

Beyond Youth I: Identity

An Exhibition by Emerging Artists from Yogyakarta

ABDUL AZIZ
BEGOK ONER
FIRDAUS APIN
MIKHAEL YESYURUN

NICK23
RAKA ADITYATAMA
RIFKKI ARROFIK
UUKWUZHRE

20 MARCH — 6 MAY 2023



RACHEL
GALLERY

“Perhaps it’s impossible to wear an identity without becoming what you pretend to be”

—Orson Scott Card, Ender’s Game

The beginning of this exhibition was an accidental discovery during the COVID-19 pandemic of 2020-2021, where nearly all activities came to a halt but we were amazed at how the creative field continued to flourish, including the world of art. We realized that there are many young artists in Indonesia who deserve our attention. At that point, we decided that when the pandemic is over, we would showcase their works.

As time went by, we met and talked with these young artists in Yogyakarta, which further strengthened our intention to exhibit their works. It’s undeniable that the art world is always changing with the arrival of new talents, indicating a dynamic evolution.

These young artists consist of individuals who have had an interest in art since childhood and have decided to pursue a career as professional artists. They come from various backgrounds and have different artistic styles, but one thing they have in common is their spirit and dedication to continue growing as artists. That’s what interests us, apart from their works, of course.

In this exhibition, we can see how their early journey as artists is reflected in their works. Some explore themes of identity, balance, and the beauty of nature, as well as personal experiences that influence their work. Some take an experimental approach and combine various techniques and media to create unique and interesting works.

For example, Abdul Aziz, commonly known as Dul, captures the landscape of Ranu Kumbolo, a lake in East Java. His technique is interesting because the work he produces is not realistic but rather abstract. While many artists use abstraction to portray feelings, Dul uses this technique to capture the sensation he experiences while observing the scenery. He pours that sensation onto the canvas. In this exhibition, Dul also presents his experimentation with resin medium, mixed with various objects, including spray paint cans, to illustrate his daily life as an artist.

In contrast, Begok Oner distances himself from the subjective feeling and focuses on how he imbues feeling into objects that are no longer considered worthy of feeling or have been forgotten. He captures forgotten public spaces that are no longer deemed important or meaningful. Not only that, through his realistic paintings, Begok captures the walls that are the target of graffiti. Contrary to the public's perspective that sees these actions as vandalism, Begok sees that if these actions are done on walls that have been left to decay, it brings those forgotten spaces back to life. It gives them feeling. It gives them life.

Similarly to Dul's method of remembering sensations obtained from observation, Firdaus Apin chooses memories as the most important part of his creative process. His works are so personal. He portrays objects that are memories of his childhood, which he longed for but are out of reach—such as a Nerf Gun and a goose feather jacket. Interestingly, he doesn't dwell solely on memories of his past. He sees life as a matter of adaptation. That's why he chose a chameleon as the main object to depict his character, as a way to represent the ability to adapt to different situations.

Similar to Dul who remembers the taste acquired from observing, Firdaus Apin chooses memories as the most important part of how he works. Apin's work is very personal. He depicts objects from his childhood memories, things he longed for but were out of reach, such as Nerf Guns and goose-down jackets. Interestingly, he does not just dwell on memories of the past. He sees life as a matter of adaptation. That's why he chose the chameleon as his main object of portrayal, as a creature he finds very adaptable. The past is ingrained in one's self, but it is a fundamental identity of who one is, which does not prevent one from adapting to the surrounding environment. Apin sees the past as a part, as a provision, in the journey to becoming a complete self-identity.

Talking about self-identity, the work of Mikhael Yesyurun is also interesting. He talks about his own shortcomings, which he translates as part of a different character but one he tries to get

closer to. For him, only by accepting these shortcomings can he become complete, rather than rejecting or denying them.

Nick23, or Nick, is actually closer to Begok, not in the way he works, but in terms of graffiti. If Begok photographs old walls that have been targeted by graffiti artists, then Nick is the perpetrator of that action. Countless empty walls have become his canvas. The reason is simple, Nick is tired of the many rules and conventions in the world of art, which ultimately feel more restrictive than freeing. So the consequence is clear, Nick uses more empty walls than canvases as his medium of work. There is no specific concept in his painting, other than color and style that emphasize his identity as a creator. Here, we should not immediately accuse that Nick's work is meaningless without a concept, as we know in the world of art, but we must look at the culture that is approved by most graffiti artists where he lives - where the identity of the creator is prioritized, not the concept of the work. Visual style is an identity characteristic, like a dog and a cat marking their territory, Nick uses specific visual images to assert his identity, which of course also asserts his existence.

However, existence becomes a question in Rifki Arrofik's work, or Rofik. He portrays a room full of people who no longer care about their existence around them. Borrowing the concept of The Lonely Crowd by sociologist David Riesman, Rofik questions existence. What does it mean to exist in this metamodern world if we no longer care about any real existence around us, because we are immersed in the world we build ourselves? Rofik does not attempt to criticize, he only captures and questions. What he actually says is about our daily lives, especially in urban areas, and his work is like a mirror for us as the audience, that perhaps we have never questioned this, or even realized it.

If we live in a bubble that we have built ourselves and are separated from others, Raka Adityatama seems to respond to it. With the same awareness as Rofik, he invites us as the audience to reflect on the importance of empathy, which he feels is increasingly fading away in a world that is increasingly breaking,

alienating us all in small bubbles. Because to have a meaningful life, we must be able to feel again, acknowledge the existence of those around us, and build empathy.

Uukwuzhere, or Uuk, also explores the topic of existence just like Nick23. Growing up in the same environment, Uuk also saw that it was the bond of friendship that could build a living community, consisting of individuals who are interconnected through music, appearance, and lifestyle, rather than those who drown in a sterile bubble. This point is also emphasized by Uuk in his artwork, about his existence and identity.

Ultimately, the artists we showcase in this exhibition provide us with a new perspective on a different generation—not just about the artist generation. Their works provide insights into their views, values, opinions, and of course, their anxieties, which, on a larger scale, depict their generation. Here, we must acknowledge that art can be a window to something that is often considered trivial: the identity of a generation.

Awal mula pameran ini adalah temuan tak sengaja kami kala pandemi berlangsung dengan hebat pada 2020–2021 lalu, di mana nyaris semua jenis aktivitas berhenti—namun malah banyak membuat kami terkesima oleh betapa bidang kreatif justru berkembang—tak terkecuali dunia seni rupa. Kami jadi seperti tersadarkan bahwa ada sekian banyak seniman-seniman muda di Indonesia ini yang menarik perhatian kami. Pada titik tersebut kami bertekad bahwa saat pandemi telah lewat, kami akan mememerkan karya-karya seniman tersebut.

Seiring berjalannya waktu, kami berjumpa dan berbincang dengan para seniman muda tersebut di Yogyakarta yang semakin mengukuhkan niat kami untuk memamerkan mereka. Karena harus diakui atau tidak, dunia seni selalu berubah seiring dengan hadirnya talenta-talenta baru, yang suka atau tidak mengindikasikan sebuah evolusi yang dinamis.

Para seniman muda ini terdiri dari individu-individu yang memiliki minat seni sejak kecil, dan seiring perjalanan waktu, mereka mulai memutuskan jalan sebagai seniman profesional. Mereka memiliki berbagai latar belakang dan gaya seni yang berbeda, namun satu hal yang mereka miliki bersama adalah semangat dan dedikasi untuk terus berkembang sebagai seniman. Itu yang menarik bagi kami, selain karya-karyanya tentu saja.

Dalam pameran ini, kita dapat melihat bagaimana perjalanan awal mereka sebagai seniman tercermin dalam karya-karya mereka. Ada yang mengeksplorasi tema-tema tentang identitas, keseimbangan, dan keindahan alam, serta pengalaman-pengalaman pribadi yang mempengaruhi karya mereka. Ada juga yang mengambil pendekatan eksperimental dan memadukan berbagai teknik dan media untuk menciptakan karya-karya yang unik dan menarik.

Kalau melihat Abdul Aziz, yang sering dipanggil Dul, misalnya. Ia memotret pemandangan alam Ranu Kumbolo, danau di Jawa Timur. Sesederhana itu. Namun cara ia berproses yang menarik,

karena karya yang ia hasilkan bukan menjadi realis, melainkan abstrak. Apabila karya abstrak banyak digunakan oleh seniman untuk menggambarkan rasa, Dul menggunakan teknik abstrak untuk memotret pemandangan alam yang ia kagumi. Jadi hal yang diresapi oleh Dul saat melihat pemandangan, adalah sensasi rasa yang ia dapatkan. Itu yang ia tuangkan dalam kanvas. Dalam pameran ini Dul juga menghadirkan bentuk eksperimentasi dia dengan medium resin, yang dicampuradukkan dengan berbagai benda lain, termasuk kaleng cat semprot, untuk menggambarkan hidup harian dia sebagai seorang seniman.

Kalau Dul mengeksplorasi sensasi rasa yang begitu personal, Begok Oner, malah menjauhkan diri dari subyektifitas rasa, ia memberi fokus pada bagaimana ia memberi rasa pada obyek-obyek yang dianggap tak lagi patut dirasakan—dilupakan. Ia memotret ruang-ruang publik yang terlupakan, yang tak lagi dianggap penting dan bermakna. Namun bukan hanya mengenai ruang itu saja, Begok dengan lukisan realisnya, memotret dinding-dinding yang menjadi sasaran grafiti. Kontras dengan sudut pandang publik yang lebih banyak melihat aksi-aksi grafiti sebagai sebuah vandalisme, Begok melihat bahwa aksi-aksi tersebut apabila dilakukan pada dinding-dinding ruang yang sudah dibiarkan membusuk tak terurus, hal itu justru menghidupkan kembali ruang-ruang yang terlupakan tadi. Memberi rasa. Memberi nyawa.

Mirip dengan Dul yang mengingat rasa yang didapat dari hasil mengamati, Firdaus Apin, memilih ingatan tadi sebagai bagian terpenting dari bagaimana ia berkarya. Karya Apin demikian personal. Ia menggambarkan obyek-obyek hasil ingatan akan masa kecilnya dulu, yang ia idam-idamkan, namun di luar jangkauan—seperti Nerf Gun dan jaket bulu angsa. Menariknya, ia tak lantas berkulat juga pada kenangan akan masa lalunya. Ia melihat bahwa hidup adalah soal adaptasi. Itu mengapa ia memilih chameleon—semacam bunglon—untuk menggambarkan karakter sebagai obyek utamanya, sebagai satu hewan yang menurutnya amat adaptif. Masa lalu melekat dalam diri, namun

ia adalah sebuah identitas dasar tentang siapa sang diri, yang tentu tak menghalangi diri untuk beradaptasi dengan lingkungan sekitarnya. Apin melihat masa lalu sebagai bagian, sebagai bekal, dalam perjalanan menjadi identitas diri yang utuh.

Berbicara soal identitas diri, karya Mikhael Yesyurun juga menarik. Ia berbicara mengenai kekurangan-kekurangan dalam diri—tentunya dirinya sendiri—yang ia terjemahkan sebagai bagian dari sosok yang berbeda, namun ia berusaha akrabi. Karena baginya, hanya dengan menerima kekurangan-kekurangan tersebutlah maka dirinya akan menjadi utuh, justru bukan dengan menolak atau malah menafikkannya.

Nick23, bisa kita panggil saja Nick, sebetulnya lebih dekat pada Begok. Bukan dalam caranya berkarya, namun dalam soalan seputar grafiti. Apabila Begok memotret dinding-dinding tua yang menjadi sasaran grafiti, maka Nick adalah pelaku grafiti tersebut. Tak terhitung berapa banyak dinding-dinding kosong yang telah menjadi kanvasnya. Alasannya sederhana, Nick merasa jengah dengan sekian banyak aturan dan konvensi dalam dunia seni rupa yang pada akhirnya malah lebih sering terasa mengekang, bukannya membebaskan. Maka konsekwensinya jelas, Nick lebih banyak menggunakan dinding-dinding kosong dibanding kanvas sebagai medium berkaryanya. Tak ada konsep spesifik dalam lukisannya, selain warna dan gaya yang menegaskan identitas dirinya sebagai pembuat karya. Di sini kita sebaiknya tidak serta merta menuding bahwa karya Nick ini tak berarti tanpa adanya konsep seperti yang biasa kita kenal dalam dunia seni rupa, namun kita harus melihat pada budaya yang diamini oleh kebanyakan seniman grafiti di mana ia hidup—di mana identitas pembuat karyalah yang diutamakan, bukan konsep karya. Gaya visual adalah ciri identitas, seperti seekor anjing dan kucing yang mengencingi satu sudut untuk menandakan eksistensinya, Nick menggunakan citra visual yang spesifik untuk menegaskan identitas, yang tentu juga eksistensinya. Namun eksistensi malah menjadi pertanyaan dalam karya Rifki Arrofik, atau Rofik. Ia menggambarkan sebuah ruangan berisi

orang-orang yang justru tak lagi peduli pada eksistensi mereka yang ada di sekitarnya. Meminjam konsep The Lonely Crowd karya sosiologis David Riesman, Rofik mempertanyakan eksistensi. Apakah artinya eksis di dunia metamodern ini apabila kita bahkan tak lagi peduli pada eksistensi apapun yang nyata di sekeliling kita, karena kita tenggelam dalam dunia yang kita bangun sendiri. Rofik tidak berusaha mengkritisi, ia hanya memotret, dan mempertanyakan. Apa yang ia katakan sebetulnya adalah kehidupan kita sehari-hari terutama di kawasan urban, dan karyanya justru seperti memberikan cermin pada kita sebagai audiens, bahwa jangan-jangan kita selama ini memang tak pernah mempertanyakan hal tersebut, bahkan menyadari hal tersebut pun tidak.

Kalau kita hidup dalam gelembung yang kita bangun sendiri dan terpisah dengan orang-orang lainnya, Raka Adityatama justru seakan meresponnya. Memiliki kesadaran yang sama dengan Rofik, ia mengajak kita para audiens untuk kembali merenungkan akan pentingnya empati, yang ia rasa semakin pudar di tengah dunia yang semakin memutus, mengalienasikan, diri kita semua dalam gelembung-gelembung kecil. Karena untuk memiliki hidup yang penuh arti, hanya apabila kita mampu kembali merasa, mengakui eksistensi mereka di sekeliling kita, membangun empati.

Karya Uukwuzhere, atau Uuk, mengusung topik eksistensi juga sebagaimana juga Nick23. Hidup dalam lingkungan yang sama, Uuk juga dibesarkan dengan melihat bahwa ikatan perkawanan itulah yang mampu membangun sebuah komunitas yang hidup, yang berisi individu-individu yang saling terkoneksi melalui musik, penampilan, dan gaya hidup, bukan yang tenggelam dalam gelembung steril. Poin itu juga yang diketengahkan oleh Uuk dalam lukisannya, soal eksistensi dirinya, soal identitasnya. Pada akhirnya, seniman-seniman yang kami presentasikan dalam pameran ini, memberi kita sebuah gambaran baru mengenai sebuah generasi yang berbeda—bukan hanya mengenai generasi seniman. Karya-karya mereka memberi gambaran soal

pandangan-pandangan , nilai-nilai, pendapat, serta tentu saja kegelisahan mereka, yang secara lebih luas lagi, menggambarkan generasi mereka. Di sini kita harus akui bahwa seni rupa dapat menjadi sebuah jendela pada sesuatu yang seringkali dianggap sepele: identitas sebuah generasi.

THE ARTWORKS



Abdul Aziz

Romantic Ranukumbolo
135 x 125 cm (frame)
130 x 120 cm (artwork)
Acrylic, spray paint, oil pastel,
oil on canvas
2022

Signed, titled, dated, and inscribed
"Abdul Aziz, Romantic Ranukumbolo,
Mixed media on canvas, 2022"
on the reverse



Abdul Aziz

Artefact
19,5 x 29,5 x 7,5 cm
Acrylic, oil pastel, synthetic resin, gypsum,
cans, layered core, spray paint, and acrylic
2022

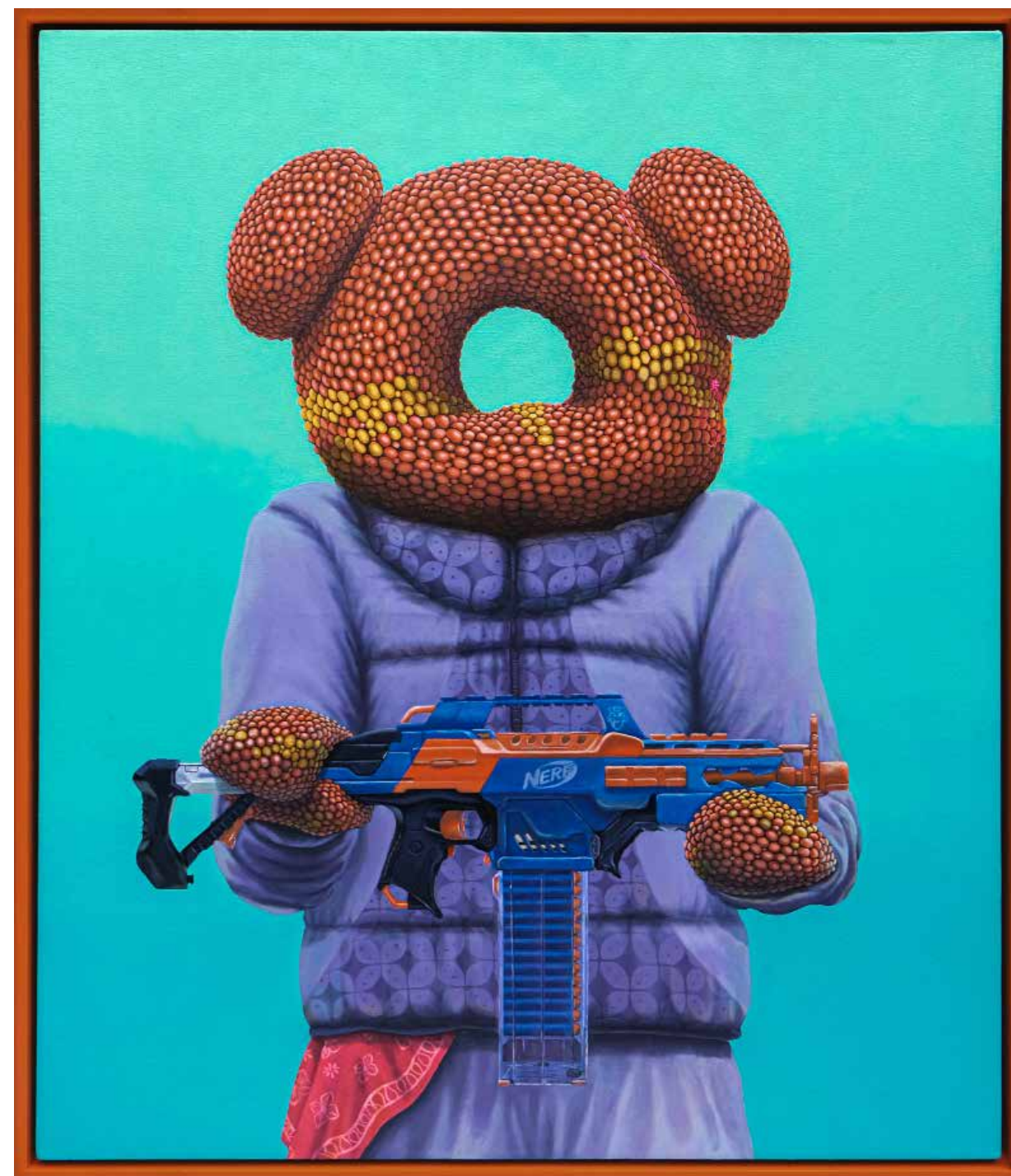
Other side view



Begok Oner

7°48'37.3"S 110°20'17.1"E #6
80 x 120 cm
Acrylic on canvas
2023

Signed, titled, dated, and inscribed
"Begok Oner, 7°48'37.3"S 110°20'17.1"E #6,
120x80cm, Acrylic on canvas, 2023"
on the reverse



Firdaus Apin

Oh My Gun-Whoah
125 x 105 cm (frame)
120 x 100 cm (artwork)
Acrylic on canvas
2022

Signed, titled, dated, and inscribed
"Apin Oh My Gun-Whoah 120 x 100 cm 2022"
on the reverse



Mikhael Yesyurun

Friendship
126,5 x 126,5 cm (frame)
120 x 120 cm (artwork)
Acrylic on canvas
2022

Signed "Mikhael Yesyurun, 2022, Friendship"
on lower left, titled, dated, and inscribed
"Mikhael Yesyurun, 2022, Friendship
120x120 AOC" on the reverse



Nick23

Both Ways
145 x 145 cm (frame)
140 x 140 cm (artwork)
Spray paint and acrylic on canvas
2023

Signed lower right



Raka Adityatama

Importance of Empathy
120 x 120 cm
Acrylic on canvas
2022



Rifkki Arrofik

Lonely Crowd in the Livingroom
129 x 157 cm (frame)
120,5 x 150 cm (artwork)
Oil on canvas
2023

Signed lower right

Signed, titled, dated, and inscribed
"Rifkki Arrofik, Lonely Crowd in the Livingroom,
150x120cm, 2023" on the reverse



THE ARTISTS

Uukwuzhere

Perantau
155 x 155 cm (frame)
150 x 150 cm (artwork)
Spray paint and acrylic on canvas
2023

ABDUL AZIZ AS SYUKRI

Born 1998, Sleman, Indonesia

EDUCATION

2017 - Present, Indonesia Institute Of The Arts, Yogyakarta

SELECTED GROUP EXHIBITIONS

- 2022 Aksi Artsy, Allegory of Fenn “RJ Katamsi”, Yogyakarta
2DSCLRTN ARTIST Lain Project x Jalan Kita Coffee & Herbs, Yogyakarta
Action Festifal, BEM KMFT UGM, Yogyakarta
- 2021 HIK Jogja Art Week Special Project x Materi Coffe & Class, Yogyakarta
NEW COLLABORATION Lain Project x Jalan Kita Coffee & Herbs, Yogyakarta
Transboundaries YAA 6 Mural Project Wall Sangkring Art Space, Yogyakarta
DISCOLORATIONS Catalogue Lain Project, Yogyakarta
SEMBARI Poison Smootie & Art Space, Yogyakarta
- 2020 This Is Not Exhibitions, Poison Smootie & Art Space, Yogyakarta
- 2019 PAP! Perupa Muda #4 Exhibition at Bale Banjar Sangkring,
As the Public Relation of PAP! Perupa Muda #4 Exhibition, Yogyakarta
WAD World Animal Day exhibition at Gedung PKKH UGM, Yogyakarta
YAA Jogja Annual Art Exhibition at Hallway Sangkring Art Space, Yogyakarta
KOSEN Exhibition at Bentara Budaya Yogyakarta, Yogyakarta
Pusara Samsara Exhibition at Fine Art Event Akasia, Jogja National Museum, Yogyakarta
- 2018 SQUARE FOOT SHOW Exhibition at Glenview, Illinois, USA
ZEGARRR Exhibition, Galeri Fajar Sidik, Yogyakarta
BICARA #2 Exhibition, Galeri Taman Budaya Yogyakarta, Yogyakarta
Aksi Artsy #2 Exhibition, Galeri RJ KATAMSI ISI Yogyakarta, Yogyakarta
- 2017 As the Painting Junior of Universitas Gadjah Mada Art and Sports Week (PORSENIGAMA)
As the Coloring Junor of Elementary School in Mungkid Magelang (Fakultas Dokter Hewan UGM)
Festival Seni Budaya UNS at Taman Budaya Jawa Tengah
Selected Art Exhibition “YOUNG ARTIST PARADE” at Hartono Mall Yogyakarta
Tolah-Toleh Exhibition at Taman Budaya Jawa Tengah

Abdul Aziz As Syukri (b. 1998), chose abstraction as the language of expression regarding courage and attempts to turn trails and errors into artistic opportunities. He thinks this is the same as the way we live our daily lives, where trial and error in life should be handled wisely with a positive perspective. Because we need courage to conquer challenges, problems and failures as a way to achieve a better life, starting with making peace with the past then struggle sincerely to accept whatever consequences in the future from the way of life he chooses.

BEGOK ONER A.K.A GIAN SUGIHARTONO

Born 1998, Cilacap, Indonesia

EDUCATION

2016 - 2020 Fine Arts Education, Sebelas Maret University

SELECTED GROUP EXHIBITIONS

2022 Jogja Affordable Art, Jogja Gallery, Yogyakarta
Discoloration 2, Jalan Kita Coffee and Herbs, Yogyakarta
2nd Painting on The Spot competition, Tino Sidin Museum, Yogyakarta

2021 Different Skool, Dua Arah Cafe Yogyakarta

2019 Konak Konek, Galeri R.J. Katamsi Yogyakarta
Art Edu Care #10, Taman Budaya Jawa Tengah
Sasana Jepara, Jepara
Bandung in Solo, Surakarta Holafest, Surakarta
Graffiti Mlebu Deso, Temanggung

2018 Solo Auction Exhibition, Surakarta City Hall
Art Edu Care #9, Taman Budaya Jawa Tengah
Solo is Solo, Surakarta
Salatiga Street Art Festival #2, Salatiga Wall in Laugh 4, Surakarta
Graffiti Mlebu Deso, Temanggung

2017 Wall in Laugh, Sukoharjo
2nd Mural Competition, Colomadu Company

2016 Gaung Ragaku, Sebelas Maret University of Surakarta
1st Mural Competition, Sebelas Maret University

Begok Oner A.K.A **Gian Sugihartono** (b. 1992), is an artist graduating from Sebelas Maret University in the field of Fine Arts Education (2016-2020). Starting his artistic career as a graffiti artist since 2017, his intensity to be on the streets is still active today. Many are involved in graffiti performances in various regions. Visually, his works often convey optical illusions by using perspective to create an image of space in a medium. Now, Begok's artistic practice is interested in discussing abandoned places which are often used as living walls by other graffiti artists.

FIRDAUS APIN

Born 1997, Bukittinggi, Indonesia

EDUCATION

2017 - Present, Indonesia Institute Of The Arts, Yogyakarta

SELECTED GROUP EXHIBITIONS

- 2022 Seeing is Believing, Artotel Artspace, Artotel Suites Bianti, Yogyakarta
Action Festival 2022, Smart Green Learning Center, Fakultas Teknik, UGM, Yogyakarta
Bakaba #8 Noise di Sarang Building II Yogyakarta
Pameran Tugas Akhir “Final Project Exhibition”, Galeri Fajar Sidik, ISI Yogyakarta
3 Tahun Dari Sekarang #2, RuangDalam Art House, Yogyakarta
Jogja Affordable Art (JAA) di Jogja Galeri, Yogyakarta
After Mool Indie #4 MinangKarta, Galeri RJ.Katamsi, Yogyakarta
- 2021 Aksi Artsy #4 Ride De Pessage, Lain Project HIK Galeri RJ.Katamsi, Yogyakarta
Lain.Project HIK (Jogja Art Week) Materi Coffe & Class, Yogyakarta
Lain.Project Seen & Unseen Jalan Kita Coffe & Herb, Yogyakarta
Formmisi Art Project (FAP) Out Play KopiBana, Bukittinggi
Lain.Project Discoloration Catalogue , Online Exhibition on Instagram
Lain.Project SEMBARI Poison.dealer, Yogyakarta
- 2020 Aksi Artsy #3 infinity Process Galeri RJ.Katamsi, Yogyakarta
Lain.Project This Is Not Exhibition Poison.dealer, Yogyakarta
- 2019 After Mooi Indie #3nSurau dan Rantau Galeri RJ.Katamsi, Yogyakarta
Pameran Angkatan Pusara SamsaraSeni Rupa Murni 2017, Jogja Nasional Museum, Yogyakarta
- 2018 After Mool Indie #2 BROMANCE Galeri RJ.Katamsi, Yogyakarta
Pameran B I L A I di Sekre Sakato Art Community, Yogyakarta

Firdaus Apin (b. 1997), was born in the city of Bukittinggi, West Sumatra, Indonesia. Currently, Apin live and work actively in Jogjakarta. The artwork he make is a painting, using acrylic on canvas. My work is inspired by the proverb “where the earth is stepped on, there the sky is honored”, as a nomad from one region to another, my perspective and views on this proverb have developed a lot, this is what prompted he to express it through a work. Such as social in everyday life, adaptation, experience, even knowledge and others. To represent it, he represent it in the form of a Chameleon visual deformation. Chameleons are reptile animals that have the most striking shapes and colors. These changes are adjusted to the surrounding environment or according to the chameleon’s own mood. Chameleons are a family of lizards that are known for changing the color or pattern of color on their skin. Based on the chameleon’s visual convention, Apin use various elements of art, from visual shapes and colors, etc. Apin work for a confluence of art, culture, knowledge and experience.

MIKHAEL YESYURUN

Born 1995, Sleman, Indonesia

EDUCATION

2017 - Present, Indonesia Institute Of The Arts, Yogyakarta

SOLO EXHIBITIONS

2022 YES I RUN, INDIE Aarthouse, Yogyakarta
MINI SOLO SHOW, ARTANDTASTEMATTER#3, Paspodjok coffe, Yogyakarta

SELECTED GROUP EXHIBITIONS

2022 77 Wajah Indonesia, Bentara Budaya Yogyakarta,
Matrix//Mayapada, Nandur Srawung 9, Bentara Budaya Yogyakarta,
In Bloom Back to the Root, Tancep Kayon, Archa Project, Green Host, Yogyakarta
Silang Saling ASANA BINA SENI BIENNALE 2022, Kula Muda Project, Taman Budaya Yogyakarta
Discoloraion #2, Lain Project, Jalan Kita Cofee and Herbs, Yogyakarta
2021Rite De Passage, Aksi Artsy #4, Galeri R.J. Katamsi, Insitut Seni Indonesia, Yogyakarta
Discoloraion #1, Lain Project, Virtual Exhibiion
Ruang Rindu, Circleinsight, Bijak Café, Yogyakarta

2020 Peace and Unity Thru Art, Espacio Manila x Filarts, Manila
Trending Topic, Archaproject, Hanggar Auto Garage, Yogyakarta
Seni dan Kemanusiaan, Archaproject, Griya Nakaya, Yogyakarta
Is Not An Exhibiion, Lain Project, Poisson Café, Yogyakarta
Ininity Process, Aksi Artsy #3, Galeri R.J. Katamsi, Insitut Seni Indonesia Yogyakarta

2019 Art for Orang Utan #3 Jogja Naional Museum, Yogyakarta
LUSTRUM Dies Natalis ke-53 ISI Yogyakarta, Galeri R.J. Katamsi, Insitut Seni Yogyakarta

2018 RINGROAD Perupa Muda #3, Bale Banjar Sangkring, Yogyakarta
Pameran Untuk Palu dan Donggala, Top Gear Cofee, Yogyakarta
Karya Undangan Pameran Tugas Akhir SMKN 10, Bentara Budaya Yogyakarta
Peserta Peksimida, UKDW Yogyakarta
Zegarrrexhibiion, Galeri Fajar Sidik, Insitut Seni Indonesia Yogyakarta
Aksi Artsy, Galeri R.J. Katamsi, Insitut Seni Indonesia Yogyakarta

2016 Orang Utan, Menolak Punah, Jogja Naional Museum, Yogyakarta
Pameran Nasional, Rupamu Budayamu, Taman Budaya Jawa Tengah, Solo
Karya Tanpa Batas #3, Monoton Dalam Beton, PKKH UGM, Yogyakarta

2014 Pameran Angkatan DKV ISI YK 2014, TRIARK!, Jogja Naional Museum, Yogyakarta
Urip-Uriping Aksara, Bentara Budaya Yogyakarta

Mikhael Yesyurun (b. 1995), a Javanese who was born in Sleman, Yogyakarta, Indonesia, grew up in a different religion family and is highly tolerance. Because Yesyurun is Javanese but is unfamiliar with Javanese traditions, he was inspired to create characters with striped faces and hybrida figures as a symbol of identity crisis caused by the blending of cultures. From this vantage point, Yesyurun gains a positive understanding of how a person's life interacts with others and shapes their personality, which he then pours into his painting like a stage play. Yesyurun truly wants to transmit encouraging messages to his audience; his art serves as a warning and a reminder, and he hope that it will motivate those.

NICK23 A.K.A NICOLAS ADHITYA

Born 1992, Cilacap, Indonesia

EDUCATION

2011 - 2015 Product Design, Universitas Kristen Duta Wacana

SELECTED GROUP EXHIBITIONS

- 2022 Commitee of Meeting of Styles Indonesia in Indaco Paint Factory, Karanganyar
INKBETWEEN, Writing Passion in UpGo Gallery, Yogyakarta
Indo NFT Festiverse, Club Sewon NFT, Yogyakarta
Graffiti Production Mural, Lapas Wirogunan, Belazo Art Paint, Yogyakarta
Alter Ego Amigo Mural, Dev.ltd Clothing in Wijilan, Yogyakarta
UNITY Graffity Mural, Writing Passion at Pameran UIN Suka, Yogyakarta
NFT Art Exhibition, MauBelajarArt, Coworkinc, Jakarta
- 2021 Writing Passion Printed Silk Artwork, Aurora Exhibition, Yogyakarta
Artwork for Auction, Starcross Clothing for 10th Anniversary, Yogyakarta
First Winner, Graffity Battle of FLAVS Hip-Hop Music Festival, Jakarta
Muka Tembok Toys Exhibition, Brainsack X Museum of Toys, Jakarta
The Flower Survival, Graffiti and Mural Project, Pasar Kembang, Yogyakarta
Guest Contributor, ALPHAGAME Indonesia Alphabeth Graffiti Book, Gaffiti.id
Semilir Pantai, Art Installation Project, Spraying Society, Yogyakarta
- 2020 FLUOIRIDESCENT, Poison Artspace and Smoothie Bar, Yogyakarta
YKCNOCORONA Artprint Bundle, Dev.ltd Charity for Covid 19, Yogyakarta
Artist Series T-Shirt Merchandise, ETERROOM, Jakarta
If You Love Me, Will You Follow Me Whenever I go?, ETERROOM, Jakarta
- 2019 3rd Place Wall Lords Asia Graffiti Competition, China
Int3raksi Astral Collective Exhibition, Jambi
1st Place Wall Lords Asia Graffiti Competition, Surabaya
- 2018 We Own The Street, Collective Exhibition, Surabaya
Paperu Collective Exhibition, FKY 30, Yogyakarta
Surface Sprayer, Collective Exhibition Chapter 1, Solo
Trick and Trade Artprint, Trade Exhibition, Jakarta
WORD, Collective Exhibition, Kult Gallery, Singapore
- 2017 Mural Painting, Dahsyat Musik Annniversary, RCTI Studio, Jakarta
- 2016 Live Body Painting for Puma, Ambarmuko Plaza, Yogyakarta
Google App Mural Painting, Kridosono, Yogyakarta
- 2015 Monochrome Exhibition, 69 Cartel, Asmara Cafe, Yogyakarta
Urbanation, Group Exhibition, Loopstation, Yogyakarta

NICK23 A.K.A **Nicolas Adhitya** (b. 1992), growing and developing along with the emergence of the latest technologies, made his own interest in technological advances, devices and the digital world. Superhero comics, adventure manga and console games are things that can't be separated from his childhood life. The visual appearance of a character, the environment and the special effect of a scene in a comic, is ine of the main points that he always looks at in detail. Along with the development of technology and the digital era, techniques and depictions of technological impressions are becoming more advanced and beyond. The impression of futuristic and science fiction has become more and more real in recent years, this is what he observes more as a situation that is inversely proportional to its application in real life.

RAKA ADITYATAMA

Born 1995, Magelang, Indonesia

EDUCATION

2014 - 2019 Fine Art, Art Institute of Yogyakarta

SELECTED GROUP EXHIBITIONS

- 2022 DISCOLORATION 2, LAIN project , Jalan Kita Coffee & Herbs, Yogyakarta
ARTANDMATTERS, Pas Podjok, Yogyakarta
- 2021 SILIR Perupa Muda#5, Sangkring Gallery, Yogyakarta
L Project, Virtual Exhibition
What's Inside Their Heads, Poison Art Space, Yogyakarta
2014, Gallery R.J Katamsi, Yogyakarta
- 2020 HEALING (Group Exhibition by 5Miles Stereo), Moment Space, Semarang
Departed from Transit, Artotel, Semarang
- 2019 Moeloed.id and Ronal Apriyan, Mini Collaboration Merchandise, Yogyakarta
Flouiridescent, Poison Smoothie bar & Art Space, Yogyakarta
- 2019 Artwarding Night Go Ahead Challenge, Queenshead, Jakarta
Grand Opening Kedai Teh Sinau, Yogyakarta
Perptual Enigma: Manifestation of One's Chaos Mind, Yogyakarta
15x15x15 Mini Art Project #7, Gallery Soemardja ITB, Bandung
Sekepal Aspal, Lingkar Indy Bintaro, Tangerang
INT3RAKSI "ASTRAL", Sunday Capture, Jambi
All The Small Things 4, CAN'S Gallery, Jakarta
Docang #3 "YUYU GEMBURI", Rekareka Creative Space, Cirebon 2018
APIK, Gallery R.J Katamsi, Yogyakarta
MYAF, Grand Artos Mall, Magelang
Mei Mei (Itaru Ogawa project), Ace House, Yogyakarta
Laku Rupa "singgah", Coffeetaria, Magelang
ONE by ONE, 2madison Gallery, Jakarta
Bantul Art Today, Tembi Rumah Budaya, Yogyakarta
Timbang Nglangut, Studio Mendhut, Mungkid
Sekepal Aspal, Pasar Minggu, Jakarta
Art Jakarta, Pacific Place, Jakarta
Jadi Buku (Visual Mapping), Yogyatourium, Yogyakarta
Jogja International Miniprint Biennale 2018 "Pesan Dari Matrix"
Museum dan Tanah Liat, Yogyakarta
Warisan, Blender Art Collective, Borobudur

Raka Adityatama (b. 1995), after completing his bachelor's degree in graphic arts at ISI Yogyakarta 2019, he is now working in Jakarta. The main ideas that are often raised in works are mostly about the reality of time with things that happen to the surrounding social environment.

Events that are being experienced by people around them regarding the feelings of the Quarter Life Crisis phase, questions and concerns that are always on the mind regarding future uncertainty.

This approach to worrying is trying to be manifested in a visual form using the collage method. every object describes the sensitivity of life that can change-change along with a time perspective.

RIFKKI ARROFIK

Born 2001, Yogyakarta, Indonesia

EDUCATION

2019 - Now Fine Art, Indonesian Art Institute of Yogyakarta

SOLO EXHIBITION

2021 From Me To The Dust Arounmd, Kedai Didepanmdtl, Yogyakarta

SELECTED GROUP EXHIBITIONS

2022 Daulat & Ikhtiar, Ruang Galeri Sultan Agung, Museum Benteng Vredeburg, Yogyakarta
Aku Suka Kamu, Kamu Suka-Suka, Serikat Seroja, Kedai Didepanmdtl, Yogyakarta

2021 Rite De Passage Aksi artsy, Gallery RJ katamsi, Yogyakarta
O Gerecele, Broken Pich x Juanga Culture, Juanga Culture, Yogyakarta
ROOTS<>ROUTS, Biennale Jogja XVI, Jogja National Museum, Yogyakarta
Festival Gajah Mada, Balebanjar Sangkring, Yogyakarta
Identitas Yang Hidup, Museum dan Tanah Liat, Yogyakarta
Jawir Kretif Komunal Space, Jawir Space, Yogyakarta
Kolaboratif Art Space Vol. 1, Terra Coffee, Yogyakarta
Flawsaome Art Exh, Cygnus Project, Online
Discoloration, Lain project, Daring
Jatinagor Art Market, Live Mural, Jatinangor

2020 Kolaboratif Art Space, Snooze, Yogyakarta
Pulang Paling Pulang, Jogja Art Weeks, Green Host Hotel, Yogyakarta
Berkarya Untuk Kemanusiaan, Archa Project, Griya Nakaya, Yogyakarta
Noisy Head Cover, Single bad song cover
Whatnews, Nawanata, Online
Konakkonek #3, Gallery Balai Budaya, Jakarta
Nature & Culture, Lev 8 Hotel, Bali

2019 Covid Affect Art 2020, Online
Nawanata, Gallery Fajar Sidik ISI Yogyakarta, Yogyakarta
Zero To Hero, Kopigank, Yogyakarta
Perdana Angkatan 19, Gallery FAJAR SIDIK ISI Yogyakarta, Yogyakarta
Melejen, Gallery SMSR, Yogyakarta
Art Wad, PPKH UGM, Yogyakarta
Lukis Kaca, Gallery SMSR, Yogyakarta
PAC Artbuburit, Pyramid, Yogyakarta
Lugut Bambu #2, Gallery SMSR, Yogyakarta
Wangkawa, Taman Budaya, Yogyakarta
3 Jadi #6, Gallery SMSR, Yogyakarta

2018 HUT-55 SMSR, Gallery SMSR, Yogyakarta
Lugut Bambu, Gallery SMSR, Yogyakarta
Jogja Tetap Waras, DPRD Provinsi DIY, Yogyakarta
Delayota, Jogja National Museum, Yogyakarta

2017 HUT ke-54 SMSR , Gallery SMSR, Yogyakarta
Busur Semut, Gallery SMSR, Yogyakarta

2016 3 Jadi, Gallery SMSR, Yogyakarta

Rifkki Arrofik (b. 2001), an art practitioner who lives and works in Yogyakarta, Indonesia. Completed his painting studies at the Fine Arts High School in 2019 and is now continuing his studies at the Indonesian Art Institute of Yogyakarta. He is a member of “Broken Pitch”, a collective which revolves in a playground of multidisciplinary art, and a part of the collective art space called “Sekawan Project.”

Rofik conducts various media experiments in order to achieve an approach in each of his ideas. Installations, paintings, sculptures, prints, motion pictures, and collaborative projects often accompany his presentations to the public. Symptoms of everyday reality in the socio-cultural scope which sometimes escapes sensory observation or small and trivial things are often discussed in each of his works. Through research with a retrospective approach and memorabilia processing, he tries to provide a ‘spelling code’ relation through every object and figure in a well-built space. This acts as an effort of interaction regarding the connection and comparison of an achievement of social awareness values in culture.

UUKWUZHHERE A.K.A HAFIZAL AL QUSYAIRI

Born 1994, Palembang, Indonesia

EDUCATION

2012 - 2018 Animation, Sekolah Tinggi Multi Media MMTC Yogyakarta

SELECTED GROUP EXHIBITIONS

- 2023 Perang Tagging, SURVIVE! Garage, Yogyakarta
Playground Belazo, Belazo Art Gallery, Solo
- 2022 Artopologi, Museum Nasional, Jakarta
Sat Ssst! Differentskool, Jogja National Museum, Yogyakarta
Artcare Charity Project by Art Jog, Jogja National Museum, Yogyakarta
Djokopekik Angon Wayah! Pasar Cemangking #3, Sekolah Sungai Siluk, Yogyakarta
Inkbetween Writting Passion Upgo Gallery, Lipo Plaza, Yogyakarta
Warta Exhibition, Jogja Gallery, Yogyakarta
JAA Jogja Affrodable Art Exhibition, Jogja Gallery, Yogyakarta
Free Wall Project by SURVIVE!, SURVIVE! Garage, Yogyakarta
On The Move! Pasar Cemangking #2, Jony Ramlan's Art Gallery, Mojokerto
JDAG Jakarta Digital Arts Gallery, LED Giant, Rajawali Media, Jakarta
Kole'gatif Warag Ngendog, Hysteria Art Lab, Semarang
Exhibition Discoloration 2 by Lain Project, Jalan Kita Coffee, Yogyakarta
- 2021 Walls of Legend MOTS Museum of Toys, Astha SCBD, Jakarta
Flouiridescent, Poison Smoothie Bar & Art Space, Yogyakarta
Auora Art Exhibition X Writting Passion Makanya Restaurant, Yogyakarta
Bersatu Dalam Perbedaan, Untuk Semua Kemajuan, UIN Suka Bersama Writing Passion, Yogyakarta
- 2020 Moeloed.id and Ronal Apriyan, Mini Collaboration Merchandise, Yogyakarta
Flouiridescent, Poison Smoothie Bar & Art Space, Yogyakarta
- 2019 Interaksi "Astral" Collective Art Exhibition, Jambi
3rd Winner, Good Day Graffiti Competition
- 2018 Inte2aksi, Collective Art Exhibition, Jambi
Abrakadabra Artprint, Lampung
Donartsy Chairity Exhibition for Lombok, Palembang
Surface Sprayer Exhibition Chapter 1, Solo
- 2017 Project KOKA by Chicknroll Toys, Yogyakarta
Stand with Cinde Exhibition, Palembang
- 2016 Sumatruns 5 Exhibition, Foris Studio, Palembang
Sumatruns 5 Award "Best Color", Palembang
Sacados x UUKWUZHHERE Collaboration Merchandise, Bandung
Fortis40 x UUKWUZHHERE Collaboration Merchandise, Palembang
Move Ahead Animation Video Clip for Sumar Band and Merchandise, Palembang
- 2017 Sumatruns 4 Award "Best Charatcter", Palembang
Fortis Visual Exhibition, Palembang

UUKWUZHHERE A.K.A **Hafizal Al Qusyairi** (b. 1994), drawing and music are media that were very close when he was a child, living in an area in South Sumatra, Palembang, cover music became an initial interest in the world of images, very general knowledge, very minimal references. Gorillaz is one of the things that got me into graffiti, with very strong animated characters supported by graffiti elements. Uuk's nickname when a school was built when starting graffiti to make it easier to recognize by adding the word WUZ HERE (was here) which is often used by graffiti writers when marking their presence somewhere or better known as tagging. Studying in Yogyakarta majored in animation at MMTC Yogyakarta in 2012, made him more active and serious in exploring "character graffiti" until now UUKWUZHHERE prefers character graffiti because it has its own charm for itself and the general public. Animated images are one of the main references in the process of creativity and exploration. Colors that are used with bright colors are more dominant using elements of spray paint for on the road or on canvas media, lines, which are stiff become a characteristic of the shape of the character, facial gestures, glasses and mouth are the main strong points in each his works on the walls his works often take elements from Indonesian pop, hip-hop, disco and traditional cultures. Friendship in the graffiti scene is a very strong thing, in various cities and various countries, solidarity between graffiti actors allows them to visit several events in cities in Indonesia as far as Kuala Lumpu, Malaysia.



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