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Solo Exhibition
SYAIFUL GARIBALDI

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Quiescent

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Text

Roy Voragen

Photography

Vincent Rumahloine vincentrumahloine.blogspot.co.id

Design

Gifran Muhammad Asri heydayforgood.com

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ROH

rohprojects.net
Equity Tower, 40th floor
JI Jend Sudirman Kav 52-53
South Jakarta, Indonesia 12190
info@rohprojects.net
T. +621 51402116

Quiescent

What is this thing we call life? In initial impression, this question may appear to be completely rudimentary. And yet, life is so fundamental to our observable existence. Life appears in a wide variety of permutations all around us everyday: through people we interact with on, our pet companions, birds flying in the sky, trees and plants we see. We are also accustomed to life on a smaller scale, such as viruses and bacteria we protect ourselves from or dust mites that often cause us allergies. But despite how familiar we are with our intuitions in terms of being able to identify something alive, life itself is a much more complicated concept that may not so easily be defined. As our understanding of biochemistry, molecular biology, and technology has shifted (artificial intelligence, artificial life, etc.) have progressed, how we view life requires adaptation as well.

One way of looking at life is to ask oneself whether or not a comprehensive

@Q≠~ xo ~Qxo ~Qx3R @v &fff fx~v; X3 y bak chyathir arka . Abka-chca almathacka 0x-0 pl pkx 41 pp0443xp20, xxx10 allx28 40 .440 40 0~4444 /44 0444 ,140 400 444 X444800 \$ 6.9 ARAG 9 AAOQ 05888 9044 AX\$ \$4~\$4 \\ \dagger \text{\$\alpha ~Q\$~ ₽\$~\$~ B\$K3\$ K3 \$\$\$\$X\$X\$\$. \$\$\$~ 4 TY- FX- XD Y Y - TX WO DY KY 7R 4877 - D 40 4 OKBO OPHA BPOHLABER AN BPZUBAH- -OH-๑ጜኔ ¾୭~ **୬**୭ ፟፟፝፞፞ቚ፞፞ዾጜኯ፟ ላይ ሂተሟኯጞኇኯኇ እፍጸ 8x2/201 494 ~1907/2/201 040 00x2/1/1 (4%~4~4444 4~4~44444444, 4%~444444 4444, 4~4. 0444 400 040 1400 4400 44A0 44A0 46~4 ለሲ<u>ላው</u> **ሪት ሥልተት ተልማ**

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analysis of what constitutes life through biology is sufficient in terms of defining it. This would thus lead to a mechanistic view of life, that if we may understand the way that proteins, enzymes, and cells interact with each other, that we would then be able to understand it completely. It was then argued famously by Descartes, however, that there exists a dualism, a sort of separation, between the mind and matter. That which our mind comprises of is different to what our bodies are comprised of. There are those who argue that understanding the laws of biology, chemistry, and physics, does not sufficiently allow one to come to an answer the question of life. Some have argued, for instance, that consciousness is an irreplaceable component of life. But what is consciousness? This question has, in and of itself, another complex array of issues that thinkers continue to struggle and develop theories towards.

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Syaiful Aulia Garibaldi is an artist from Bandung, with an interdisciplinary background in agriculture and agronomics (Universitas Padjadjaran, Bandung), as well as fine arts and printmaking (Fakultas Seni Rupa dan Desain, Institut Teknologi Bandung). Natural Sciences and Visual Arts are interweaved, interact with each other, and developed cogently in his works. In essence, Syaiful Garibaldi's artistic practices focuses on life: celebrating it, investigating it in places we are not familiar with, imagining new horizons for it, as well as taking it further into the realm of fantasy and imagination. His works contain features of bio art, exploring his ideas through actual bacteria, living organisms, and life processes in his work. Other times he illustrates and conglomerates empirical references within abstract realms through drawings and paintings.

Garibaldi tends to blur the lines between science and art, spending time **ሪ**፣ፈኳሚናየ **ፋ**ናየቷፋ **ਫ਼**ፈዝቷ&ፏየሂቷ ቷሪ ፋክ ፈዝ~ቷሪ AKDO 8474/F7R @4~0 47 47-174/4084444 744/9 48x2720x20 (K3x40x40 & 4/24/24) 08x204/24 **≈** ₹21/€218), 40 €144 40 €14.0 ₹21/6 4x5 0~x\$ 450x7 165 0406446 0 15x3-56 X404 P-Q 2644 Q-40 -64X4-44X , X47440X P-Q4X, 42K VT-1964TV BBRT7-11 X7 QXO @bk40 X7 4301, **3**144AE & 4xxx46, x'o 4x-xo-xo ልተለታ እንደሚያቸው ፣ ሚታታቸ ምሬ ይመር ይመራ ይመራ ይመራ የትእቶ ፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፟፠፟ዾዹ፞ፙኯ፟፟፟፟፠፟ኯዹጜፙ ጞቑ፞፞[©] ፙ፝፟፟፟፟፟ፚ፞ቚዾዾጞ**ዻ** APX X-, 40 ⊕\$?? 40 ~44x9R X- ARX~Q\$X X25~ LRA-FLABFOA MLF 104-LFR RR ONFAK 10-ዿ፞፞፞፞^୵୰ጛጙፇቇ፞፞፞፞፞፞፞ዾዹጟ_ጞ፟፟፟፟፟፟፟፟፟ዾዾዹዹጚ ዹ፞፞ዾዹዹዹ ዹ፞ዾዹዹ ዹ ው⁴ይ~፟፞፞፞፞፞፞፞፞፞፞፞፞፞፞፞፞፞፞፞ዾጙ፞ጜ፞, ዾ፞ቚዯቚ_ቝቜ ୭<u>₭</u>ቜ፟ጚ፟ፚ<mark>፞ፚፙ</mark>, ጚ፠ጚ ዾቚዹቢ CONFAK LEFKLOWF KABLAGO CARKARAK ◇以来る不及び
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in nature as well as the laboratory, and developing both mediums and references, which he then develops in his work. He is also interested in language, and how communication is vital to living organisms (Terhah, Garibaldi's fictional language, is dealt with in greater detail in Roy Voragen's accompanying concrete poem and essay). The correlation that exists between the utilization of language and living forms as mediums for his works is a compromise between letting go of interpretation and the development of a methodology of communication to his audience, as well as the way his medium may develop into unpredictable territories. There seems to be an interest in Garibaldi's work, or an awareness, of the notion of the organic (or alive) and that it requires an openness for his works to go beyond his own expectations, that he must necessarily be open for his works to mutate, and grow beyond his intended parameters. In Quiescent, Garibaldi's aim is to

ALL LYCHK 40 @ALL 40 ~ AL LYCOK 4-PKI, 425 ¼ኯ፟፟፟ዸቑጜቑጞቑ*ጜ*ፚ፞ጜ፞ፙዹፙዾኇኯኯቚዼፚዹጞ፠[፠]፠ኯ፟፟፟፟፟፟ቑቔጞቑጞቔቔፚ ٠٤٨٩٥ مين هير مهميوليا هيوري عوالي ميري ميري. \$\\ \partial <u>ወ</u>ያው ያያያው ይያያው ተለታ ተለም አል ተለ ተለ ላል ላል የተለማጃ DKR474000 (VTXQ4Q' Q4X4X4YY,0 4X8~XD74 የፈግጻፍፈልያ አሪ ያያፈየ~ ©ሏ~Ω ቷግ ጸዝያፈ~ያዝ ያሆ~ፈቷየ 4-AKBLER BLAULFFORBEF O'LABFRET 19K LA ** O TO THE TAX THE AD . (1500 A 1/4 > O A 04 > የፈግጾፍፈዪያ ፈግለ የኢしቷግጹ ሣኔአ으ሪ ሩዕ ይያፈታናዓሪ Re were the to the transparation also LRX-RL 40, PR ,004L4KE LK KR, PKRO CHAS CAT HAB CCTPRTAS FR CTHARMUTH ~> B> BLIPAN DAO >04 DAP-4-4>20, ~D4-CAD KER KAYE 48 LIXKYCOARAK COG 4D @PX40 ~P OK~4~A, 4211 BXP@ &ALP211 DXO LLACCAKSAN KX CKALACKKK MANGLALKK

preserve these developments, capturing moments of particular significance in complex progressions and expressing them in an aesthetic manner. Quiescent is the nature of being inactive or dormant, but with the potential of becoming something afterwards. If Garibaldi was previously interested in motion and progress, he now focuses on the idea of investigating those things that are "asleep".

In previous explorations, Garibaldi has become known for his explorations into fungi, on an empirical level, how fungi are essential to food chains as decomposers, how fungi develop elaborate networks underground and reach into places we do not see, as well as how physical fungi may act as an interesting medium for visual arts. On a more metaphorical standpoint, how and why fungi in its various forms whether roots, spores, or growths may be invisible to the human eye, and yet contain complex array of nuances in

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terms of purpose and structure. There is something to the breaking down of organic elements into its most essential components that interests Garibaldi. He sees his role as an artist as being analogous to this function, breaking down ambitious, abstract ideas into its essential components and then utilized as important tools for our daily lives.

Garibaldi's investigation into fungi then led him to the lichen, a composite organism that is never "born" in the traditional sense of coming into being, but rather arises from algae and a symbiotic relationship among filaments of fungus. This combined life form has properties that are fundamentally different in comparison to its component organisms. Garibaldi's analysis into lichen provides the primary framework into his presentation of new works in Quiescent. In Garibaldi's view, this creature is fascinating with regards to the several qualities that make it unique.

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Lichens come in a wide variety of sizes, colors, and forms; there are more than 20,000 known species of this organism. They occur in many different environments, from humid sea level conditions, to high elevations up in the alps, and everything in between. This organism can grow on many different surfaces, but are particularly abundant on bark, leaves, mosses in rain forests and woodland, but lichens can also be seen living on rock surfaces, walls, and roofs. The lichen comes to being through the contingent requisite of both fungi, in its inability to harness nutrients through photosynthesis, and algae, which requires certain conditions of humidity and conditions for it to thrive; fungi filaments provide a shelter that happens to also be ideal for algae to grow.

The Lichen is fascinating to Garibaldi. The notion that the lichen has no conventional birth (reproduction through same species, or usual ER LAXKET AME & KA ARRE CKACETA **७**४७**६०**, ८०४०, ५८% २०५००; ∼७४४४ ५५४ ००५४ 040- Re 0148140 Koekf 000,000 KFD-PKARTERAY 1876 FR KARRE 1950 - COARFAKE 40 KX 43 OKCX-4-144 OBAO C. OKCA-XNECO ₹₩₽, ₹₩\ ₽₽₽X₽\©X₩₽ X₩ ₩₽\©₽₽₩. \©X₽ PRAFTANO SER GRAD BY SER WATERAR 25x44940, 85 4x4 44x~x8564x61 4853/43x ٥-٥٠٤٨٩ ليمځى ليم ٥٩٥٥٩٥ ،و١٩٠٤٨ ليم ليم للملاه من مومية لاي والالمكافع بالمائة المائة المائة المائة المائة LATALY PL KPOY OKKAYOLO, @4660, 461 KPPAO. 4400 F 6400 ~ 6400 ~ 6400 ~ 6406 F 600 ~ 6406 F 6000 ~ 6406 F 600 ~ 6406 F 600 ~ 6406 F 600 ~ 6406 F 600 ~ 6406 F 6000 ~ 6400 F 6000 F 6000 ~ 6400 F 6000 F 60 ABRAR BLAND BY THE TRUNCH WARRED WARRED ~QXPKAQ #QD~b017, QD490, 474/ 44A41' @QX8Q LAVACATO BE CREST-AMESE RELEAVADE CONTRAPONON 42% 8P2%X-XP210 APX X- ~P ~QXXPA; AC20X ~P \$6.00 KA \$1.4\$ APX \$6.5\$\$ ~P \$KP@.

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Garibaldi worked in and through three different facilities in creating and producing his works for this show: the Bandung Institute of Technology

incubation methodology) is analogous

pioneering breakthroughs in any field

to how he sees ideas in the context

of the 21st century. To Garibaldi,

are based not out of pure original

inspiration but rather developments

of a complex confluence of thoughts,

experiences, and environments. The

notion that symbiosis between two

growth of lichen is also significant.

Similarly, it is the notion of the need

for collaborative practices, cooperative

engagement that Garibaldi emphasizes

in Quiescent. Just as it becomes more

lichen, Garibaldi attempts to show that

processes and his more research-based.

the boundaries between his creative

scientific approach are blurred.

difficult to identify the distinction

between algae and fungi through

diverse organisms is necessary for the

40- Rg - C4-Kgg 40- Kx 044/x 0440 40 @g0 **♦००** ७४९९४४ **०० व्**रम्प्रदाण्य, स्प्रजाप्तप्तप्तात **ራ**ለታፈ4~፬ ለ**ኔ**ናጸ፬ኃ ታግ ፈግየ ଅኳታየሂ ፈላ**ፒ** &ፈታ<u>የ</u>ሂ ማኔ~ ኔፍ~ ኔሣ ቶፍ¥ያ ኔ¥ጲጲሚዲየ ሂሚ**ን**ቶሂ¼ፈ~ሂኔግ CALKORD & BR C-1-4044141 XAQ-4X ~30 40 LAX-AR 100 .C-LACKAXXLA /KF ONOCKADOKO KUTOTO KOTOTO KATOKO DKRATKOGO KAOBAL RE OFFRE AON KER INFOOTBAK OA ችን ፈየ**ሪ**ኔ ኃሂጀችታሢታዬፈች~ **ይ**ጵዎጵየፈዝየነ <u>ት</u>~ ታሪ *ሚ*ያ APA-FHENFLLER HER NAAK ACC RE KEK-EK ARNAK SANDRAD PADDTAY BANAWANY CAO /% CACCACCK ATA * ATA & KAAO AX الإلالالكيان الملا

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Biology Laboratory (Insitut Teknologi Bandung), a foundry that produces metal sculptures, as well as his own studio. It is with the facility of his the university laboratory that he has conducted research on how lichens grow on both micro and macro levels, and how he may utilize lichen as a medium or reference for his work. Garibaldi celebrates the notion that his works are, in a way, not his own, but are resulted from working together and learning from others. He looks and examines how to take those things that are often overlooked or underappreciates and recontextualizes those things and in doing so deepens our understanding of what he communicates.

In Larcitura # 12, Garibaldi constructs a large-scale sculpture made out of brass with an imagined lichen as its reference. An aspect of the sculpture of note is that its visual form appears like a three-dimensional rendition of one of 844/848), 4 ADEN/KI -04- 4KD/8010 01-41 28544-5473, 40 @PYY 40 QX0 609 2-54/x6. # 40 @ # 0 4 448 # 4 0 40 ~ O A CKADOKA @QD KQ DOXYACAK MA~BYKQB MLY CLAPAL RYCYO MLY RYCYO WOLGO WAY LA CONY PH HLALKAL APH DAY DAY DPHY. BYHARYUKA 04×90 040 ~40 LQ4~9L 40 01~4×91468 ٤٠٤ مري هور علي المال مولا المال ا ALYKAYAY AKPO PACKA OKA APPO KAK 40~ CAPA CO TO TALL CO CAPACO CAPACO **C**4~፟ዾ፞፞፞፞፞ቘዼፚ፞፞፞፞፞፞፞፞፞፞፞፠ጜፙኯ፠፠፠ኯፚኯ፟ጜጟ አ*ቈ* ለ፟ፚቑ፞፞፞፞፞፞፞፞፞፞፞፞፞፞፞፞፞ፚቑጜፙኯፙኇ AT VDATA OD VTTATA OF KRYTVA GO ARKEVA V

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his drawings. The form of the sculpture takes some semblance to its natural lichen counterpart, but is then taken further, skewed, abstracted, further into something that would be familiar in the universe of Terhah instead. The patina of the sculpture takes hues and colors that are much more akin to and organic, earthy origins. Taking this work a step further, Garibaldi treats Larcitura # 12 further through heat and humid conditions to allow lichen to grow on the surface of the work, something that traditional sculptors almost always tend to prevent.

In Quiescent, Garibaldi interlaces drawings, language, sculpture, and installation to draw us deeper into the universe of Terhah. But even more importantly, he attempts to share with us his philosophies and worldviews. He invites viewers to challenge and wrestle with their own misconceptions, or to appreciate the seemingly invisible things around them. To encourage them

to engage and collaborate with others, and to find new ways that "life" may be initiated through the sharing of ideas together to reach towards new discoveries.

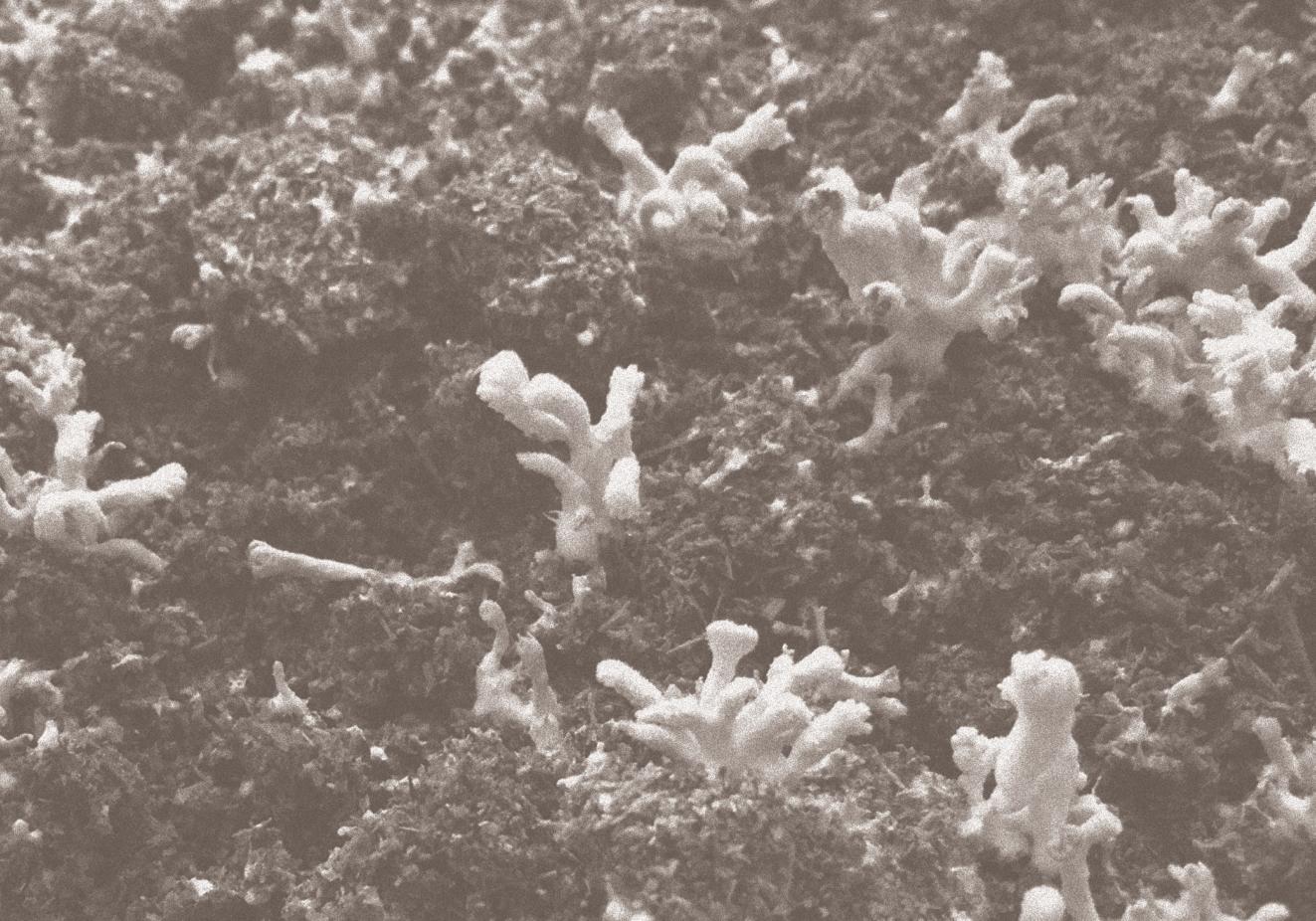
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Q U Lartucira #1 $oldsymbol{ heta}$ $oldsymbol{ heta}$ oldBrass KALYBYAR FOORT OR THOUGH TRANGER OF 200 × 250 cm SPOOPLE PLAKED LEKELLE 2016 FFLACO (KFRYACLECK KARKAR) KROCO OUC COL STOLE ADO KARKA DAKK WAYA PATAPTAR AXAMA RAKANA DATA Е С Ν

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Lartucira #2 lichen on fibre glass mounted on alumunium $94 \times 188 \text{ cm}$ 2016

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Lartucira #3

acrylic on paper 120 × 175 cm 2016

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U Lartucira #4 acrylic on paper 120 × 175 cm 2016 С Ν



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Lartucira #5
acrylic on paper
120 × 175 cm
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Q U Lartucira #6 acrylic on paper 120 × 175 cm 2016 Е С Ν



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Lartucira #7 acrylic on paper 190 × 120 cm

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Lartucira #8
acrylic on paper
170 × 120 cm
2016

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Lartucira #9
acrylic on paper
120 × 180 cm
2016
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Q U Lartucira #10 acrylic on paper 120 × 200 cm 2016 Ε С Ν



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acrylic on paper 520 × 300 cm (four pieces) 130 × 300 cm (per piece) 2016

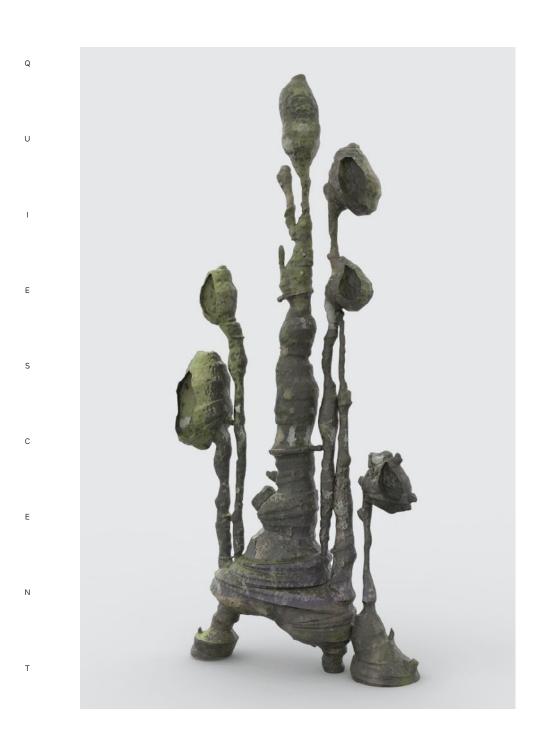
Lartucira #11

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ች Lartucira #12 Brass 80 × 130 × 250 cm 2016

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U Lartucira #13 mushroom substrate, glass variable dimensions (3 pieces) $40 \times 40 \times 60$ cm (per piece) 2016 С Ν



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Lartucira #14

live video sound installation mushroom, eyecam, speaker variable dimension 2016



Aleph's permutations

unspoken words made concrete

Roy Voragen

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PS. mutating vowels and consonants

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Syaiful Aulia Garibaldi (a.k.a. Tepu) created the (fictional) language Terhah (http://syaifulgaribaldi.com/en/terhahlang) and I turned its dictionary into a concrete poem. I assigned a score to each entry of the dictionary and subsequently re-arranged the content to focus on the tangible materiality of vowels and consonants. The new text, therefore, doesn't represent an experience, a slice of reality, an image but is experience, a slice of reality, image.

When I first heard a rumor about Terhah, I thought 'what? really? no, can't be, right?'

Terhah has no native speakers, and its dictionary only contains, give or take, 971 entries (at least the version I received from ROH). The Terhah thesaurus is silent on syntax, leaving words in a state of dormant limbo.

A language ceases to exist when there are no longer any active users. It's safe to assume that a language doesn't come into existence in a laboratory setting. An artist, however, is of course free to leapfrog to a jenseits, challenging gravity, all the while ignoring the conventions of logics. Adempauze. And then challenge us.

Perhaps Terhah could be the language of a – imaginary – small Polynesian tribe living on an isolated island in the Pacific Ocean. And yet, perhaps not.

Or is Terhah only metaphorically a language? Like Morse Code or HTML. I'm not sure if this is an avenue worth exploring.

What, though, if we read the Terhah dictionary as a poem? Then the only possible interpretation is another poem, as Harold Bloom once wrote. And to get out of the orbit of the first, the second poem needs to be a deliberate misinterpretation.

I have been writing for 25 odd years. And yes, I'm voraciously obsessed with words, and commas too. For the past decade or so, I have been writing in an alien language, bending it back- and forward to give it my own rhythm. No longer versatile in my native tongue, out of touch and practice, I have started to see my in-between position as a blessing-in-disguise: when meaning is no longer experienced as natural – when the holy trinity of the real, signifier and the signified become a distant dream - in what directions, then, can words be pushed to? It's liberating to take meaning out of the equation – or, at the very least, bracket connotations of words for the time being (we are instinctively drawn to sense meaning here, there and everywhere).

For writing the poem based on Terhah repetition was a fundamental component. And tedious repetition begets mistakes: wrongly copied dictionary entries, miscalculations (I'm not exactly a wizard with numbers), typos, words blown off my desk, and etcetera. Writing by means of a set of self-imposed constraints and rules is insightful, because it offered me a new form of writing, and an altered experience of the writing. By ignoring the romantic notions of originality and creativity (mistakes that come with repetition still assure unoriginal yet idiosyncratic results) and embracing contingency, I wrote a poem I couldn't have imagined 15 or even 5 years ago.

And dear readers, feel free to create further permutations out of these mutated vowels and consonants so that the text can flourish – morphing the thesaurus in yet another configuration, breeding its own bastards.

Roy Voragen is a Bandung-based writer and curator (issuu.com/royvoragen)

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I Syaiful Aulia Garibaldi Born in Jakarta, July 16th 1985

Education

- BFA Majoring Printmaking,
 Faculty of Fine Art and Design,
 Bandung Institute of Technology
 (ITB), Bandung, Indonesia
- Agronomy, Faculty of Agriculture, University of Padjajaran (UNPAD), Bandung, Indonesia

Solo Exhibitions

2016

• Quiescent, ROH Projects, Jakarta

2014

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- Interstitial Terhah, ROH Projects,
 Art Basel, Hongkong
- Abiogenesis: Terhah Landscape,
 Pearllam Gallery, Singapore

2012

Regnum Fungi, Padi Artground,
 Bandung

Selected Group Exhibitions

2015

- Alam/Benda, Ark Gallery,
 Yogyakarta
- Effervescence, ROH Projectss, Gillman Barrack, Singapore
- Family and friends, ROH Projectss,
 Jakarta
- Getok Tular, Omni Space, Bandung Archive Residencies Exhibition,
- ABC Learning Town, Siheung, South Korea
- Myco Expo, Aula Barat ITB, Bandung
- Now: Here-There-Everywhere,
 Semarang Gallery, Semarang
- Prudential Eye Zone, Art Science
 Museum, Singapore
- Japan New Media Art Festival,
 Selasar Sunaryo, Bandung
- South East Platform, Art Stage, Singapore

2014

- Trienalle Patung 2, Galeri
 Nasional, Jakarta
- Typotopia, The 2nd Korea

•	Indonesia Media Installation Art	2011	
	Exhibition, Lotte Venue, Jakarta	•	Survey #2.10, Edwin Gallery,
•	Recognition System, Kuandu		Jakarta, Indonesia
	Bienalle, Taipei, Taiwan	•	Hybrid Project: The Butterfly
•	Lumieres, 'L espace		Effect, Barli Museum, Bandung,
	Contemporain, La Rochelle,		Indonesia
	France	•	Pameran Ilustrasi Cerpen
•	Windows Project, Niort, France		KOMPAS, Bentara Budaya,
2013			Jakarta, Indonesia
•	Pressing, Videolnsight, Turin, Italy	2010	
•	Pameran Finalis BaCAA #3,	•	Soedjojono dan Kawan-Kawan,
	Lawangwangi, Bandung,		Galeri Kita, Bandung, Indonesia
	Indonesia	•	Un-segmented, Galeri Kita,
2012			Bandung, Indonesia
•	Trick or Truth, Fang Gallery,	•	Manifesto, Percakapan Massa,
	Jakarta, Indonesia		Galeri Nasional, Jakarta, Indonesia
•	Indonesian Contemporay Fiber	•	Bandung New Emergence
	Art, Art:1 Museum, Jakarta,		3, Selasar Sunaryo Artspace,
	Indonesia	•	Bandung, Indonesia
•	Design Art Renegotiating		Post Historia, Building Enterprise
	Bundaries Lawang wangi,		1, Singapore
•	Bandung, Indonesia	•	Monoprint, Grand Indonesia,
	Wahana Extranoema, Padi		Jakarta, Indonesia
•	Artground, Bandung, Indonesia	•	Lets Bounce, Grand Indonesia,
	What do Pictures Want, Art:1,		Jakarta, Indonesia
	Jakarta, Indonesia	•	Almost White Cube, CG Fine Art,

Jakarta, Indonesia

Q S U 2009 2006 · Guest Lecture on Methodology · Lingkar Belajar "Urban sketch and · Post Mortem, Vanesa Artlink, • Triennale Seni Grafis, Bentara Art at Magister Program FSRD Drypoint", Komunitas Sahabat Jakarta, Indonesia Budaya, Jakarta, Indonesia ITB, Bandung Kota, Bandung, Indonesia · Inhabitant, Galeri Padi, Bandung, • Exhibition and Workshop, Graphic • Presentation on Asia Pacific 2010 Δ • Workshop with Takao Minami (JP) Indonesia Art, Semar Gallery, Malang, Platform ArtStage, Singapore 2014 • Survey #2, Edwin's Gallery, Indonesia New Media, Nu Subtance Festival • Ka Art Ini, UNJ, Jakarta, Indonesia · Seminar Seni Patung Sekarang, 2010, Selasar Sunaryo Art Space, Jakarta, Indonesia 2008 · Black Hole, Drawing Exhibition, Gallery Nasional, Jakarta Bandung, Indonesia · Going Beyond, CMNK, Bandung, UPI, Bandung, Indonesia 2008 2005 Projects and Workshops Aarmuh, Collaborative Space Indonesia · Parbinula Jarkuli, Aarmuh Space, · Self Portrait, Ruang Alternatif 2015 Ciburial, Bandung, Indonesia KGB, Bandung, Indonesia • Performance, 9m15s, Yogyakarta, Awards C 2013 · Seni Grafis Indonesia Sekarang, Indonesia Tembi Contemporary, Yogyakarta, Art Recidencies 2013 • Best Artworks, Bandung 2015 • Terhah Wall Text, Gudang Tom Contemporary Art Awards #3, Indonesia · Zoo, Soemardja Gallery, Bandung, · ABC Learning Town, Siheung, Yogyakarta, Indonesia Bandung, Indonesia Indonesia South Korea • Extranoema, Wahana Extranoema: 2006 • Tanda Kota, Group Exhibition 2014 • Finalist of Triennale Seni Grafis 2, Pameran Sebagai Sebuah Pocong Dago & ButonKultur, · Centre Intermondes, La Rochelle, Performans, Galeri Padi, Bandung, Bentara Budaya Jakarta, Jakarta, Ν Jakarta, Indonesia France Indonesia Indonesia 2007 · Workshop on Spore Print, 2005 • Scale, 15×15×15 Project, • The 2nd Winner of Mural Talk And Lecturer Komunitas Growbox, Reading 2015 Soemardja Gallery, Bandung, Lights, Bandung, Indonesia Competition, Cihampelas Walk, 2012 Indonesia • Artist In Residencies Program, Art Bandung, Indonesia · US/Industry, Galeri Rumah Teh, Talk #3, Lawangwangi, Bandung • Self Portrait Mushroom Hunting Bandung, Indonesia and Dry Point Experience, THR Ir.

H. Juanda Bandung, Indonesia

