

FX Harsono

(Indonesia)



FX Harsono (b. 1949) is a seminal figure in the Indonesian contemporary art scene. Since his student days he has been an active critic of Indonesian politics, society and culture, always updating his artistic language to the current new social and cultural contexts. Harsono's own biography and family history are often the basis of his art, pointing at the disconcerting situation of minorities, the socially underprivileged against the backdrop of Indonesia's own history and political development. This intersection of the personal and the political is particularly evident in his most recent works. Furthermore, his oeuvre can be seen as a constant questioning and reflection of his own position as an artist within society.

FX Harsono studied painting at STSRI "ASRI", Yogyakarta (Indonesia) from 1969-74, and at IKJ (Jakarta Art Institute) from 1987-91. From 2005-2013, he is a lecturer at the Faculty of Art and Design at Pelita Harapan University, Tangerang, West Java. Harsono is also an active art critic, regularly writing about social questions and the development of contemporary art.

Recent solo exhibitions: ***Midnight Moment***, Times Square, by Times Square Arts, New York, United State of America (2018); ***Beyond Identity***, Nexus Arts Gallery, Adelaide, Australia (2015); ***"What we have here perceived as truth/we shall some day encounter as beauty"*** at the Jogja National Museum, Jogja, Indonesia (2013), ***"Writing In The Rain"*** at Tyler Rollins, New York, USA (2012), ***"Testimonies"*** at the Singapore Art Museum, Singapore (2010), and ***"The Erased Time"*** at the National Gallery of Indonesia, Jakarta (2009).

Recent group exhibitions include: ***Rosa's Wound***, Museum of Contemporary Art Taipei, Taiwan (2017); ***Sunshower Art from Southeast Asia 1980s Now***, National Art Centre Tokyo and Mori Museum, Tokyo (2017); ***After Darkness: Southeast Asian Art in the Wake of History***, Asia Society, New York (2017); ***Power & Other Things, Indonesia & Art 1835-Now***, Bozar, Brussels, Belgium (2017); ***20th Biennale Of Sydney***, Sydney Australia (2016); ***Concept Context Contestation: "art and the collective in Southeast Asia"***, Bangkok Art and Cultural Center, Bangkok, Thailand (2013); ***"One Step Forward, Two Steps Back – Us and Institution, Us as Institution"*** at the Times Museum, Guangzhou, China (all three 2013). He participated at the Fourth ***Moscow Biennale of Contemporary Art in Moscow***, Russia (2011); and ***"Recent Art From Indonesia: Contemporary Art-Turn"*** at the Museum of Contemporary Art, Shanghai (2010); ***"Beyond The Dutch"*** at the Centraal Museum, Utrecht, The Netherlands (2009).

He got awarded the 2014 **Prince Clause Award**, from Prince Clause Fund, Netherlands and the **Anugrah Adhikarya Rupa 2014 Award**, from Minister of Tourism and Creative Economy, Indonesia. 2015 **Joseph Balestier Award** For the Freedom of Art, from Embassy of the United States of America and Art Stage Singapore.

(Hendro Wiyanto, independent curator)

1998 Reformasi . The artistic career of FX Harsono is remarkable in that it spans four tumultuous decades in Indonesian art and history, beginning with the stirrings of contemporary art and the birth of the *Gerakan Seni Rupa Baru* (Indonesian New Art Movement) in the 1970s; to the collapse of the New Order regime in 1998 and the onset of *Reformasi*; to the new order of the contemporary Indonesian art scene, which has witnessed seismic shifts in the art ecosystem and hence, the role and position of the artist. Through a consideration of the aesthetics employed in Harsono's portrayal of the body throughout his oeuvre, we may be able to discern the artist's re-positioning of his role vis-a-vis the evolving political and cultural climate / context of Indonesia.

Burned Victims (1998) comprises a row of what appears to be (anonymous) charred human torsos suspended on wire frames. The bodies lack heads and limbs, and are split down the middle.

Beneath each torso is a pair of shoes, charred as well, neatly laid out. The installation resembles a morgue, a line-up of dead bodies. The implication is that they have been victims of such horrific burning and / or violence, with their body parts hacked or burnt off, so much so that their shoes may be the only means of identifying them.

Burned Victims was made in the wake of the May 1998 racial riots that erupted in Jakarta, and which subsequently led to the end of Suharto's 'New Order' regime. The mayhem, which included looting and burning of shops, claimed over a thousand lives, and resulted in the destruction of thousands of vehicles and buildings. The Chinese community were the targets of this violence, with many Chinese women raped and / or murdered. Other victims were burnt to death in their shops or houses while trying to escape or hide from the mob. In part, *Burned Victims* is Harsono's response to the brutalities he himself had reason to fear, being Indonesian-Chinese himself¹ . In an almost photo-journalistic fashion, the artist presents to his audience the scorching image of the victims' bodies, to elicit horror and condemnation of civil violence. The use of the charred torsos in this work is particularly effective in its visceral impact, because the human body is a universal, physical reality that everyone can identify with and relate to. This in turn allows viewers of the work to empathise with the pain and brutality wreaked on the victims of May 1998. (Carla Bianpoen, art critic)

¹ Speaking of that incident, Harsono recounts, "As an Indonesian-Chinese, I didn't dare going (sic) out that time." Cited in "A Conversation With FX Harsono" by Hendro Wiyanto in *Titik Nyeri / Point Of Pain*, Exhibition Catalogue, Langgeng Icon Gallery, 2007, p. 53.



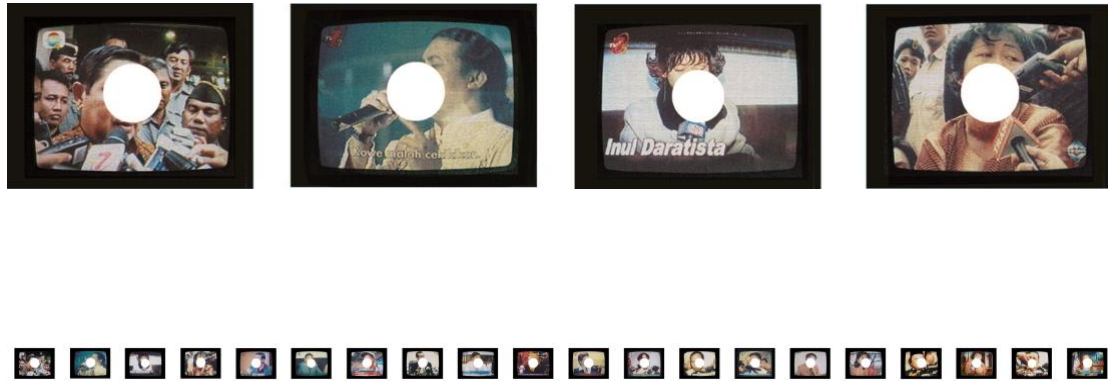
The Bride of May

Installation with wedding dress, mannequin doll, steel

Variable Dimension

After I joined the volunteer group for women who were victims of the acts of violence related to the May 1998 riots, I became certain that there were cases of rapes that happened to Chinese women in Jakarta. This work is an expression of my condolences for the women who were rape victims.





Blank Spot on My TV, 2003

Digital print, 30 x 40 cm (20 panels)

5 editions

A scathing, if humorous, critique of politics in the age of mass media, *Blank Spot on My TV* was most recently shown in *After Darkness: Southeast Asian Art in the Wake of History* at Asia Society, New York. As Boon Hui Tan and Michelle Yun explain in the exhibition catalogue (p. 16), “*Blank Spot on My TV* is a series of twenty photographs from 2003 featuring an appropriated television screenshot portraying various politicians with their faces obliterated by a white circle, creating an absence in the areas where speech and meaning are typically found. These satirical portraits of anonymous talking heads signify the vain efforts of the Indonesian political and media elite to promote meaningful dialogue about the changes taking place during the Reformasi period.” Television news in Indonesia was tightly controlled during President Suharto’s authoritarian rule (1966-98) and functioned as a mouthpiece for government propaganda. After the return to democracy in 1998, suddenly many voices and viewpoints were given air time, but often this resulted in a new form of demagoguery and partisan grandstanding. Harsono was fascinated with TV news reports in this new era, noticing how the middle of the screen was typically filled with a “talking head,” He found himself taking photographs of his TV, and his intervention was simply to place a white circle in the center of each photograph, as if removing the face with a hole-punch.

Exhibited at:

- **After Darkness:** Southeast Asian Art in the Wake of History, Asia Society, New York, 2017 (illus. in exhib. cat. pp. 28-29).
- **FX Harsono: Testimonies**, Singapore Art Museum, Singapore, 2010.
- **Displaced, National Gallery of Indonesia**, Jakarta, Indonesia, 2003 (illus. in exhib. cat. pp. 28-29).
- **Displaced**, Cemeti Art House, Yogyakarta, Indonesia, 2003.

Destruction (1997) was performed as part of Cemeti Art House's *Slot In The Box* art exhibition. The exhibition was held in the designated 'quiet week' leading up to the general election, where no assemblies numbering more than 5 people were allowed, in a bid to quell demonstrations and other potentially disruptive political activities. By 1997, discontent with the Suharto regime was palpable, and many saw the election for what it was - a farce. As part of *Slot In The Box*, FX Harsono created a performance in which he set fire to three chairs (representing the three political parties standing for election, which were all inevitably controlled by Suharto), before sawing them to pieces with a chainsaw.

The performance was evidently an expression of the artist's disgust at the ruling regime and the prevalent political system; the use of fire and the chainsaw are vehement expressions of brute force, and may well have been the artist's response of 'like for like' to the State which was known for its heavy-handed repression of civil protest.

The entire performance was filmed on what appears to be a handheld video camera, hence it possesses a somewhat grainy quality. The performance was also clearly not intentionally scripted - there are pauses and moments of waiting before the artist performs his next set of actions because his props are not ready yet. In the background is a circle of onlookers - supporters who no doubt were taking a risk by attending this performance which was openly critical, and obviously flouting the injunctions of 'quiet week'. There is thus a sense of community, or camaraderie, between the artist and his audience, who applaud at the end of his performance.

In addition, Harsono enlisted the assistance of other people to paint his face prior to his destruction of the chairs, and also to help put out the fire on the chairs. There is a palpable sense of his interaction with others throughout this performance, even though he may be the only one performing, and his actions also serve to echo the sentiments of the wider community in the lead-up to the 1997 elections.

His performing body is thus seen as one amongst many; he is still very much a social organism, or part of a wider social network. *Destruction* is a work that projects 'outwards' towards an audience. This is reinforced by the elements of theatricality and ritual in the performance: throughout this, Harsono wears a costume of a business suit, and has his face painted, *wayang* style, to resemble that of the mythical demon king Rahwana.





Rewriting The Erased

Since 1967, based on the “Presidential Cabinet Decision No 127/U/Kep/12/1966” I was made to give a testimony of my own will towards changing my Tionghoa name to an Indonesian one. According to this letter of mandate, every Indonesian citizen of Tionghoa descent is ‘advised’ (read: forced) to change their original names to the names that an ‘authentic’ Indonesian person should have.

My 18 year old self was subject to this new regulation. I was then named Franciscus Harsono. Franciscus was my baptized Catholic name, which was given by my mother. Harsono was a name that I found for myself.

Since the fall of that government, reformations occurred in all aspects of life, especially in politics. In 2002, the then president Abdulrahman Wahid oversaw significant changes.

Ever since then I continued to look back at my own history, my family’s history and the history of the Chinese from my birth town, Blitar. The memory of my own Chinese name that hasn’t been used since 1967 returned. I tried to remember and to scroll this name down. Remembering my ancestral history, remembering my own name was an effort to grapple with identity and to dig deep for cultural roots that have been yanked out for 35 years. This effort was the source of my inspiration in creating my work.

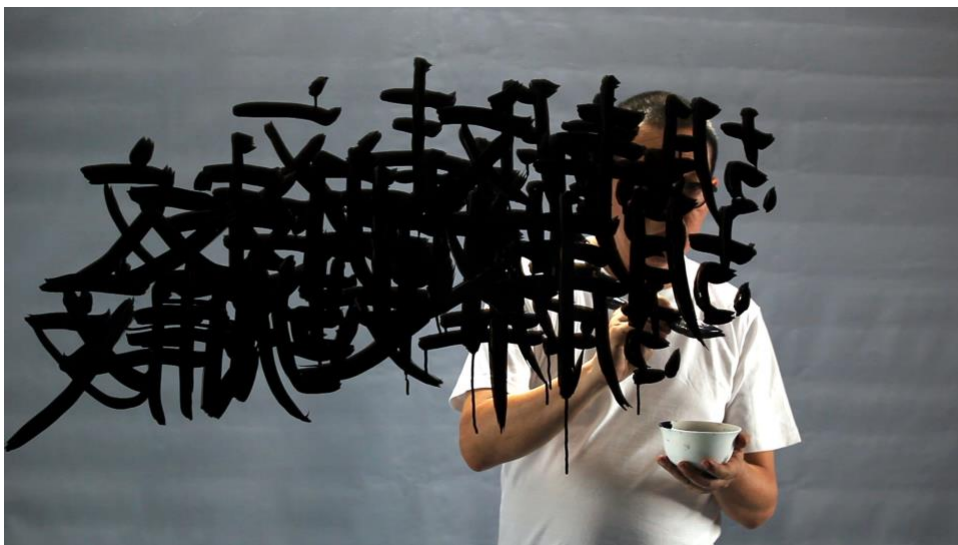


Rewriting The Erased

Installation with wooden chair and table, Chinese ink on paper,

Performance video, 3 Editions, each edition consist video

Variable dimension



Writing in the Rain,
Video performance,
Dimension 1920 × 1080
Duration 06:11

Writing in the rain (2011) is a mesmerising and poetic meditation upon the politics of the name (and name changing) by the contemporary Indonesian artist FX Harsono.

Writing in the rain meditates upon artist's own Chinese name which was changed by government mandate when he was a teenager. Harsono had forgotten how to write this name and in his recent works, such as *Rewriting the erased* (2009), he re-learns it by repeatedly inscribing it. In so doing reclaims a hidden Chinese identity. With these implicit references to cultural assimilation and a climate of fear, these works have a sharp political edge.

Writing in the rain is a filmed performance in which the artist writes his name over and over again on a sheet of glass until the interlocking tangle of black, dripping characters obscures his face. In so doing he gives this name form and substance - a palpable existence that is then undone by a flood of water that splashes against the glass, washing the text away. Harsono continues writing as the dark inky water pools at his feet.

While it remembers and reanimates a lost name, there is a way in which *Writing in the Rain* also enacts forgetting. Harsono writes his name over itself until it becomes illegible. It is lost through repetition and layering, then it is lost by being washed away. Yet harsono diligently persists in writing his name. This work says something profound about the way that memory, and indeed identity, is performative rather than static. Memory is intangible, fleeting and it is not the concrete characters in black ink that constitute Harsono's memory of a name. Rather, it is the perpetual motion of his writing, captured here on film, that resists the corrosive power of forgetting. (4A, Sydney)



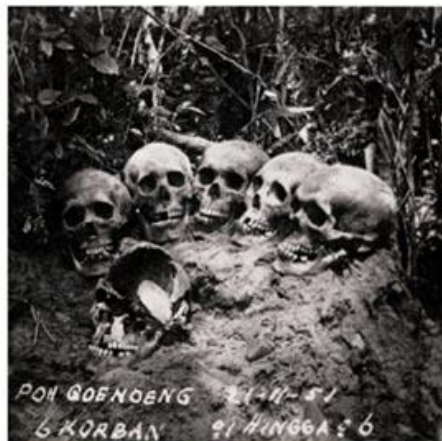
Writing in the Rain

At Times Square, 2018

2010 - 2019 *Pilgrimage to History*

In the beginning, I started out a project about the genocide and mass grave that I had found out about in Blitar. Blitar is a city where I was born and raised. My father was a “photo craftsman”. He had a photo studio called “Photo Atom”, located in Merdeka Barat Street, Blitar.

Departing from those photographs, I retraced the history of the genocide of the Chinese by conducting a survey to the villages where the victims were found. In those photographs, my father included some information that provided the date and location of where these people were killed.

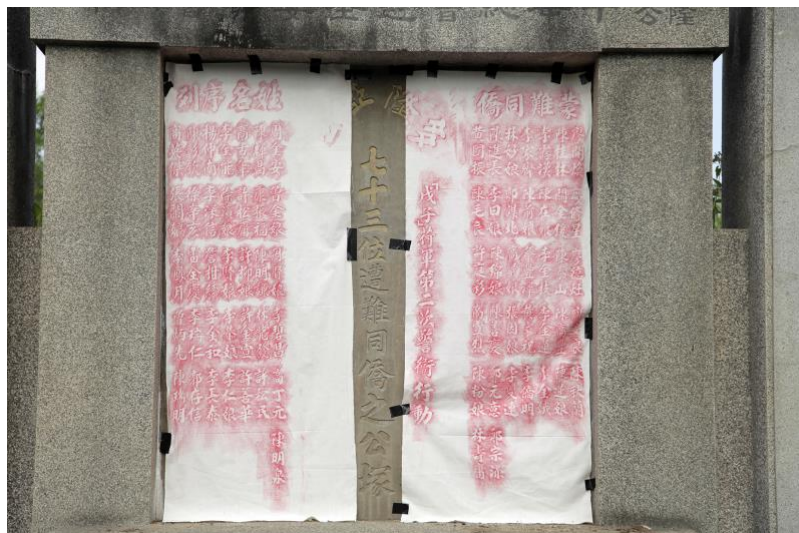


The result of the survey, I received a document with the title “*MEMORANDUM, Outlining Acts of Violence and Humanity Perpetrated by Indonesia Bands on Innocent Chinese Before and SAfter The Dutch Police Action Was Enforced on July 21, 1947*”. This document contains the information that Chung Hua Tsung Hui in Batavia received report from other branches

of Chung Hua Tsung Hui regarding the number of Tionghoa people who were murdered, as well as factories and houses that were burned down, during the years 1947 to 1949.

It is for these reasons that I decided to carry on the research to other cities where mass graves were found. Without a doubt, finding and filtering the data of these mass graves, as well as interviewing the sources who either had first-hand experience or were witness to the tragedy in all the cities in the island of Java took a lengthy period of time.





***Pilgrimage to History*, 2013 - 2017**

Video Installation with projecting mapping using one projectors and textile rubbing with pastel
Variable dimension

The work of Rewriting on The Tomb consisting of :

1. Mass grave in Blitar 3 pieces of textile

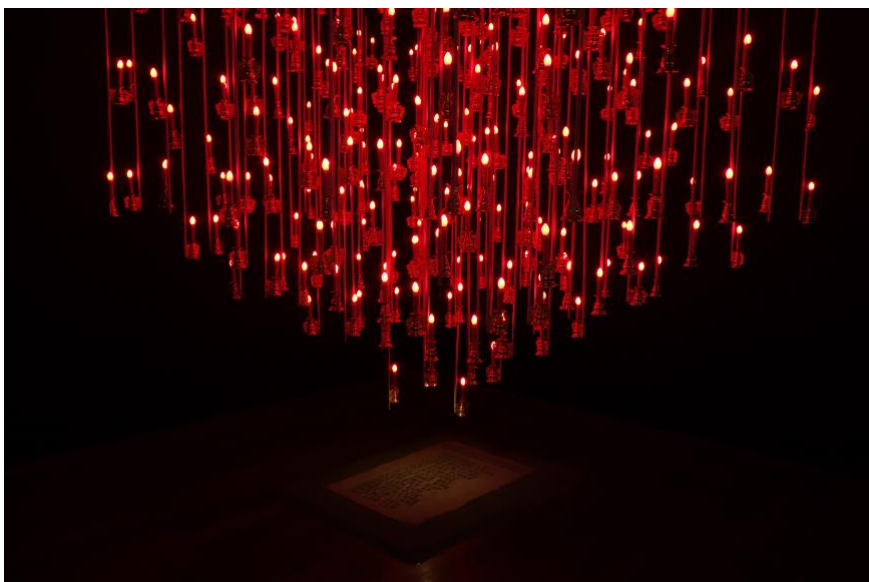
2. Mass grave in Tulungagung 3 pieces textile
3. Mass grave in Kediri 3 pieces textile
4. Mass grave in Caruban 3 pieces textile
5. Mass grave in Jogja 1 piece textile
6. Mass grave in Muntilan 1 piece textile
7. Mass grave in Purwokerto 1 piece textile
8. Mass grave in Banjar 1 piece textile
9. Mass grave in Pare 2 pieces textile
10. Mass grave in Wonosobo 1 pieces textile



Pilgrimage to History, 2013 – 2018 (Europalia, Bozar, Belgium)

Video installation with projecting mapping using three projectors and textile rubbing with pastel

Size: Variable dimension

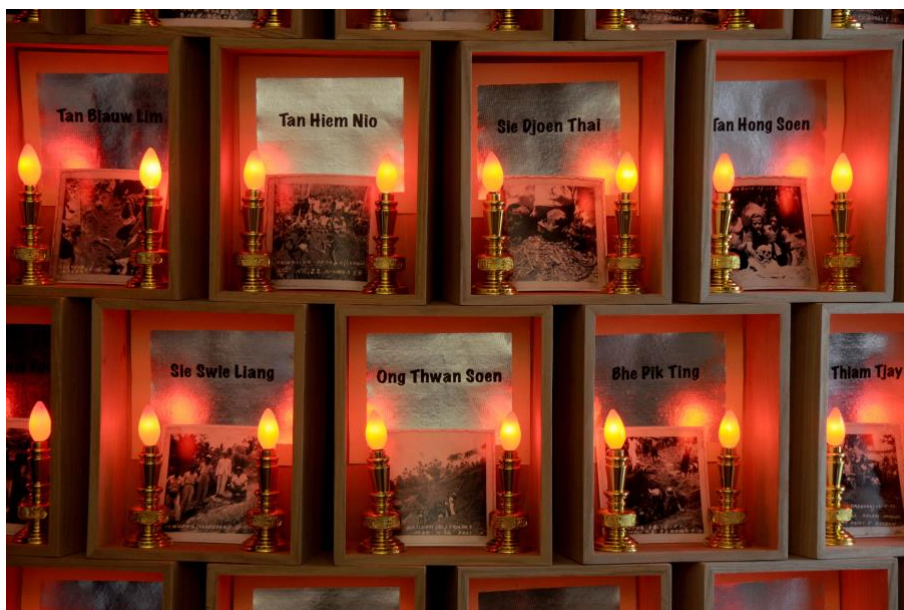
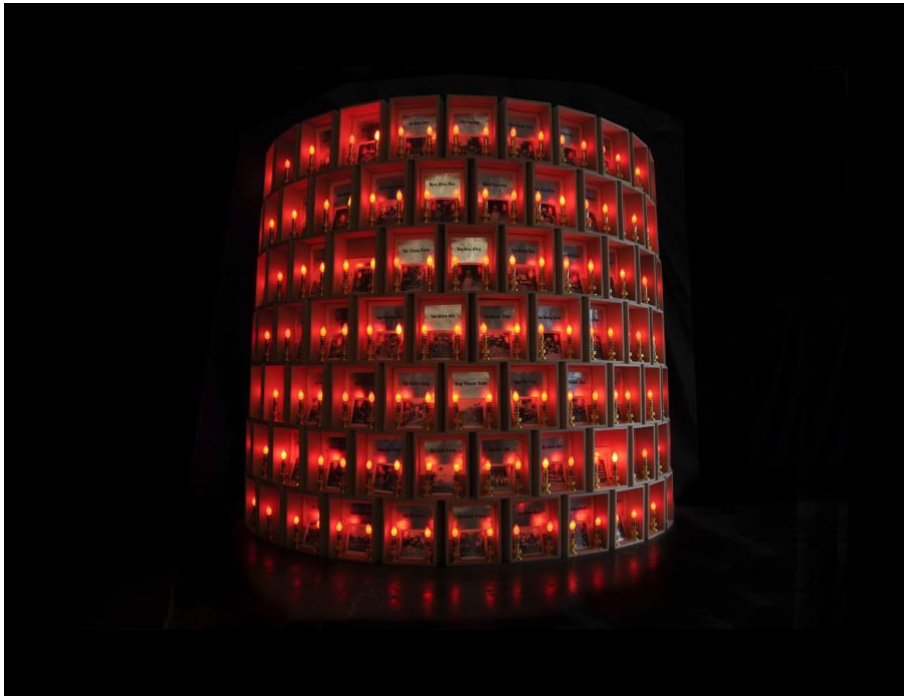


The Light of Spirit

Plastic electric candles, LED bulb, cast cement, wood

220 x 210 x 300 cm

3 editions



Bone Cemetery Monument, 2009-2011

Installation with multiplex wood box, electric light, paper and photograph

270 x 270 x 210 cm

This installation conceptualized as a performance-installation, the performance component of *Burned Victims* involved the burning of wooden torsos, during which a placard was displayed to the audience, bearing the word *kerusuhan*, or 'riot'. The component, the blackened remain of the wooden torsos are suspended in oblong metal frames, arrangements of regular lines which highlight the agonised contortions of the torsos. Placed before each torso is a pair of burnt footwear, rendering the figures all the more forlorn



Preserving Life, Terminating Life # 3, 2011

C-print on Hahnemuhle canvas, thread

200 x 350 cm, two panels

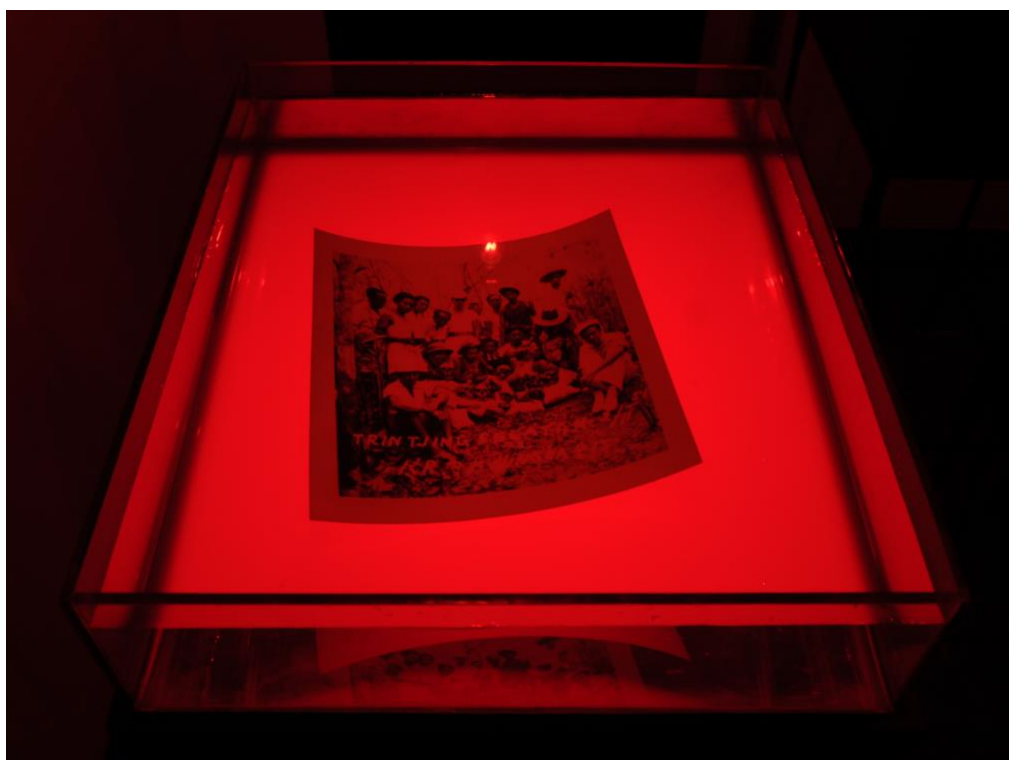
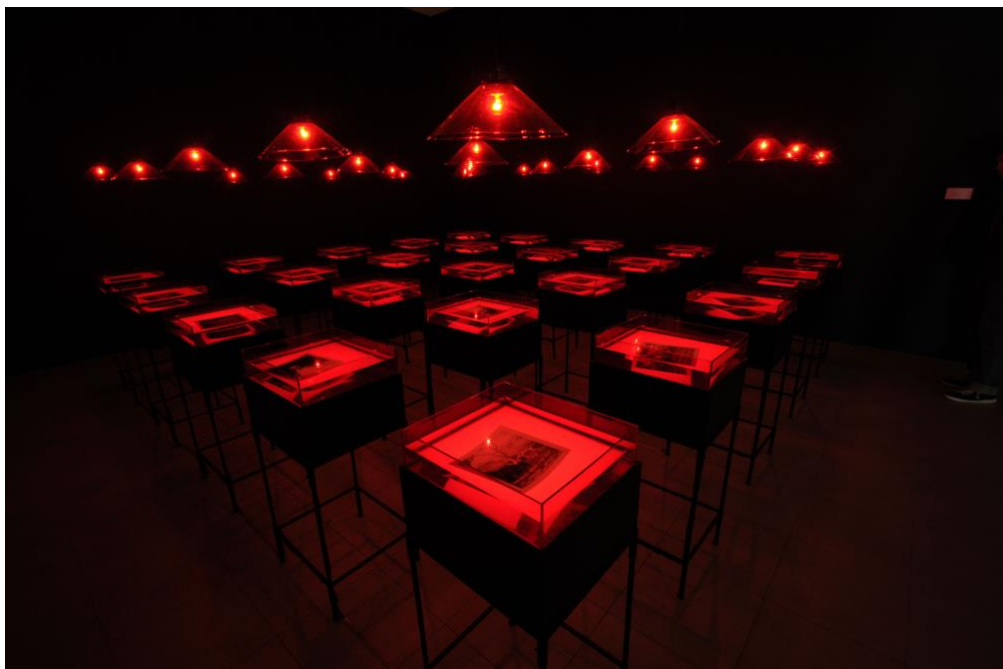


Preserving Life, Terminating Life # 4, 2011

C-print on Hahnemuhle canvas, thread

200 x 350 cm, two panels

In this two photo print, I try to juxtaposed of mass graves of Chinese murdered in the turbulent years after the Second World War. This juxtaposition poignantly highlights the preciousness and precariousness of life – the lives of those member of Chinese community and my family who were lucky to escape the violence, and the lives of generations to come as intimated by the marriage portrait of the couple in the first work, and the family portrait in the second work, where the visibly pregnant mother reclines in the background, and my father hovers protectively over me in the foreground.

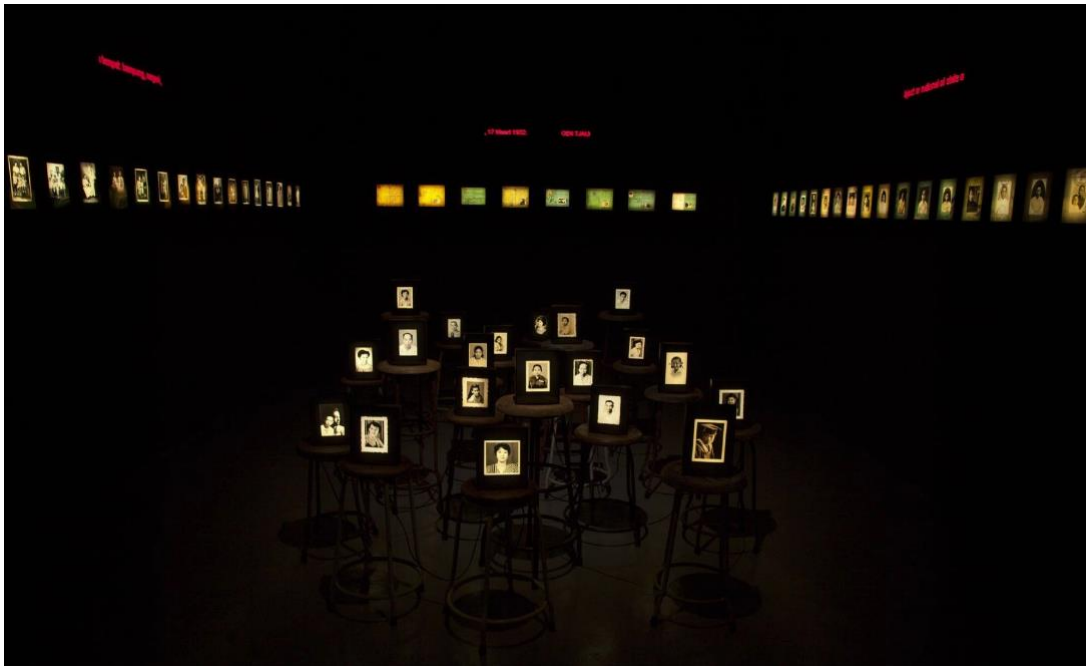


***Darkroom*, 2009**

Installation, C-print on photo paper, acrylic sheet, steel, plywood, red lamp,
Variable dimension



Journey To The Past/Migration, 2013,
 Installation with boat, electric candle, earth ware, wooden chair, lampshade
 Variable dimension

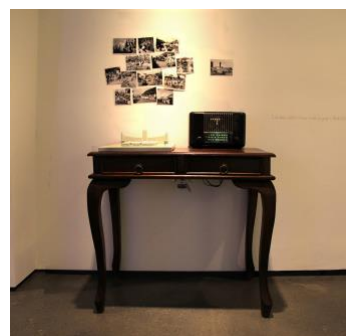


Undisclosed Identity, 2016
 Installation with 78 light boxes with LED light, digital print on duratrans film, acrylic sheet, LED running text,
 and 20 stools.
 Variable dimension



Memorandum of The Inhuman Act No 3, 2016

Drawing with pencil, graphite, charcoal, on pigment base digital print on paper
33 pieces, each 34.5 x 40 cm; total dimension 104.5 x 444 cm



Memory of The Survivor, 2016

Installation with wooden furniture, fused, deposition models, standing lamp, ceramics, sound recording, radio, video projection, batik fabrics
Variable dimension

Link to Video:

FX Harsono and the New Art Movement | Brilliant Ideas Ep. 62

Bloomberg TV Markets and Finance

<https://youtu.be/wgYrWO9Ks3Y>

Writing In The Rain

<https://youtu.be/wsFLxmk2ZLc>

Rewriting The Erased

<https://youtu.be/ktvd6o4TZ60>

January 2018 Midnight Moment: "Writing in the Rain" by FX Harsono

Times Square NYC

<https://youtu.be/XAxyk8Flfb4>

Performance Art : Destruction, by FX Harsono

<https://youtu.be/QxMcKm74lRU>

nDudah

<https://youtu.be/6PdonpYxQxI>

Berziarah ke Sejarah (Pilgrimage to History, 2013)

<https://youtu.be/xGZEBgp8IRc>

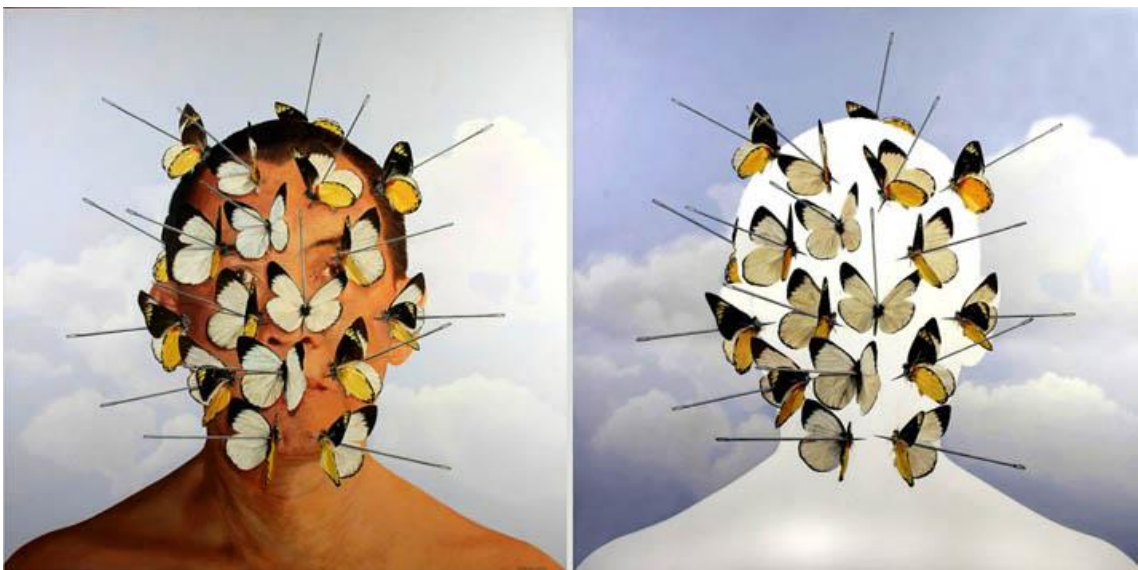
Paintings and Other Two Dimension Works



Watching the wound, 2008

Acrylic on Canvas

150 x 300 cm ,2 panels (each panel 150 x 150 cm)



Point of Pain, 2008

Acrylic on canvas

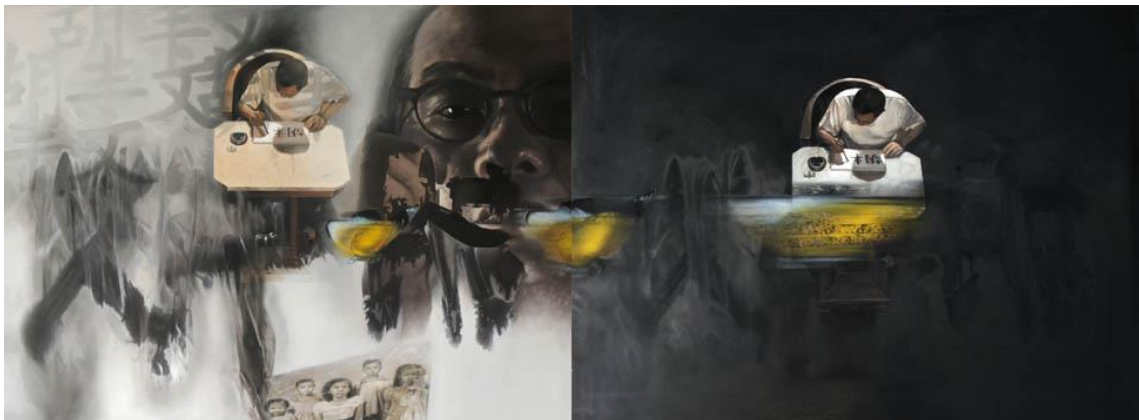
120 x 240 cm (two panel, each panel 120 x 120 cm)



***Growing Pains*, 2009**

Acrylic on canvas

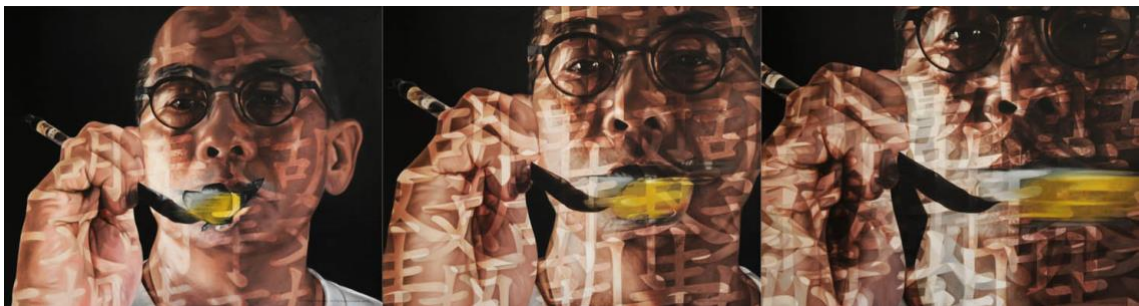
150 x 200 cm



***Rewriting The Erased Name 6*, 2010**

Oil on Canvas

100 x 270 cm, 2 panels (each panel 100 x 135 cm).



***Memory of a Name no 5*, 2010**

Oil on Canvas

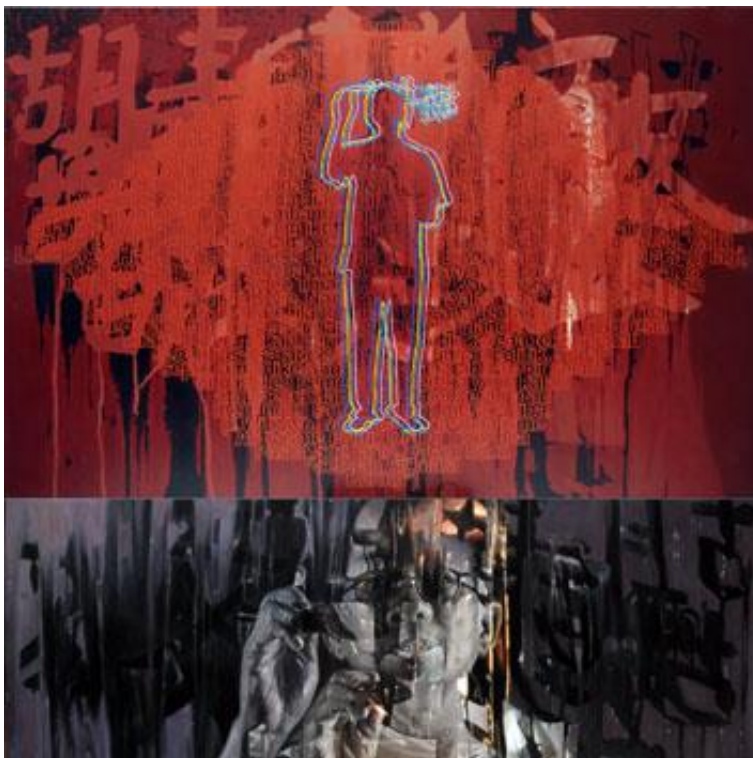
120 x 450 cm for 3 panels (each panel 120 x 150 cm)



Per Memoriam at Spem #1, 2011

Acrylic on canvas

130 x 180 cm



Per Memoriam at Spem 2, 2011

Acrylic on canvas

200 x 200 cm

FX Harsono

fxharsono@gmail.com | <https://fxharsono.art/>

March 22, 1949

Born in Blitar, East Java, Indonesia.

Lives and works in Jakarta, Indonesia.

Education

1969-1974 Studied painting at STSRI 'ASRI', Yogyakarta, Indonesia

1987-1991 Studied at IKJ, Jakarta Art Institute

Teaching Experience

1985-1997 Lecturer, the Faculty of Art and Design IKJ (Jakarta Art Institute)

2005-2013 Lecturer, the Faculty of Art and Design, Pelita Harapan University,
Tangerang, West Java

Solo Exhibitions

2022 **JEJAK**, Can's Gallery, Jakarta

2019 **NAMA**, Tyler Rollins, New York, United State of America

2018 **Reminiscence**, Sullivan & Strumpf, Gillman Barrack, Singapore

Midnight Moment, Times Square, by Times Square Arts, New York, United State of America

Night Moment, Video 'Writing in the Rain' showed at 14 big screen in Times Square

2016 The Chronicles Of Resilience, Tyler Rollins, New York, United State of America

Gazing on identity / Menerawang Identitas, ARNDT Fine Art, Gillman Barracks, Singapore

2015 **The Life and The Chaos Object, Images and Words / Kehidupan dan Khaos: Benda, Citra dan Kata-kata**, Erasmus Huis, Jakarta, Indonesia

Beyond Identity, Nexus Arts Gallery, Adelaide, Australia

2014 **Things Happen When We Remember / Kita Ingat Maka Terjadilah**, Selasar Sunaryo Art Space, Bandung, Indonesia

2013 **"what we have here perceived as truth we shall some day encounter as beauty"** Jogja Nasional Museum, Jogjakarta

2012 Writing In The Rain, Tyler Rollins, New York, United State of America

2010 FX Harsono: Testimonies, Singapore Art Museum, Singapore

Re:petisi/posisi, Langgeng Art Foundation, Jogjakarta

2009 **The Erased Time**, National Gallery of Indonesia, Jakarta

2009 **Surviving Memories**, Vanessa Art Link, Beijing, China

2008 **Aftertaste**, Koong Gallery, Jakarta

2007 **Titik Nyeri/ Point of Pain**, Langgeng Icon Gallery, Jakarta

2004 **Mediamor(e)phosa**, Puri Gallery, Malang, Indonesia

2003 **Displaced**, National Gallery of Indonesia, Jakarta

Displaced, Cemeti Art House, Jogjakarta

- 1998 **Victim**, Cemeti Art Gallery, Jogyakarta
 1996 **Suara (Voice)**, Cemeti Art Gallery, Jogyakarta
 1994 **Suara (Voice)**, National Gallery of Indonesia, Jakarta.

Group Exhibitions (Selected)

- 2022 **Integral Historia**, Space AfroAsia, Dongducheon-si, Gyeonggi-do, South Korea
Year on Democracies, Smith College Museum of Art, Bedford Terrace, Northampton, US
- 2021 **Errata: Collecting Entanglements and Embodied Histories**, MAIIAM Contemporary Art Museum, Chiangmai, Thailand
- 2020 **Turn Your Light On**, Suwon Museum of Art, Art Space Gwanggyo, Suwon, South Korea
"RAIL", Jeju 4,3 Peace Memorial Hall, South Korea
Corporeal/Material, Exhibition of performing art and photograph, ISA Art & Design, Jakarta, Indonesia
- 2019 **Awakening : Art in Society in Asia, 1960s to 1990s**. Museum of Modern Art Tokyo, Museum of Modern and Contemporary Art Seoul, Korea. National Gallery of Singapore, Singapore
Concept Context Contestation, Art and the collective in Southeast Asia, Goethe Institute, Yangon, Myanmar.
Sunshower Art from Southeast Asia 1980s Now, Kaohsiung Museum of Fine Art, Kaohsiung, Taiwan. Organize by Mori Museum
Dunia Dalam Berita / World in News, Macan Museum, Jakarta Indonesia
Contemporary Worlds: Indonesia, National Gallery of Australia, Canberra, Australia
- 2018 **Sunshower Art from Southeast Asia 1980s Now**, Fukuoka Asian Art Museum, Fukuoka, Japan.
Moving pledges: Art and action in Southeast Asia, Institute of Contemporary Arts Singapore
- 2017 **Rosa's Wound**, Museum of Contemporary Art Taipei, Taiwan
Sunshower Art from Southeast Asia 1980s Now, National Art Centre Tokyo and Mori Museum, Tokyo
Performance 'First Sight', Macan Museum, Jakarta.
After Darkness: Southeast Asian Art in the Wake of History, Asia Society, New York
Power & Other Things, Indonesia & Art 1835-Now, Bozar, Brussels, Belgium
Nomadic Traveler, showcases 8 Korean and Indonesian contemporary artists, Presented by the Embassy of the Republic of Korea and Korean Cultural Center in Indonesia, the Annual Korea Festival, Edwin Gallery, Jakarta
In Suspense, Group show, Roh Project, Jakarta
- 2016 **20th Biennale Of Sydney**, Sydney Australia
Art-Jog 2016, Jogja National Museum, Jogyakarta

- BACC International Exhibition: Concept Context Contestation: “art and the collective in Southeast Asia”**, Cemeti Art House, Jogjakarta
- Rethinking Home** Group show at New Dakota Art Space, Amsterdam.
- 2015 **Videos from South-East Asia**’ curated by Iola Lenzi, in the framework of Art Paris Art Fair 2015, Grand Palais and at the Silencio Club, Paris, France
- Tell Me My Truth**, group exhibition artists from Australia, Asia and the Pacific at 4A, Sydney, Australia 2014
- The Roving Eye, Contemporary Art From Southeast Asia**, Arter Space for Art, Istanbul, Turkey
- Past Traditions / New Voices in Asian Art**, Hofstra University Museum, New York, United State of America
- Market Forces 2014, From Conceptualism to Abstraction**, Osage Art Foundation & City University of Hong Kong
- 2013 **Concept Context Contestation, Art and the collective in Southeast Asia**, Bangkok Art And Cultural Center, Bangkok, Thailand.
- Seeing Painting: Conversations Before The End of History**, Sangkring Art Space, Jogjakarta. Indonesia
- Jogja Biennale XII**, Jogja Nasional Museum, Jogjakarta. Indonesia
- Collection: Photography | screenings “Writing in the rain”** National Gallery of Australia, Canberra, Australia
- Sip! Indonesian Art Today**, Group show at ARNDT Gallery, Gillman Barracks, Singapore
- Quota 2013**, Langgeng Art Foundation, Jogjakarta. Indonesia
- Outspoken**. Group show at Biasa Art Space, Bali, Indonesia
- One Step Forward, Two Steps Back — Us and Institution, Us as Institution**, Times Museum, Guangzhou, China
- Sip! Indonesian Art Today**, Group show at ARNDT Gallery, Berlin. Germany
- Indonesian Painting I**, Group show at Equator Art Project, Singapore
- 2012 **Beyond Geography** by South Asian Visual Art Centre (SAVAC) at Art Toronto, Canada
- What is it to be Chinese?** Group exhibition at Grimmuseum, Berlin, Germany
- Encounter, Royal Academy In Asia**, group exhibition at Institute Of Contemporary Art, Lasalle, Singapore
- Edge of Elsewhere**, group exhibition artists from Australia, Asia and the Pacific at 4A, Sydney, Australia
- Archive-Reclaim doc**, group exhibition at National Gallery of Indonesia, Jakarta
- Migration**, ARNDT, Sydney
- Contemporary Indonesia**, Ben Brown Fine Arts London, London, UK
- 2011 **Edge of Elsewhere**, group exhibition artists from Australia, Asia and the Pacific at 4A, Sydney, Australia
- Closing The Gap**, Melbourne Institute Of Fine Art (MIFA). Melbourne, Australia
- Negotiating Home, History and Nation: Two Decades of Contemporary Art in Southeast Asia, 1991 – 2011**. Singapore Art museum, Singapore.
- Beyond The Self**, National Portrait Gallery, Canberra, Australia
- Asia: Looking South**, ARNDT Gallery, Berlin, Germany

- NOW INK: A Call For New Perceptions** - a special project at 5th SH Contemporary, Shanghai Exhibition Center, Shanghai
- 4th Moscow Biennale**, Moscow Russian
- Beyond The East**, Macro, Rome Italy
- 2010 **Contemporaneity/Contemporary Art in Indonesia**, Museum of Contemporary Art, Shanghai
- Recent Art From Indonesia: Contemporary Art-Turn**, SBinArtPlus, Singapore
- Pleasures of Chaos, Inside New Indonesian Art**, Primo Marella Gallery, Milano, Italy
- Digit(all): Indonesian Contemporary New Media Practices**, Umahseni, Jakarta, Indonesia
- Homo Ludens**, Emmitan CA Gallery, Surabaya, Indonesia
- 2009 **Beyond The Dutch**, Centraal Museum, Utrecht, Nederland.
- Face Value**, Exhibition of 4 artists, Agus Suwage, Budi Kustarto, Astari Rasyid and FX Harsono at SIGIarts, Jakarta, Indonesia
- TechnoSign**, Surabaya Art Link, Surabaya, Indonesia
- Milestone**, Vanessa Art Link, Jakarta
- 2008 **Highlight**, ISI, Jogya National Museum, Yogyakarta
- Art With Accent**, Group Exhibition four country China, Japan, Korea and Indonesia, Guang Zhou, China
- ALLEGORICAL BODIES**, A-Art contemporary space, Tai Pei City, Taiwan. 2008
- Res Publicum**, Canna Gallery, Jakarta
- 3rd Nanjing Triennale**, Nanjing, China.
- Manifesto**, National Gallery, Jakarta. Indonesia
- Space/spacing**, Semarang Gallery, Semarang. Indonesia
- 2007 **Quota 2007**, Langgeng- Icon Gallery, Jakarta. Indonesia
- Artchipelago Alert**, Tonyraka Contemporary Art Gallery, Ubud Bali. Indonesia
- Imagine Affandi**, National Archive Centre, Jakarta, Indonesia, Organize by Semarang Gallery
- 2006 **Out Now**, Singapore Art Museum. Singapore
- The Past Forgotten Time**, Cemeti Art House, Yogyakarta. Indonesia
- Anti Aging**, Gaya Fusion Contemporary Art Space, Ubud Bali. Indonesia
- 2005 **Quota 2005**, Langgeng- Icon Gallery, Jakarta. Indonesia
- Taboo and Transgression in Contemporary Indonesian Art**, Herbert F. Johnson of Art Museum, Cornell University, USA.
- Text Me**, Sharman Gallery, Sidney, Australia
- Eksodus Barang**, Nadi Gallery, Jakarta. Indonesia
- Reformasi**, Sculpture Square, Singapore
- 2003 **Exploring Vacuum 2**, Cemeti Art House, Yogyakarta. Indonesia
- CP Open Biennale**, Jakarta. Indonesia
- 2001 **Membaca Frida Kahlo**, Nadi Gallery, Jakarta. Indonesia
- International Print Triennial**, Kanagawa, Yokohama, Japan
- Print in The Future**, Cemeti Art House, Yogyakarta. Indonesia
- 2000 **Reformasi Indonesia, Protest in Beeld**, Museum Nusantara, Delft, Netherland.

- The Third Kwangju Biennial*, Kwangju, Korea.
- Setengah Abad Seni Grafis Indonesia*, Bentara Budaya, Jakarta
- 1999 *Art Document 1999*, Kanazu Forest Museum, Kanazu, Japan
- Volume & Form*, Singapore
- 1998 *Meet 3:3 (3 Indonesian artists, 3 Germany artists)*, Purna Budaya, Jogjakarta
- 1997 *Slot in the Box*, Cemeti Art Gallery, Jogjakarta. Indonesia
- International Contemporary Art Festival*, Tokyo, Japan (NICAF)
- 1996 *Museum City Project*, Fukuoka, Japan
- Tradition/Tension*, Asia Society, New York (continued to Vancouver (Canada), Perth (Australia), Seoul (Korea))
- 1995 *Asian Modernism*, Japan Foundation, Tokyo, Japan
- 1994 *Jakarta Biennial Contemporary Art* Taman Ismail Marzuki (TIM), Jakarta
- 1993 *Baguio Art Festival*, Baguio, The Philippines
- Asia-Pacific Triennial of Contemporary Art*, Queensland Art Gallery, Brisbane, Australia
- 1992 *Artist Regional Exchange (ARX 3)*, Perth, Australia
- Artists Week, Adelaide Festival*, Adelaide, Australia
- 1987 *Pasar Raya Dunia Fantasi, Seni Rupa Baru (SRB) Proyek I*, TIM, Jakarta
- 1985 *Proses 85, Art on the Environment*, Galeri Seni Rupa Ancol, Jakarta. Indonesia
- 1982 *Environmental art*, Parangtritis Beach, Jogjakarta. Indonesia
- 1979 *Gerakan Seni Rupa Baru (New Art Movement III)*, TIM, Jakarta. Indonesia
- 1977 *Gerakan Seni Rupa Baru (New Art Movement II)*, TIM, Jakarta. Indonesia
- 1976 *Concept , New At Movement*, Balai Budaya, Jakarta. Indonesia
- 1975 *Established New Art Movement (Gerakan Seni Rupa Baru) with 10 young artists* (Institut Teknologi Bandung (ITB), Bandung and Sekolah Tinggi Seni Rupa Indonesia "ASRI"(STSRI "ASRI",Yogyakarta)
- 1st Exhibition Gerakan Seni Rupa Baru (New At Movement), TIM, Jakarta. Indonesia
- 1974 *Black December movement* in Jakarta. Indonesia
- All Indonesia Painting I*, TIM, Jakarta. Indonesia
- 1973 *Kelompok Lima Pelukis Muda (KLPM)*, Jogjakarta, Solo, Indonesia

Residencies & Fellowship:

- 2015 KITLV Leiden, The Netherlands
- 2002-2003 The Amsterdam Grafisch Atelier, Amsterdam, Netherland
- 1992 School of Art, the South Australian University, Adelaide, Australia

Public Collection

- Fukuoka Asian Art Museum, Japan
- Ullen Foundation Collection
- Singapore Art Museum
- National Gallery of Singapore, Singapore
- Sherman Foundation, Sydney, Australia
- National Gallery of Victoria, Melbourne, Australia

National Gallery of Australia, Canberra, Australia
Gallery of Modern Art, Queensland, Australia
OHD Museum, Magelang, Indonesia
Arthub Asia, Far East Far West collection, Shanghai
The National Gallery of Indonesia

Awards

- 2015 **Joseph Balestier Award For the Freedom of Art**, from U.S. Embassy Singapore
 – Art Stage Singapore
- 2014 **Prince Clause Fund Laureate award**
- 2014 **Anugrah Adhikarya Rupa 2014 Award**, from Minister of Tourism and Creative
 Economy, Indonesia