

COURTESIES AND PHOTO CREDITS

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