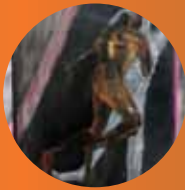


Patrick C. Wowor • Soni Irawan • Tjokorda B. Wiratmaja

May 27 - June 27, 2015

DISINTERESTED



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Dalam sejarah “teori estetika”, konsep *disinterested* dianggap sebagai tema yang sangat penting dan sebagai dasar bagi pengenalan kita akan proses kreatif. Konsep ini mengalami perkembangan dan dalam masa tertentu beberapa teoritikus atau pemikir bahkan menganggap konsep ini tak punya kekuatan makna lagi untuk dipertahankan. Konsep yang mengacu pada kesubjektivitas manusia ini misalnya tak berarti jika kita bergerak masuk ke wilayah institusional dalam seni.

Adalah filsuf Jerman bernama Immanuel Kant yang mempopulerkan konsep *disinterested* untuk memahami bagaimana sebuah karya seni itu hadir. Bagaimana seorang seniman mengolah sebuah pengalaman dengan objek tertentu yang didapatinya hingga tercipta sebuah karya seni. Tak bisa terhindarkan di sini bahwa mengenal sebuah karya seni berarti mengenal siapa penciptanya sebagai persoalan antroposentris, yakni mengutamakan dimensi individualitas atau pengagungan subjek manusia.

Bagi Immanuel Kant, potensi tertinggi manusia adalah pada rasio yang mampu menghasilkan tingkat kebenaran yang universal, objektif dan positivistik. Kendatipun demikian, aspek emosi manusia tak bisa diabaikan begitu saja. Emosi tentu saja memiliki tingkat pengaruh yang besar sekali dalam mengenali sebuah objek darimana indra tampil terdepan. Emosi dan indra merupakan dua aspek yang tak terpisahkan. Emosi kita biasanya muncul dari ketergantungan indra saat menghadapi atau merasakan sesuatu. Gejala ini yang kemudian menghasilkan apa yang kita sebut sebagai minat atau *interest*. Ketika minat ini kita simpan sebagai gejala psikologis ke dalam benak yang sangat pribadi maka di sinilah muncul apa yang disebut sebagai *self-interest*.

Seorang kreator atau seniman dalam berinteraksi dengan dunianya tak akan luput dari soal interest di mana dan bagaimanapun caranya. Minat pribadi, yang menunjukkan keindividualitasnya senantiasa berperan sangat menonjol di sini. Namun bagi Immanuel Kant, sebuah karya seni bukanlah nampak pada *self-interest*, namun lebih pada dimensi objektif

In the history of “aesthetic theory”, the concept of disinterested is considered as a very important theme and as a foundation of our recognition of the creative process. This concept has undergone development, and in certain period of time, theorists and thinkers considered that this concept no longer had meaning enough to be defended. The concept that refers to the subjectivity of human would lose its meaning when we move into the institutional domain in arts.

It was a German philosopher, named Immanuel Kant, that made the concept of disinterested popular in understanding how an artwork is presented, in how an artist find that their experience with an object propels them to create an artwork. It cannot be avoided that to understand an artwork means to understand who the creator is as an anthropocentric matter that puts forward individuality dimension or the worship of the human subject.

For Immanuel Kant, the highest potential in human is in their ratio which is able to create a level of truth that is universal, objective and positivistic. But even so, the emotional aspect of human must not be dismissed. Emotion indeed affects greatly how a human identify an object by putting forward their senses. Emotion and senses are two inseparable aspects. Our emotions usually emerge as a result of our dependence to our senses when we are facing or feeling an experience. These would then create what we recognize as interest. When we store our interest as a psychological symptom in our most secret and personal mind, here emerges the self-interest.

A creator or an artist, in their interactions with the world they are in, cannot escape from the issue of interest, no matter how. Personal interest which showcases their individuality has a very prominent role. But for Immanuel Kant, an artwork must not be valued at its self-interest but more at their objective and universality dimension which is a rational genius works. How do we explain that?

dan keuniversalnya yang nota-bene merupakan karya jenius yang rasional. Bagaimana hal ini harus dijelaskan?

Pada pameran lukisan Philo Art Space kali ini mengusung tema penting di atas, *DISINTERESTED*, diikuti oleh seniman lukis Patrick Wowor, Soni Irawan dan Tjokorda Bagus Wiratmaja (Coky). Patrick Wowor alumnus Fakultas Seni Rupa Institut Kesenian Jakarta (IKJ), Soni Irawan dan Coky sama-sama alumnus dari Institut Seni Rupa Indonesia (ISI) Jogjakarta. Ketiga seniman ini bisa dibilang mulai menancapkan jejaknya dalam kancan sejarah seni lukis Indonesia dan tentu saja masih sangat panjang jalan yang harus mereka tempuh. Mereka melukis jelas berangkat dari minat masing-masing atas pengalaman yang digelutinya.

Selayaknya proses berkarya merupakan pergolakan batin individual. Tersering hanya seniman itu sendirilah yang sangat tahu apa sebenarnya yang terjadi dalam dirinya selama bekerja. Persoalan psikologis ini sesungguhnya bukannya tak bisa digugat atau tembusi karena di satu hal yang lain, sang seniman ingin dipahami, sang seniman ingin berkomunikasi lewat karyanya. Sang seniman tak semata berdiam diri dan menutupi karyanya dengan *self-interest*nya.

Bagaimana dengan pengandaian bahwa sebuah karya seni pada hematnya merupakan refleksi maupun kritik atas kondisi hidup jamannya? Bahwa sang seniman tidak pernah terlepas dari ruang dan waktu di mana dia hidup? Lalu apakah karya seninya semata merupakan karya berdasarkan *self-interest*nya?

Dari pertanyaan-pertanyaan di atas itulah para teoritikus seni dan filsuf mencoba menjelaskan bahwa sebuah karya seni tak jauh-jauh dari persoalan *self-interest* dan *disinterest*. Immanuel Kant yakin bahwa sebuah karya seni pada awal prosesnya sudah langsung masuk dalam situasi tegang antara *self-interest* dengan *disinterest*, antara rangsangan indrawiah yang intuitif dengan kategori akal yang bersifat *disinterest*. *Self-interest* merupakan gejala psikologis yang arkaik, spontan, dan semena-mena bahkan mungkin begitu egoistik. Sedangkan akal bersifat dingin, berjarak, dan klasifikatif. Proses kreativitas senantiasa melewati pertemuan yang menegangkan dan sangat mungkin dikotomistik ini. Bagi Kant, *disinterest* merupakan alat akal untuk mengajak *self-interest* memasuki wilayah kesadaran

Philo Art Space exhibition today presents the above important theme: DISINTERESTED, as presented by painters Patrick C. Wowor, Soni Irawan and Tjokorda Bagus Wiratmaja (Coky). Patrick Wowor is an alumnus of Fine Arts Faculty of the Jakarta Institute of Arts (IKJ), Soni Irawan and Coky are both alumni of Indonesia Institute of Fine Arts (ISI) Jogjakarta. All three artists may be considered as novices in the realm of Indonesian painting arts, and they still have a long way ahead of them. Their paintings come from their different interest of their unique experiences.

Naturally, each creative process is battle of individual self. Most of the times, only the artists understand what are happening within themselves when they are at work with their creative process. This kind of psychological issue is not impenetrable nor is it beyond claim as, at their center, artist wants to be understood; they want to communicate through their arts. Artists do not keep silent and cover their arts with their own self-interest.

What about the opinion that a work of art is simply a reflection or a critique of life's condition of an artist's time? That an artist cannot detach themselves from space-time bound of their own life? Would that make their art works a mere works based on their self-interest?

Those questions have moved arts theorists and philosopher to try to explain that an art work cannot be separated from the issue of self-interest and disinterest. Immanuel Kant was certain that an art work, in the very beginning of their process, already enters a tense situation between self-interest and disinterest, between the intuitive stimuli of the senses and the disinterest of the rational reason category. Self-interest is a psychological turmoil that is archaic, spontaneous, and absolute to the point of egoistic; while the reason is cold, distanced, and classificative. A creative process must always go through this tense and very well dichotomistic meeting. For Kant, disinterest is a tool for the reason to lure self-interest entering the domain of awareness by trying to reconsider things that may be elusive of unrepresented within. The artistic process, the creative of creating, strongly shows the shadow of rumination within a reasoning awareness.

Art works, in essence, are a result of communicative process that we can take in using our apparatus of reasoning. All aspects, be it perspective, skill, technique, illusion, ambition,

dengan mencoba merenungkan kembali hal-hal yang kemungkinannya ilusif dan tak terkomunikasikan di dalamnya. Proses berkesenian, berkarya, senantiasa kuat menunjukkan nuansa membatin dalam kesadaran akal.

Karya seni merupakan hasil komunikatif yang pada akhirnya bisa kita nikmati dengan seperangkat kesadaran akal kita. Semua unsur di dalamnya, apakah itu sudut pandang, skill, teknik, ilusi-ilusi, ambisi, impian, dan lain-lain sebagainya bisa terbaca dalam sebuah karya seni. Pemikir atau teoritikus seni seperti Immanuel Kant dari sini sangat optimis bahwa karya seni memiliki aspek komunikatif di manapun itu berada, dilihat atau dinikmati oleh siapa pun, universal.

Karya seni lukis dari Patrick Wowor, Soni Irawan, dan Coky, hanyalah sebagian kecil dari contoh karya seni lukis yang komunikatif seperti di atas. Sangatlah mungkin mereka mengalami proses berkarya yang tidak mengumbar begitu saja self-interestnya namun menjaganya dalam wilayah kesadaran dan meditatif. Sebagian besar seniman mengawali proses berkarya dengan pergolakan batin apakah yang harus saya buat dan minat saya bisa dikomunikasikan dengan masyarakat penikmat seni? Bukankah hal ini sudah merupakan titik awal darimana minat dan disinterest itu muncul? Bukankah hal ini merupakan kesadaran akal?

Patrick Wowor menampakkan minatnya pada relasi kemanusiaan, aku dan kamu dengan hal-hal yang melatarbelakanginya seperti problem sosial yang hitam-putih antara seks dengan relijiusitas. Dia memandangnya dari kacamata seorang urban yang pada hematnya merupakan hal yang sepele diukur dengan dalam dan luasnya makna kehidupan. Demikian pula jika kita melihat karya Soni Irawan. Baginya, dunia merupakan sebuah pertalian energik manusia dengan segala kegiatannya dan di dalam ruang-ruang yang dibuatnya senyaman mungkin. Coky tak kalah menyoloknya menyodorkan semangat hidup yang berpacu dengan segala kebutuhan manusia hingga pada performan fesyen manusia urban. Kita seharusnya berfokus dan meminati energi kehidupan itu seluas mungkin namun kenyataannya manusia suka juga memenjarakan enerjinya ke dalam minat atau keinginan dan kepentingan sendiri.

Seharusnya soal self-interest dan disinterest dalam proses kreativitas (berkesenian) ini jelas. Namun ada lagi sudut pandang yang berbeda yang bersifat mempertanyakan dan terkesan

dreams, etc. can be seen in an artworks. Thinkers of art theorists like Immanuel Kant, understanding this point, are very optimistic that an art work has a communicative aspect in it, no matter where it is put, no matter how it is being seen by any person, and therefore, universal.

The paintings of Patrick Wowor, Soni Irawan, and Coky are only a small samples of communicative paintings stated above. It is very possible that they experienced a creative process that just did not instinctively boast their self-interest, but keep it within the awareness and meditative domain. Most of prominent artists begin their creative process with the personal battle of what is to be created and whether their interest can be communicated to those who see their arts. Isn't this the beginning of where the interest and disinterest emerge? Isn't this an awareness of the mind?

Patrick Wowor shows his interest in the human relations; the me and you and all the background of such relations: the social problems, the black and white of sex and religiousness. He sees things from the perspective of an urbanite that sees such things as shallow compared to the breadth and depth of the meaning of live. It is similar to the works of Soni Irawan. To him, the world is an energetic connection of human and their activities and in rooms that are made to be as comfortable as possible. Coky, not to be the least subdued, serving us with the spirit of live in the race humans are in, in their endeavor to fulfill their needs, to the urbanites fashion performance. We should be focused on and be interested in the vastness of life energy itself, but instead we imprison our won energy into the limits of our own interests or needs.

The issue of self-interest and disinterest in the creative process should be clear. But there is also a different perspective that questions and that seems to demand the issue to be dissected with the questions: are the concept of self-interest and disinterest in a creative process worth to be used as a firm foundation? Are the two concepts fulfill the requirements in showing that human possesses the 'subject essentiality' (pure human subject) that makes them a complete entity called human that distinctively differ them from the non-human?

Are artists pure humans? If we see the dychotomic concept between self-interest and disinterest, then the answer might be so. It means that artists are able to find a solution to their problems without intervention and without the awareness of them

menggugat untuk membongkar persoalan dengan pertanyaan, apakah konsep self-interest dan disinterest dalam berkarya itu layak menjadi pegangan yang meyakinkan? Apakah dengan kedua konsep itu memenuhi syarat untuk menunjukkan bahwa manusia memiliki “hakekat subjek” (*pure human being*) yang menjadikannya makhluk yang utuh bernama manusia lalu dengan demikian jelas membedakannya dengan yang non-manusia?

Apakah seniman adalah manusia utuh? Jika kita melihat konsep dikotomik antara self-interest dengan disinterest di atas maka jawabannya sangat mungkin demikian. Artinya seniman mampu menyelesaikan problem dirinya tanpa intervensi dan tanpa kesadaran bahwa dia adalah sosok yang dibentuk oleh manusia lain apalagi oleh makhluk dan benda-benda yang non-manusia.

Manusia tak pernah sendiri dan tak akan mandiri sepenuhnya selama dia disebut manusia. Seniman tak pernah dan tak mungkin hidup bagi dirinya karena pada hakekatnya ia tak punya hakekat sebagai manusia individu (utuh-lengkap). Seniman juga sebagaimana manusia yang lain merupakan bentukan sesama. Manusia merupakan kategori relasional antar manusia dan dengan yang non-manusia.

Dalam berkesenian, seorang pemikir bernama George Dickie, penemu teori “seni institusional”, berkeyakinan bahwa tak ada seni mandiri dengan napas bahwa seniman memiliki self-interestnya. Sebuah karya seni tak lepas dari minat institusional di mana masyarakat peminat seni, kritikus, galeri, kolektor, pedagang, pers, dan sebagainya merupakan sebuah jaringan institusional (sosial) yang menentukan apakah sebuah karya layak atau tidak disebut sebagai karya seni. Wacana self-interest dan disinterest itu tak bermakna alias omong kosong saja.

Sementara filsuf Prancis, Jacques Derrida, mempersoalkan konsep disinterested itu sebagai kategori antroposentris yang tak layak namun tak harus dihancurkan atau dimatikan dalam memahami proses berkesenian. Disinterest tak harus dipertentangkan dengan self-interest namun artinya makna kata “dis” di sini tidaklah mengacu pada interest tertentu atau pada satu interest dan dia bukan pula merupakan kategori akal. Kata “dis” mengacu pada beberapa atau banyak interest, plural. Kata “dis” merupakan kategori bahasa yang muncul secara ‘mana suka’ (arbitrar) sebagaimana kata interest itu hadir sebagai bahasa menurut bentukan sosial. Jadi, ketika seorang seniman meminati sebuah objek,

being the entity formed by other humans, moreover by entities and things that are non-human.

Humans are never alone and will be never be fully independent as long as they are still humans. Artists would never live for their own as in the essence they do not have the essence as a human individual (complete-entire). Artists, as with other humans, are the creation of their peers. Humans are a relational category of fellow humans and of non-humans.

In creative art, a thinker name George Dickie, the founder of ‘institutional arts’ theory, has the belief that there is no independent arts – in the sense that all artists have their own self-interest. An art creation cannot be separated from the institutional interest of where the art community, critics, galleries, collectors, traders, the press and so on form a social institutional network that define whether a creation is worth to be considered as an art or not. The discourse of self-interest and disinterest has no significance.

Meanwhile, a France philosopher, Jacques Derrida, questioned the concept of disinterested as an unworthy category of anthropocentric but deemed it not to be disregarded or entirely dismissed in understanding the creative process. Disinterest does not need to be constantly conflicted with self-interest, but it can be seen that the ‘dis’ in the ‘disinterested’ does not refer to a certain interest nor on one interest only, and it does not fall into the reasoning category. The ‘dis’ refers to multiple interests, plural. The ‘dis’ is a language category that arbitrarily emerges as the interest is presented as a socially formed language. So, when an artist is interested in an object, their interest is not entirely their own, but it is a part of a social interest that affect them as mentioned above.

Who is this subject (I)? I am the other person, personal or non-personal. I am the traces of my parents, of my teachers, of my friends, of things that I love, of the moral tradition, of the moral religion, of the science equations, of ideology, of love, and so on. All of these affect me and intertwined in forming the “I” (subject). I am the artist while I am also the non-artist, you, all of you, and them.

Self-interest is plural category that shows how a person seems to be independent but essentially they are the creation of socio-cultural forming. Artists create because there are conditions that

minatnya itu sendiri bukanlah minat pribadinya namun minat itu tak lain merupakan jejak dari berbagai minat sosial yang mempengaruhinya sebagaimana sudah disinggung di atas.

Siapa subjek (aku)? Aku adalah orang-orang lain, personal maupun non-personal. Aku adalah jejak orang tuaku, jejak guruku, jejak temanku, jejak dari benda-benda yang kusukai, jejak moral tradisi, jejak moral agama, jejak rumus-rumus ilmu pengetahuan, jejak ideologi, jejak percintaan, dan sebagainya. Semua itu mempengaruhiku dan merajut membentuk “aku” (subjek). Aku seniman sekaligus aku yang bukan seniman, anda, anda, kalian dan mereka.

Minat pribadi (self interest) merupakan kategori plural yang menunjukkan bahwa seseorang bagaimanapun kelihatannya mandiri namun pada hematnya dia merupakan bentukan sosio-kultural. Seniman berkarya karena ada kondisi yang membangunnya demikian. Interestnya merupakan interest yang plural maka karyanya pun selayaknya bernuansa minat sosial pluralistik.

Membaca karya Patrick Wowor, Soni Irawan, dan Coky (juga karya-karya seniman lainnya) seni lukis mereka sekiranya lebih terbuka apabila dipahami sebagai gejolak sosio-kultural dalam diri mereka masing-masing. Dalam karya mereka pun ada jejak-jejak kita sebagai penikmat. Menikmati sebuah karya seni merupakan relasi antar-jejak atau seperti apa yang disebut Derrida sebagai “intertekstual”.

Sebuah karya seni merupakan karya “intertekstual” darimana arti “disinterest” itu menjadi sebuah alat analisa yang lebih terbuka. Kenapa? Karena tidak ada sebuah karya yang berasal dari sebuah ruang tunggal dari sosok yang disebut sebagai seniman mandiri total.

Selamat berpameran dan menikmati

Kurator

Tommy F Awuy

make them so. Their interest is a plural interest and therefore their creations naturally have the nuance of pluralistic social interests.

In understanding the works of Patrick Wowor, Soni Irawan, and Coky (and of other artists), it would be much more open to see their arts as a socio-cultural turmoil within themselves. In their arts, there are the traces of us as those who savor the arts. To savor arts is a relation of inter-traces, or as Derrida's called it, 'intertextual'.

A creation of art is an 'intertextual' creation, where the meaning of 'disinterest' becomes a tools for a more open analysis. Why? Because there is no creation that can come from a single room from a single being that is a totally independent artist.

Happy exhibiting, and let's enjoy!

Curator

Tommy F Awuy

PATRICK

WOWOY



Ini mengendap saat kutangkap itu tatap • 140 x 100cm • Mix media on canvas • 2015



adalah bagaimana agar kita senggama, bukan bagaimana agar kita seagama •
140 x 100cm • mix media on canvas • 2015



aku akan tetap cinta imajinasiku, karena di situ kau menetap •
140 x 100cm • mix media on canvas • 2015



black bed • 130 x 140cm • mix media on canvas • 2015



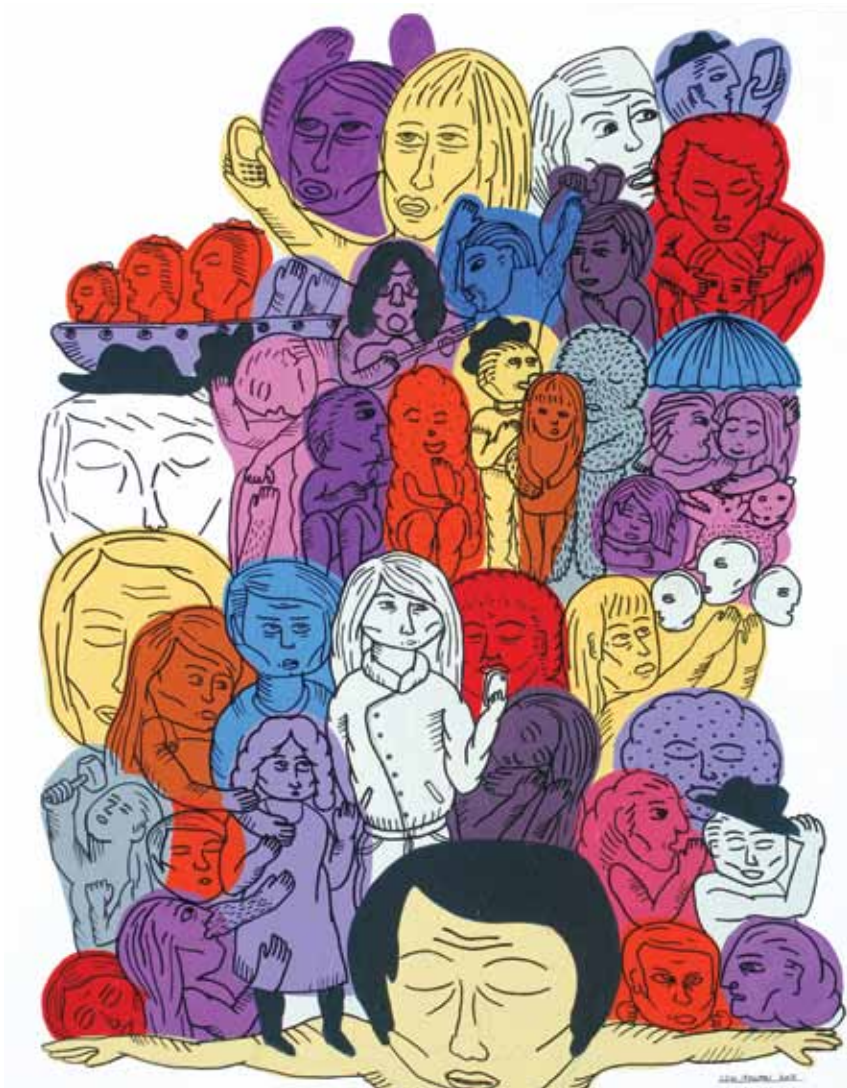
mengapa kau tutup pintu malam, sedangkan langit sudah terbuka untuk bintang •
140 x 100cm • mix media on canvas • 2015

SONI Irawan



Come to the Gigs • 150 x 200cm • Acrylic, Paint marker on canvas • 2015

Come to the Gigs



Fly with Me • 200 x 150cm • Acrylic, Paint marker on canvas • 2015

Fly with Me

Goodbye Zero Zorro



Goodbye Zero Zorro •
145 x 145cm • Acrylic,
Paint marker on canvas
• 2015



Why Go West •
 diameter 120cm • Acrylic, Paint
 marker on canvas • 2015





Stranger in Danger



Stranger in Danger • 90 x 180cm • Acrylic, Paint marker on canvas • 2015



Gadget Family • 100 x 100cm • Acrylic, Paint marker on canvas • 2015



TJOKORDA

Bagus Wiratmaja



Birdy • 150 x 150cm • Acrylic on canvas • 2015



Glamour • 150 x 200cm • Acrylic on canvas • 2015

GLAMOUR

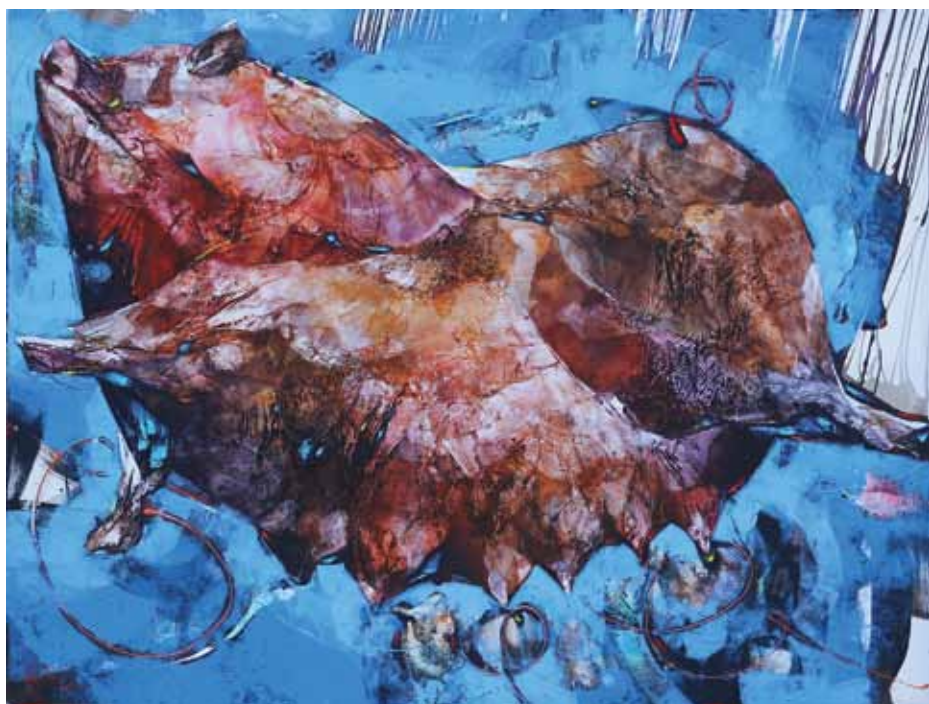


Red Bag in the city • 120 x 150cm • Acrylic on canvas • 2015

RED BAG IN THE CITY

FAT AND RICH

PROSPERITY



Fat and rich • 150 x 200cm • Acrylic on canvas • 2015





Prosperity • 120 x 150cm • Acrylic on canvas • 2015



Patrick cornellis Wowor

Jakarta, 02 August 1983

Jakarta Arts Institute Majoring in Fine Art

Selected solo exhibitions:

2014 "Open Studio" di Balai budaya, Jakarta

2013 "Underexposed" di Galeri Cipta 3 TIM, Jakarta

2012 "Blackbirds" di Z Gallery, Seattle USA

2009 "Metal Detector" di tembok rumah budaya, Jakarta

Selected group exhibitions:

2015

'Disinterested', Philo Art Space, Jakarta

"Emergency Room" di Balai Budaya, Jakarta

2014

"Ruang Jakarta" di Galeri Nasional, Jakarta

2013

"cinta kasih" di Galeri Cipta 2 TIM, Jakarta

2012

"Saccharine smile" di Galeri Cipta 2 TIM, Jakarta

"energi bung Karno" di Galeri Cipta 3 TIM, Jakarta

"melintas batas" di Galeri Cipta 2 TIM, Jakarta

2011

"Shaping a biosphere" di Galeri Cipta 2 TIM, Jakarta

"Jakarta" di museum senirupa dan keramik, Jakarta

2010

"Jakarta, Masyarakat Urban dan Megapolitan", di Galeri Cipta II TIM, Jakarta

"World Artist Festival 2010" di Seoul, Korea Selatan

"to nature" di Jeju, Korea Selatan

"urbanitas dan megapolitan" di Galeri Cipta II TIM, Jakarta

"Memo Art 2009" di Arslonga, Yogyakarta

2009

"let's speak truth" di gedung BPPT, Jakarta

"#1@empat puluh tahun ikj" di galeri cipta 2 Taman Ismail Marzuki, Jakarta.

"Djakarta Raja" di galeri Cipta 3 Taman Ismail Marzuki, Jakarta.

2008

"lahirnya Pancasila" di gedung GMNI, Jakarta.

"warna-warni Jakarta" di galeri cipta 2 taman Ismail Marzuki, Jakarta.

"sabang-marauke/100 tahun kebangkitan nasional" di Taman Ismail Marzuki, Jakarta.

"de Paris a Jakarta" di Galeri Nasional, Jakarta.

"gita nyali suara hati" di taman budaya solo, Solo.

"Hold Position" di galeri Milenium, Jakarta.

2007

"Festival Kesenian Indonesia", di Bali.

"7 Ronins", di Darmint Art Galeri, Jakarta.

"transgenerasi", di hotel sahid kawanua, Manado.

"Jakarta Kotaku" di Tembok galeri, Jakarta.

dialog 2 kota "have fun" Taman Budaya Yogyakarta.

"Dunia jiwa" di Galeri Biasa, Yogyakarta.

"dialog tiga generasi" di Rumah Budaya Tembok, Jakarta-Yogyakarta.

2006

"aqua culture" di darmint art gallery, Jakarta.

"festival Folklore" di FEUI, Jakarta.

"NEO HIPTA 2006" di Galeri Cipta II Taman Ismail Marzuki, Jakarta.

"sketsa Jakarta" bersama di Rumah Seni Palet, Jakarta.

2005

"stuluk brotherhood 13+" di Galeri Cipta II Taman Ismail Marzuki, Jakarta.

"Jakarta untuk Jakarta" di Rumah Seni Palet, Jakarta.

"merapi, merbabu" di galeri pasar seni ancol, Jakarta.

R M. Soni Irawan

Born in Yogyakarta / 15 January 1975
Visual Art Faculty, Fine Art Department,
Printmaking, Indonesian Art Institute,
Jogjakarta, Indonesia

AWARDS

2001

Phillip Morris ASEAN Art Award finalist
Best Five Phillip Morris Indonesian Art Award
1998
Best Graphis "Refleksi Zaman"

PUBLISHED

2012 : "Jogja Agro Pop", Langgeng Art Foundation
2011 : "INDONESIAN EYE", Contemporary Indonesian
Art, Skira Publisher

WORKSHOP

2000 : Coloring etching with Red Point & Eva
Pietzkers

Selected solo exhibitions:

2012

"Mellow Yellow", Kendra Gallery, Bali, Indonesia

2011

"You and Me and Everyone We Know", Vivi Yip Art
Room, Jakarta, Indonesia

2010

"Ode to PermataUnguku", Semarang Gallery, Grand
Indonesia, Jakarta, Indonesia

SELECTED GROUP EXHIBITION

2015

'Disinterested', Philoartspace, Jakarta

"Villette Street Festival", Parc de la Villette,
Paris, France

2014

"New Underground ; Indonesia Contemporary", MiFA
Gallery, Melbourne, Australia

"ICONOCLAST", Langgeng Gallery, Magelang,
Central Java, Indonesia

"Legacies of Power", ArtJog 14, Taman Budaya
Yogyakarta, Indonesia

2013

"INTERIEUR RUE", Wallworks Gallery, Paris,
France

"HOMOLUDENS 3", Emmitan CA Gallery, Surabaya,
East Java, Indonesia

"Maritim Culture", ArtJog 13, Taman Budaya
Yogyakarta, Indonesia

Fund raising Steak DagingKacangIjo, MDTL,
Yogyakarta, Indonesia

"P(L)E(I)SURE PRINCIPLE", DNA Projects, Sydney,
Australia

2012

"Romancing Indonesia", Royal Opera Arcade
Gallery, London, UK

"HOMOLUDENS 2", Emmitan CA Gallery, Surabaya,
East Java, Indonesia

"ArtJog XI", Taman Budaya Yogyakarta,
Yogyakarta, Indonesia

"La La Land", One East Asia Artspace,
Singapore

"JogjaAgropop", Langgeng Gallery, Taman
Budaya Yogyakarta, Jogjakarta, Indonesia

2011

"Finding Me", Semarang Gallery, Semarang,
Indonesia

"Indonesia's Crouching Tigers and Hidden
Dragon" Development of Modern and Contemporary
Indonesian Art, Artspace Galleries, Mayfair,
London, UK

"Humanimal", Drawing Exhibition, Sangam
House, Jogjakarta, Indonesia

"Locality and Universality", MAPKL, Kuala
Lumpur, Malaysia

"Locality and Universality", Chandan Gallery,
Kuala Lumpur, Malaysia

"Homo Luden", Emitan CA Gallery, Surabaya
Indonesia

"Kendra's 3rd Anniversary", Kendra Gallery
, Bali, Indonesia

"ArtJog XI", Taman Budaya Yogyakarta,
Yogyakarta, Indonesia

"Wallworksinauguration", Wallworks Gallery,
Paris, France

"Closing The Gap", MIFA Gallery, Melbourne,
Australia

2010

"Wall Street Art", Salihara Art Space,
Jakarta, Indonesia

"Spacing Contemporary" ARTJOG, Taman
BudayaYogya, Jogjakarta, Indonesia

"Being Artpreneurship". Ciputra Art Center,
Jakarta, Indonesia

"Dua Kota DuaCerita", Semarang Gallery,
Semarang, Indonesia

2009

Biennale Jogja "Jogja Jamming", Taman Budaya
Yogyakarta, Jogjakarta, Indonesia

"Malaysia Art Expo", Kuala Lumpur, Malaysia

"Bazaar Art Fair", Ritz Carlton, Jakarta,
Indonesia

"Jogja Art Fair" #2, Taman Budaya Yogyakarta,
Jogjakarta, Indonesia

"Fundrising Online IVAA archive aid 2009",
Jogjakarta, Indonesia

"We're Millionaire", AOD Art Space, Jakarta,
Indonesia

"In Rainbow", EsaSampoerna Art House,
Surabaya, Indonesia

"Guru Oemar Bakrie", Jogja Gallery,
Jogjakarta, Indonesia

"HYBRIDIZATION", North Art Space, Jakarta, Indonesia
"STREET - NOISE", Semarang Gallery, Semarang, Indonesia
"Fresh 4 You", Jogja Gallery, Jogjakarta, Indonesia

2008

"Jogja Art Fair" (JAF), Taman Budaya Yogyakarta, Jogjakarta, Indonesia
"LoroBlonyoKontemporer", Oei Hong Djien, Magelang, Indonesia
"Urban Art Fest" Mural Project, Kompas newspaper anniversary, PantaiKarnaval, Ancol, Jakarta, Indonesia
"69 Sexy Nian", OHD anniversary, Jogja Gallery, Jogjakarta, Indonesia
"KomediPutar", Jogja Gallery, Jogjakarta, Indonesia

2006

"Fringers Art", ToiMoi Gallery, Jakarta, Indonesia

2005

"Art For Aceh", Taman Budaya Yogyakarta, Jogjakarta, Indonesia

2004

"Neo Indies", KedaiKebun, Jogjakarta, Indonesia
"GEDEBOOK!!!", KedaiKebun Forum, Jogjakarta, Indonesia
Mural Exhibition, Duke Distro & Clothing, Bali, Indonesia

2003

Biennale Yogyakarta VII "CountryBution", Taman Budaya Yogyakarta, Jogjakarta, Indonesia
Digital Art Exhibition, Gramedia Bookstore, Jogjakarta, Indonesia
"NOBODY", Mon Décor Gallery, Jakarta, Indonesia

2002

"Age-hibition", Edwin Gallery, Jakarta, Indonesia
Mural exhibition "Mural Sama-sama" (Apotikkomik), Lempuyangan fly over, Jogjakarta, Indonesia
Indonesian Graphis Exhibition "Eksplorasi Medium dan Gagasan", Bentara Budaya, Jakarta, Indonesia
Asean Art Award exhibition, Bali, Indonesia
"Hitam Putih Rasa Strawberry", Purna Budaya, Jogjakarta, Indonesia
Indonesian Art Award exhibition, National Gallery, Jakarta, Indonesia
Plus (+) Edisi Khusus", Gelaran Budaya, Jogjakarta, Indonesia

2001

Mural exhibition, ApotikKomik, Jogjakarta, Indonesia

2000

Graphis exhibition "Kelompok Otak Berbenah", Lembaga Indonesia Perancis, Jogjakarta, Indonesia
Graphis exhibition coloring etching with Red Point & Eva Pietzkers

1999

Indonesian Graphis Exhibition, Cipta Taman Ismail Mardjuki Gallery, Jakarta, Indonesia
Graphis Exhibition Jogjakarta Art Festival (FKY), Benteng Vredeburg, Jogjakarta, Indonesia
"Sebaiknya Pameran", Graphis Exhibition, ISI Gallery, Jogjakarta, Indonesia
Graphis Exhibition FKI I, Benteng Vredeburg, Jogjakarta, Indonesia
Sanggar Bidar Sriwijaya, Purna Budaya, Jogjakarta, Indonesia
Graphis Exhibition Lustrum III ISI Yogyakarta, Jogjakarta & Bali, Indonesia
Printmaking exhibition Tiga Kota, Yogyakarta, Bandung & Jakarta, Indonesia
"Menjelang Milenium Ketiga, Menuju Indonesia Baru" Graphis Exhibition Bersama Alumnus ASRI, Natour Garuda Hotel, Jogjakarta, Indonesia

Tjokorda Bagus Wiratmaja (Coky)

Was born in Ubud, 17 February 1984
Magister at Institute of Art Indonesia
Yogyakarta

Awards:

- Sketsa Terbaik FSR Seni Murni Institut Seni Indonesia Yogyakarta.
- Juara II Pekan Seni Mahasiswa Nasional (PEKSIMINAS) se Indonesia.

Selected solo Exhibitions:

- IKAN di Gallery Katamsi institut Seni Indonesia Yogyakarta, 2007
- SAFARI ABSTRAKSI di Gallery Tujuh Bintang Art Space, Yogyakarta, 2011

Selected group exhibitions:

2015

‘Disinterested’, Philoartspace, Jakarta

Pameran bersama “i” di Bentara Budaya Yogyakarta

2014

Pameran bersama MJK di Nalarupa gallery Yogyakarta

Pameran bersama “102” di Tembi Rumah Budaya Yogyakarta

Pameran bersama “Art Lover’s Nite” di ArtXchange Singapore

Pameran bersama Komunitas Doea Pintoe “Ruang Baru” Galeri Nasional Jakarta

2013

“Picturing Pictures” Art Exhibition At Ho Chi Minh City Fine Art Museum, Ho Chi Minh City, Vietnam

2012

Pameran bersama di Andrew Art Gallery, Jakarta

Pameran bersama di sangkring art space, “vibration of lempad” Yogyakarta

Pameran bersama MJK, “FREEKICK” Surabaya Artfortable Art Fair (AAF) At F1 Pit Building, Singapore

2011

Pameran bersama “The Dali Tribute Project” di Art Xchange Gallery, Singapore

Pameran bersama di Art Expo Malaysia, Kuala

Lumpur

Pameran bersama “[də’v3:səti]” di ArtXchange Gallery Inaugural Exhibition, Singapore

2010

Pameran bersama dengan International Artist Network Exhibition di Taman Ismail Marzuki Jakarta

Pameran bersama “Art Share” in Jogja National Museum, Yogyakarta. Indonesia

2009

Pameran bersama “ PANCAROB” di Museum Dan Tanah Liat, Yogyakarta

Pameran Festival Kesenian Yogyakarta “How Art Lives” di benteng Vredeburg Yogyakarta

Pameran bersama “ A Village Creates Itself” gallery Santrian, Sanur, Bali

Pameran bersama “EXSPOSIGN” di Jogja Expo Center Jogjakarta

2008

Pameran bersama Sanggar Dewata Indonesia “REINVENTING BALI” di Sangkring Art Speace, Yogyakarta

Pameran bersama “BALI ART NOW” di Jogja Galery, Yogyakarta

2007

Pameran bersama Kelompok KAYON “ Beauty In The Beast” Toko Buku Gramedia, Solo

Pameran bersama Lana Gallery di Hotel Melia Purosani

2006

Pameran bersama “Pratisara Afandi Adi Karya” di SOKA gallery Jakarta

Pamrean bersama LANA GALERY di Hotel melia Purosani Yogyakarta.

Pameran bersama Sanggar Dewata Indonesia “ Kepala Busuk” Taman Budaya Art Center, Denpasar, Bali.

Pameran bersama Sanggar Dewata Indonesia “ Having Fun” Galery Langgeng, Magelang.

2005

Pameran bersama kelompok BACPECKERS “PORTION” di Galery Sembilan, Bali.

Pameran bersama International Momen’s Day” di Sosietet Militeir Yogyakarta.

Pameran bersama "BAR MOLOR" di Lotus II, Magelang.
Pameran bersama PORTAL dalam "HERO" di dewan kesenian Malang.

2004

Pameran bersama "NGERUMPI DI MALL" di Intro Plaza Magelang.

Pameran bersama Kelompok Ujung Lontar "Antara Muka dan Topeng" di Taman budaya Tembi Yogyakarta dan Taman budaya Surakarta (solo).

Pameran FKY "BARCODE" di Gedung Sosisietet Militeir Yogyakarta.

Pameran Pekan Seni Mahasiswa Nasional di Kampus Sanata Dharma Yogyakarta.

Pameran "HAVING FUN" Bersama Sanggar Dewata Indonesia di Galery Langgeng Magelang.

Pameran bersama Kelompok Bekpeckers di Hotel Maharani, Kuta Bali.

Pameran bersama Kelompok Ujung Lontar "OPRASIONAL IQ" di Taman Budaya Solo.

2003

Pameran sketsa tokoh dalam harlah FSR ISI Yogyakarta, 53, di Galeri ISI Yogyakarta.

Pameran Sketsa di gedung FSR ISI Yogyakarta.

Pameran bersama Kelompok Lampu Andong di Benteng Vredenburg Yogyakarta.

Pameran Seni Rupa "Borobudur International Festival" di Magelang.

Pameran bersama dengan Kelompok Akar Bambu di Go-dean Yogyakarta.

Pameran islami menyambut Lebaran di Galeri ISI Yogyakarta.

Pameran bersama Sanggar Indonesia, "TERMOGRAM" di Museum Neka Bali.

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This catalogue is published in conjunction with a Group Exhibition

DISINTERESTED

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