

MONSTROUS

MASTERY

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MONSTROUS MASTERY

A solo exhibition by Darbotz

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Pengantar Galeri
Gallery Foreword

4
6

Teks Pameran
Exhibition Text

8
36

126

Profil Penulis
Writer Profile

128

Profil Galeri
Gallery Profile



Karya
Artworks

64

Profil Seniman
Artist Profile

120

130

Acknowledgments

Pengantar Galeri

Srisasanti Gallery dengan bangga mempersembahkan *Monstrous Mastery*, pameran tunggal pertama Darbotz dengan galeri kami. Sebuah simbol dan mitos, misteri yang menyelubungi identitasnya justru menjadikannya sebagai perwakilan anonim untuk orang-orang yang tinggal di kota metropolitan, dengan segala perjuangan, kekacauan, dan persaingan di dalamnya. Di tengah kompetitifnya kancah seni jalanan Jakarta, muncullah sesosok monster, cumi-cumi monokromatik dengan senyuman seram dan gigi tajam yang mendominasi tembok-tembok jalanan ibu kota. Pencapaiannya sejak saat itu terus bertumbuh, menarik perhatian berbagai belahan dunia, dan kehadirannya tidak pernah goyah. Sebagai salah satu seniman jalanan ternama di Indonesia dalam dua dekade terakhir, menghadirkan karya Darbotz ke dalam galeri merupakan salah satu pengalaman paling menantang sekaligus memuaskan bagi kami.

Dalam pameran tunggalnya yang keenam—dan yang pertama di Yogyakarta—Darbotz menggunakan analogi monster untuk menyimbolkan manusia yang merasa tersingkirkan dalam kehidupan di kota metropolitan, seperti Jakarta yang terus berkembang dan bertransformasi setiap harinya. Monster-monster ini mewakili betapa jauh di lubuk hatinya, manusia memiliki kekuatan dan kemauan luar biasa untuk bertahan hidup, untuk beradaptasi dalam lanskap perkotaan yang tak kenal ampun. Mereka mewujudkan perjuangan melawan keputusan dan kegagalan di tengah kerasnya kehidupan kota. Bisakah kita menguasai monster dalam diri kita dan menggunakannya untuk menghadapi tantangan hidup kita ke depan? Karya-karya yang ditampilkan dalam pameran ini mengambil inspirasi dari kontradiksi ambigu yang dilihat Darbotz antara kemajuan melalui pembangunan dan kemunduran melalui keterasingan manusia.

Monstrous Mastery menghadirkan lebih dari 50 karya-karya baru dengan berbagai media dan ukuran, yang terdiri dari lukisan, gambar di atas kertas, patung, dan proyek kolaborasi dengan komunitas seniman jalanan Yogyakarta. Menampilkan karyanya yang berisi penolakan akan kenyataan pahit kehidupan kota metropolitan di kota Yogyakarta—kota yang lebih identik dengan seni, budaya, dan suasana ramah—akan menjadi pengalaman kontras, baik bagi penonton yang sudah familiar dengan Darbotz atau bagi apresiator baru yang mungkin belum pernah melihat karyanya sebelumnya. Kami berharap pameran ini dapat menjadi salah satu momen paling mengesankan dalam karir Darbotz dan memberi kesempatan bagi para apresiator di Yogyakarta untuk merasakan kekaryaannya secara menyeluruh. Kami mengucapkan terima kasih yang sebesar-besarnya kepada Darbotz, Donna Carollina, para sponsor, dan seluruh pihak yang telah berkontribusi dalam persiapan dan terselenggaranya pameran ini.

Gallery

Foreword

Srisasanti Gallery is pleased to present *Monstrous Mastery*, Darbotz's first solo exhibition with the gallery. A symbol and a myth, the mystery that shrouds his identity has instead made him an anonymous representative for the people who live in the metropolis, with all the struggle, chaos, and rivalries within it. In the midst of Jakarta's competitive street art scene, a monster emerges, a monochromatic squid with a sinister smile and sharp teeth that dominates the capital's street walls. His achievements since then have continuously grown, garnering attention worldwide, and his presence never wavered. As one of, if not the most, well-known street artists in Indonesia in the last two decades, bringing Darbotz's work into a gallery setting has been one of the most challenging yet exciting experiences for us.

In his sixth solo exhibition—and his first in Yogyakarta—Darbotz uses the analogy of monsters to symbolize humans who feel marginalized in life in a metropolitan city, such as Jakarta, which continues to develop and transform each day. These monsters represent how deep inside, humans have extraordinary powers and will to survive, to adapt to the unforgiving urban landscape. They embody the struggle against despair and failure amidst the harshness of city life. Can we master the monster within us and use it to face our life's challenges ahead? The works featured in this exhibition take inspiration from the ambiguous contradiction that Darbotz sees between progress through development and decline through human isolation.

Monstrous Mastery presents more than 50 new works with various media and sizes, consisting of paintings, drawings, sculptures, and collaboration projects with Yogyakarta's street artists community. Showing his work which contains a rejection of the harsh reality of metropolitan city life in the city of Yogyakarta—a city that is more synonymous with art, culture, and a friendly atmosphere—will be a contrasting experience, both for viewers who are already familiar with Darbotz or for new appreciators who may have never seen his work before. We hope this exhibition can be a memorable one in Darbotz's oeuvre and provide the opportunity for appreciators in Yogyakarta to experience his work completely. We would like to express our deepest gratitude to Darbotz, Donna Carollina, the sponsors, and all those who have contributed to the preparation and implementation of this exhibition.

RUPAME

KOTAE

TAFORIS

BETON

Teks oleh DONNA CAROLLINA

**“Di balik tembok
kebisingan kota
ada dunia lain
alam**



beton, di antara
a yang tak henti,
n yang menghuni
pikiran manusia.

Sosok monster dan keahlian teknis rupa bertemu melahirkan kesatuan ragam elemen dan prinsip seni rupa dalam gelapnya kota secara apik. Kisah terukir pada permukaan urban oleh Darbotz, menggugah imajinasi akan kerasnya hidup di kota beton mewujud dalam rupa Monster yang secara berani dan dewasa menunjukkan dirinya.”

Monstrous Mastery merupakan pameran tunggal Darbotz, seniman graffiti ibukota yang turut mengukir namanya dalam bentang ekosistem seni rupa kontemporer Indonesia. Lewat puitisasi aerosol dan cat, Darbotz menampilkan perjalanan pendewasaan seninya untuk melihat secara dalam bagaimana Monster yang menjadi karakter Darbotz mampu menggali batasan-batasan konvensional seni. Pun kita diajak untuk merenungi perihal keberanian Darbotz dalam menceritakan konsep empiris dibalik konsekuensi dan kompensasi dari nilai perjuangan dirinya untuk bertahan hidup. Melahirkan Monster dengan kepribadian yang kompleks dan menyesuaikan wujudnya dengan beragam keahlian dan daya pikir untuk tetap bertahan.



Monstrous Mastery



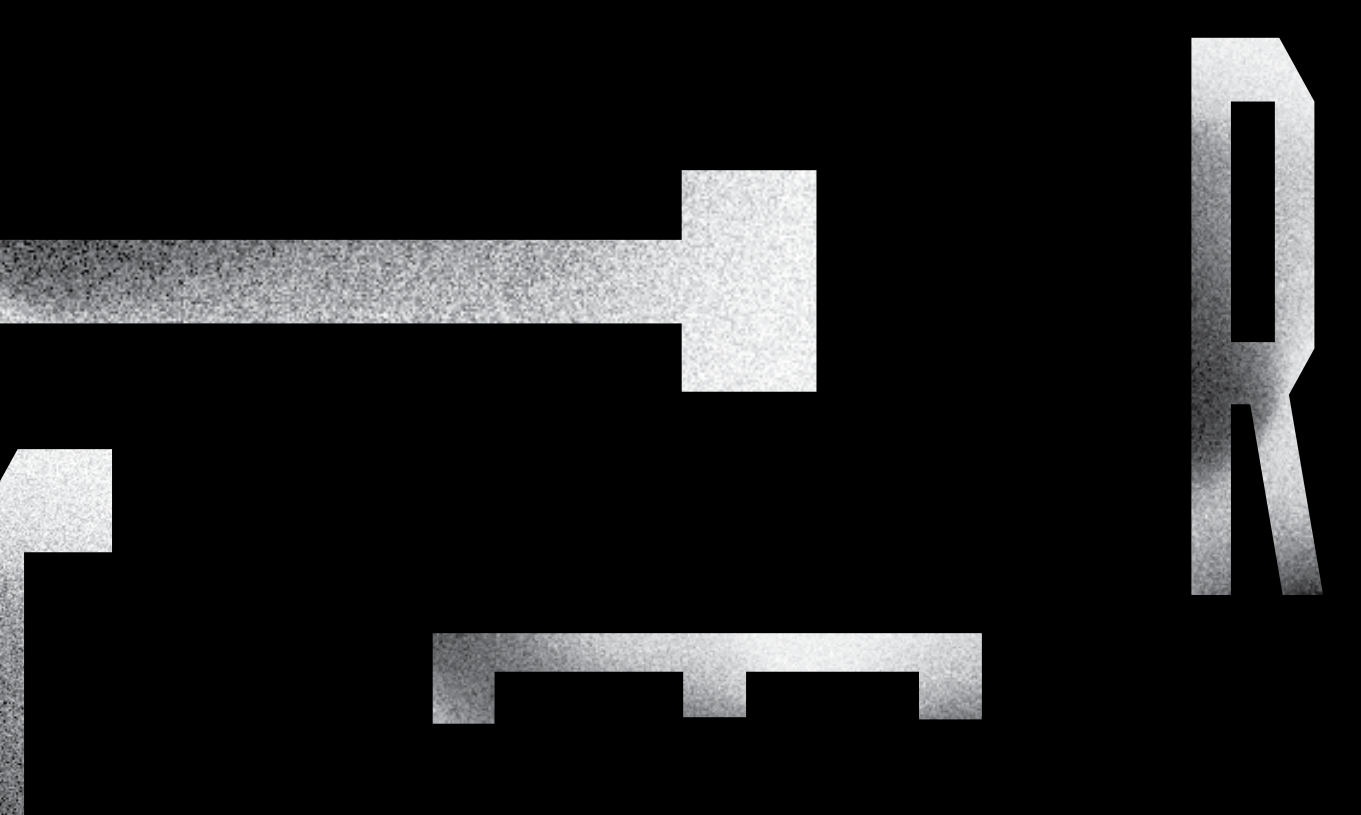
Darbotz, seniman graffiti asal Jakarta yang dikenal akan karakter monsternya yang unik secara kuat menjadi bak mitos dunia jalanan. Melewati lintasan serta batasan konvensional dan kontroversi dalam seni, ia mengubah permukaan lanskap urban menjadi kanvas dirinya untuk berkomunikasi. Bentuk imajiner, warna kontras, serta bentuk geometris tegas membentuk karakteristiknya yang khas. Rekam visual ini melebur batas abu-abu antara keindahan dan keanehan, sekaligus memperlihatkan bahwa keahlian sejati terletak dalam kemampuan seniman untuk mengeksplorasi sisi gelap dan ambiguitas akan kemanusiaan. Melalui medium yang beragam, warna-warni sapuan kuas dan aerosol, Darbotz meretas batasan konvensional membangun narasi visual makhluk fantasi cerminan dimensi psikologis dan sosial manusia.

Bak kanvas kota, 20 tahun berkarya di jalanan, Darbotz mengekspresikan eksistensi monster yang terlahir dari lingkungan urban yang keras, erat dengan perjuangan dalam mengatasi ragam situasi. Monster yang merespon serta merekam dinamika pertumbuhan graffiti sebagai sebuah *movement* di kota Jakarta. Terlibat dalam pertumbuhan graffiti di Jakarta, Darbotz menangkap ragam cerita yang bernilai emosional yang ia yakini hingga saat ini. Koneksi dan konsistensi dalam graffiti menghidupi monster kota beton ini untuk melebarkan dirinya hingga ke kota lain yang cukup berpengaruh dalam pergerakan graffiti. Monster yang mewakili bagian diri manusia terpinggirkan yang mana menjadi manifestasi secara konsisten pada lanskap urban. Kota Jakarta, megalopolis yang terus bertumbuh dan bertransformasi menjadi sumber inspirasi utama dari karya-karya Darbotz yang ditampilkan di kota Yogyakarta ini. Jakarta sebagai ibukota yang dinamis dan terus berubah, menciptakan kehidupan yang keras dan penuh ketidakpastian. Tingkat ketegangan yang tinggi, kepadatan kendaraan, kemarahan dan



kegigihan, mencerminkan gejala hidup yang terjadi di tengah Jakarta. Karya-karya yang ditampilkan adalah karya yang mengambil inspirasi atas kontradiksi yang ditampilkan antara kemajuan perkotaan dan keterasingan manusia. Di mana Darbotz menempatkan tema ini untuk ditampilkan dalam pamerannya tunggal keenamnya di kota Yogyakarta. Kota yang berselimut mitos akan kebesaran seni dan graffitinya. Kota yang tak tendensius dan menganut cita-cita akan *pareduluran* dan keramahan. Kota yang pada belasan tahun lalu menjalin kenangan dengan Darbotz lewat pagelaran seni lengkap dengan skena graffitinya.


Dinamika kota terwakilkan lewat karya-karya yang dipamerkan menyibak lapisan keberadaan manusia yang kadang-kadang tersembunyi di balik topeng menakutkan dan atas nama ketertiban manusia. Senimanlah yang paling menguasai bentuk seninya sendiri yang mencengangkan dan menuntun pemahaman akan eksplorasi sudut gelap pikiran dan perasaannya. Berangkat dari *design thinking* yang



mana merupakan sisi lain dari Darbotz sebagai seorang desainer grafis, Darbotz menemukan benang merah akan keindahan di tengah kekacauan dan menangkap esensi monster yang mampu menjadi narasi visual akan tekanan sosial, ekonomi dan politik kota beton. Graffiti layaknya hantu beton yang tiba-tiba muncul di sudut-sudut gelapnya malam perkotaan.

Di balik cat dan aerosol, graffitinya mencerminkan pantulan wajah-wajah monster yang hidup di antara gedung-gedung pencakar langit jalanan yang penuh cerita. Monster yang bukan sekadar makhluk imajiner, melainkan entitas simbolis dinamika kehidupan. Ragam visual ruang urban ini yang kemudian ditangkap, direkam, dan menjadi inspirasi teknik berkaryanya. Graffiti sebagai teknis pengkaryaan yang dipilih Darbotz, lewat karakter monster serta keahlian teknis yang melibatkan nirmana - eskpresi visual mencakup ragam medium, elemen, serta prinsip rupa, tercermin dalam karya dengan beragam medium yang dipamerkan.

Manifestasi Monster



Hal ini tampak dari karyanya yang berjudul “Faces of Resilient Beasts” 16 karya yang merupakan satu seri berukuran 150 x 120 cm pada media kanvas ini menampilkan bentuk imajiner yang lahir lewat kesatuan serta harmonis antara garis, bentuk geometris, warna (hitam, putih, pink, jingga, biru, dan hijau), serta ornamentasi. Keenambelas karya ini menyimpan ungkapan yang boleh dirujuk sebagai wajah atau manifestasi makhluk-makhluk tanggung atau monster ini sendiri. Di mana dalam pembacaannya “Faces of Resilient Beasts” memiliki konotasi akan ketangguhan dan ketahanan yang dapat muncul dalam berbagai bentuk dan wujud turut mewakili keberagaman serta kompleksitas dari sifat makhluk itu sendiri. Frasa ini pun mampu mewakili konsep lain dalam menggambarkan keberanian, ketahanan, serta kekuatan dalam berbagai wujud dan aspek yang unik.



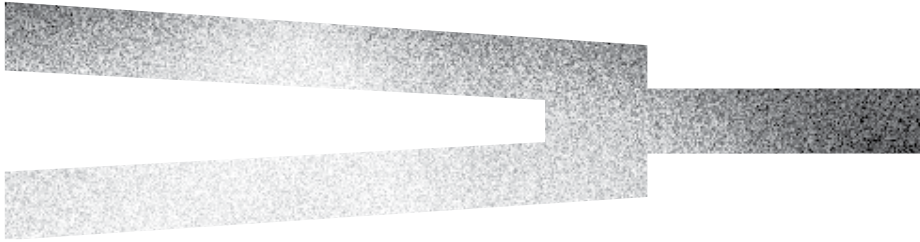


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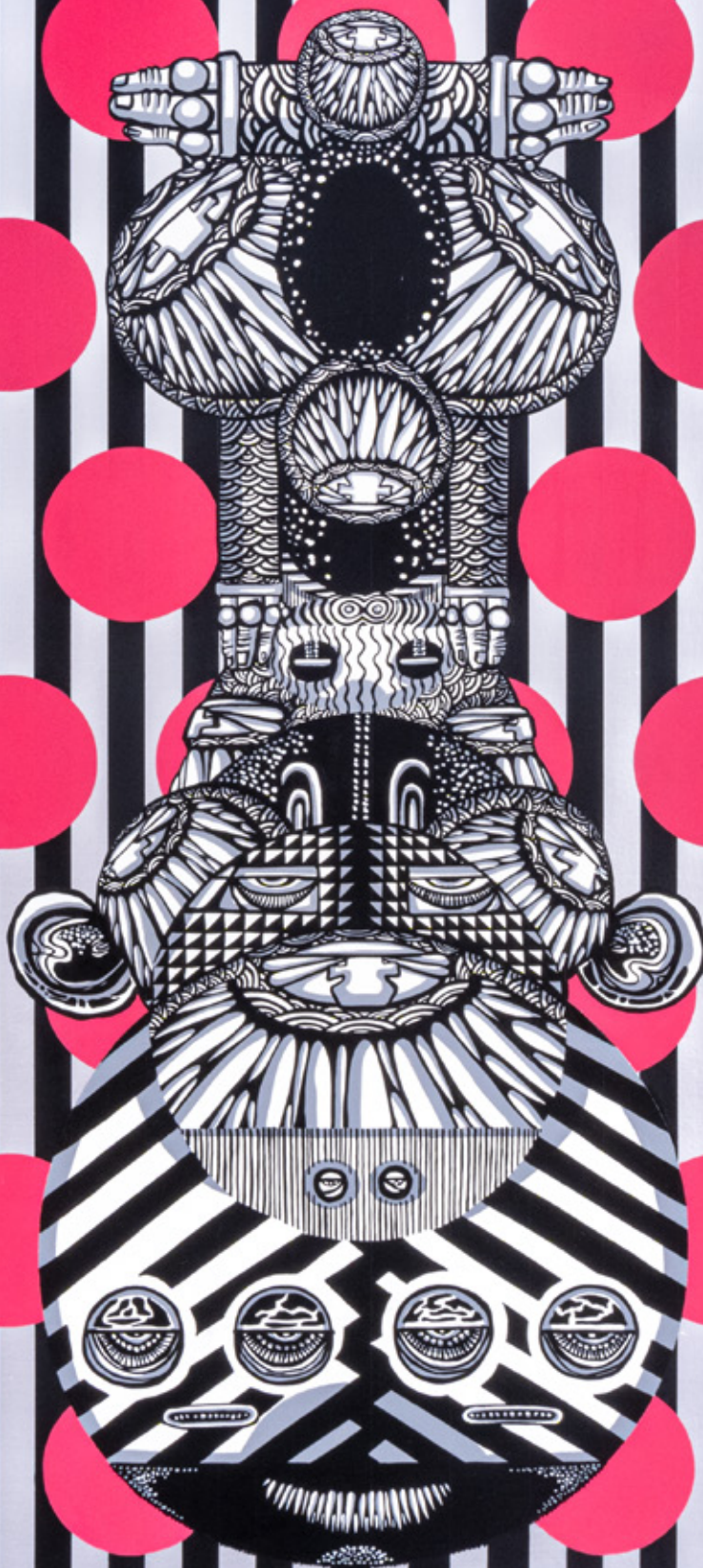
Darbotz memunculkan pendewasaan eksplorasi seninya lewat gambaran kecakapan atau keahlian sebagai landasan kreativitas. Ia memberikan sentuhan kreatif yang unik dan menghadirkan visual karya dengan bentuk medium yang unik. "Unified Aptitude" merupakan tiga karya berukuran 250 cm x 100 cm pada medium kanvas, yang terbaca sebagai kesatuan kolase atas bidang geometris, garis, ornamentasi, yang mengejutkan dengan sentuhan warna pink, hijau, biru, hitam, dan putih yang membentuk serta melingkupi karakter monster. Pembacaan terhadap "Unified Aptitude" mencerminkan ide besar atas kemampuan atau kecakapan yang tidak dapat berdiri secara mandiri. Ia harus bekerja sama secara terpadu untuk dapat mencapai suatu tujuan atau hasil yang besar. Keberhasilan integrasi akan bakat, keterampilan, serta kreativitas menciptakan sinergi yang kuat di mana hal tersebut melibatkan beragam elemen kemampuan atau kecakapan yang berbeda-beda.






Medium kanvas dalam beragam ukuran digunakan Darbotz pada seri karya lainnya. Dua karya berukuran 120 x 110 cm yang termasuk dalam seri “Monster Within” di atas medium kanvas, menampilkan 2 karya berada di atas garis tegas hitam dan abu-abu. Terdapat repetisi bidang lingkaran berwarna pink yang menjadi latar dari monstercirikan Darbotz berwarna hitam dan putih dengan garis tegas serta bentuk geometrisnya. Pembacaan atas kedua karya ini menghasilkan narasi akan keberadaan DNA yang melekat. Frasa metaforis yang merujuk pada sisi gelap atau aspek yang menakutkan dari diri seseorang yang menjadi latar belakang tersembunyi dalam diri seseorang. Pada aspek tertentu pembacaan lain merujuk pada elemen internal yang kompleks baik aspek secara negatif maupun positif akan selalu melingkupi hidup sosok monster, sosok yang menjadi sisi gelap atau konflik batin dari seseorang yang diilustrasikan secara metafor.









Seri “Monstrous Mastery” yang terdiri atas dua karya berukuran 150 x 150 cm pada medium kanvas, sekaligus karya yang menjadi tajuk dalam pameran tunggal Darbotz kali ini merupakan karya yang berlatar belakangkan bidang geometris persegi. Varian persegi dan persegi panjang dengan warna terang komplementer hijau dan biru serta jingga dan pink menjadi latar belakang dari monster berwarna hitam putih Darbotz. Pembacaan atas karya ini merujuk pada penguasaan atas keahlian tertentu mungkin konteksnya dapat mewakili sesuatu yang luar biasa, unik, namun sekaligus menakutkan dengan tingkat keahlian yang tinggi. Konotasi yang dimunculkan adalah elemen misterius namun fantastis dalam sebuah karya. Menjadi fokus yang menonjol sekaligus memiliki dimensi yang menggoda pikiran serta berkesan ajaib.

Jalinan kuat antarabentuk geometris, warna, garis, dan ornamentasi bentuk terasa pada dua karya dalam seri “Hybrid Survival”. Karya berukuran 150 x 180 cm pada medium kanvas ini menampilkan elaborasi yang rumit dengan warna kontras yang memunculkan kesan *chaotic*. Pembacaan atas kedua karya ini merujuk pada perpaduan atau kombinasi antar elemen yang berbeda yang dikaitkan dengan konteks keberlangsungan hidup. Karya ini semacam merujuk kepada kemampuan atau strategi yang menggabungkan berbagai



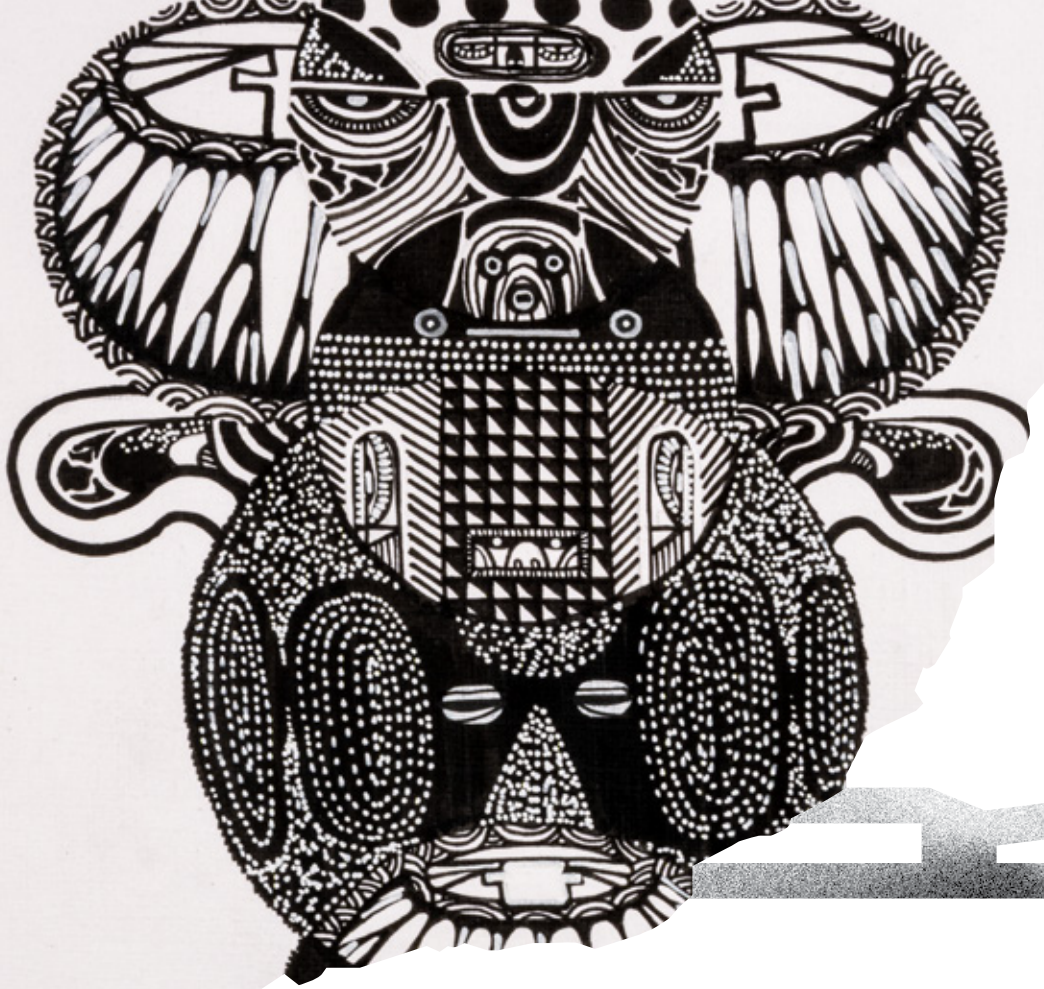


elemen atau sumber daya untuk mencapai kelangsungan hidup yang optimal, mewujudkan visualisasi yang inovatif serta adaptif untuk mengisi ruang-ruang pada medium yang menjadi ilustrasi akan tantangan atau situasi yang kompleks. Senada dengan “Hybrid Survival”, seri “Merged Power” yang menampilkan empat karya berukuran 100 x 100 cm di media kanvas masih menampilkan penataan serta kombinasi elemen rupa yang tampak berkelindan. Garis, bentuk, serta warna kontras memiliki kekuatan atau kemampuan untuk mencapai sesuatu.

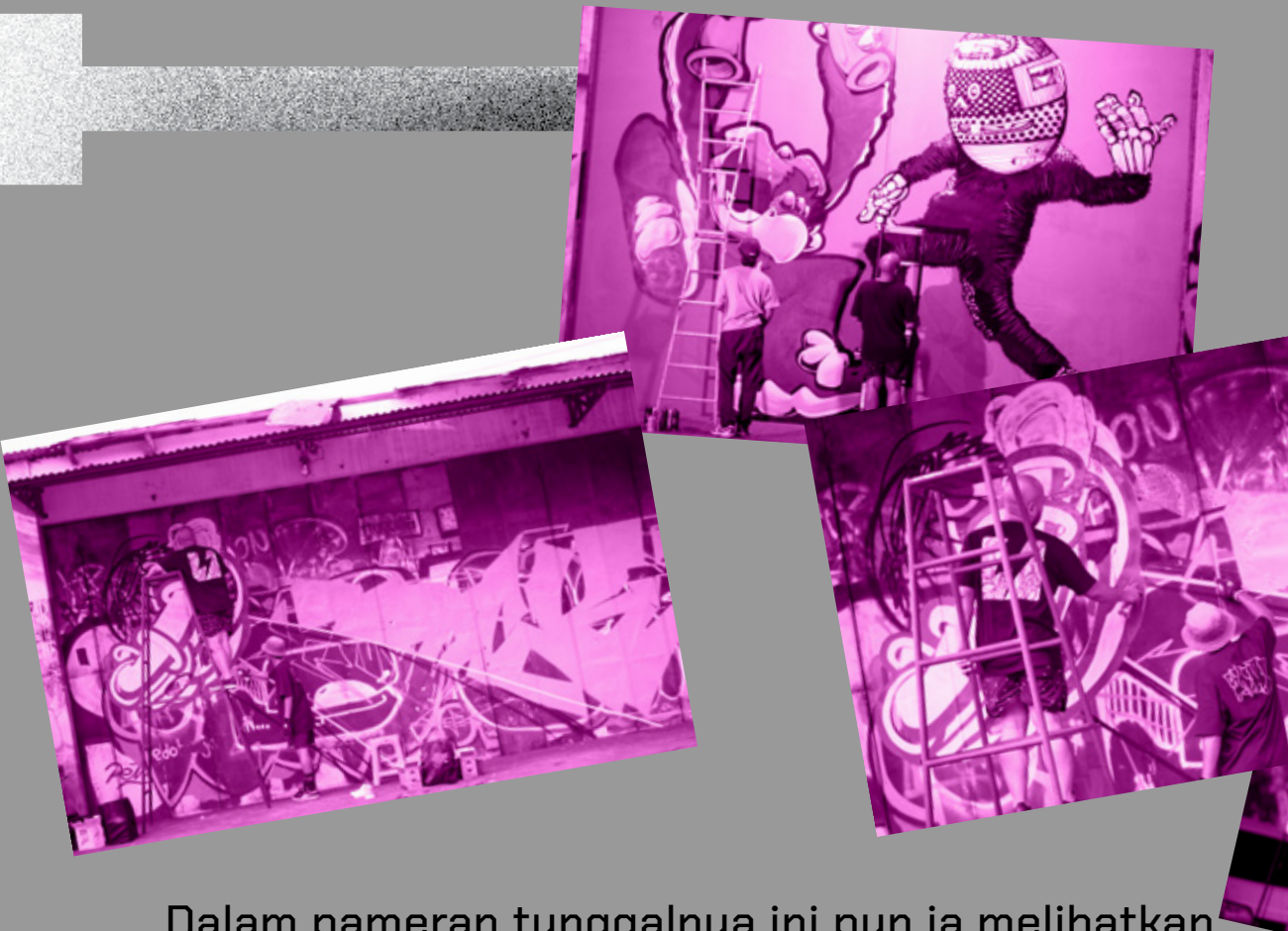


Dari beragam karya yang ditampilkan cukup menarik melihat bagaimana proses kemunculan warna-warna lain di luar warna hitam dan putih, mendominasi pada pameran tunggalnya kali ini. Warna pink, biru, hijau, dan jingga menjadi mantra visual kedewasaan proses seni Darbotz. Memperkuat konsep rancangan imajinatifnya yang menyembunyikan cerita di balik seluruh proses pendewasaan dirinya. Transformasi natural dari proses berkarya Darbotz yang dapat dilihat dari seri karya "Totems"





Terdapat empat belas karya bertajuk “Totems” yang digarap secara manual di atas medium kertas berukuran A4. Para monster dalam seri karya ini menampilkan ciri khas dari Darbotz dengan guratan garis hitam yang kuat dalam mendistribusikan elemen garis, bidang geometris, serta ornamentasinya. Kesatuan elemen-elemen ini menjadi ciri khas dari seorang Darbotz. Selain naturalisasi atas ciri khas Darbotz, tajuk Totem yang dipahami sebagai suatu objek, gambar, atau simbol yang bermakna spiritual atau simbolis dalam budaya tertentu. Mewakili sekaligus melambangkan sesuatu yang bernilai khusus dalam kepercayaan atau tradisi suatu komunitas. Pada konteks ini totem dapat menjadi representasi nilai, tujuan, atau karakteristik khusus yang diakui dan dihormati oleh kelompok tersebut. Dalam perspektif ini, Darbotz adalah bagian dari komunitas besar graffiti yang hidup dan saling menghidupi ekosistem di dalamnya. Dengan rupa karakter monster yang notabene merupakan karakter dengan stigma “buruk”, ia tetap bertahan sebagai karakter yang memiliki beragam sisi kepribadian untuk menyelesaikan berbagai masalah. Kemampuannya untuk menghidupi apa yang diilhami sebagai skena graffiti ia tampilkan dengan bagaimana ia mengapresiasi setiap aktivasi serta karya graffiti yang dihasilkan oleh rekan-rekannya.



Dalam pameran tunggalnya ini pun ia melibatkan rekan-rekan dalam skena graffiti Yogya untuk turut mengaktivasi graffiti dalam wujud karya kolaborasi. *Project Sama-Sama #2* yang melibatkan beberapa rekan graffiti Yogyakarta seperti Tuyuloveme, Techoo, Sicovecas, Lovehate love, Muck, Rune, Dyeget, Trasher, Setsu, dan Nick23 menunjukkan betapa kolaboratifnya skena graffiti yang menjadi ekosistem Darbotz. Karya dari *Project Sama-Sama #2* ini tersebar di beberapa titik ruang publik di kota Yogyakarta. Tidak hanya itu, beberapa karya responsif dari rekan-rekan graffiti Darbotz pun dapat dilihat pada karya "Totems" lainnya. Di mana karya "Totems" Darbotz sebagai karakter khas Darbotz, direspons oleh rekan-rekan graffiti lainnya tentu dengan ciri serta kekhasannya masing-masing.



Setiap makhluk yang ditampilkan Darbotz membawa beban simbolis yang mendalam. Monster-monster ini bukan hanya entitas visual melainkan metafora atas realitas dan tantangan yang merespon kebingungan di tengah perubahan yang cepat. “Bullet in Your Head” atau karya *sculptures* dari Darbotz yang turut dipamerkan dalam pameran tunggalnya kali ini menjadi pembacaan dalam konteks tersebut. Frasa metaforis dengan ekspresi dramatis simbolik dalam menyampaikan ragam emosi atas perasaan tertentu. Menggunakan warna hitam, pink, hijau, dan putih, *sculptures* ini tetap menggunakan ciri khas tertentu dari Darbotz lewat bentuk geometris, garis, serta ornamentasi yang ada.

Ekspresi Empiris

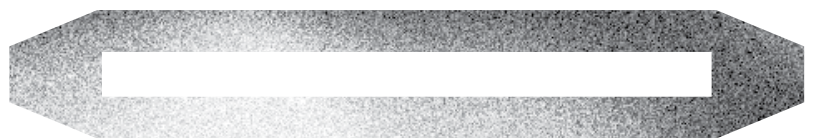
Dalam dunia yang diciptakannya, Darbotz membawa ragam pengalaman visualnya dalam wujud monster ini untuk dapat mengekspresikan perjuangan serta eksistensi monster-monster yang terlahir dari lingkungan urban yang keras. Goresan-goresan yang diciptakan mencerminkan keberanian untuk bertahan dalam situasi yang sulit. Monster yang mewakili bagian dalam diri manusia memiliki kekuatan yang luar biasa untuk bertahan hidup. Mereka menjadi manifestasi dari perjuangan melawan kemunduran serta keputusasaan di tengah kerasnya kehidupan kota.



Hal yang senada yang diungkapkan oleh Friedrich Nietzsche yakni seni adalah spekulasi yang matang atas alam manusia. Pandangan ini mengacu pada pandangan filosofis tentang peran seni dalam pemahaman serta pengekplorasi hakikat manusia. Seni tidak hanya sekedar bentuk ekspresi atau hiburan semata, melainkan refleksi mendalam atas realitas manusia. Dalam konteks “spekulasi yang matang” kemampuan seni adalah untuk menyelidiki, mengamati, serta merenungkan eksistensi manusia dengan penuh kedalaman. Seni sebagai bentuk pemikiran yang mendalam, lebih dari sekedar representasi fisik atau visual. Sementara seniman adalah para filosof yang menggambarkan kehidupan manusia melalui medium seni dengan pemahaman yang mendalam dan matang. Seni sebagai alat untuk merenungkan serta memahami hakikat manusia melalui interpretasi kreatif.

Gaya Darbotz yang unik dan khas ini seolah menjadi jembatan antara keahlian teknis dan imajinasi tanpa batas. Dalam setiap goresan tampak bagaimana kemampuan Darbotz dalam menangkap esensi kehidupan urban yang keras serta bagaimana kepiawaiannya dalam mengolah karya seni yang menggugah pikiran. “Monstrous” dan “Mastery”, dua elemen yang tumpang tindih menciptakan sinergi serta refleksi mendalam akan kemampuan manusia dalam bertahan hidup. Graffiti sebagai medium ekspresi jalananlah yang dipilih oleh Darbotz sebagai bahasa visualnya. Darbotz memahami sepenuhnya bahwa lanskap kota merupakan kanvas yang potensial untuk digunakan dan sejak tahun 2004 sosok monster ini berkembang.

Graffiti memiliki daya magis yang mampu membangkitkan adrenalin serta kesadaran untuk meresapi entitas kehidupan kota. Ia pun memiliki kekuatan komunikatif yang menciptakan dialog tersembunyi. Demikian Darbotz mengemas karya-karyanya dalam pameran *Monstrous Mastery* ini yang secara eksploratif mengungkap sisi gelap dan ambiguitas manusia dalam bertahan hidup di tengah kerasnya kehidupan urban.







METAPHORS

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Text by DONNA CAROLLINA

**“Behind the
concrete walls,
amidst the
ceaseless noise
of the city, lies
another world
that inhabits
the human
imagination.**



The fusion of monstrous figures and technical prowess gives birth to a harmonious blend of diverse elements and principles of visual art in the city's darkness. Darbotz carves a story onto the urban canvas, stirring the imagination about the harshness of life in the concrete jungle, manifested in the form of boldly and maturely presented Monsters.”



SOPHROS



www.sophros.com

Monstrous Mastery is Darbotz's solo exhibition, showcasing the work of the capital city's graffiti artist who has etched his name into the tapestry of Indonesia's contemporary art scene. Through the poetic use of aerosol and paint, Darbotz presents the journey of his artistic maturation, delving deep into how the Monsters, the iconic characters of Darbotz, can transcend the conventional boundaries of art. We are prompted to reflect on Darbotz's courage in narrating empirical concepts behind the consequences and compensations derived from his struggles for survival. It gives birth to Monsters with complex personalities and adapts its form with various skills and mindsets to survive.

Monstrous Mastery



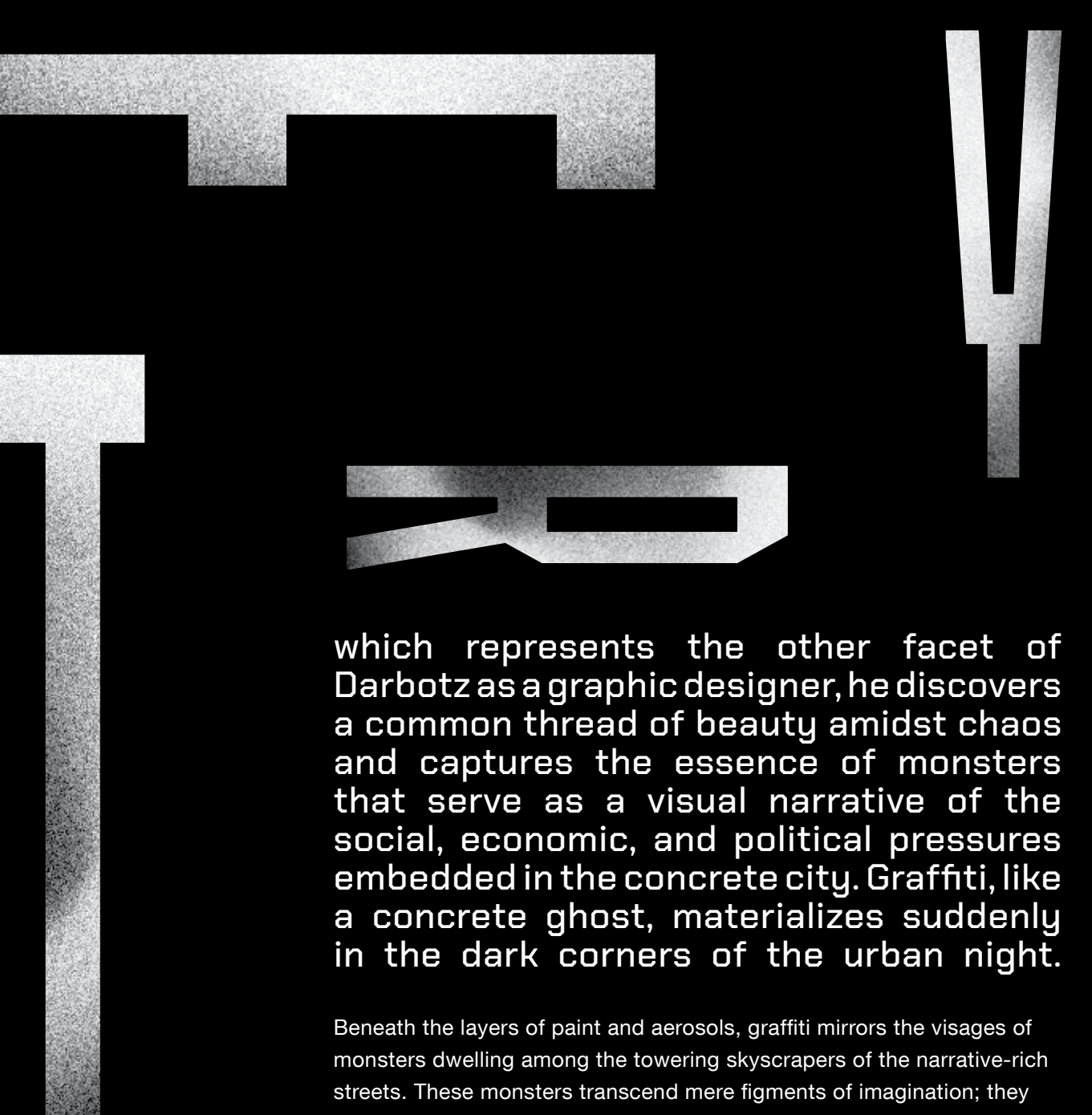
Darbotz, the graffiti artist hailing from Jakarta, is renowned for his uniquely powerful monster characters that have become a street art legend. Defying the conventional limits and controversies within the art world, he transforms the surface of the urban landscape into his canvas to communicate. His distinctive style is defined by imaginative forms, contrasting colors, and bold geometric shapes. This visual record blurs the gray area between beauty and peculiarity, demonstrating that true skill lies in an artist's ability to explore humanity's dark and ambiguous aspects. Through various mediums, a vibrant palette of brush strokes, and aerosol, Darbotz breaks through conventional boundaries, constructing a visual narrative of fantasy creatures reflecting the psychological and social dimensions of humanity.

Like an urban canvas, Darbotz has spent 20 years honing his craft on the streets, expressing the birth of a monster forged in the crucible of a harsh urban environment, intimately tied to the struggle of overcoming diverse challenges. This monster not only reacts to but also chronicles the dynamic growth of graffiti as a movement within the city of Jakarta. Engaged in the evolution of graffiti in Jakarta, Darbotz captures a multitude of emotionally resonant stories that continue to hold significance for him. The interconnectedness and steadfastness within the graffiti community have enabled this urban monster to extend its reach to other cities, exerting a notable influence on the graffiti movement. This monster serves as a representation of a marginalized aspect of the human psyche, consistently manifesting itself in the urban landscape. Jakarta, a megalopolis in perpetual growth and transformation, serves as the primary wellspring of inspiration for Darbotz's artworks showcased in Yogyakarta. The dynamic and ever-changing capital city of Jakarta fosters a life marked by harshness



and uncertainty. The heightened tension, vehicular congestion, anger, and unwavering persistence reflect the tumultuous essence of life in Jakarta's heart. The exhibited works draw inspiration from the contradictions presented by the juxtaposition of urban progress and human alienation. Darbotz intricately weaves this theme into his sixth solo exhibition in Yogyakarta. A city shrouded in the myth of its artistic and graffiti greatness. A city that is not tendentious and embraces the values of community and hospitality. A city that, over a dozen years ago, etched Darbotz's memories through art performances, complete with its graffiti scene.

The city's dynamics come alive through the exhibited works, unveiling the layers of human existence often concealed behind frightening masks and under the guise of societal order. The artist emerges as the true maestro of his craft, astonishing viewers and guiding them toward an understanding of the exploration into the darker recesses of his thoughts and emotions. Departing from design thinking,



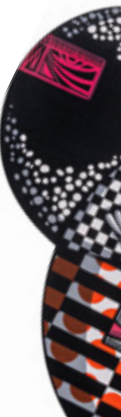
which represents the other facet of Darbotz as a graphic designer, he discovers a common thread of beauty amidst chaos and captures the essence of monsters that serve as a visual narrative of the social, economic, and political pressures embedded in the concrete city. Graffiti, like a concrete ghost, materializes suddenly in the dark corners of the urban night.

Beneath the layers of paint and aerosols, graffiti mirrors the visages of monsters dwelling among the towering skyscrapers of the narrative-rich streets. These monsters transcend mere figments of imagination; they serve as symbolic entities embodying the dynamics of life. The diverse visual tapestry of this urban realm is meticulously captured, recorded, and then transformed into the wellspring of inspiration for Darbotz's artistic technique. Graffiti, as the chosen working medium by Darbotz, takes on a unique form through the portrayal of monsters and technical mastery that involves *nirmana*—a visual expression encompassing a multitude of mediums, elements, and visual principles. This artistic approach is vividly reflected in the eclectic array of mediums showcased in the exhibited works.

Manifestation of Monsters



This is exemplified in Darbotz's piece titled "Faces of Resilient Beasts," a series comprising 16 works, each measuring 150 x 120 cm on canvas. These artworks showcase imaginative forms born from the synergy and harmony of lines, geometric shapes, and a palette of colors (black, white, pink, orange, blue, and green), embellished with ornamentation. Within these sixteen pieces lie expressions that can be interpreted as the faces or embodiments of these creatures of responsibility, or even the monsters themselves. "Faces of Resilient Beasts" carries connotations of resilience and fortitude manifested in various forms and shapes, symbolizing the diversity and intricacy inherent in these creatures. Moreover, this phrase can also encapsulate broader concepts, serving as a representation of courage, resilience, and strength, each taking on unique forms and facets



A



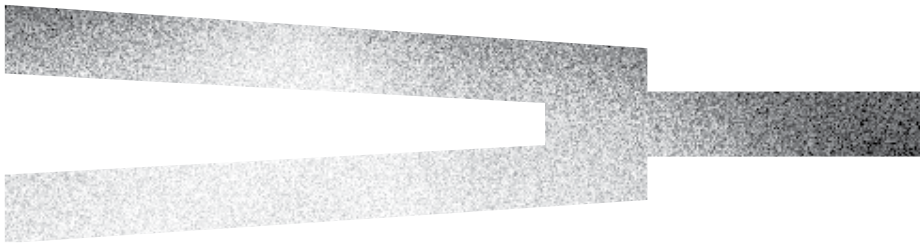
Darbotz showcases the depth of his artistic exploration by emphasizing skill and craftsmanship as the pillars of creativity. Infusing a distinctive creative touch, he presents the visuals of his works through a unique medium. "Unified Aptitude" consists of three pieces, each measuring 250 cm x 100 cm on canvas. These pieces form a cohesive collage of geometric planes, lines, and ornamentation, surprising the viewer with touches of pink, green, blue, black, and white colors that shape and encircle the monster characters. Reading "Unified Aptitude" conveys the overarching concept that abilities or skills are not independent entities. They must synergize in an integrated manner to accomplish significant goals or outcomes. The successful amalgamation of aptitude, skill, and creativity generates a potent synergy that encompasses various elements of different abilities or aptitudes.



E

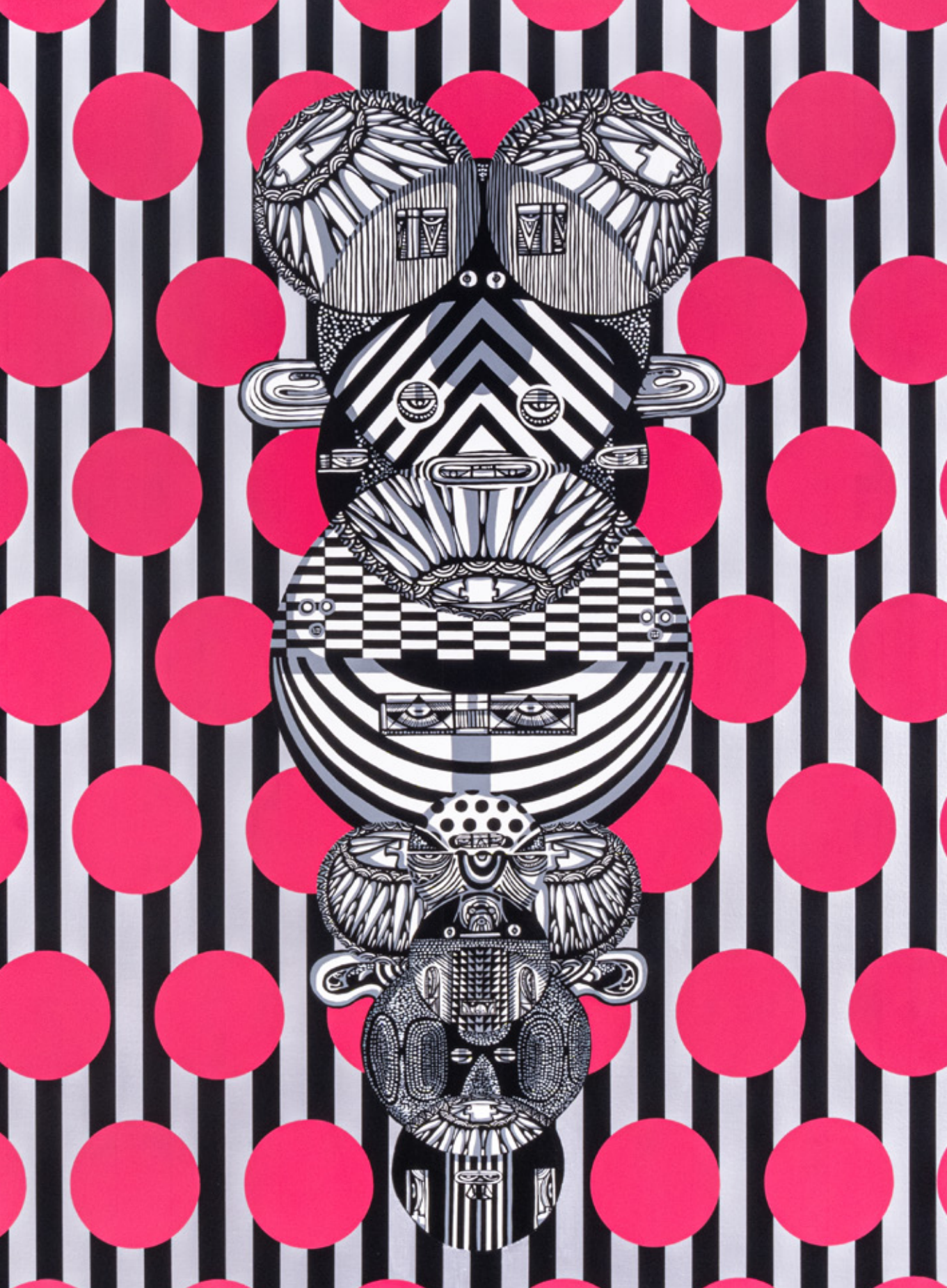


R



Darbotz utilizes canvas mediums of various sizes in other series of works. The "Monster Within" series features two works, each measuring 120 x 110 cm on medium canvas. These pieces are characterized by bold black and gray lines. A recurring pink circular field serves as the backdrop for Darbotz's signature black and white monsters, defined by their striking lines and geometric shapes. A narrative emerges when examining these two works, revealing the inherent presence of DNA. This metaphorical phrase alludes to the dark or frightening aspect within an individual, serving as a concealed backdrop. In certain contexts, other interpretations highlight the complex internal elements encompassing both negative and positive aspects that perpetually surround the life of a monster. This figure symbolizes the dark side or inner conflict within a person, illustrated metaphorically.









The "Monstrous Mastery" series comprises two works, each measuring 150 x 150 cm on canvas, and stands as the titular centerpiece of Darbotz's current solo exhibition. These pieces feature square geometric planes as their background. Various iterations of squares and rectangles, adorned with complementary vibrant colors such as green and blue, as well as orange and pink, serve as the backdrop for Darbotz's black and white monsters. Interpreting these works unveils a narrative centered around the mastery of specific skills. In this context, they may represent something extraordinary and unique, simultaneously evoking a sense of fear due to the high level of expertise involved. The connotation is one of mystery and fantasy embedded in the artwork, creating a focal point that both captivates the mind and exudes a magical dimension.



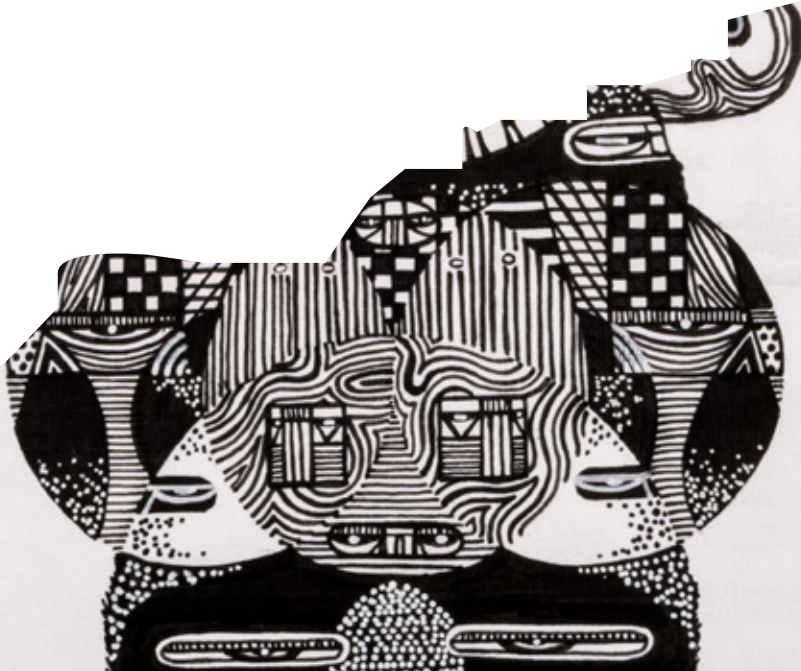


The profound entwining of geometric shapes, colors, lines, and ornamental forms is palpable in the two pieces belonging to the "Hybrid Survival" series. Measuring 150 x 180 cm on canvas, these works showcase intricate elaborations with contrasting colors, creating an impression of chaos. The interpretation of these pieces revolves around the fusion or combination of diverse elements within the context of survival. They allude to the capacity or strategy that amalgamates various elements or resources to attain optimal survival,

employing innovative and adaptive visualizations to occupy the canvas and depict challenges or complex situations. Much like the “Hybrid Survival” series, the “Merged Power” series, comprising four 100 x 100 cm works on canvas, maintains an arrangement and fusion of visual elements that appear intertwined. The lines, shapes, and contrasting colors possess the power and capability to accomplish something significant.



Among the showcased works, it's fascinating to witness a colorful rebellion against the black-and-white norm in this solo exhibition. Pink, blue, green, and orange boldly strut onto the visual stage, becoming the whimsical mantras of Darbotz artistic coming-of-age. They playfully reinforce the idea of his imaginative designs, cleverly hiding the tales behind his entire journey into maturity. The natural evolution of Darbotz's creative antics takes center stage in the "Totems" series.

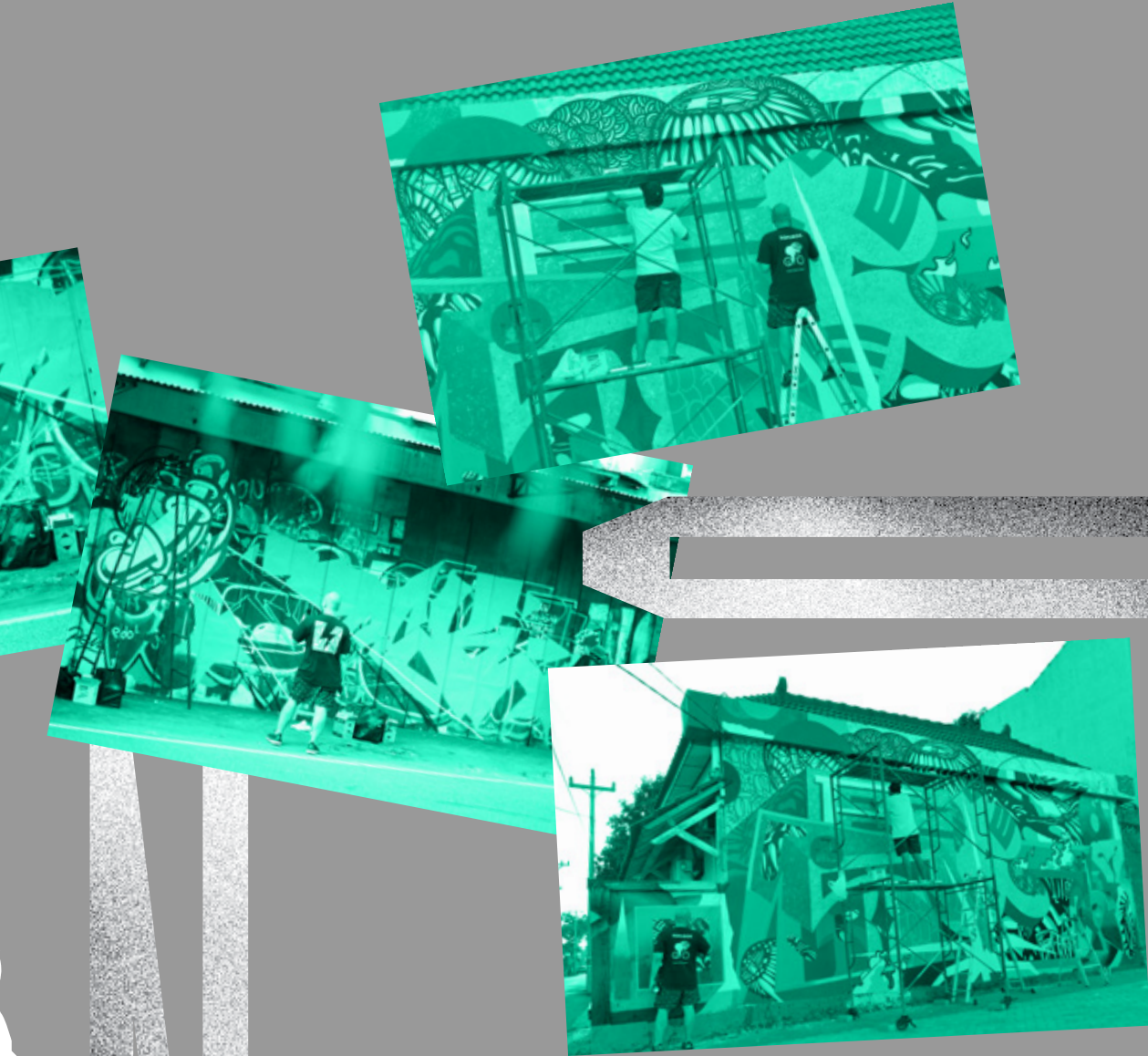




A set of fourteen hand-drawn works titled "Totems" graces A4-sized paper. In this series, Darbotz's signature monsters boldly emerge with strong black line strokes, deftly distributing line elements, geometric planes, and ornamentation. The harmonious unity of these elements characterizes Darbotz's unique style. Beyond just bearing Darbotz's signature, the title "Totem" takes on additional layers of meaning. It's perceived as an object, image, or symbol carrying spiritual or symbolic significance within a particular culture. A totem represents something of extraordinary value in the beliefs or traditions of a community, serving as a symbol that holds special importance. In this context, a totem can embody specific values, goals, or characteristics acknowledged and respected by the group. If viewed through this perspective, Darbotz becomes an integral part of the expansive graffiti community, a collective that thrives on mutual nourishment within interconnected ecosystems. Despite the "bad" stigma associated with his monster character, he perseveres as a multifaceted personality adept at addressing various challenges. His ability to align with the inspirations of the graffiti scene is exemplified by his genuine appreciation for every activation and graffiti work produced by his peers.



In this solo exhibition, Darbotz collaborated with colleagues from the Yogyakarta graffiti scene, activating graffiti through joint efforts. "*Project Sama-Sama #2*" showcased this collaborative spirit, featuring several Yogyakarta graffiti peers such as Tuyuloveme, Techoo, Sicovecas, Lovehatelove, Muck, Rune, Dyeget, Thrasher, Setsu, and Nick23. This project exemplifies the collaborative nature of the graffiti scene within Darbotz's creative ecosystem. The works from "*Project Sama-Sama #2*" have found homes in various public spaces across Yogyakarta. Moreover, Darbotz's "Totems" works elicit responses from his graffiti colleagues, incorporating their distinct characteristics and peculiarities. Here, Darbotz's unique characters become a canvas for collaborative expressions, as each graffiti colleague responds with their individual flair and artistic identity.



Each of Darbotz's creatures carries profound symbolic weight, transcending mere visual entities to become metaphors for the realities and challenges that arise amidst rapid change. An example within this context is the sculpture titled "Bullet in Your Head," also showcased in this solo exhibition. Metaphorical phrases with symbolic dramatic expressions convey a variety of emotions for certain feelings. Utilizing black, pink, green, and white colors, the sculptures retain certain Darbotz characteristics through geometric shapes, lines, and ornamentation.

Empirical Expressions

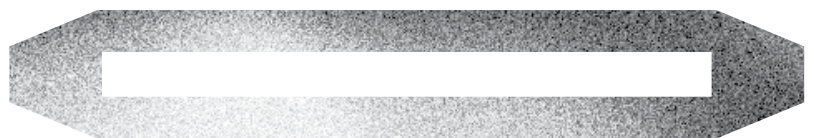
In the realm he conjures, Darbotz channels his diverse visual experiences into the form of monsters, expressing the struggle and existence of creatures born from unforgiving urban landscapes. The strokes he creates mirror the courage required to endure challenging circumstances. These monsters, symbolic of the inner facets of human beings, possess formidable strength to weather adversity. They stand as a manifestation of the ongoing battle against decline and despair amid the harshness of city life.



Friedrich Nietzsche echoes a similar sentiment, suggesting that art constitutes a mature speculation on human nature. This perspective delves into a philosophical understanding of the role of art, emphasizing its capacity to comprehend and explore the intricacies of human nature. Art is not merely a mode of expression or entertainment; it serves as a profound reflection on the reality of human existence. Within the framework of "mature speculation," art's ability lies in its capacity to investigate, observe, and contemplate human existence in its entirety. It goes beyond mere physical or visual representation, evolving into a form of deep thought. Artists, in this context, emerge as philosophers who, with profound and mature insight, depict human life through the medium of art. Art, therefore, becomes a powerful tool for contemplation and understanding of human nature through creative interpretation.

Darbotz's distinctive and unique style serves as a bridge between technical expertise and boundless imagination. Each stroke in his artworks showcases not only Darbotz's skill but also his ability to capture the essence of harsh urban life, creating thought-provoking pieces. The overlapping elements of "Monstrous" and "Mastery" synergize, leading to a profound reflection on humanity's resilience. Choosing graffiti as his visual language, Darbotz recognizes the cityscape as a potential canvas, a concept he has explored since 2004 as the monster figure evolves. Graffiti, as a medium of street expression, possesses a magical power that can evoke an adrenaline rush and immerse individuals in the entity of city life. Additionally, it holds a communicative

power that sparks a hidden dialogue. In this Monstrous Mastery exhibition, Darbotz adeptly encapsulates his works, exploratively revealing the dark side and ambiguity of human survival amidst the harshness of urban life.



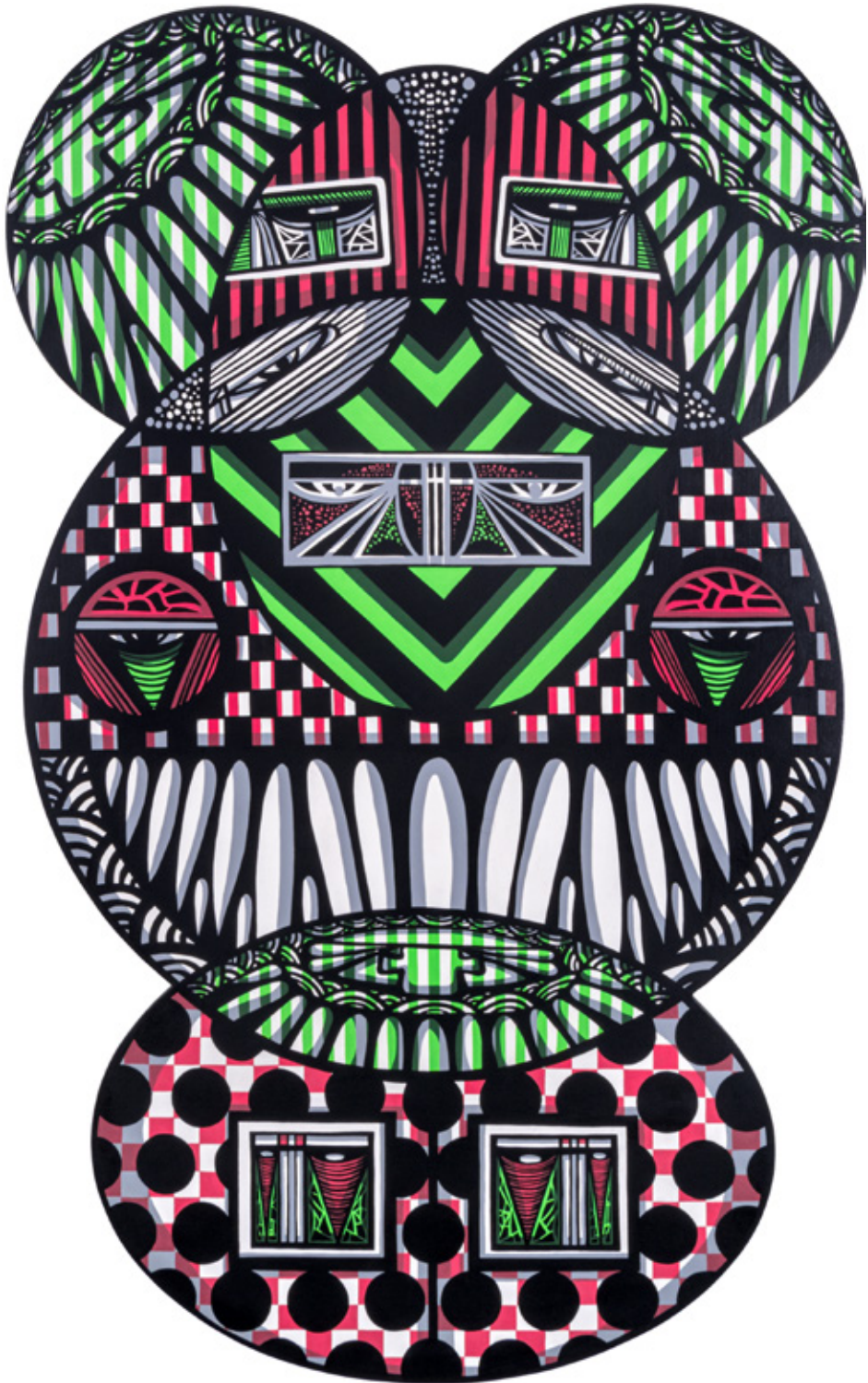




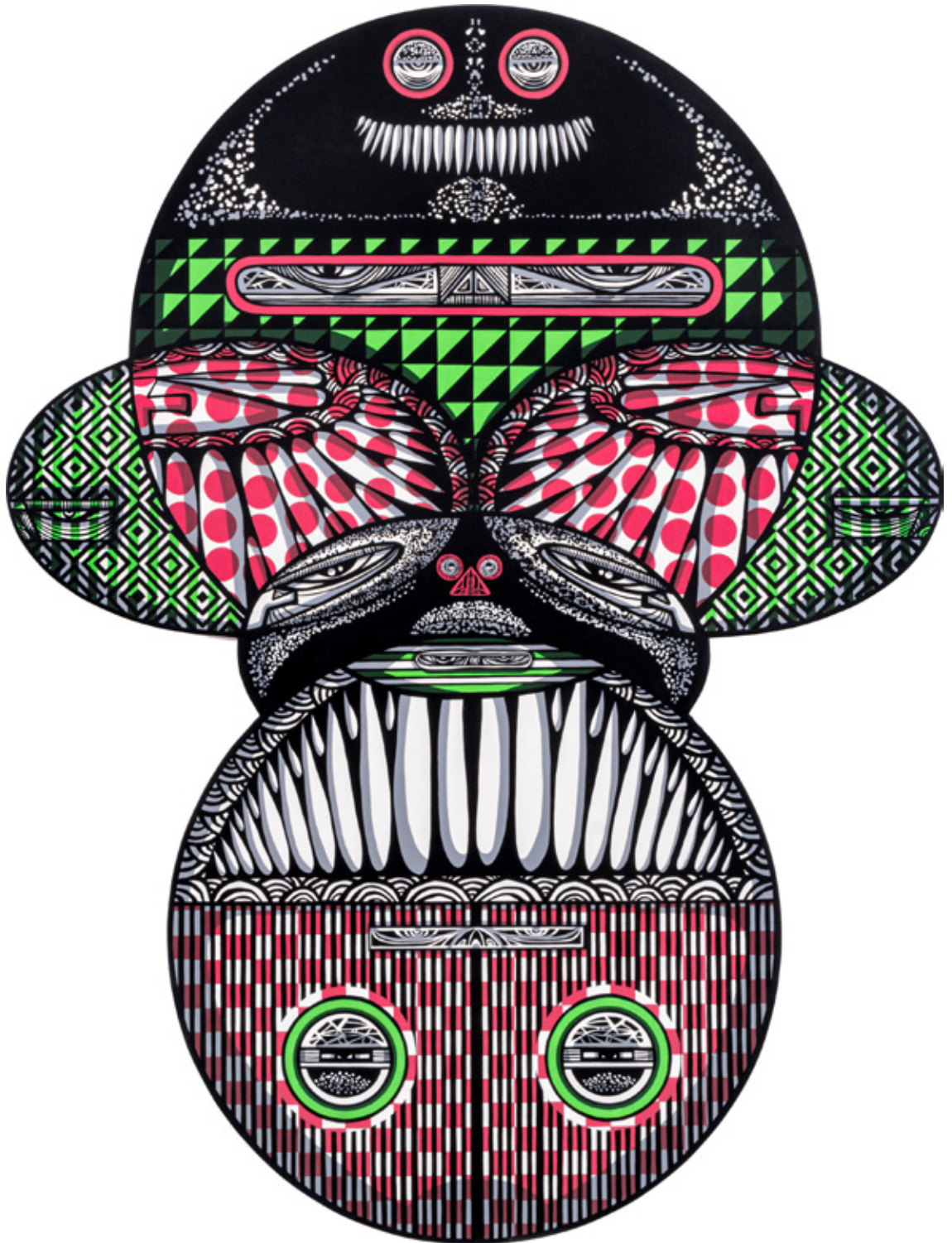








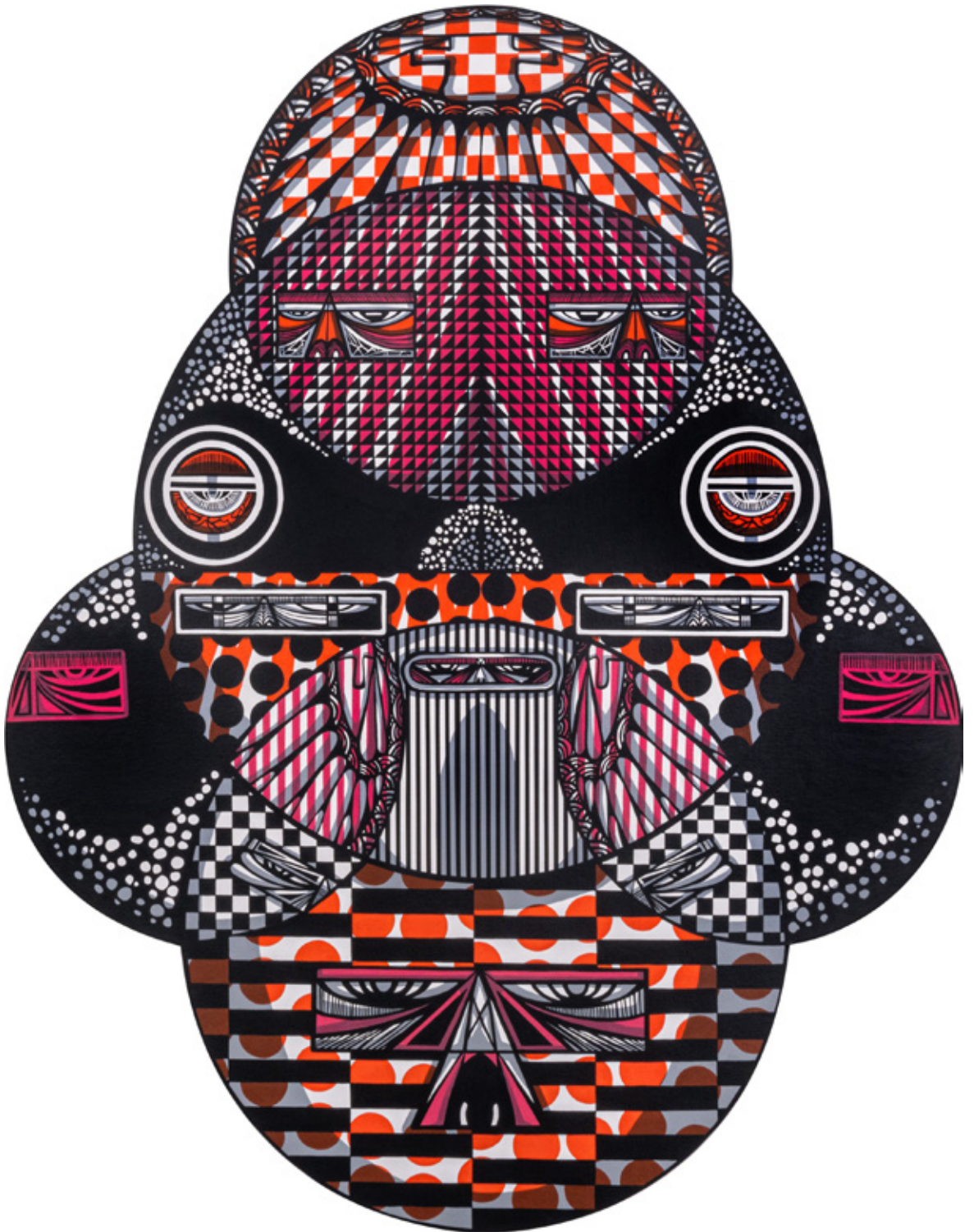




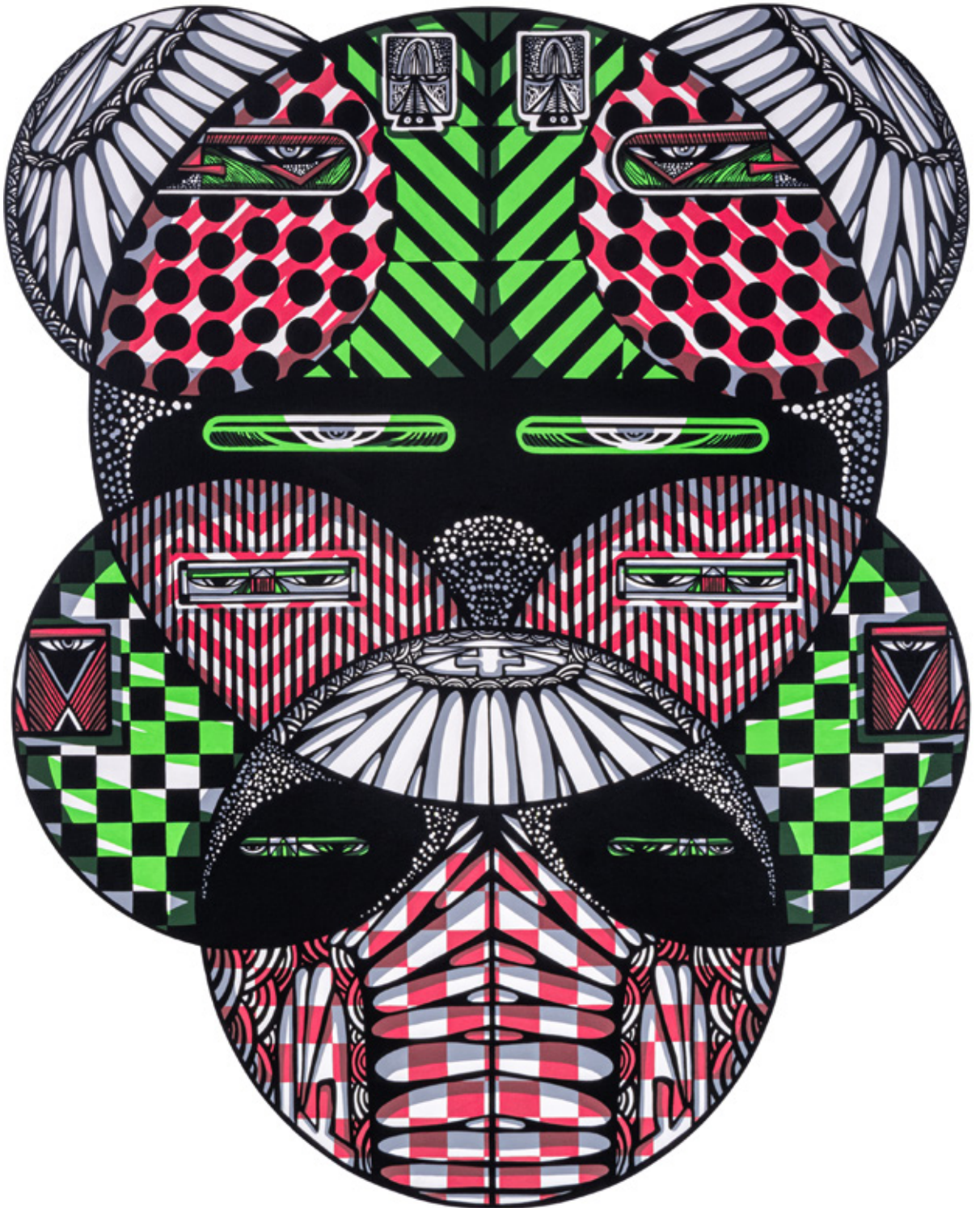


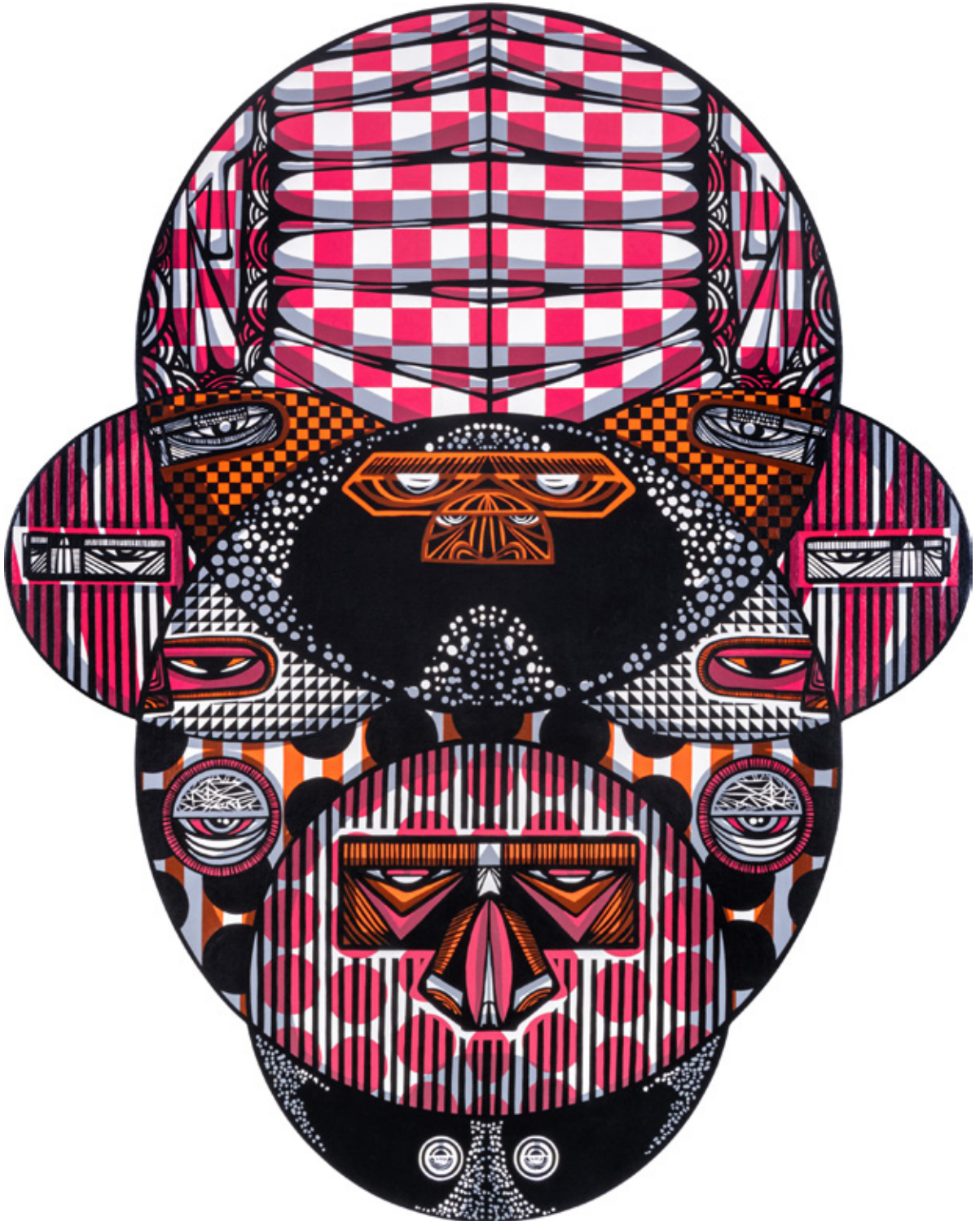




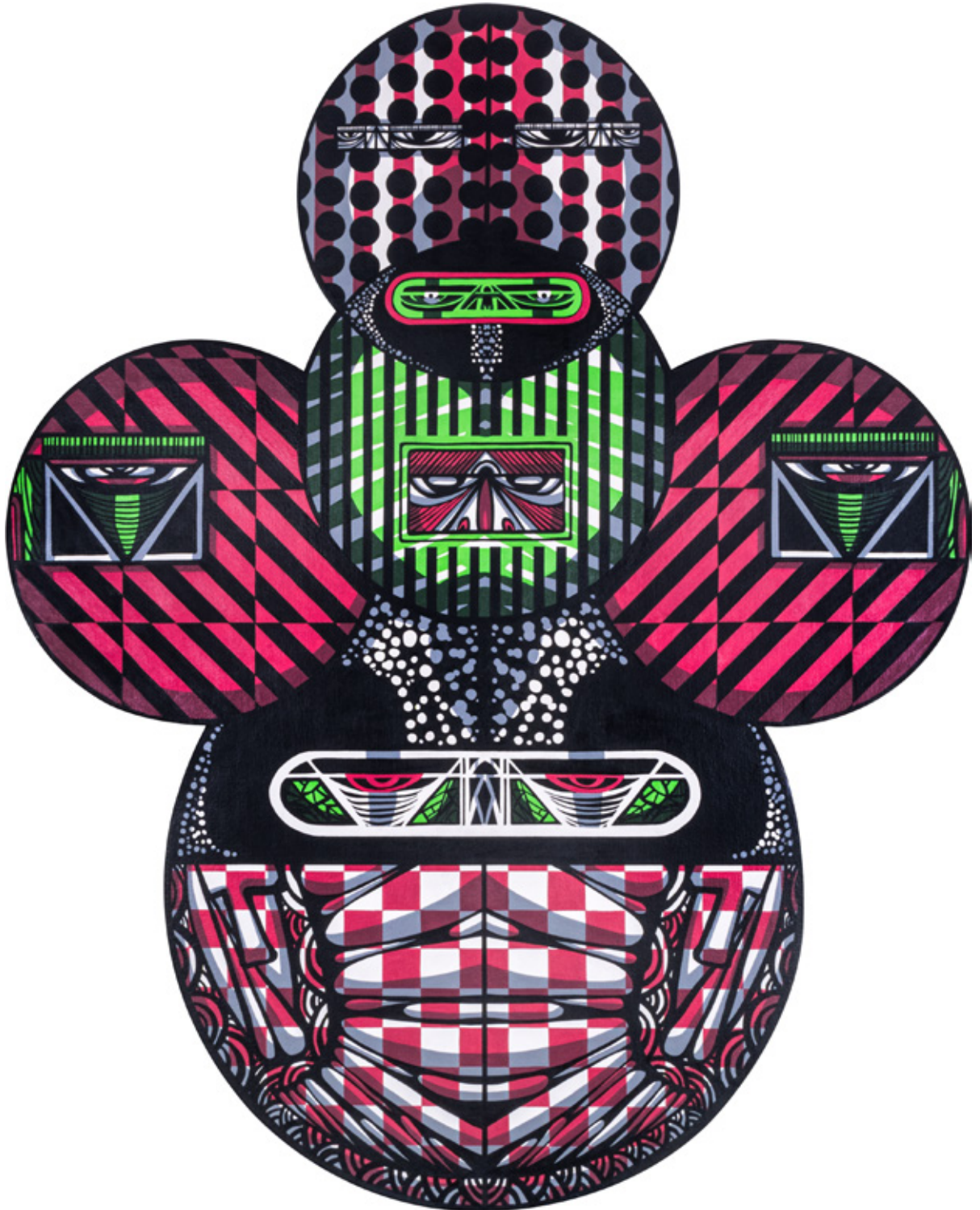








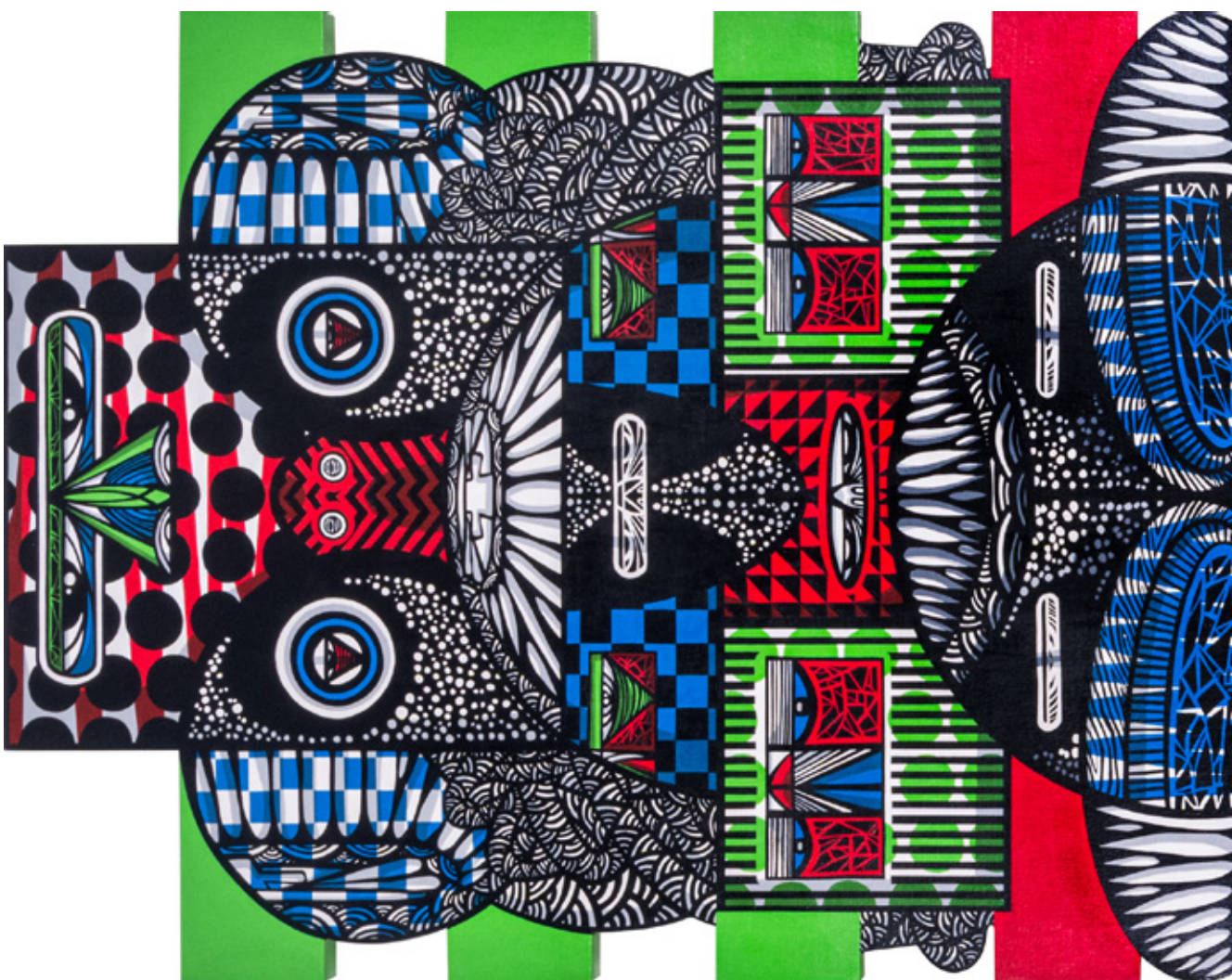


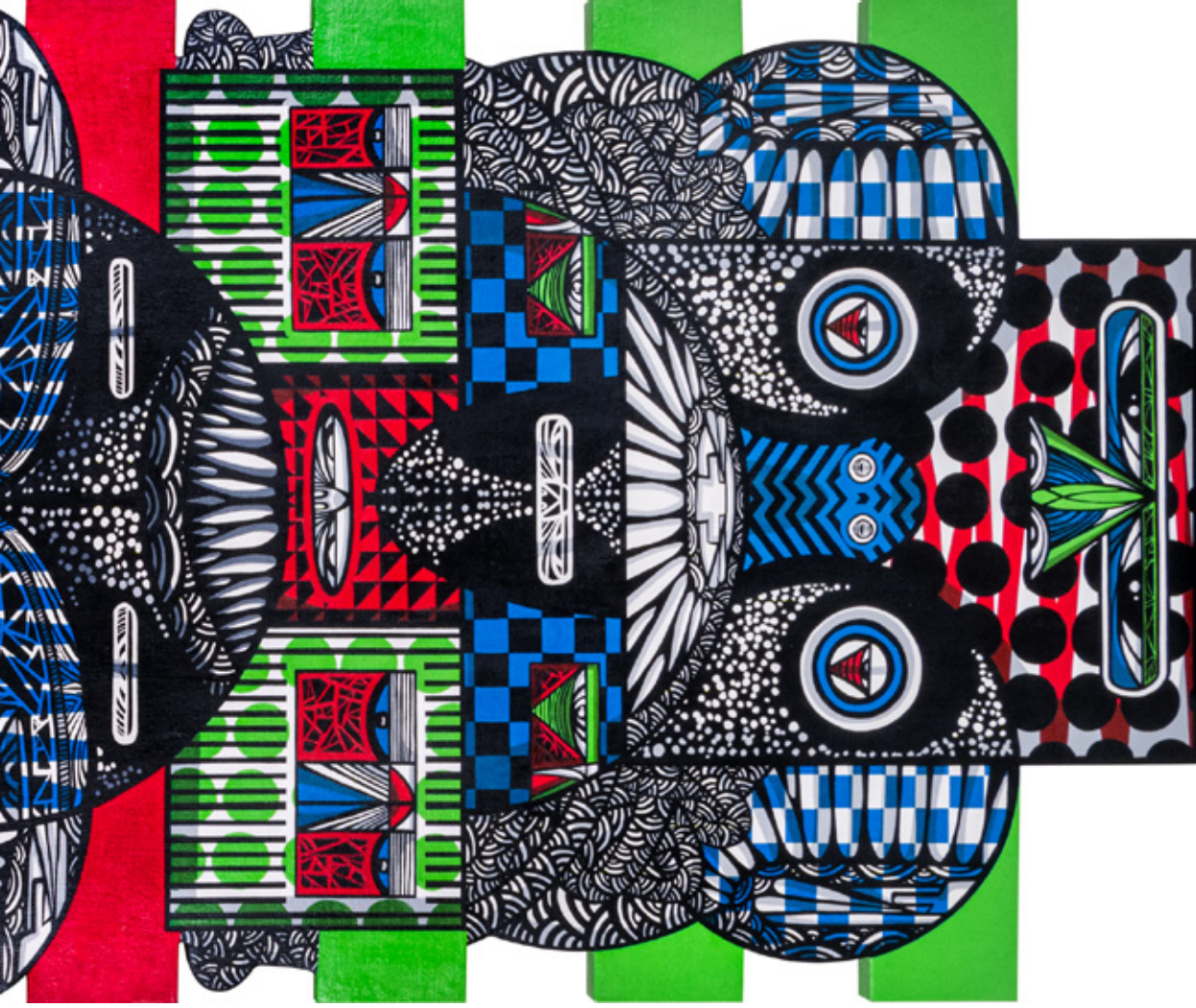


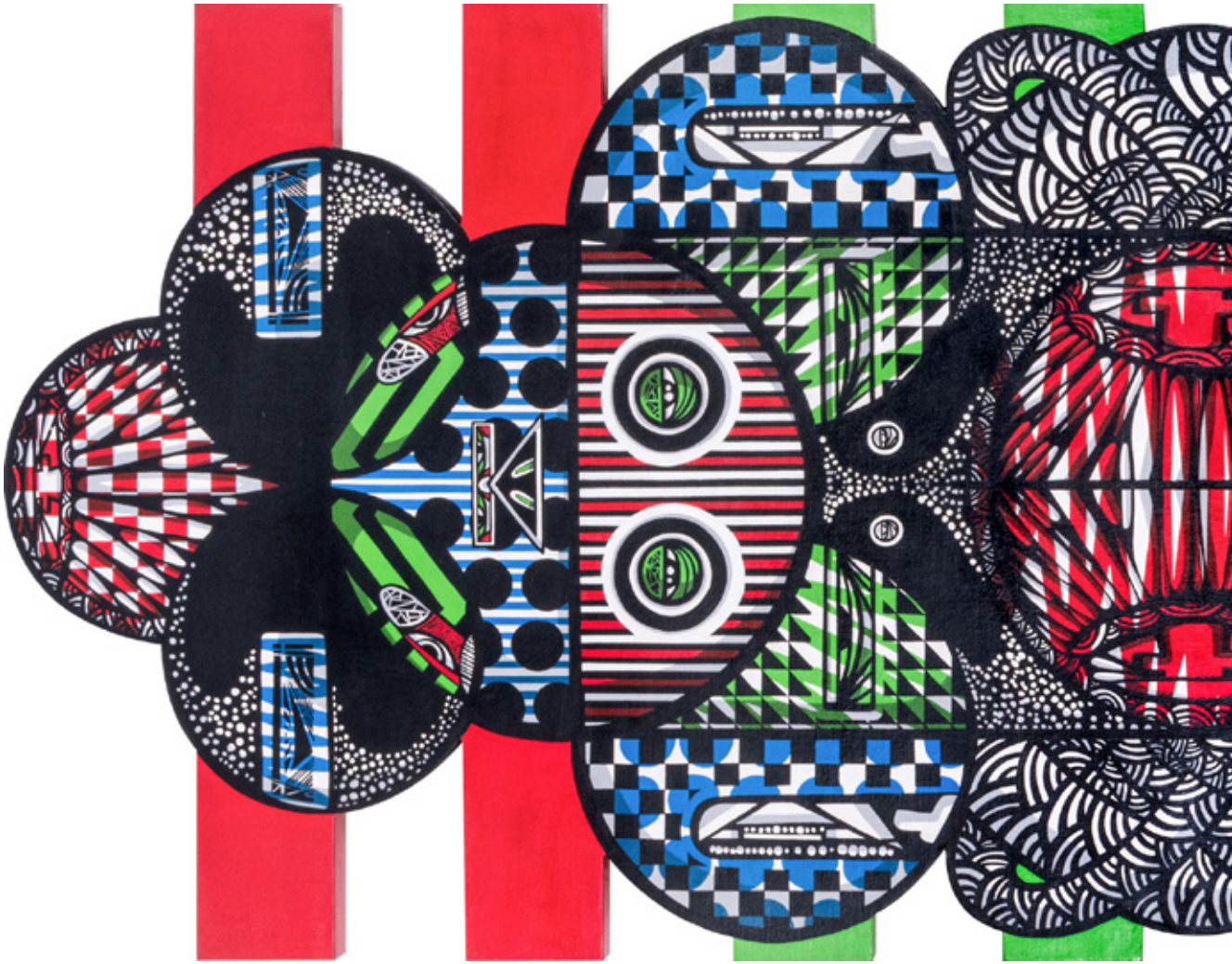


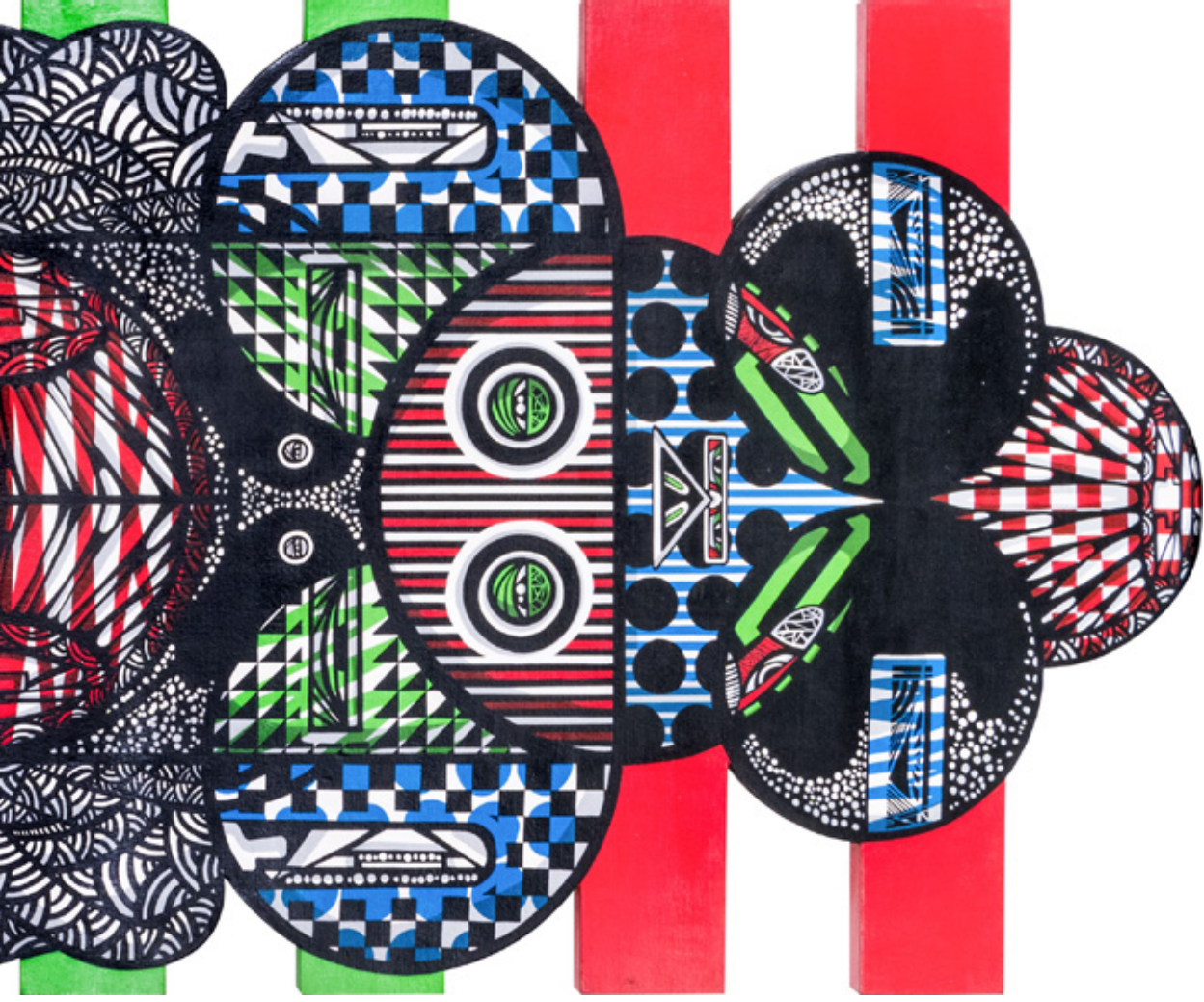






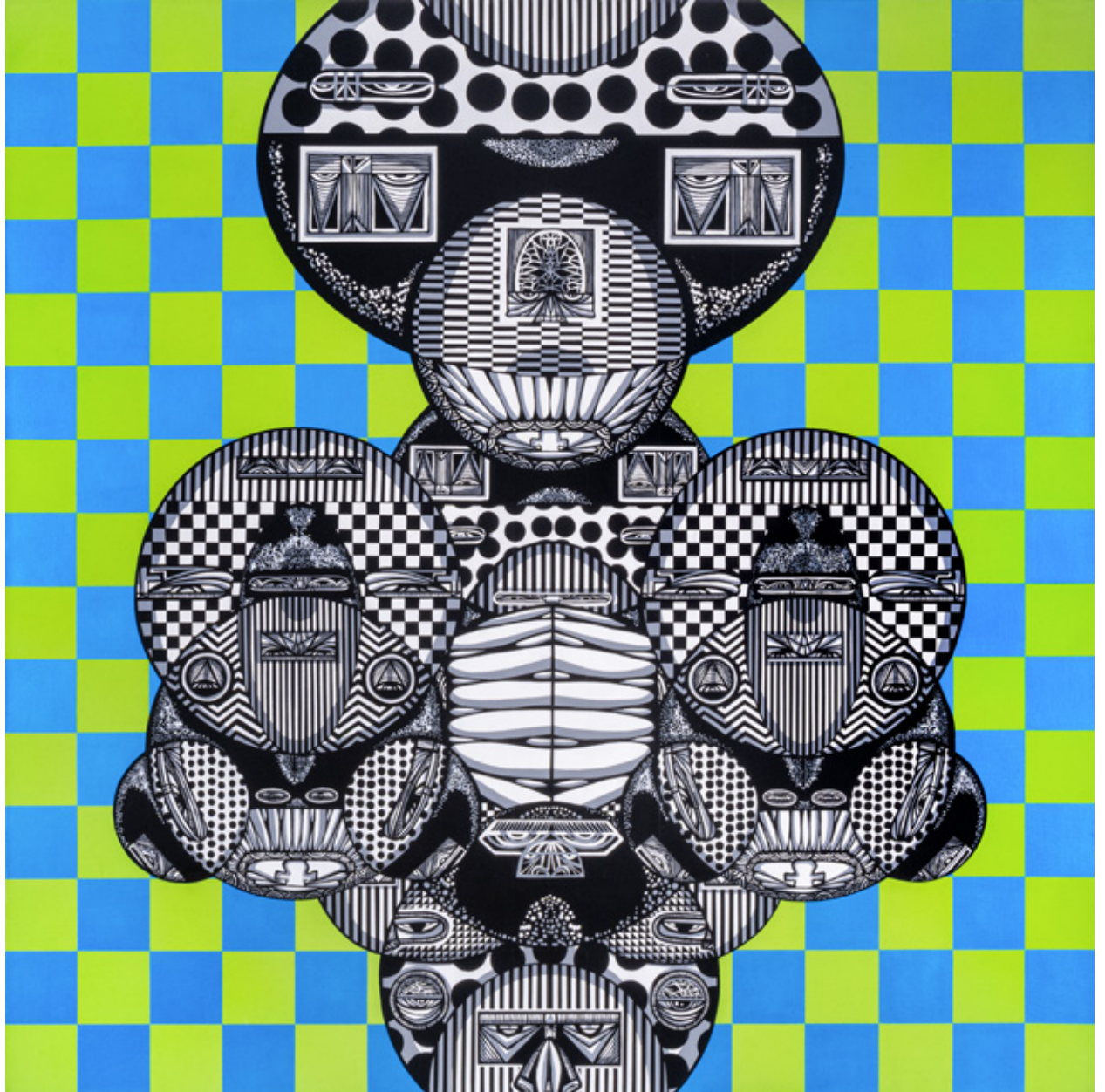


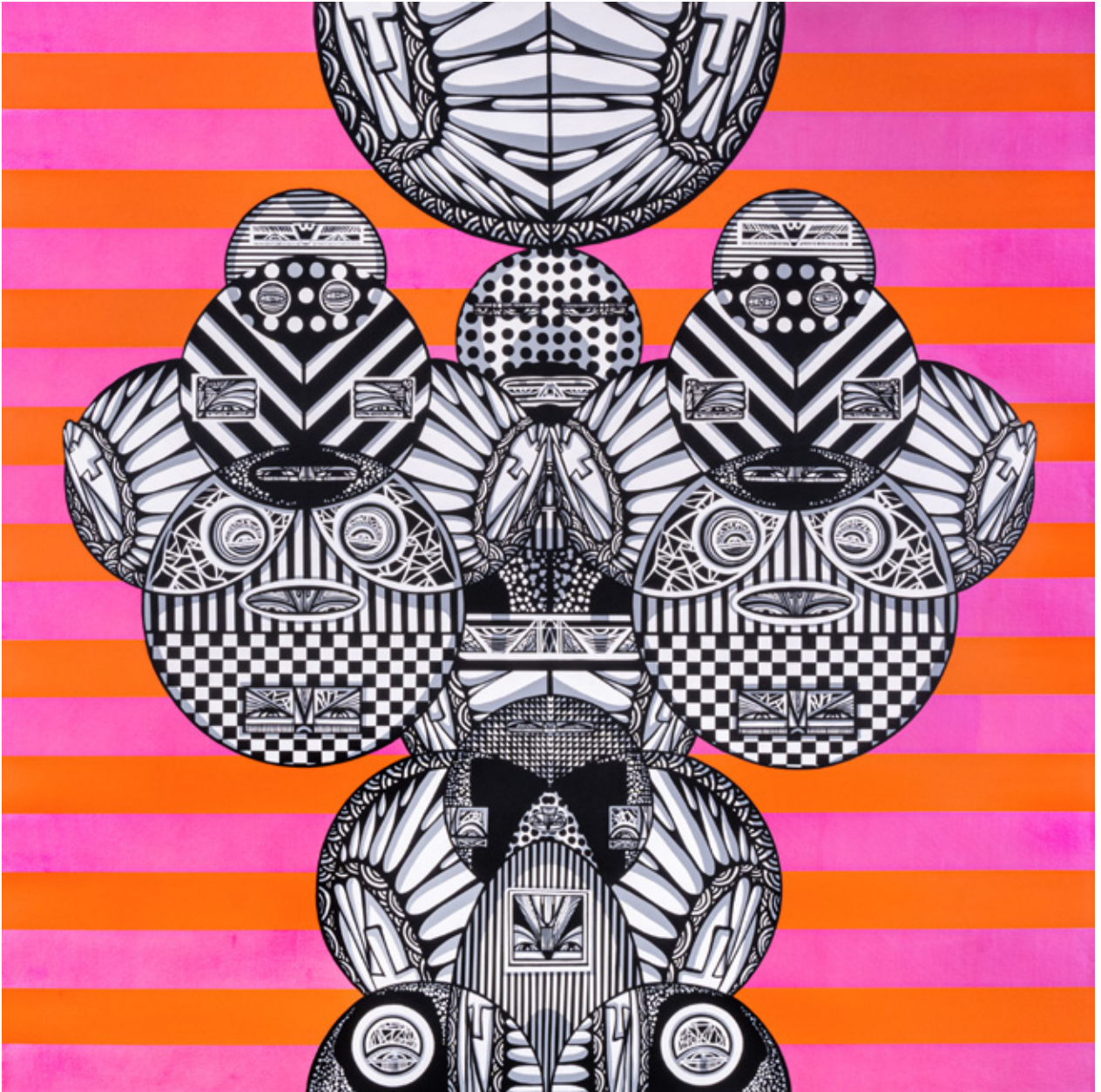


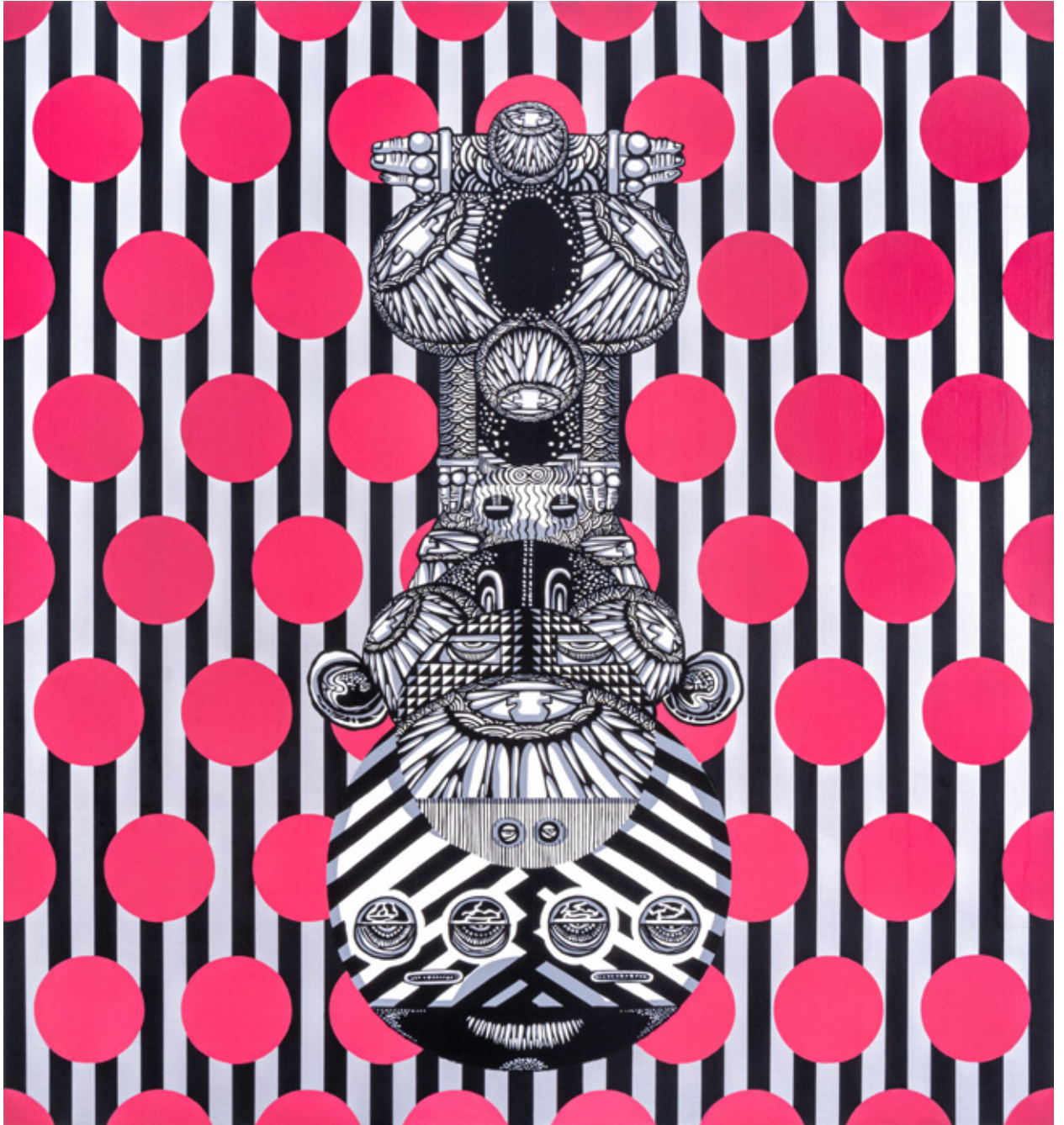


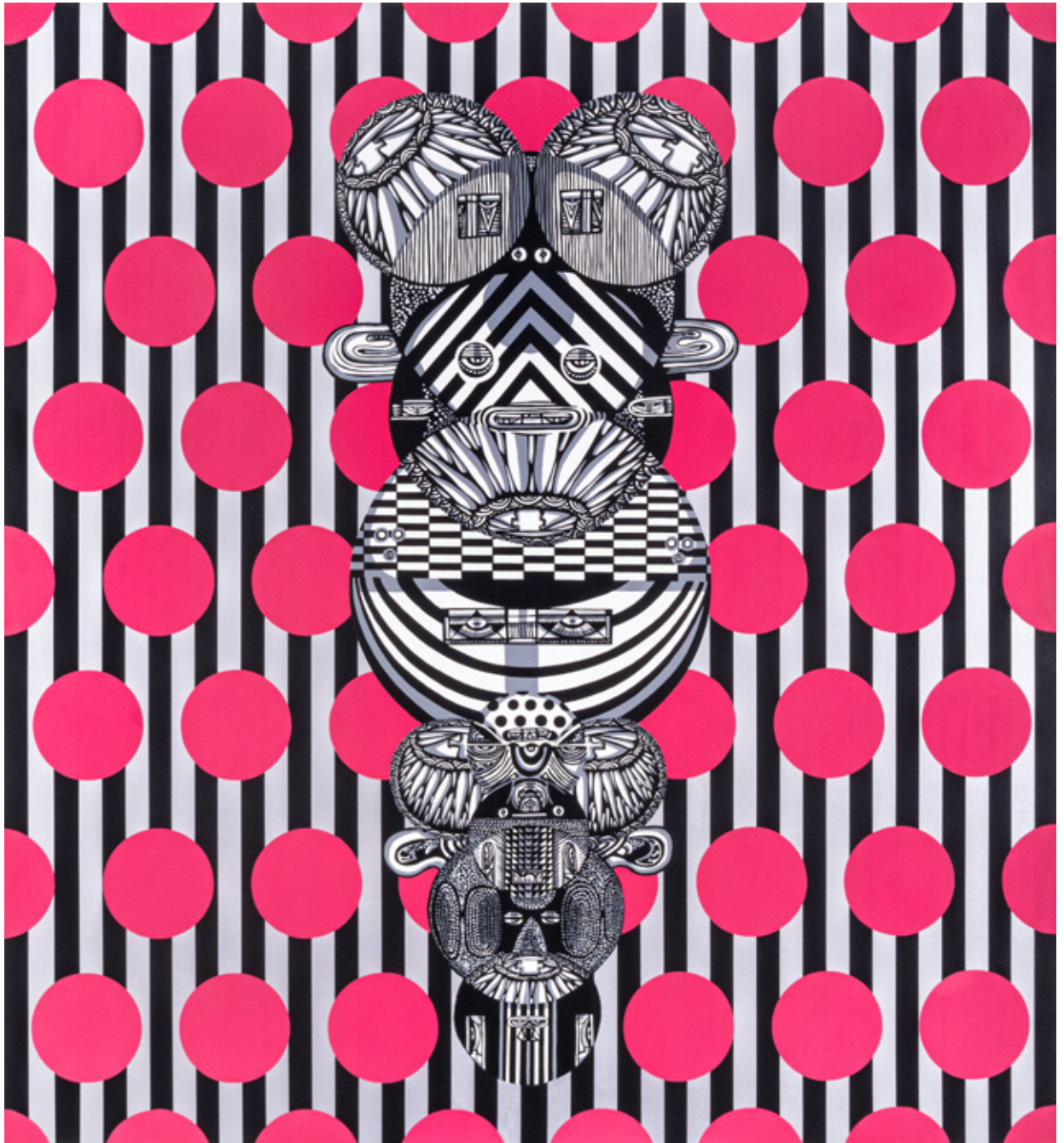










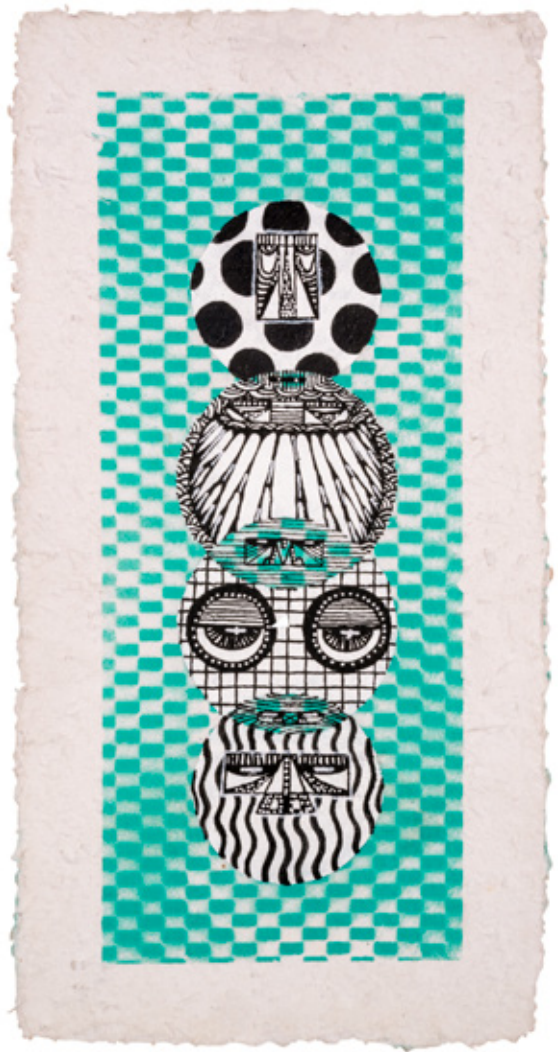
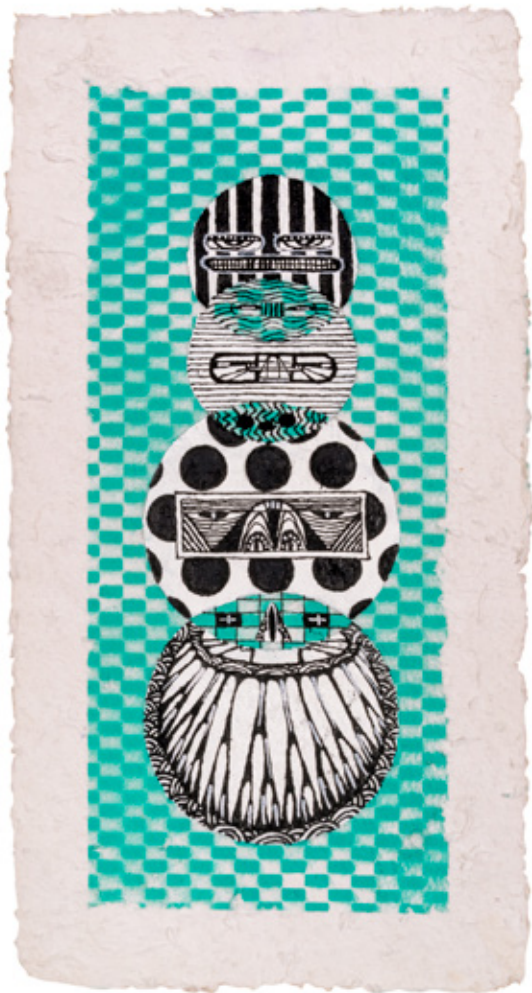


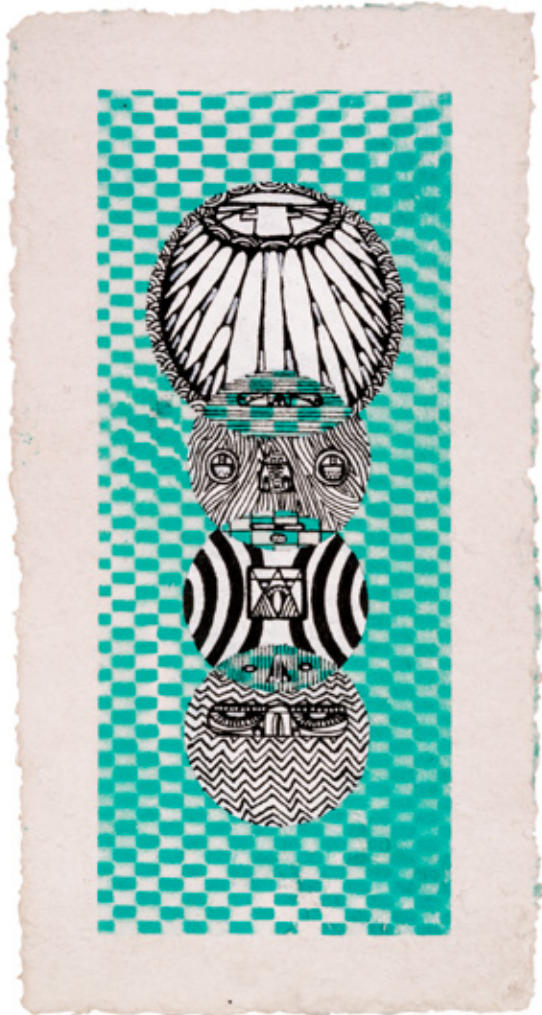


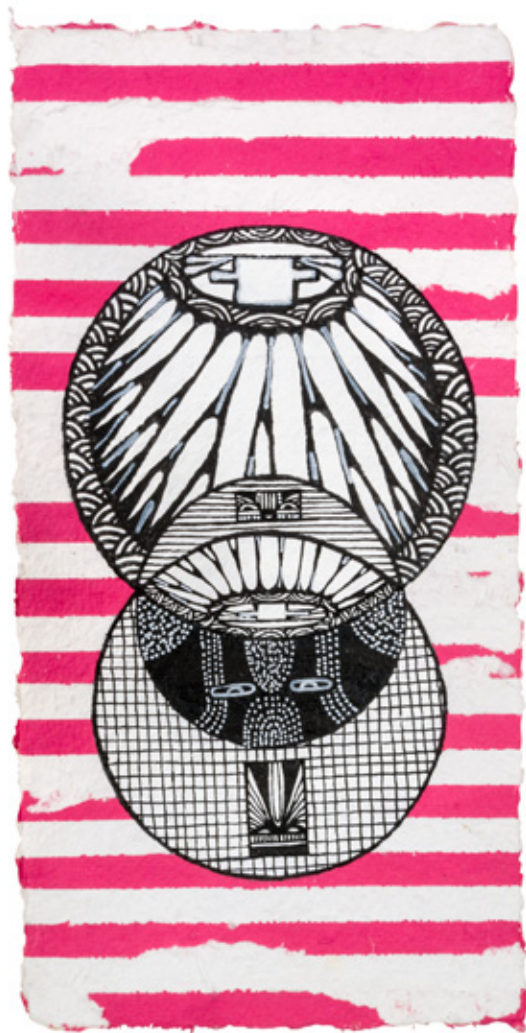




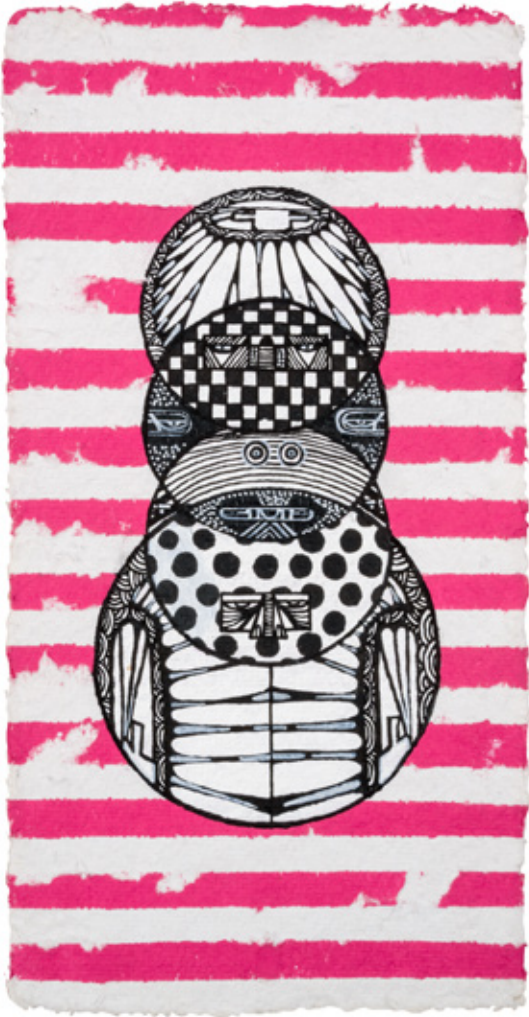




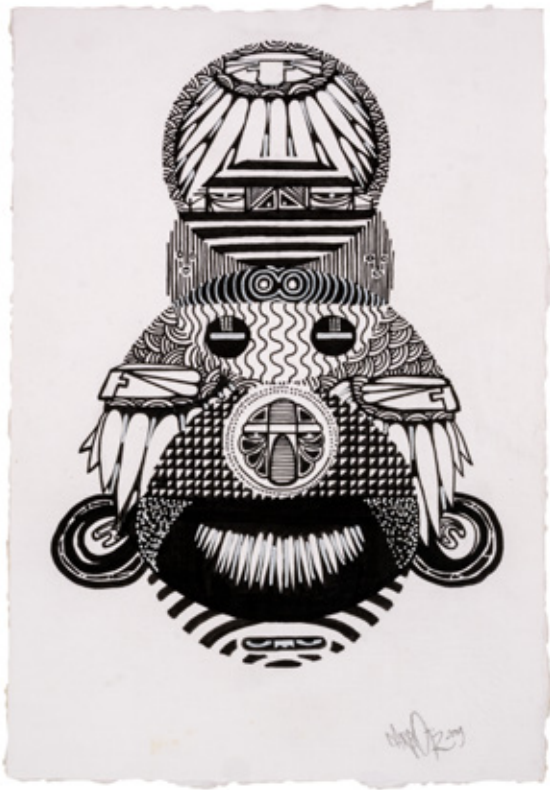








Monochromatic Totem 1
2023, Marker on acrylic paper, 27 x 19 cm



Monochromatic Totem 2
2023, Marker on acrylic paper, 27 x 19 cm



Monochromatic Totem 3
2023, Marker on acrylic paper, 27 x 19 cm



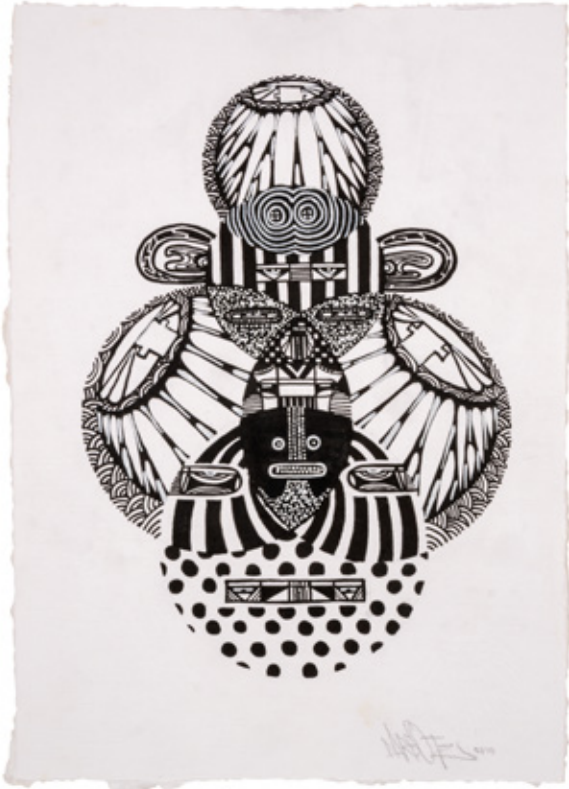
Monochromatic Totem 4
2023, Marker on acrylic paper, 27 x 19 cm



Monochromatic Totem 5
2023, Marker on acrylic paper, 27 x 19 cm



Monochromatic Totem 6
2023, Marker on acrylic paper, 27 x 19 cm



Monochromatic Totem 7
2023, Marker on acrylic paper, 27 x 19 cm



Monochromatic Totem 8
2023, Marker on acrylic paper, 27 x 19 cm



Monochromatic Totem 9
2023, Marker on acrylic paper, 27 x 19 cm



Monochromatic Totem 10
2023, Marker on acrylic paper, 27 x 19 cm



Monochromatic Totem 11
2023, Marker on acrylic paper, 27 x 19 cm



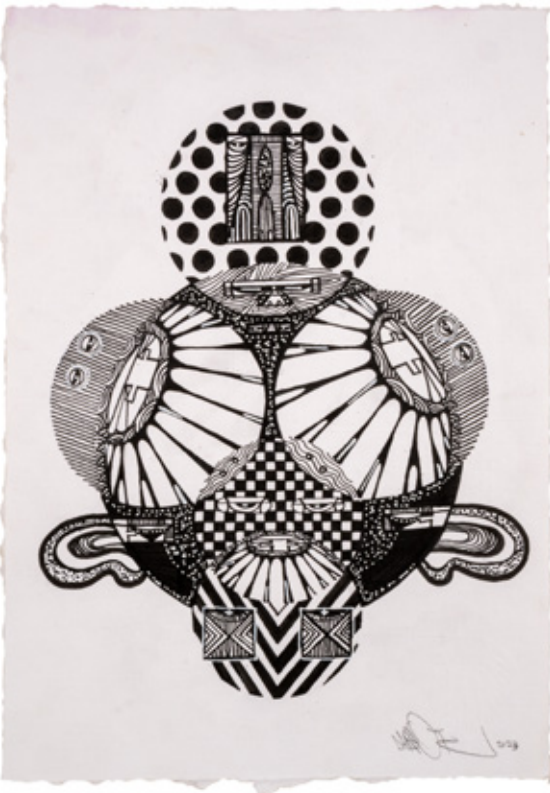
Monochromatic Totem 12
2023, Marker on acrylic paper, 27 x 19 cm



Monochromatic Totem 13
2023, Marker on acrylic paper, 27 x 19 cm

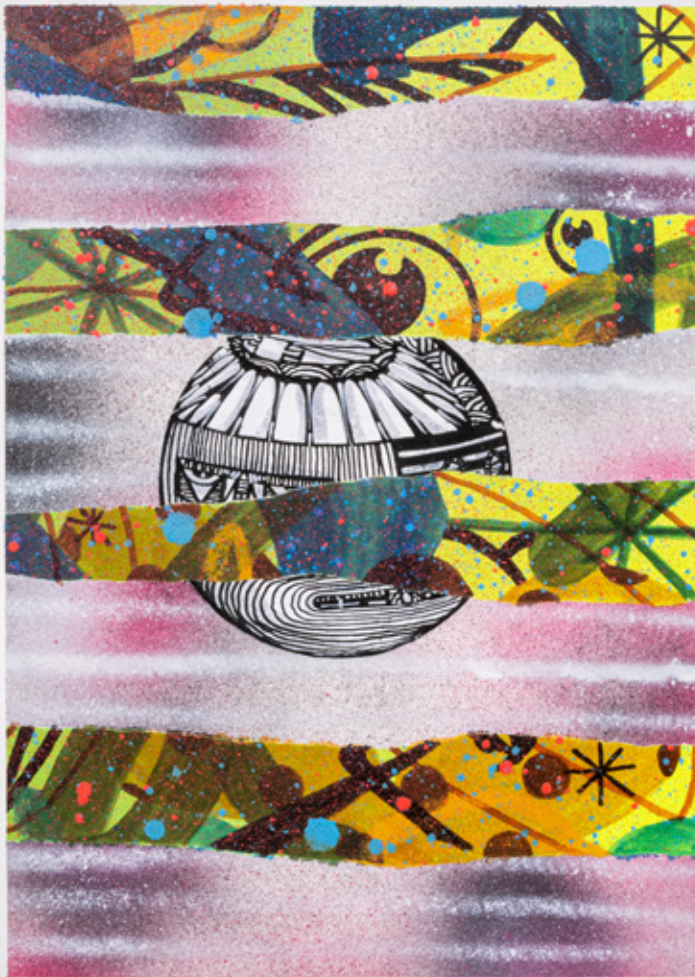


Monochromatic Totem 14
2023, Marker on acrylic paper, 27 x 19 cm



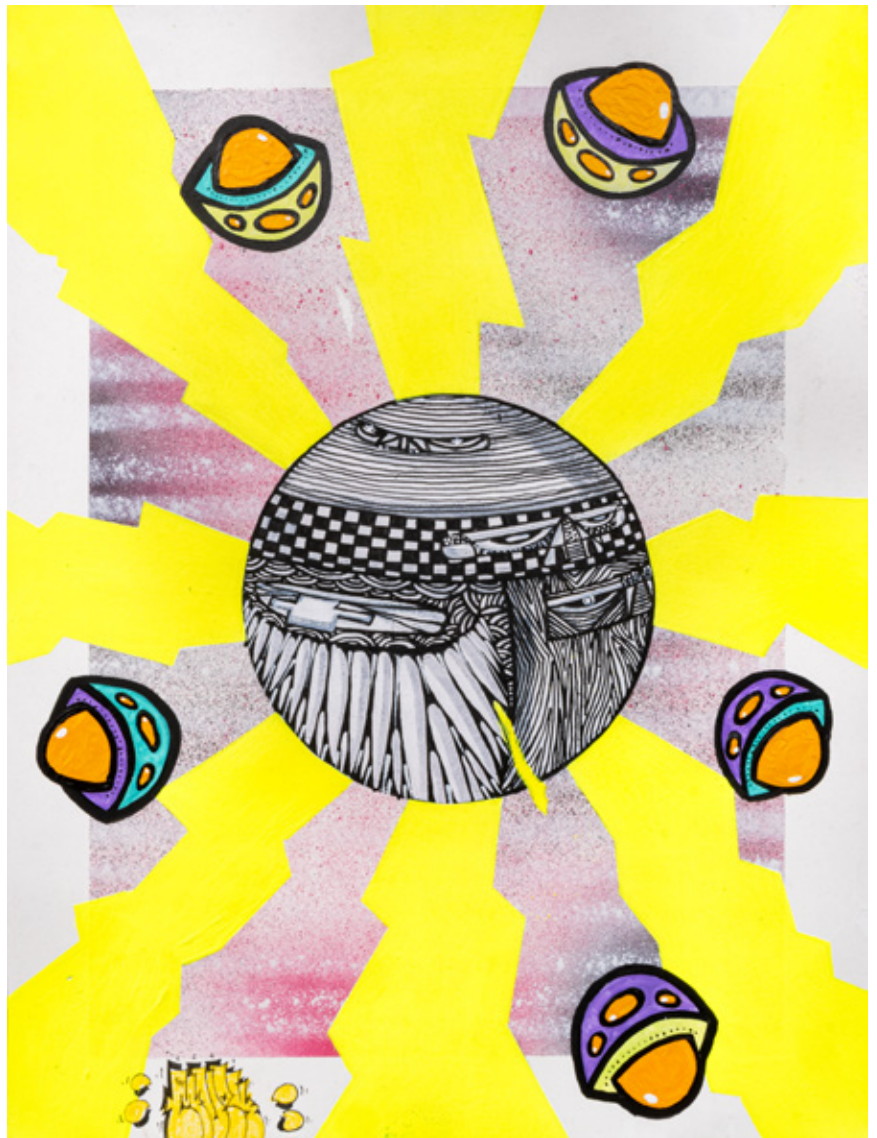


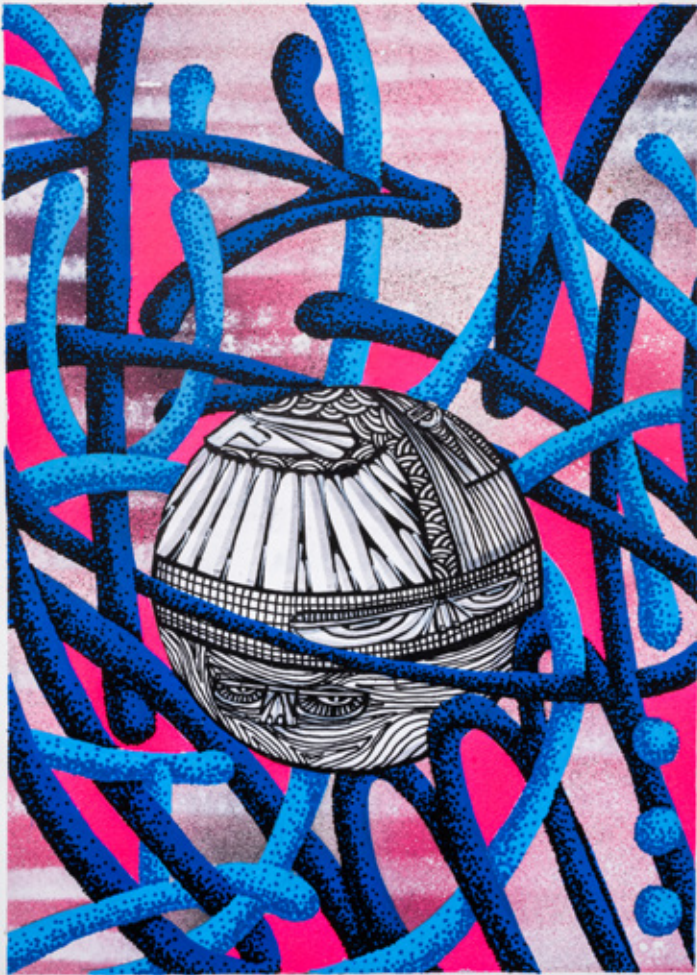


























Darbotz



Darbotz (b. 1981, Indonesia) is one of the most well-known—though anonymous—street artists in Indonesia. Spending most of his life living in Jakarta, the capital and metropolitan city of Indonesia has made him aware of all of its hustle and bustle. For him, the traffic jams, the chaos, and the hecticness of Jakarta must be faced every day. Through his works, he learned to accept his reality of living in an urban society like Jakarta and further explore the beauty behind the madness. He created an alter ego to face the harsh city called “cumi” (squid), a monster character that can adapt and continually evolve to its environment.

He usually uses black and white to balance out the urban setting’s festive colors coming from advertisements, billboards, neon boxes, and city lights. By using monochromatic colors, his artwork could stand out amongst the immense visual density. Recently he has experimented with primary or vibrant colors to reflect objects familiar with the streets, such as orange resembling traffic cones or red, blue, and green that is also used for street signs.

Darbotz assumes that his patterns applied on the streets or conventional mediums such as canvas and paper are the same—energy expended, the ideas presented, as well as the techniques applied. However, each has different challenges and experiences for him. While canvas or paper have smaller surfaces to respond to, they are generally more comfortable to do. On the street there is no space limit, we can smell the sense on the street, pollution, wind, traffic jams, and the sound of cars passing by.



SELECTED SOLO EXHIBITIONS

2024

Monstrous Mastery, Srisasanti Gallery, Tirtodipuran Link Building A, Yogyakarta, Indonesia

2016

Monster in Disguise #2, Bazaar Art, Pacific Place, Jakarta, Indonesia

2015

Beautiful Mess, Secret Fresh, Manila, Philippines

2013

Monster Inside Us, Mifa, Melbourne, Australia

2012

The Boy Who Became A Monster, Vivi Yip Art Room, Jakarta, Indonesia

2011

Monster Goes Out At Night, D'Gallerie, Jakarta, Indonesia

2009

Monster In Disguise, Geseho Garage, Singapore

SELECTED GROUP EXHIBITIONS

2023

District13 urban art fair, Paris, France
Future Kit, Its Ready Space, Yogyakarta, Indonesia

2022

Works In Bali (WIB), Srisasanti Gallery, Titik Dua Ubud Bali, Indonesia

District13 urban art fair, Paris, France
Sweet Sorrow, Asia Culture Centre, Gwangju, South Korea
Distrik Seni, Jakarta, Indonesia

2021

On Connectivity, Kohesi Initiatives, Tirtodipuran Link, Yogyakarta, Indonesia

2020

Half & Half, Samwon Gallery, Seoul Korea
Happy Together, Museum of Toys, Jakarta, Indonesia

2019

Off The Wall, France and Indonesian graffiti, Artmoments Jakarta
Celebration of Compassion, Srisasanti Gallery, Yogyakarta, Indonesia

2017

Off The Wall, France and Indonesian Graffiti, Artstage Singapore

2016

Off The Wall, France and Indonesian graffiti, National Museum of Indonesia, Jakarta
Asia Young 36, Jeonbuk Museum of Art, Jeonju, South Korea
Monster Club, Asia Cultural Centre, Gwanju, South Korea

2015

ICAD 5 Vertical Horizon, Grand Kemang Hotel, Jakarta, Indonesia
This is Not Street Art, Dialogue art space, Jakarta, Indonesia
Art Sneakers Bazaar Art Jakarta, Pacific Place, Jakarta, Indonesia
Shifting Spaces, RURU Gallery. Jakarta, Indonesia
Wall 4 All, Pasific Place. Jakarta, Indonesia
King Brown #10, Form Gallery. Perth, Australia

2014

Art Basel Hong Kong, Mizuma Art Gallery. Hong Kong
Exchange: Globalization in Progress, Pullman Hotel. Jakarta, Indonesia
Art Jog 2014 "Legacies Of Power", Taman Budaya Yogyakarta. Yogyakarta, Indonesia

2013

ArtJog 2013 "Maritim Culture", Taman Budaya Yogyakarta.
Yogyakarta, Indonesia
Graffiti Asia, The Space Bangkok. Bangkok, Thailand

2012

The Cortez 40/40, Soleplay. Jakarta, Indonesia

2011

Kosmo Art Tour Jakarta, D'Gallerie. Jakarta, Indonesia
Finding Me, Galeri Semarang. Semarang, Indonesia
L'art Du Graffiti, Grimaldi Forum. Monaco
ArtJog 2011, TV EYE Exhibition, Taman Budaya Yogyakarta,
Indonesia
Happy Shock, Victim Shakes, Guerillas Rawks, Loubelle.
Bandung, Indonesia
Colors Exhibition Jakarta/Sao Paolo, Wallworks Gallerie.
Paris, France

2010

Indonesian Disjunction, Kendra Gallery. Bali, Indonesia
Wall Street Art, Galeri Salihara. Jakarta, Indonesia

2009

Quintin Show, Axxcis. Tokyo, Japan
Jakarta Street Art United, IKJ. Jakarta, Indonesia

2008

400ml Exhibition, Maison Des Metallos. Paris, France

2007

Shoutout Jogjakarta Bienalle, Taman Budaya Yogyakarta.
Yogyakarta, Indonesia

2006

Sneakerpimps, Lot8. Jakarta, Indonesia

2005

Medium Rare. Galeri Nasional. Jakarta, Indonesia

SELECTED PROJECTS

2018

MODENA limited edition fridge BCA x darbotz limited
edition card Corsa wrapping packaging design
DBL x darbotz limited edition basket ball Hawkeye x
darbotz fightwear collection BMW X2 cool rebel artwork
Patrick Owen x darbotz for Tokyo Fashion week collection
Versa Hotel Bekasi, Façade Mural Commissioned Artwork
Gshock x darbotz DW5600BB limited edition
Tentera Coffee packaging JIS wall commissioned Hongkong
Wall Festival
Maple Hotel Jakarta, Façade Mural Commissioned Artwork
ProJam Key visual

2017

Street Dealin XI key visual
Guinness Beer limited edition packaging DC Shoes x
Darbotz capsule collection Samsung Galaxy 8+ limited
edition
Canvas project for France president with Kongo Kalijodo
wall project

2016

Tropica Street art festival - Bali, Indonesia
Sama-sama Project - Collaboration with 24 artist,
Garduhouse The Wall Warriors - Mural Project, Kaohsioung,
Taiwan

2015

Johnnie Walker Joy will take you further commissioned
artwork Levis Commuter project commissioned artwork
Nissan Juke commissioned artwork

RESIDENCY

2011

Kosmopolite. Paris, France

2014

Singapore Art Fair – Graffiti Project Suntec City, Singapore
Bazaar Art Jakarta 2014, Rimowa Art. Ritz Carlton Jakarta.

Jakarta, Indonesia Monster Ball, LouBelle. Bandung,
Indonesia
Deadboy x Darbotz, Crooz Shop House. Jakarta, Indonesia

2013

Monster Ball, Artotel Thamrin Jakarta, Indonesia
Rumah Gembel Project, Pondok Indah Mall. Jakarta,
Indonesia Artotel Thamrin Jakarta, Façade Mural
Commissioned Artwork Mapping Melbourne, Melbourne –
Australia
Kohler Bold Art, Kohler Gallery, Jakarta

2012

Nike Sportswear The Look Of Sport Exhibition Google
Chrome Openspaces Project
Berlin Jakarta Urban Art Project
Artotel Surabaya Commissioned Artwork Just Writing My
Name Art Project Indonesia Character Meeting Art Project

2011

Tv Eye Custom Toy By Indieguerillas
Natuzzi, The Art Of Living Commissioned Artwork

2010

Google Chrome Commissioned Artwork Nike Aw77
Commissioned Artwork

2009

Mercedes Benz Exhibition Live Painting On Car Nike (RED)
Lace Up Save Lives Installation

2008

Nike Bearbrick Custom Toys
Nike Flywire Window Display Installation
Nike Sportswear Remastered Video Installation Nike
Windrunner Commissioned Artwork



Donna Carollina



Donna Carollina is a researcher with a passion for visual studies, particularly graffiti.

She's a dynamic individual who embodies a deep passion for visual studies such as graffiti art, a commitment to rigorous research, and a talent for imparting knowledge as a lecturer. As a graffiti enthusiast, she has an innate appreciation for the vibrancy and narrative within every spray of paint, recognizing graffiti as a powerful form of urban expression.

As a researcher, Donna has inquisitive nature and analytical acumen. She delves into the historical roots, cultural significance, and evolving techniques of the graffiti subcultures, unearthing hidden stories and shedding light on the voices often overshadowed by mainstream discourse. It gives depth to the art form's evolution, bridging the past with its contemporary manifestations.

She's interested in visual studies, especially graffiti, but also in visual communication design, art and design history, and cultural studies.



Srisasanti Gallery



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.

This gallery dedicates its efforts to supporting the career development of artists by consistently initiating various exciting and distinguished exhibitions and non-exhibitions programs. Apart from presenting a dynamic range of programs each year, Srisasanti Gallery also actively participates and presents its artists at international art fairs.

A part of Srisasanti Syndicate group, through its management and representation programs, the group represents and assists its artist from a long-term perspective to help enrich their portfolio and further their artistic development.



Darbotz would like to thank:

My family for the support

My son Khalifa for giving me a reason to do what I'm doing

To all the youngsters who inspired and keep pushing me to do more and more

All YK finest, you know who you are

Srisasanti family for the opportunity

Srisasanti Gallery would like to thank:

Darbotz

Donna Carollina

Emmanuel St. Eddy Prakoso

Manajemen and Staf Srisasanti Syndicate

Seluruh pihak yang telah mendukung persiapan dan pelaksanaan pameran

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A solo exhibition by **Darbotz**

SRISASANTI
GALLERY