

e.g.,

i.e.,

*The exhibition title takes Latin origin used in English. The first two abbreviations to view the artists and particularly how artists and how they have some audience. The last abbreviation this exhibition.*

etc.

**Director**

Benedicto Audi Jericho

e.g., i.e., etc.

A group exhibition by Srisasanti Gallery

**Program Manager**

Afil Wijaya

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e.g., i.e., etc.

A group exhibition by Srisasanti Gallery

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Teks Pame

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Srisasanti Gallery dengan bangga mempersembahkan *e.g., i.e., etc.*, pameran kelompok oleh seniman-seniman Indonesia dari berbagai generasi dan latar belakang. Meskipun (dalam bahasa Inggris) penggunaan frasa dapat diterima secara umum, singkatan Latin masih bertahan dan terus digunakan hingga saat ini karena mengandung makna yang lugas melalui sedikit huruf. Dibutuhkan lebih sedikit waktu dan tenaga untuk menulis/mengetik “e.g.” daripada “misalnya.” Seniman peserta—Abenk Alter, Andre Yoga, Apin, Entang Wiharso, I Wayan Piki Suyersa, Iabadiou Piko, Onar Bermano, Suroso Isur—merespons tema pameran



melalui gaya visualnya masing-masing, di mana judul pameran ini dapat berfungsi sebagai lensa di mana kita dapat menyelidiki bagaimana mereka mengeksplorasi ide dan konteks dalam praktik artistik mereka.

Judul pameran ini diambil dari tiga singkatan asal Latin yang digunakan dalam bahasa Inggris, yaitu *e.g.*, *i.e.*, and *etc.* Dua singkatan pertama digunakan sebagai sudut pandang untuk mengamati para seniman dan karyanya dalam pameran ini, khususnya cara mereka menggunakan karya seni untuk membagikan pengalaman–konteks atau “mengatakan/menyatakan” sesuatu kepada audiens. Singkatan terakhir menjadi refleksi penutup bagi audiens pameran ini.



“e.g.” atau *exempli gratia* secara harfiah diterjemahkan sebagai “misalnya”. Singkatan ini memperkenalkan satu contoh atau lebih yang mengilustrasikan sesuatu yang dinyatakan sebelumnya agar lebih mudah dipahami. Dalam pameran ini, “e.g.” memberikan sudut pandang unik dari para seniman dan karya-karyanya, khususnya dalam cara mereka menggunakan karya-karyanya untuk menunjukkan atau mendemonstrasikan sesuatu. Karya seni dapat dilihat sebagai wadah di mana para seniman mengekspresikan pemikiran, emosi, dan gagasannya kepada penonton.



“i.e.” atau *id est* diterjemahkan sebagai “yaitu”. Singkatan ini digunakan untuk menjelaskan atau memperjelas pernyataan sebelumnya. Lapisan makna yang lebih dalam ada di bawah permukaan sebuah karya seni, sebuah esensi yang melampaui bahasa visual dan hanya dapat dikomunikasikan melalui pemahaman terhadap karya itu sendiri. Setiap sapuan kuas dan bentuk merupakan bukti artistik yang merangkum beragam narasi yang tertanam di dalamnya. Melalui karya-karya mereka, para seniman dapat berbicara banyak tanpa mengucapkan sepatah kata.



“etc” atau *et cetera* diterjemahkan menjadi “dan seterusnya.” “*etc*” dalam pameran ini berperan sebagai penutup; ruang dan momen bagi kita (audiens) untuk merenungkan apa yang baru saja kita lihat atau alami. Kita mempunyai kebebasan untuk memikirkan atau membentuk tanggapan/perasaan berdasarkan kontemplasi kita sebagai penonton. Waktu kita saat melihat karya seni di ruang pameran tentunya terbatas. Namun pengalaman tersebut dapat bertahan sebagai kenangan yang mungkin bergema menjadi pemikiran-pemikiran lain yang merangsang di masa depan.





Exhibition

Text

Srisasanti Gallery is pleased to present *e.g.*, *i.e.*, *etc.*, a group exhibition of Indonesian artists from diverse generations and backgrounds. While it is commonly acceptable to use phrases, Latin abbreviations have survived and continue to be used today because they can contain a straightforward meaning through very few letters. It takes less time and effort to write/type “e.g.” than “for example.” The participating artists—Abenk Alter, Andre Yoga, Apin, Entang Wiharso, I Wayan Piki Suyersa, Iabadiou Piko, Onar Bermano, Suroso Isur—respond

to the exhibition theme through each of their own visual styles, where the title of this exhibition serves as a lens through which we can investigate how they explore ideas and context in their artistic practice.

The exhibition title takes from three abbreviations of Latin origin used in English, namely e.g., i.e., and etc. The first two abbreviations are used as the perspective to observe the artists and their artworks in this exhibition, specifically how they use their artwork to share experiences–contexts or “say/state” something to the audience. The last abbreviation presents a closing reflection for the audience on this exhibition.



“e.g.” or *exempli gratia* translates into “for example.” The abbreviation introduces one or more examples that illustrate something previously stated to help make it more understandable. In this exhibition, “e.g.” provides a unique point of view of the artists and their works, particularly in how they use their works to show or demonstrate something. The artwork can act as a conduit where the artists express their thoughts, emotions, and ideas to the audience.





“i.e.” or *id est* translates into “that is”. This abbreviation is used to explain or clarify a preceding statement. A deeper layer of meaning lies beneath the surface of an artwork, an essence that transcends visual language and can only be communicated through an understanding of the work itself. Each brushstroke and form is an artistic testament that encapsulates the diverse narratives embedded within. Through their artwork, artists can speak volumes without uttering a single word.



“etc” or *et cetera* translates into “so forth.” “*etc*” in this exhibition acts as a conclusion; a space and a moment for us (the audience) to reflect on what we have just seen or experienced. We have the freedom to think of or form a response/feeling based on our contemplation as the audience. Our time viewing the artwork(s) in the exhibition space is limited. But the experience can linger on as a memory that may reverberate into other stimulating thoughts in the future.



Karya

Artworks



Abenk Alter | Collective Thrill, 2023, Acrylic and oil marker on canvas, 120 x 120 cm





Abenk Alter | Morning Glory, 2023, Acrylic and oil marker on canvas, 120 x 120 cm



Andre Yoga | The Cost of Democracy #1, 2023, Acrylic on canvas, 150 x 150 cm



Andre Yoga | The Cost of Democracy #2, 2023, Acrylic on canvas, 150 x 150 cm



Entang Wiharso | Flammable Memory, 2019 - 2022, Acrylic, glitter, polyurethane on canvas, 285 x 960 cm















Apin | They Look and Get a Priori, 2023, Acrylic on canvas, 120 x 100 cm



Apin | Let's Sit and Tell Stories, 2023, Acrylic on canvas, 120 x 100 cm



Apin | Welcome Light on This Day, 2023, Acrylic on canvas, 120 x 120 cm



I Wayan Piki Suyersa | Blue Fight, 2023, Oil, acrylic on raw canvas, 180 x 180 cm



I Wayan Piki Suyersa | Dashed Dream, 2023, Oil, acrylic on raw canvas, 180 x 180 cm



I Wayan Piki Suyersa | Fading Hope, 2023, Oil, acrylic on raw canvas, 180 x 180 cm



I Wayan Piki Suyersa | Blue on the Horizon, 2023, Oil, acrylic on raw canvas, 200 x 400 cm







I Wayan Piki Suyersa | Red Corner, 2023, Oil, acrylic on raw canvas, 180 x 250 cm





Iabadiou Piko | After Fog No. 01, 2023, Acrylic, spray paint, color pencil on canvas, 145 x 120 cm



Iabadiou Piko | After Sunrise No. 03, 2023, Acrylic, spray paint, color pencil on canvas, 145 x 120 cm



Suroso Isur | Holiday #1, 2023, Oil on canvas, 120 x 150 cm



Suroso Isur | Holiday #2, 2023, Oil on canvas, 120 x 150 cm



Onar Bermano | Silent Prayer, 2023, Acrylic on canvas, 180 x 180 cm





Artist Bio (

S)

## Abenk Alter

Abenk Alter (b.1985, Jakarta) uses vibrant and rich colors intertwined with distinct geometric shapes to unfold his inner contemplations. Through dynamic and organic brushstrokes, Abenk's paintings might evoke a sense of playful, carefree joviality. Delving deeper into his artistic process reveals the vulnerabilities of acknowledging and deciphering thoughts and emotions, accompanied by the pursuit of true liberation.

## Andre Yoga

Andre Yoga (b.1994, Denpasar) observes his everyday life, both the mundane and extraordinary, as inspirations, then translates them into his works, depicting social issues, culture, and current events. Since the beginning of his career in 2013, Andre Yoga has developed his own artistic style. In his early career in drawing, he used highly detailed techniques such as dot works and pointillism. In 2019, Andre started incorporating collages into his paintings. Andre's works are also mixed elements and imageries that do not usually go together, adding a touch of his Balinese influence.

Andre has had a solo exhibition, JANGGAL // ODDITY, Uma Seminyak, Bali (2019), he has also participated in group exhibitions including Art Moments Jakarta with CG Artspace (2021), Identitas Yang Hidup, Museum dan Tanah Liat, Yogyakarta (2021) and Urup, Uma Seminyak, Bali (2022).

## Apin

Apin (b.1997, Bukittinggi) is an artist from Bukittinggi, West Sumatra, Indonesia, currently based in Yogyakarta. He's currently working with acrylic paintings on canvas. Inspired by a proverb "*di mana bumi dipijak di situ langit dijunjung*," or "When in Rome, do as the Romans", Apin delves into perspectives that depict social realities, adaptation, experiences, and everyday knowledge. His visual representation involves the visual deformation of a Chameleon, a reptile known for its ability to change according to its surroundings and mood. Apin uses the Chameleon's adaptive nature in his work, utilizing various elements of visual form and color. He works to build bridges between art, culture, knowledge, and experiences.

## Entang Wiharso

Entang Wiharso has a multi-disciplinary practice and speaks with urgency through any cogent channel that fits his immediate need, be it painting, sculpture, video, installation or performance. A 2019 Guggenheim Fellow, he is widely regarded for his unique depictions of contemporary life that employ a dramatic visual language, creating artworks that exist in relation to the mythologies of a centuries-old animist past and the high-speed, hyper-connected lifestyle of the 21st century. Maintaining studios in both Indonesia and the US, his life and immediate family are bicultural, biracial and the inheritors of diverse religious and spiritual legacies. Recent work focuses on the duality of cultures and experiences in his two

homelands, building on ideas that connect spirituality and transcendence with national narratives about progress and destiny through a sustained exploration of landscape and geopolitical structures.

Wiharso has had more than 45 solo exhibitions and has participated in numerous biennale exhibitions including Kunming Biennale (2018-19); Prospect.3 New Orleans (2014-15), Venice Biennale (2005, 2013), Prague Biennale 6 (2013), 1st Nanjing Biennale (2010) among others, as well as in international group exhibitions at institutions including Kunstmuseum Wolfsburg, Germany; National Gallery of Australia, Canberra; Hudson Valley Museum of Contemporary Art, Peekskill, NY; Jeonbuk Museum, Korea; Museum MACAN, Jakarta; Singapore Tyler Print Institute, Singapore; Museum of Modern Art, Gunma; Hilger Brotkunsthalle, Vienna; Singapore Art Museum; Singapore; Galeri Nasional Indonesia, Jakarta; Musée d'art contemporain, Lyon; Mori Art Museum, Tokyo; National Gallery of Victoria, Melbourne; Kiasma Museum of Contemporary Art, Helsinki; and Herbert F. Johnson Museum, Ithaca, NY.

## I Wayan Piki Suyersa

I Wayan "Piki" Suyersa (b.1996, Bali) is an alumnus of the Faculty of Fine Arts, Indonesian Institute of the Arts (ISI), Yogyakarta. The soft nature of abstract is a source of inspiration for I Wayan Piki Suyersa in its use as a visual language. He uses abstraction with a neutral approach that is able to accommodate various

understandings, while also being able to create deep sensations.

This perspective not only reflects his artistic sensibilities, but also reflects the basis of his understanding of the Balinese tradition which recognizes that spirituality and ritual are not limited to symbols or boundaries of space and time, but are a shared existence. This idea is central to his interactions with media and his art.

In the process of creation, there is an exchange of sharing, an interaction that presents a unique existential experience. Therefore, for Piki, his work is the trigger for a series of continuous aesthetic moments, both in the process of his own creation and in the reception of his work by observers, including himself. This is a form of correspondence that continues to develop, with Piki's works acting as a means of experiencing each other's presence.

## Iabadiou Piko

Iabadiou Piko (b. 1984, Indonesia) is an artist based in Yogyakarta. Through his abstract expression, Piko analyzes and outlines perceptual experiences. With patterns of intuition and free association, he marks psychological and philosophical behavior that alters one's feelings and character. His process of experimentation allowed him to better understand the concepts of time, circumstance, and space. Piko's works mainly revolve around both material and color

exploration. Releasing his inner child is a part of Piko's artistic process; freedom, flow, and spontaneity when scribbling, piling, blocking, and mixing different materials. He observes his works just like when he introspects himself. He repeats this process until he feels satisfied with his work.

## Onar Bermano

Onar (b.1989, Indonesia) is an Indonesian artist based in Yogyakarta. Studied at the Indonesian Institute of the Arts in Yogyakarta, Onar always dresses his emotions in a beautiful and harmonious way, to reveal the depth of everyday life in his works. His goal is to give life to colors and shapes.

Onar likes working with color, in an expressionist style and more often uses a palette knife with impasto technique, it is a picture of his personality. The paintings that are made are not only in one style, there are many styles, sometimes with bright colors, sometimes calm. He has painted in a variety of styles, and now he focuses more on colorful styles and shades with bubbling paint splashes.

## Suroso Isur

Suroso Isur (b. 1982, Pematang) is a realist painter who incorporates elements of contemporary popular culture, including K-Pop stars, into his works. Using vibrant colors, Isur portrays contemporary women with fair, beautiful, and melancholic skin tones. Through his works, Isur prompts discussions about true and

diverse beauty, often overshadowed by the beauty industry's imposed standards. Additionally, he depicts changes in places due to tourism, often damaging nature and local wisdom in the name of development, reflecting the inherent tragedy within the concept of "beauty" in his art.



Srisasanti C



Srisasanti Gallery is an art gallery founded in 1994 by E. St. Eddy Prakoso with the main goal of initiating global appreciation for Indonesian artists.

Srisasanti Gallery represents and supports its artists with a long-term perspective, dedicating its effort to developing their careers and providing a significant audience for their works, both regionally and globally. The gallery has been exhibiting established artists who have important roles in Indonesian art history, while also nurturing emerging artists to contribute to the growth of the Indonesian art scene. Apart from presenting intensive and dynamic in-house programs each year, Srisasanti Gallery also actively presents its artists at art fairs and other international programs.

# Gallery

Srisasanti Gallery mengucapkan terima kasih

kepada:

Semua seniman yang berpartisipasi

Emmanuel St. Eddy Prakoso

Manajemen and Staf Srisasanti Syndicate

Semua pihak yang telah mendukung persiapan dan pelaksanaan pameran

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**SRISASANTI**  
S Y N D I C A T E

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lish, namely e.g., i.e., and etc.  
tions are used as the perspective  
their artworks in this exhibition,  
to use their artworks to share  
something to say or state to the  
eviation acts as a closing note on