

Playlist #3

Gallery Team

Director
Rangga Purbaya

Artistic Director
Angki Purbandono
& Wimo Ambala Bayang

Art Handling
Husain Alfarizi

Copywriter & Editor
Arlingga Hari Nugroho

Design & Layout
Alam Alfa

Stock
56
room

Playlist #3

Playlist adalah sebuah format presentasi yang dikembangkan oleh Stockroom 56 yang dikelola oleh Ruang MES 56 untuk mengaktifkan kembali koleksi karya seni melalui pendekatan yang inklusif. Seperti menyusun sebuah daftar putar musik, *Playlist* memungkinkan siapa saja untuk memilih dan merangkai karya berdasarkan preferensi, pengalaman, atau sudut pandang pribadi. Dalam edisi ketiganya, *Playlist #3* menghadirkan daftar pilihan kolaborasi Ahmad Husain Alfarizi, Angki Purbandono, dan Wimo Ambala Bayang.

Konsep *playlist* dipilih sebagai cara untuk menghadirkan kembali koleksi karya seni di Stockroom 56 melalui aktivasi pameran dan membuka interpretasi baru. Setiap orang dengan berbagai latar profesi seperti seniman, karyawan swasta, peneliti, antropolog, kritikus, hingga publik umum memiliki kesempatan yang sama untuk menjadi *selector playlist*. Seperti sebuah daftar putar yang tak pernah sama, tiap edisi *Playlist* akan menjadi pemantul pikiran kolektif kita: kadang menggema, kadang menenangkan, dan tak jarang menghentak hal-hal yang terlewatkan.

Playlist #3 menghadirkan karya-karya dari para seniman, di antaranya: **Akiq AW, Alam Alfa, Anang Saptoto, Angki Purbandono, Arief Budiman, Edwin Roseno, Farhan Yodha Prawira, M. Alfariz, Rangga Purbaya, Wimo Ambala Bayang, Wok The Rock, dan Yudha Kusuma Putera**. Tidak hanya menjadi presentasi dan distribusi karya seni, tetapi juga sebuah laboratorium untuk belajar membaca kecenderungan pasar, dinamika koleksi, serta bentuk-bentuk hubungan baru antara seni dan publik.

Berbeda dari biasanya, dalam pameran ini MES 56 tidak hanya menghadirkan program *Playlist #3*, tetapi juga berbagi ruang bersama seniman rekanan yang pernah terlibat dalam program kolektif, di antaranya Reza Kutjh (*Legal Artist Series*), Kasan Kurdi (*Postscript/Notabene*), dan Takashi Kuribayashi (*Solo Exhibition*).

Playlist is a presentation format developed by Stockroom 56, managed by Ruang MES 56, to reactivate its art collection through an inclusive approach. Much like curating a music playlist, *Playlist* allows anyone to select and arrange artworks based on personal preferences, experiences, or perspectives. In its third edition, *Playlist #3* features a curated selection in collaboration with Ahmad Husain Alfarizi, Angki Purbandono, and Wimo Ambala Bayang.

The playlist concept was chosen as a way to reintroduce Stockroom 56's art collection through exhibition activations and to open up new interpretations. People from diverse professional backgrounds—such as artists, private employees, researchers, anthropologists, critics, and the general public—are equally invited to become playlist selectors. Like a playlist that is never the same, each edition of *Playlist* serves as a reflection of our collective thoughts: at times resonant, sometimes soothing, and occasionally striking in what has been overlooked.

Playlist #3 presents works by artists including **Akiq AW, Alam Alfa, Anang Saptoto, Angki Purbandono, Arief Budiman, Edwin Roseno, Farhan Yodha Prawira, M. Alfariz, Rangga Purbaya, Wimo Ambala Bayang, Wok The Rock, and Yudha Kusuma Putera**. It is not only a space for the presentation and distribution of artworks, but also a laboratory for exploring market tendencies, collection dynamics, and new forms of relationships between art and the public.

Unlike previous editions, in this exhibition MES 56 not only presents *Playlist #3* but also shares the space with affiliated artists who have previously participated in collective programs, including Reza Kutjh (*Legal Artist Series*), Kasan Kurdi (*Postscript/Notabene*), and Takashi Kuribayashi (*Solo Exhibition*).

Legal Artist Series

Legal Artist Series merupakan program inisiatif MES 56 yang ditujukan untuk menemukan bakat baru dalam seni rupa kontemporer, khususnya di bidang fotografi dan video. Program ini memberi ruang eksperimentasi penuh kepada seniman terpilih untuk menyusun pameran tunggalnya di Ruang MES 56.

Di tahun 2025, Reza Kutjh dipilih karena kemampuannya menyampaikan gagasan dan gestur artistik alternatif dengan isu perampasan ruang. Pamerannya berjudul “Around the Wall That Stood Between Us” mengangkat konsep *ngindung*—praktik menempati tanah pinjaman di kawasan Magersari, Yogyakarta. Reza merespons dinamika hunian yang rapuh di tengah tekanan modernisasi dan komodifikasi ruang. Melalui pendekatan fotografi dan video, ia tidak hanya menyuarakan kegelisahan personal, tetapi juga menempatkan pengalaman tinggal sebagai bentuk perlawanan yang halus terhadap penghapusan ruang dan ingatan kolektif.

Legal Artist Series tidak hanya mengenalkan seniman baru, tetapi juga menegaskan posisi Ruang MES 56 sebagai ruang eksplorasi isu sosial melalui pendekatan artistik fotografi. Apa yang dilakukan Reza Kutjh dalam *Legal Artist Series 2025*, membuka ruang tafsir bagi publik untuk meninjau kembali bagaimana kita hidup, berpindah, dan menetap di ruang yang tak pernah sepenuhnya kita miliki

Legal Artist Series is an initiative program by MES 56 aimed at discovering emerging talents in contemporary art, particularly in the fields of photography and video. The program provides selected artists with full experimental freedom to develop and present their solo exhibitions at Ruang MES 56.

In 2025, Reza Kutjh was selected for his ability to convey ideas and alternative artistic gestures around the issue of spatial dispossession. His exhibition, titled “Around the Wall That Stood Between Us,” explores the concept of *ngindung*—a practice of occupying borrowed land in the Magersari area of Yogyakarta. Reza responds to the fragile nature of such dwellings under the pressure of modernization and commodification of space. Through photography and video, he not only voices personal anxieties but also frames the experience of inhabiting space as a subtle form of resistance against the erasure of place and collective memory.

The Legal Artist Series is not only a platform to introduce new artists but also reaffirms the role of Ruang MES 56 as a space for exploring social issues through artistic approaches in photography. What Reza Kutjh presents in the 2025 edition opens up interpretive space for the public to reconsider how we live, move, and settle in spaces that are never entirely our own.

Postscript/Notabene

Postscript/Notabene, sebuah program pameran eksperimental yang dirancang MES 56 untuk menghadirkan dialog terbuka antara seniman dan budaya kritik. Karya utama diposisikan sebagai *postscript*—sebuah catatan pasca proses, sementara tanggapan dan kritik yang dihadirkan di area teras pameran, disebut *notabene*. Praktik ini membuka kemungkinan bagi pertarungan ide dan refleksi yang jujur dalam proses artistik.

Pada bulan Mei 2025, *Postscript/Notabene* hadir dengan menggandeng jurnalis dan fotografer Kasan Kurdi. Pameran bertajuk “Manufactured Truth” menghadirkan karya yang memprovokasi batas antara realitas dan rekayasa, melalui pendekatan visual yang meniru gaya foto jurnalistik. Dengan memanfaatkan teknologi AI, Kasan menciptakan citra-citra yang tampak otentik, emosional, dan meyakinkan, namun justru menantang kredibilitas visual di era pasca-kebenaran. Alih-alih sekadar bereksperimen dengan medium, ia mengajak publik untuk meragukan, mengkritisi, dan mendiskusikan kembali relasi antara media, kebenaran, dan kepercayaan.

Partisipasi Kasan Kurdi dalam program ini memperluas pembacaan terhadap lanskap seni visual kontemporer: bagaimana gambar diproduksi, diterima, dan digugat kembali. Di tengah banjir informasi yang serba manipulatif, *Postscript/Notabene* menjadi forum penting untuk menakar ulang otoritas visual dan memperkuat budaya uji silang dalam dunia seni.

Postscript/Notabene is an experimental exhibition program initiated by MES 56 to create an open dialogue between artists and the culture of critique. The main artwork is positioned as a *postscript*—a note made after the process—while responses and critiques presented in the exhibition's terrace area are referred to as *notabene*. This practice opens space for the clash of ideas and honest reflection within the artistic process.

In May 2025, *Postscript/Notabene* features journalist and photographer Kasan Kurdi. The exhibition, titled “Manufactured Truth,” presents works that provoke the boundary between reality and fabrication through a visual approach that mimics photojournalism. By utilizing AI technology, Kasan creates images that appear authentic, emotional, and convincing, yet precisely challenge the credibility of visuals in the post-truth era. Rather than merely experimenting with the medium, he invites the public to doubt, critique, and re-examine the relationship between media, truth, and belief.

Kasan Kurdi's participation in this program expands the discourse on the contemporary visual art landscape—how images are produced, perceived, and contested. Amid a flood of manipulative information, *Postscript/Notabene* becomes an essential forum for re-evaluating visual authority and reinforcing a culture of cross-examination in the art world.

Solo Exhibition

Sejak tahun 2000-an, Takashi Kuribayashi telah menjadi figur yang sangat dekat dengan MES 56—sebuah hubungan lintas budaya dan disiplin yang tumbuh organik melalui dialog pertemanan dalam lanskap kesenian. Praktik seni Takashi berakar dari eksplorasi 'batas' antara negara, ekologi, waktu, dan ingatan melalui instalasi, video, dan proyek bergerak. Fokusnya pada fenomena yang tak kasat mata atau terlupakan seperti zona pasca-Fukushima atau relasi manusia dengan tanah, mendorong pengalaman sensorik dan reflektif bagi penontonnya.

Bulan Juni ini, melalui program *solo exhibition* di Ruang MES 56, Takashi akan menampilkan karya utamanya, *Yatai Trip Project*, sebuah instalasi bergerak yang telah berlangsung sejak 2009 dan berkembang lintas Asia serta Eropa.

Since the early 2000s, Takashi Kuribayashi has been a figure closely connected to MES 56—a cross-cultural and interdisciplinary relationship that has grown organically through friendship and dialogue within the arts landscape. Takashi's artistic practice is rooted in the exploration of "boundaries" between nations, ecology, time, and memory, expressed through installation, video, and mobile projects. His focus on the invisible or overlooked—such as post-Fukushima zones or human relationships with land—invites sensory and reflective experiences for his audience.

This June, through a solo exhibition program at Ruang MES 56, Takashi will present one of his major works, the *Yatai Trip Project*, a mobile installation that has been ongoing since 2009 and has evolved across Asia and Europe.

Ruang Mes 56 Stockroom 56 x JAF CHAPTER JOGJA

Artist

Akiq AW
Alam Alfa
Anang Saptoto
Angki Purbandono
Arief Budiman
Edwin Roseno
Farhan Yodha Prawira
Kasan Kurdi
M. Alfariz
Rangga Purbaya
Reza Kutjh
Takashi Kuribayashi
Wimo Ambala Bayang
Wok The Rock
Yudha Kusuma Putera

Akiq AW

Akiq AW adalah seniman dan kurator yang berbasis di Yogyakarta, serta anggota kolektif seniman MES 56 dan band The Trengginas, sebuah band punk rock wannabe yang juga berbasis di Yogyakarta. Karya-karyanya banyak membahas taktik hidup sehari-hari yang dilakukan oleh orang-orang biasa. Seri foto pertamanya yang dikenal publik berjudul *The Order of Things*, menceritakan tentang bagaimana orang-orang hidup dengan kreativitas dan imajinasi mereka sendiri; ia memotret "instalasi" yang dibuat oleh masyarakat umum.

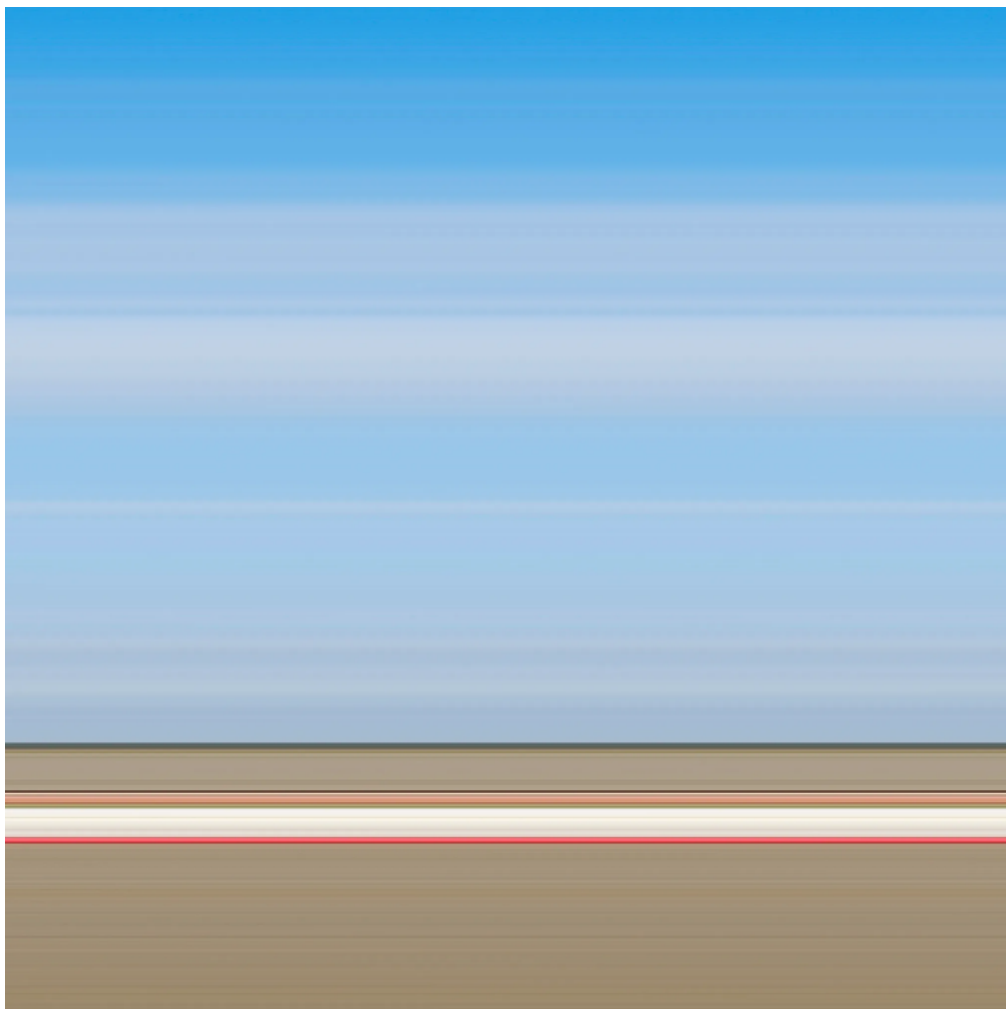
Pameran tunggalnya antara lain *The Order of Things* (2010) di MES 56, Yogyakarta dan *One Man Different God* (2011) di The Goods Dept, Jakarta. Ia pernah berpameran di Biennale Jogja XIII tahun 2011 dalam proyek *Shadow Lines*. Bersama MES 56, ia menjadi bagian dari pameran di CCP Melbourne (2013) dan Song Eun Art Space di Seoul, Korea Selatan (2016). Ia juga memamerkan karyanya dalam program fokus khusus di Art Dubai (2012) dan di Amsterdam (2017). Ia berpartisipasi dalam EVA International ke-38 (Biennale Irlandia) tahun 2018 dan Dak'Art 2018 (Biennale Seni Kontemporer Afrika) di Dakar, Senegal.

Akiq juga pernah menjadi Direktur Artistik untuk pameran *Kuasa Ingatan* dalam Festival Arsip yang diselenggarakan oleh Indonesian Visual Art Archive (IVAA) pada 2017, serta menjadi Kurator Bersama untuk Biennale Jogja edisi ke-15 tahun 2019.

Akiq AW, Yogyakarta based artist and curator, is a member of MES 56 artists collective and The Trengginas, a punk rock wannabe band based also in Yogyakarta. His works mostly talk about the tactics of everyday life by everyday people. His first exposed photo series, *The Order of Things*, was a story on how people live on their own creativity and imagination; he took photos of "installation" made by common people.

His solo exhibitions include "The Order of Things" (2010) at Mes 56, Yogyakarta and "One Man Different God" (2011) at The Goods Dept, Jakarta. He had been shown in Jogja Biennale 13 in 2011 "Shadow Lines". With Mes 56, he was part of the exhibition in CCP Melbourne (2013), Song Eun in Seoul, South Korea (2016). He exhibits his works in special focus in Art Dubai (2012), and in Amsterdam (2017). He participated in 38th EVA International Ireland's Biennale 2018 and Dak'Art 2018, The Biennale of Contemporary African Art, Dakar, Senegal. He was Artistic Director for 'Kuasa Ingatan' Archive Festival Exhibition organized by Indonesian Visual Art Archive (2017) and Co-Curator of 15th Edition of Jogja Biennale 2019.





Akiq AW

Sholat Ied di Gumuk Pasir

Photograph, Archival Inkjet Print on Matt

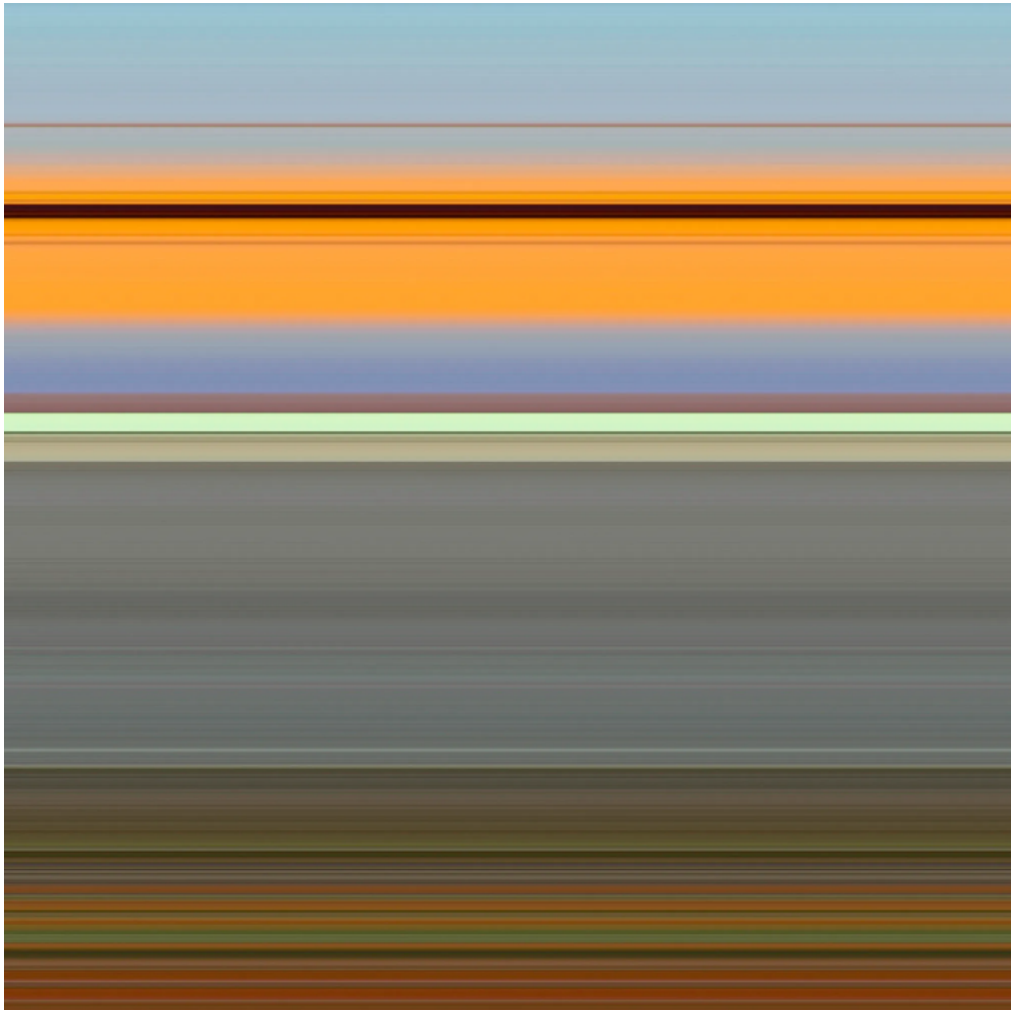
Cotton Texture Fine Art paper

55 x 55 cm,

2/3 Edition

Wooden Frame.

2025



Akiq AW

Malioboro di Malam Hari

Photograph, Archival Inkjet Print on Matt

Cotton Texture Fine Art paper

55 x 55 cm,

2/3 Edition

Wooden Frame.

2025

Alam Alfa

Alam Alfa (lahir 1999) adalah seorang desainer, pelukis, fotografer, dan seniman visual multidisiplin yang berbasis di Yogyakarta, Indonesia. Ia bekerja lintas media untuk mengeksplorasi hubungan antara pengalaman pribadi dan struktur sosial yang lebih besar. Selama setahun terakhir, ia tertarik pada keterkaitan antara praktik penyembuhan tradisional, sejarah penularan penyakit, perubahan lingkungan, dan kisah-kisah kerja paksa. Melalui riset berbasis material, ia merangkai narasi-narasi tersebut untuk menelaah relasi kompleks antara seksualitas, pascakolonialisme, wacana ilmiah, dan kekerasan berbasis identitas.

Sejak tahun 2020, Alam menjadi anggota Ruang MES 56, sebuah kolektif fotografi kontemporer di Yogyakarta. Ia telah terlibat dalam berbagai pameran dan festival seni bersama kolektif tersebut. Salah satu karya terbarunya, *The Past Comes Into Your Dream Now*, ditampilkan dalam Jogja Fotografis Festival: Frame 2023. Dalam proyek ini, ia menggunakan metode arsip spekulatif untuk menggali memori trauma generasi yang berkaitan dengan genosida 1965. Dengan menggabungkan foto-foto lokasi kuburan massal dan potret keluarga anonim yang ditemukan di pasar loak, ia berusaha menembus batas-batas ingatan kolektif dan kesunyian sejarah.

Alam Alfa (b. 1999) is a designer, painter, photographer, and multidisciplinary visual artist based in Yogyakarta, Indonesia. His practice spans various media to investigate the intersections between personal embodiment and larger systemic structures. Over the past year, he has been particularly interested in the connections between traditional healing practices, histories of disease transmission, environmental change, and stories of forced labor. Through material-based research, he threads these narratives together to examine the complex relationships between sexuality, postcolonialism, scientific discourse, and identity-based violence.

In 2020, Alam became a member of Ruang MES 56, a Yogyakarta-based contemporary photography collective, where he has participated in multiple exhibitions and festivals. Notably, at Jogja Fotografis Festival: Frame 2023, he presented *The Past Comes Into Your Dream Now*, a work that used speculative archival methods to explore the memory of generational trauma tied to the 1965 genocide. By combining photographs of mass grave sites with anonymous family portraits sourced from flea markets, he attempted to break through the boundaries of collective memory and historical silence.





Alam Alfa

Woningverbetering

Charcoal, Graphite, Iron Rusk, Cyanotype,
Cinchona on canvas
100 x 110 cm,
Wooden Frame.
2025



Alam Alfa

The Past Comes Into Your Dream Now/ Basketball with Head Cut

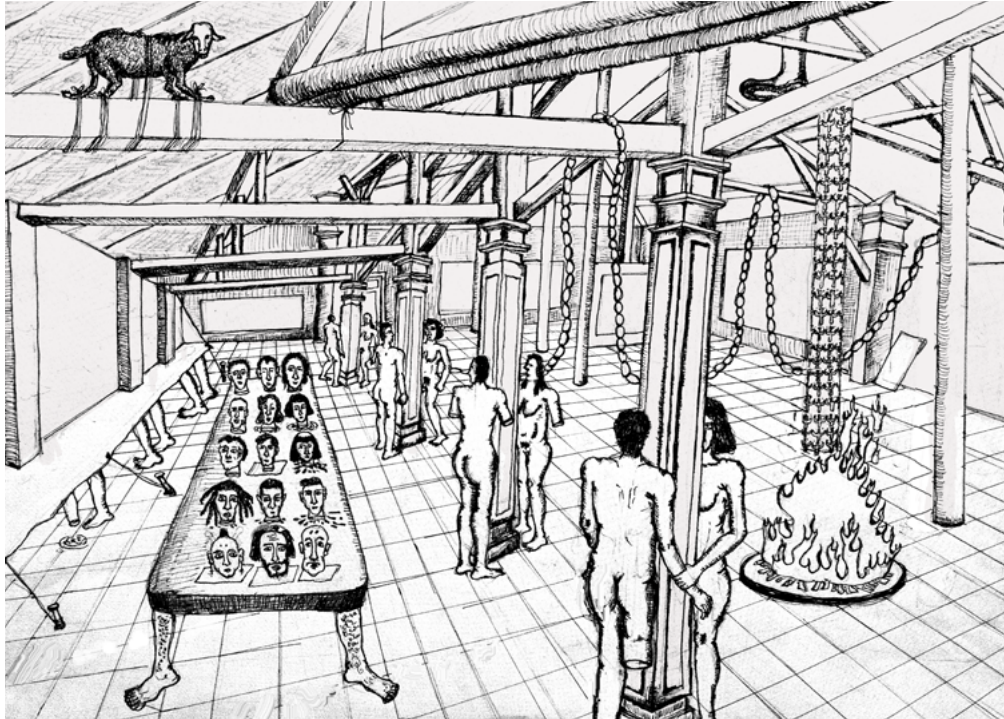
Giclée print on Hahnemühle FineArt paper

51 x 35 cm,

3 Edition

Wooden Frame.

2025



Alam Alfa

The Past Comes Into Your Dream Now/ The Missing Neighbor

Giclée print on Hahnemühle FineArt paper

51 x 35 cm,

3 Edition

Wooden Frame.

2025



Alam Alfa

The Past Comes Into Your Dream Now/ 24 Kharuuf

Giclée print on Hahnemühle FineArt paper

48 x 35 cm,

3 Edition

Wooden Frame.

2025

Anang Saptoto

Anang Saptoto, A.Md., S.Sn. adalah seniman multidisipliner, desainer, dan aktivis yang berbasis di Yogyakarta, Indonesia. Perjalanan akademisnya mencakup Desain Komunikasi Visual (Akademi Desain Visi, 2000–2005), Televisi (Institut Seni Indonesia Yogyakarta, 2002–2009), dan saat ini sedang menempuh program Magister di bidang Video Art di ISI Yogyakarta (2023–sekarang).

Bekerja lintas medium—termasuk desain, lukisan, fotografi, video, musik, dan seni interdisipliner—Anang mengeksplorasi tema-tema kritis seperti ekologi, hak asasi manusia, disabilitas, pendidikan anak, dan perubahan sosial. Baginya, seni bukan sekadar bentuk ekspresi, tetapi juga katalis untuk dialog, wadah untuk menyuarakan kelompok yang terpinggirkan, dan alat untuk membangun solidaritas melalui kolaborasi.

Sejak tahun 2020, ia menjabat sebagai direktur kolektif seni MES 56 dan mendirikan Panen Apa Hari Ini (PARI), sebuah inisiatif seni berbasis pertanian. Ia juga berperan penting dalam membentuk berbagai komunitas kreatif, seperti INKUIRI Ars Et Cetera, Unen-unen Mobile Music Clinic, dan Wana Nagara Pugeran Urban Forest Studio.

Kontribusi Anang dalam dunia seni telah mendapatkan pengakuan luas. Pada tahun 2020, ia mendapat dukungan dari UN-HABITAT untuk mengembangkan PARI. Penghargaan SEED Award dari Prince Claus Fund diraihnya pada 2021, menjadikannya salah satu dari 100 seniman paling berpengaruh di dunia. Pada 2022, ia memenangkan Unlimited x Micro Award dari British Council melalui proyek kolaboratif Sari-Sari Series bersama Rhine.

Anang Saptoto, A.Md., S.Sn. is a multidisciplinary artist, designer, and activist based in Yogyakarta, Indonesia. His academic journey spans Visual Communication Design (Akademi Desain Visi, 2000–2005), Television (Institut Seni Indonesia Yogyakarta, 2002–2009), and currently, a Master's in Video Art at ISI Yogyakarta (2023–present).

Working across diverse mediums—including design, painting, photography, video, music, and interdisciplinary art—Anang explores critical themes such as ecology, human rights, disability, children's education, and social change. For him, art is not merely a form of expression but a catalyst for dialogue, a platform for amplifying marginalized voices, and a tool for fostering solidarity through collaboration.

Since 2020, he has served as the director of the art collective MES 56 and founded Panen Apa Hari Ini (PARI), an agriculture-based art initiative. He has also played a pivotal role in establishing various creative communities, including INKUIRI Ars Et Cetera, Unen-unen Mobile Music Clinic, and Wana Nagara Pugeran Urban Forest Studio.

Anang's contributions to the art world have been widely recognized. In 2020, he received support from UN-HABITAT to develop PARI. This was followed by the SEED Award from the Prince Claus Fund in 2021, recognizing him as one of the world's 100 most influential artists. In 2022, he was awarded the Unlimited x Micro Award by the British Council for his collaborative project Sari-Sari Series with Rhine.





Anang Saptoto

Memoribilia Fuad Muhammad Syafruddin, No.2

Fotografi, Print di atas Kertas,
70 x 100 cm,
5 Edisi + 1 Artist Proof.
2024



Anang Saptoto

Memorabilia Fuad Muhammad Syafruddin, No.5

Fotografi, Print di atas Kertas,

70 x 100 cm,

5 Edisi + 1 Artist Proof.

2024

Angki Purbandono

Angki Purbandono (b. 1971) atau Angki Pu adalah seniman visual tinggal dan bekerja di Yogyakarta yang dikenal sebagai pelopor teknik scanography di Indonesia. Ia merupakan salah satu pendiri kolektif seni Ruang MES 56 dan penggagas Prison Art Programs—sebuah proyek kolaboratif seni bersama narapidana. Selain aktif sebagai seniman, Angki Pu juga menjadi mentor dalam program pemerintah “Belajar Bersama Maestro” dan terlibat dalam advokasi pemanfaatan tanaman ganja untuk keperluan medis melalui Yayasan Sativa Nusantara.

Karya-karyanya telah dipamerkan di berbagai ajang nasional maupun internasional, dan dikoleksi oleh berbagai institusi seni ternama, termasuk Singapore Art Museum, Fukuoka Asian Art Museum dll.

Angki Purbandono (b. 1971), also known as Angki Pu, is a visual artist living and working in Yogyakarta, recognized as a pioneer of scanography techniques in Indonesia. He is a co-founder of the artist collective Ruang MES 56 and the initiator of the Prison Art Programs—a collaborative art project with prison inmates. In addition to his artistic practice, Angki Pu serves as a mentor in the Indonesian government’s Belajar Bersama Maestro (Learning with the Masters) program and is actively involved in advocating for the medical use of cannabis through the Sativa Nusantara Foundation.

His works have been exhibited in numerous national and international platforms and are part of prestigious art collections, including the Singapore Art Museum, the Fukuoka Asian Art Museum, and others.





Angki Purbandono

FLOWER POWER, Aster Pink

Print on Acrylic, Light Box,

38 x 38 x 10 cm,

1 Edisi Light Box

1 Edisi Cetak Kertas Foto Metalik.

2018



Angki Purbandono

FLOWER POWER, Azores Jasmine

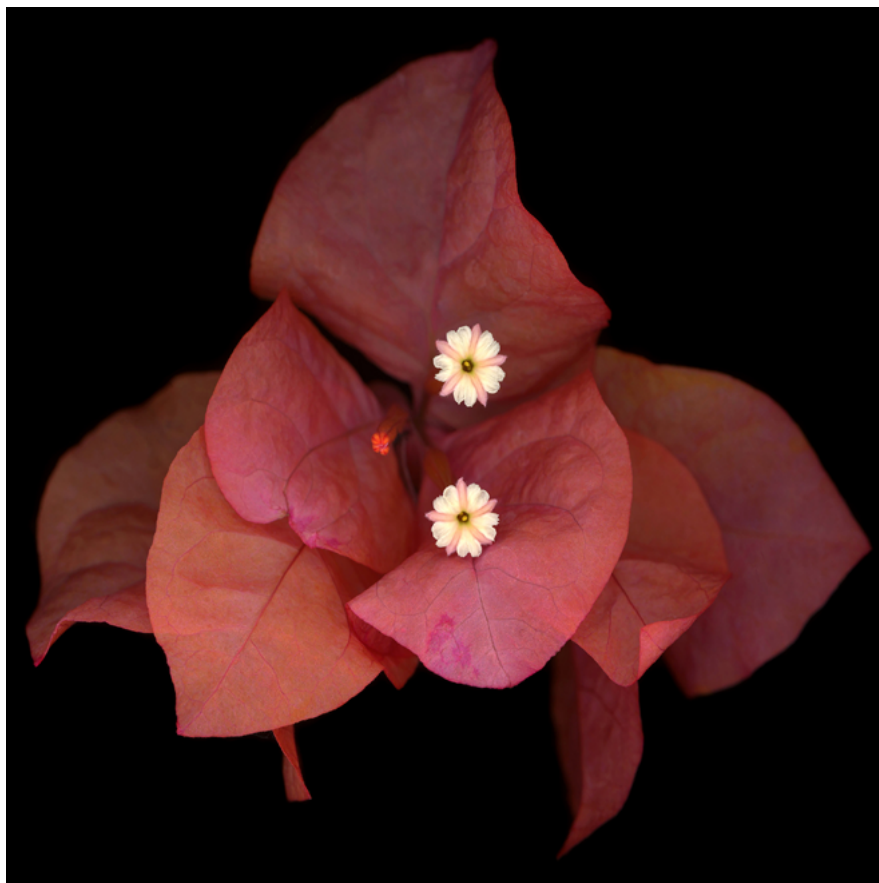
Print on Acrylic, Light Box,

38 x 38 x 10 cm,

1 Edisi Light Box

1 Edisi Cetak Kertas Foto Metalik.

2018



Angki Purbandono

FLOWER POWER, Buougenvil Merah

Print on Acrylic, Light Box,

38 x 38 x 10 cm,

1 Edisi Light Box

1 Edisi Cetak Kertas Foto Metalik.

2018



Angki Purbandono

FLOWER POWER, Buougenvil Putih

Print on Acrylic, Light Box,

38 x 38 x 10 cm,

1 Edisi Light Box

1 Edisi Cetak Kertas Foto Metalik.

2018



Angki Purbandono

FLOWER POWER, Kenanga

Print on Acrylic, Light Box,

38 x 38 x 10 cm,

1 Edisi Light Box

1 Edisi Cetak Kertas Foto Metalik.

2018



Angki Purbandono

FLOWER POWER, Krisan Merah

Print on Acrylic, Light Box,

38 x 38 x 10 cm,

1 Edisi Light Box

1 Edisi Cetak Kertas Foto Metalik.

2018



Angki Purbandono

FLOWER POWER, Krisan Pink

Print on Acrylic, Light Box,

38 x 38 x 10 cm,

1 Edisi Light Box

1 Edisi Cetak Kertas Foto Metalik.

2018



Angki Purbandono

FLOWER POWER, Krisan Putih Ungu

Print on Acrylic, Light Box,

38 x 38 x 10 cm,

1 Edisi Light Box

1 Edisi Cetak Kertas Foto Metalik.

2018



Angki Purbandono

FLOWER POWER, Matahari

Print on Acrylic, Light Box,

38 x 38 x 10 cm,

1 Edisi Light Box

1 Edisi Cetak Kertas Foto Metalik.

2018

Arief Budiman

Arief Budiman adalah seniman dan pembuat film yang berbasis di Yogyakarta. Ia kerap menggunakan gambar bergerak dan seni media dalam karya-karyanya. Dalam beberapa tahun terakhir, praktik artistik Arief sangat erat kaitannya dengan internet, arsip, dan ingatan kolektif yang berhubungan dengan sejarah kekerasan. Melalui instrumen-instrumen tersebut, Arief menciptakan sejarah alternatif terhadap narasi yang sudah mapan, serta membangun narasi tandingan melalui ingatan orang-orang yang selama ini absen atau dianggap tabu untuk dibicarakan.

Ia merupakan salah satu penerima SGIFF SEA-Shorts Grant pada tahun 2025. Pada tahun 2023, film dokumenternya menerima Sharjah Art Foundation - Short Film Grant dan meraih penghargaan sebagai Film Dokumenter Pendek Terbaik di Festival Film Indonesia. Sebelumnya, pada tahun 2021, ia juga memenangkan Julius Baer - Next Generation Art Prize di Singapura untuk kategori Gambar Bergerak. Saat ini, Arief merupakan anggota aktif dari dua kolektif seni dan film, yaitu MES 56 dan Piring Tirbing.

Karya-karya Arief telah dipamerkan secara internasional, dan ia telah mengikuti berbagai program residensi, di antaranya Miro Center Gwangju & Artspace House (2024), Koganecho AIR (2024), Art Center Ongoing AIR (2024), Norient Festival (2024), TRAFIK Cinema (2024), Glued & Screwed (2023), Sharjah Film Platform 6 (2023), Jogja-NETPAC Asian Film Festival (2023), Biennale Jogja XVI (2021), "Gerobak Cinema" di Dhaka Art Summit (2020), Arkipel - Jakarta International Documentary and Experimental Film Festival (2019), 36th Kassel Film and Video Documentary Festival (2019), Festival Film Dokumenter (2019), V Nodo Caracas Video Festival (2019), dan lain-lain.

Arief Budiman is an artist and filmmaker based in Yogyakarta. He often uses moving images and media art in his work. In recent years, Arief's artistic practice has been closely linked to the internet, archives, and collective memory related to the history of violence. Through those instruments, Arief created an alternative history to the established narrative and created a counter-narrative through the memories of people who had been absent and taboo to talk about.

He is one of the SGIFF SEA-Shorts Grant recipients in 2025. In 2023, his documentary film got the Sharjah Art Foundation - Short Film Grant and won the award for Best Short Documentary at the Indonesian Film Festival, and in 2021, he received the Julius Baer - Next Generation Art Prize in Singapore in the Moving Image category. He is currently a member of two active collectives in the art and film world, MES 56 and Piring Tirbing.

Arief's works have been exhibited internationally, and he has participated in several residency programs, including Miro Center Gwangju & Artspace House (2024), Koganecho AIR (2024), Art Center Ongoing AIR (2024), Norient Festival (2024), TRAFIK Cinema (2024), Glued & Screwed (2023), Sharjah Film Platform 6 (2023), Jogja-NETPAC Asian Film Festival (2023), Biennale Jogja XVI (2021), "Gerobak Cinema" at Dhaka Art Summit (2020), Arkipel - Jakarta International Documentary and Experimental Film Festival (2019), 36th Kassel Film and Video Documentary Festival (2019), Festival Film Dokumenter (2019), V Nodo Caracas Video Festival (2019), etc.





Arief Budiman

Revisiting The Iarjo

Single Channel Video,

4 min.

2024

Edwin Roseno

Edwin Roseno Kurniawan lahir di Banyuwangi 1979. Pernah mengenyam pendidikan di Institut Teknologi 10 Nopember Surabaya jurusan Desain Produk Industri yang tidak diselesaikan, kemudian di tahun 2001 menempuh studi di Fakultas Seni Media Rekam Institut Seni Indonesia Yogyakarta jurusan Fotografi dengan gelar Sarjana Seni di tahun 2008.

Bekerja dengan medium fotografi dan video sejak tahun 2001 dengan mengikuti gelar seni baik nasional maupun internasional. Diundang mewakili Indonesia bersama beberapa seniman lainnya untuk The 7th Asia Pacific Triennial of Contemporary Art, 2012 di Museum QAQOMA, Brisbane Australia.

Pernah mengikuti program seni berbasis komunitas dan tinggal di LITMUS Community Space, Ansan Korea Selatan selama 4 bulan tahun 2013. Pendiri Afdruk56 yaitu Laboratorium cetak fotografi analog di tahun 2019.

Pendiri Silazpictures, music video eksperimental di Yogyakarta tahun 2020. Saat ini mengelola Lembaga Ruang kolektif di Jember Bernama Balai RW Institute dan Pendiri Studi Ruang Tuter Nusantara yaitu sebuah Audio Visual lab yang menfokuskan pada produksi dan pendistribusian pengetahuan berbasis kearifan lokal Jember dan Tapal Kuda

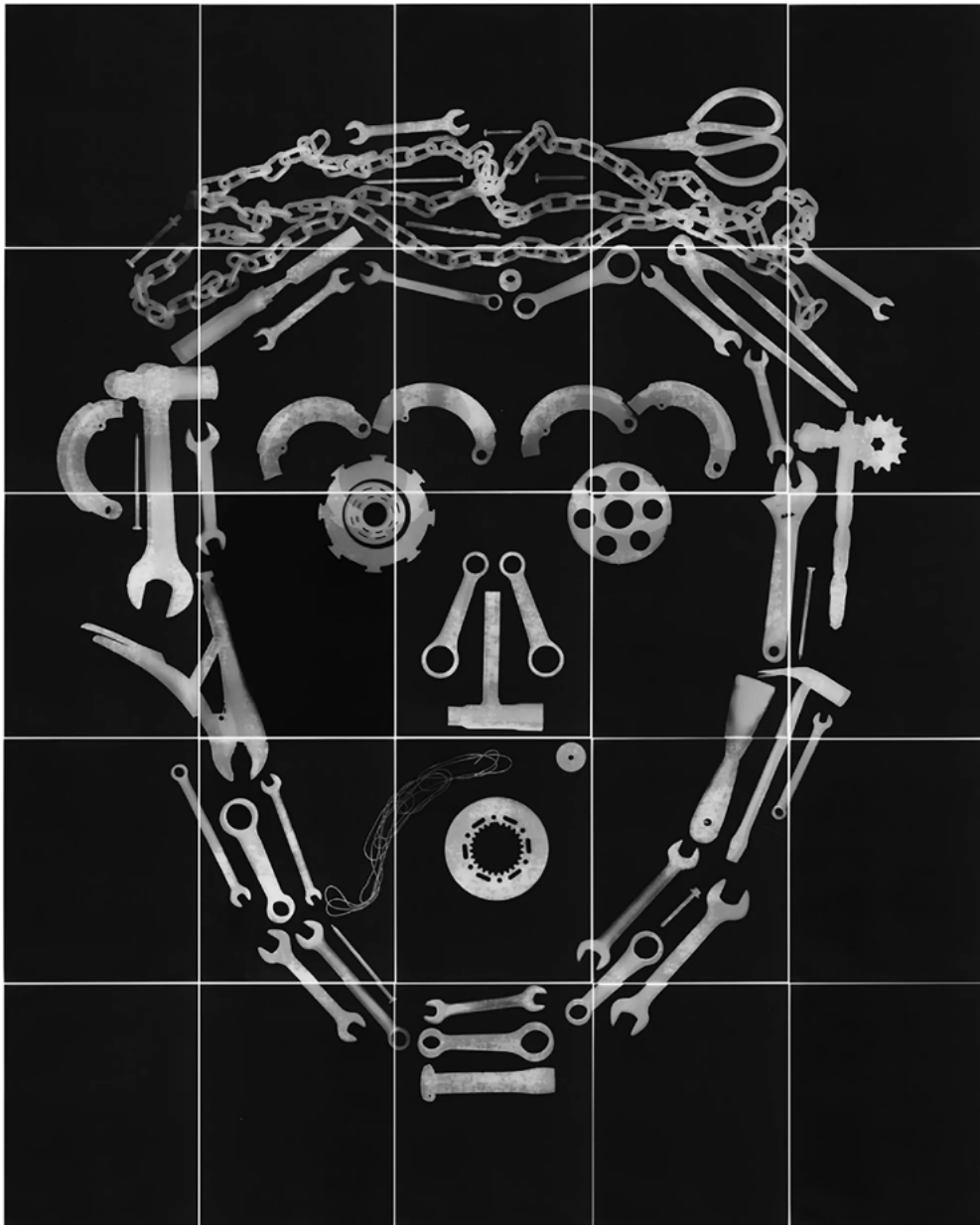
Edwin Roseno Kurniawan was born in Banyuwangi in 1979. He initially studied Industrial Product Design at the Sepuluh Nopember Institute of Technology (ITS) Surabaya, but did not complete the program. In 2001, he began studying at the Faculty of Recorded Media Arts, majoring in Photography, at the Indonesian Institute of the Arts (ISI) Yogyakarta, and earned his Bachelor of Arts degree in 2008.

He has been working with photography and video media since 2001, participating in both national and international art exhibitions. In 2012, he was invited to represent Indonesia—along with several other artists—at The 7th Asia Pacific Triennial of Contemporary Art at the Queensland Art Gallery | Gallery of Modern Art (QAGOMA) in Brisbane, Australia.

In 2013, he took part in a community-based art program and residency at LITMUS Community Space in Ansan, South Korea, for four months. He is the founder of Afdruk56, an analog photography printing laboratory established in 2019, and Silazpictures, an experimental music video project in Yogyakarta founded in 2020.

Currently, he manages Balai RW Institute, a collective space based in Jember, and is also the founder of Studi Ruang Tuter Nusantara, an audiovisual laboratory focused on producing and distributing knowledge rooted in the local wisdom of Jember and the Tapal Kuda region.





Edwin Roseno

Potret Diri Sebagai Man Ray

Photogram, BW Ilford paper on Resin

10R x 25 pcs,

Monoprint

Wooden Frame.

2021

Farhan Yodha Prawira

Farhan Yodha Prawira adalah seorang seniman visual yang tertarik dengan mitologi dan cerita rakyat, ia memadukan berbagai medium, seperti fotografi dan ilustrasi, ke dalam karyanya. Ia lulus dari jurusan seni rupa seni rupa di Yogyakarta, pada tahun 2023 ia berpartisipasi dalam Kelas Pagi Yogyakarta sebagai komunitas fotografi. Pada tahun 2024, ia bergabung dengan Ruang MES56 sebagai seniman visual.

Farhan bekerja sebagai ilustrator lepas ilustrator lepas, ia membuat ilustrasi yang menggambarkan peristiwa-peristiwa global serta mitos, makhluk gaib makhluk gaib, aktivitas supranatural, dan takhayul lainnya.

Ia memiliki ketertarikan yang kuat pada mitos masyarakat, takhayul, cerita rakyat tentang makhluk dan tempat yang diyakini membawa inspirasi, dan prinsip sebab-akibat yang tertanam dalam adat istiadat dan tradisi nusantara.



Farhan Yodha Prawira is a visual artist whose work explores mythology and folklore. He combines various mediums, such as photography and illustration, to bring his narratives to life. Farhan graduated with a degree in Fine Arts in Yogyakarta and, in 2023, joined Kelas Pagi Yogyakarta, a photography community. In 2024, he became affiliated with Ruang MES 56 as a visual artist.

Farhan also works as a freelance illustrator, creating imagery that reflects global events as well as myths, supernatural beings, paranormal activities, and other forms of mysticism.

He has a deep interest in the myths, superstitions, and folk stories of society—particularly those that revolve around creatures and places believed to inspire, as well as the principles of cause and effect embedded within the customs and traditions of the Indonesian archipelago.



Farhan Yodha Prawira

Residual Energy

Fine art print on Photo paper,

42 x 29.7 cm,

1 Edisi

Wooden Frame.

2024

Kasan Kurdi

Kasan Kurdi lahir di Sleman, Yogyakarta, Indonesia. Menyukai fotografi sebagai media ekspresi. Pada tahun 2000 meraih penghargaan *Special Prize Photographic Society of Pakistan, Living in Harmony* UNESCO Asia and Pacific Photo Contest di Jepang.

Sejak tahun 2004 bekerja sebagai freelance video journalist. Pada tahun 2006 menjadi video jurnalis lepas untuk kantor berita Associated Press dan kemudian terlibat dalam banyak produksi news, dokumenter serta feature dengan berbagai jaringan TV internasional dan lembaga nasional maupun internasional termasuk dengan Greenpeace.

Kasan Kurdi was born in Sleman, Yogyakarta, Indonesia. He has a deep interest in photography as a medium of expression. In 2000, he received the *Special Prize from the Photographic Society of Pakistan* in the *Living in Harmony* UNESCO Asia and Pacific Photo Contest in Japan.

Since 2004, he has worked as a freelance video journalist. In 2006, he began working as a freelance video journalist for the Associated Press and has since been involved in numerous news, documentary, and feature productions with various international TV networks and both national and international organizations, including Greenpeace.





Kasan Kurdi
World Wide Water

Print on Ivory paper,
 12R,
 5 Edisi + 1 Artist Proof.
 2025

M Alfariz

Muhammad Alfariz adalah seniman fotografi asal Bukittinggi yang berbasis di Yogyakarta, dikenal melalui karyanya yang mengeksplorasi lanskap alam dan keberadaan manusia, seringkali menyoroti jejak yang ditinggalkan oleh aktivitas manusia.

Sebagai anggota MES 56, serta diwakili oleh Kohesi Initiative, ia secara konsisten memperluas batas medium fotografi. Karyanya yang menonjol meliputi seri "Abandoned," yang membahas pengalaman migran yang tak bisa kembali ke kampung halaman, serta "Unpredictable Bloom - Ficus Life Note," sebuah proyek yang menggunakan teknik anothotype (cetak foto dari pigmen tumbuhan) untuk mendokumentasikan peran pohon Ficus sebagai penjaga mata air di Samigaluh, sekaligus merenungkan tentang kerapuhan dan kehadiran.

Alfariz juga mengeksplorasi narasi mimpi dalam "Tamasya Di Ujung Malam", menggabungkan karya dengan objek sehari-hari, hingga menggunakan screenshot game PUBG Mobile untuk mengaburkan batas realitas dan digital, menunjukkan pendekatan kreatif yang interdisipliner dan konseptual.

Muhammad Alfariz is a photographic artist from Bukittinggi, currently based in Yogyakarta, known for his work that explores natural landscapes and human existence, often highlighting the traces left behind by human activity.

As a member of MES 56 and represented by Kohesi Initiative, he consistently pushes the boundaries of the photographic medium. His notable works include the Abandoned series, which addresses the experience of migrants who are unable to return to their hometowns, and Unpredictable Bloom – Ficus Life Note, a project that uses the anothotype technique (printing photos with plant pigments) to document the role of Ficus trees as guardians of water springs in Samigaluh, while also reflecting on fragility and presence.

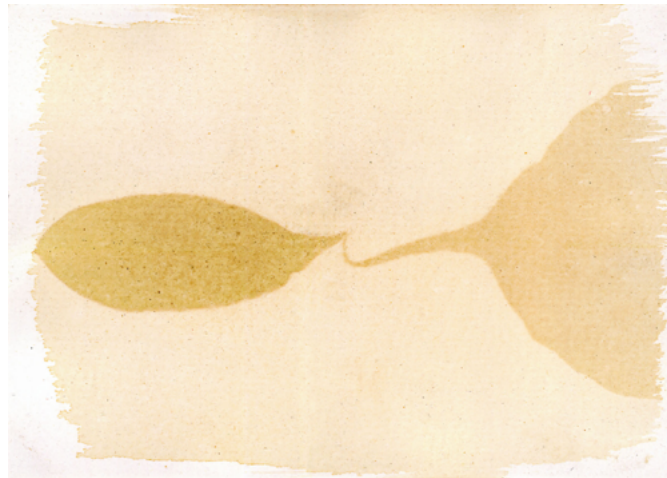
Alfariz also explores dream narratives in Tamasya Di Ujung Malam (A Stroll at the Edge of Night), combining images with everyday objects and even using PUBG Mobile game screenshots to blur the boundaries between reality and the digital world—demonstrating a creative approach that is both interdisciplinary and conceptual.





M Alfariz
Water-E Series: Kala Janji Melumpur

Fine art print on Photo paper,
 30 x 30 cm,
 5 Edisi.
 2025



M Alfariz

Risalah Ficus: Kronik Ficus di Perbatasan

Fine art print on Canson Water Color paper ,
21x 14,8 cm,
8 Edisi.
2025

Rangga Purbaya

Rangga Purbaya adalah seniman yang berfokus pada ingatan kolektif, narasi, arsip, dan sejarah. Ia mengadopsi metode investigasi untuk menggali sejarah personal, memetakan kembali ingatan, dan identitas dalam pendekatan artistiknya untuk menghubungkan kembali jarak yang disebabkan oleh peristiwa di masa lalu.

Karyanya memadukan berbagai media, seperti fotografi, teks, mix-media, instalasi video, dan performance.

Rangga Purbaya lulus dari Jurusan Fotografi, Institut Seni Indonesia. Pada tahun 2002, ia ikut mendirikan Ruang MES 56, sebuah kolektif seni yang berfokus pada pengembangan fotografi dan seni kontemporer yang beririsan dengan berbagai disiplin keilmuan lainnya.

Rangga Purbaya is an artist whose practice focuses on collective memory, narrative, archives, and history. He adopts investigative methods to explore personal histories, remap memories, and examine identity—bridging the distances caused by past events through his artistic approach.

His work combines various media, including photography, text, mixed media, video installations, and performance.

Rangga Purbaya graduated from the Photography Department at the Indonesian Institute of the Arts (ISI). In 2002, he co-founded Ruang MES 56, an artist collective dedicated to the development of photography and contemporary art, intersecting with a range of other disciplines.





Rangga Purbaya

Dust and Remembrance: Jegong's Silent Testimony / The Landscape of Deception

Photography, Print on Photographic paper

60 x 40 cm

1/5 Edisi.

2024



Rangga Purbaya

*Dust and Remembrance: Jegong's Silent Testimony / The
Landscape of Deception*

Photography, Print on Photographic paper

40 x 60 cm

1/5 Edisi.

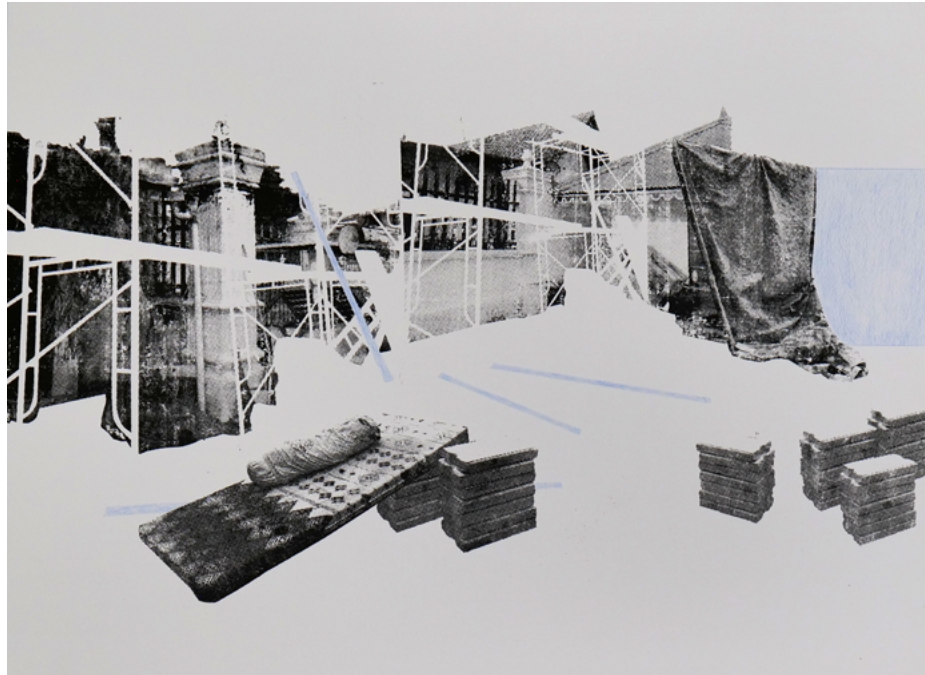
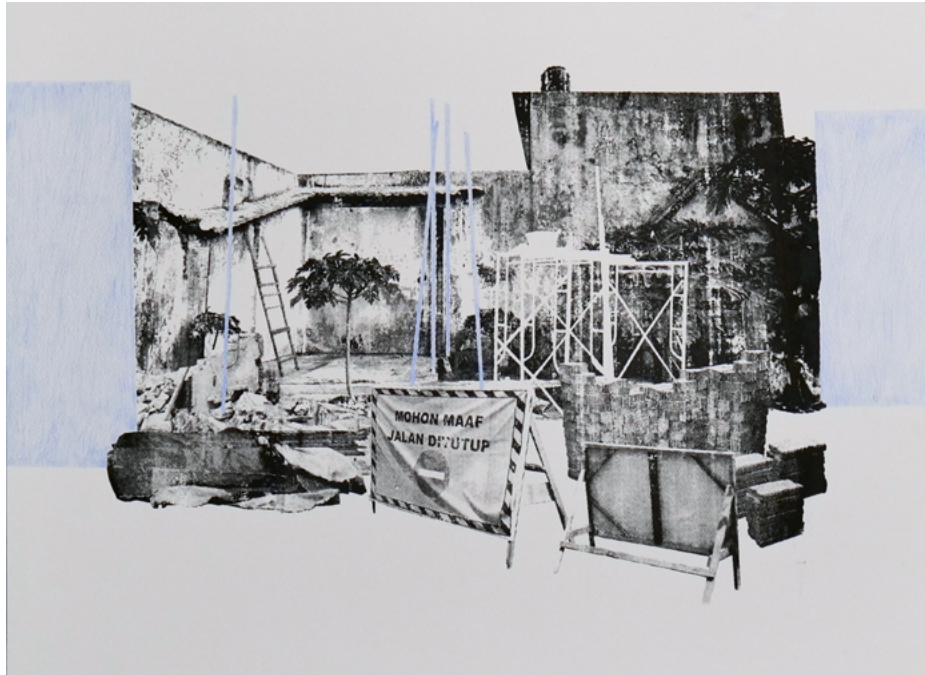
2024

Reza Kutjh

Reza Kutjh adalah seniman visual dan arsiparis yang tinggal dan bekerja di Yogyakarta. Praktiknya mengeksplorasi fotografi sebagai medium material, yang beririsan dengan teknik cetak, gambar bergerak, dan metode pengarsipan. Ia tertarik pada memori ruang, transformasi ruang, serta bangunan-bangunan warisan budaya. Di waktu luangnya, Reza gemar membuat buku seni dan menonton film.

Reza Kutjh is a visual artist and archivist based in Yogyakarta. His practice explores photography as a material, intersecting with printmaking techniques, moving images, and archival methodologies. He is particularly interested in spatial memory, the transformation of space, and heritage architecture. Reza enjoys creating art books and watching films in his spare time.





Reza Kutjh

Shades of a dreary day

Screenprint and Pencil Color on Montval paper 300 gsm,
75 x 55 cm (3 Panel).
2025

Takashi Kuribayashi

Kuribayashi sering mengatakan, “Kebenaran berada di tempat-tempat yang tak terlihat. Begitu kamu menyadari bahwa ada dunia lain yang tersembunyi dari pandangan, kamu akan mulai menjalani hidup dengan cara yang berbeda.” Dunia yang tak kasat mata—dan batas-batasnya—menjadi tema utama dalam praktik seni Kuribayashi sepanjang kariernya.

Ia menciptakan instalasi-instalasi unik yang memvisualisasikan hal-hal yang tidak tampak dalam kehidupan sehari-hari—di balik langit-langit, lantai, atau dasar laut—untuk mengungkap dunia tersembunyi tersebut.

Gempa Besar Jepang Timur pada 11 Maret 2011 menjadi batas yang sangat besar, memisahkan kehidupan dalam dua dimensi yang benar-benar berbeda. Sejak saat itu, Kuribayashi menghadapi isu-isu yang sangat sulit dan nyaris tak terlihat: kontaminasi radioaktif yang tidak kasat mata akibat tsunami dan bencana nuklir Fukushima, zona larangan di sekitar wilayah tersebut, serta aktivitas nuklir di bawah tanah—fenomena yang bahkan belum bisa kita pastikan apa yang sebenarnya terjadi.

Ia telah menjelajahi berbagai batas dunia—baik secara fisik maupun metafisik. Dalam proyek Yatai Trip-nya, ia merasakan bumi melalui pengalaman taktil—membuat peta Jepang dan dunia menggunakan berbagai material. Dalam perjalanannya menelusuri batas antara kehidupan dan kematian, ruang dan waktu, Kuribayashi menemukan kembali kebijaksanaan leluhur dan berdialog dengan para pemikir serta orang bijak di era kita.

Inilah seni kehidupan versinya—sebuah praktik yang menantang cara kita hidup, dan dimaksudkan untuk diwariskan kepada generasi mendatang.

Kuribayashi often says, “The truth resides in places that are invisible. Once you become aware that there is another world hidden from sight, you begin to live differently.” The invisible realm—and its boundaries—has been the central theme of Kuribayashi’s artistic practice throughout his career.

He creates unique installations that visualize what is normally unseen in everyday life—behind ceilings, beneath floors, or under the sea—to reveal this hidden world.

The Great East Japan Earthquake on March 11, 2011, marked a profound boundary, separating life into two entirely different dimensions. Since then, Kuribayashi has confronted some of the most difficult and intangible issues: invisible radioactive contamination caused by the tsunami and the Fukushima nuclear disaster, the restricted zones around the region, and the subterranean activities of nuclear power—phenomena that remain beyond our ability to confirm or fully comprehend.

He has explored many of the world’s physical and metaphysical boundaries. In his Yatai Trip project, he experiences the Earth through tactile means—mapping Japan and the world with various materials. In navigating the boundaries between life and death, time and space, Kuribayashi rediscovers ancestral wisdom and engages in dialogue with contemporary thinkers and visionaries.

This is his art of life—a practice that challenges how we live, and one that aims to be passed down for generations to come.





Takashi Kuribayashi

Untitled

Acrylic on Paper with Photo.

126 x 97 cm

1 Edisi

2015

Wimo Ambala Bayang

Menempuh studi Fotografi di Institut Seni Indonesia Yogyakarta. Praktiknya mencakup berbagai medium, termasuk fotografi, video, objek, teks, dan pertunjukan video. Alih-alih menyampaikan kritik secara langsung, karya-karyanya mengajak penonton untuk meninjau ulang kebiasaan dan asumsi yang kerap dianggap “sudah ada sejak lama.” Baik sejarah maupun fakta—besar maupun kecil—memegang peranan penting dalam proses kreatifnya.

Ia tertarik mengungkap sudut pandang unik yang kerap tersembunyi dalam kehidupan sehari-hari—mendorong audiens untuk mempertanyakan dan merefleksikan momen-momen kecil yang tampak biasa, namun membentuk dunia kita. Dengan memadukan realitas visual dan fantasi imajinatif, serta melalui eksperimen kamera yang penuh permainan, ia mengeksplorasi lapisan-lapisan budaya dan menawarkan cara baru untuk mencapai pemahaman bersama dalam masyarakat kontemporer yang beragam.

Pada tahun 2002, Wimo ikut mendirikan Ruang MES 56, sebuah kolektif seniman yang berfokus pada pengembangan fotografi dan seni kontemporer melalui pendekatan lintas disiplin, kritis, dan kontekstual. Selama satu dekade terakhir, ia telah mengikuti berbagai residensi dan program pertukaran internasional di Tiongkok, Australia, Belanda, Denmark, Rumania, dan Korea Selatan.

Wimo telah mengkurasi sejumlah proyek penting, di antaranya Indonesian Today untuk Tokyo Photography Month 2011; Pause Rewind Fast Forward #2 di Kiniko Art, Yogyakarta; We Go Where We Now di Galeri R.J. Katamsi, Institut Seni Indonesia Yogyakarta; Collaborate! A Year of Visual Encounters di Foam x Ruang MES 56, FOAM Museum, Amsterdam; serta Greetings from Indonesia di Jimei x Arles Photography Festival, Xiamen, Tiongkok.

Ia juga menjadi ko-programmer untuk Festival Film Dokumenter (FFD) pada tahun 2022 dan 2023. Pada tahun 2021, film dokumenternya *The Enigma of HeDonism*—yang mengangkat sosok Heri Dono, salah satu seniman kontemporer paling berpengaruh di Indonesia—memenangkan penghargaan sebagai Dokumenter Fitur Terbaik di Festival Film Dokumenter.

Studied Photography at the Indonesian Institute of the Arts in Yogyakarta. His practice spans various mediums, including photography, video, objects, text, and video performances. Rather than offering criticism, his art invites viewers to reconsider habits and assumptions that often feel as though they have “always existed.” Both major and minor histories and facts play a central role in his creative process.

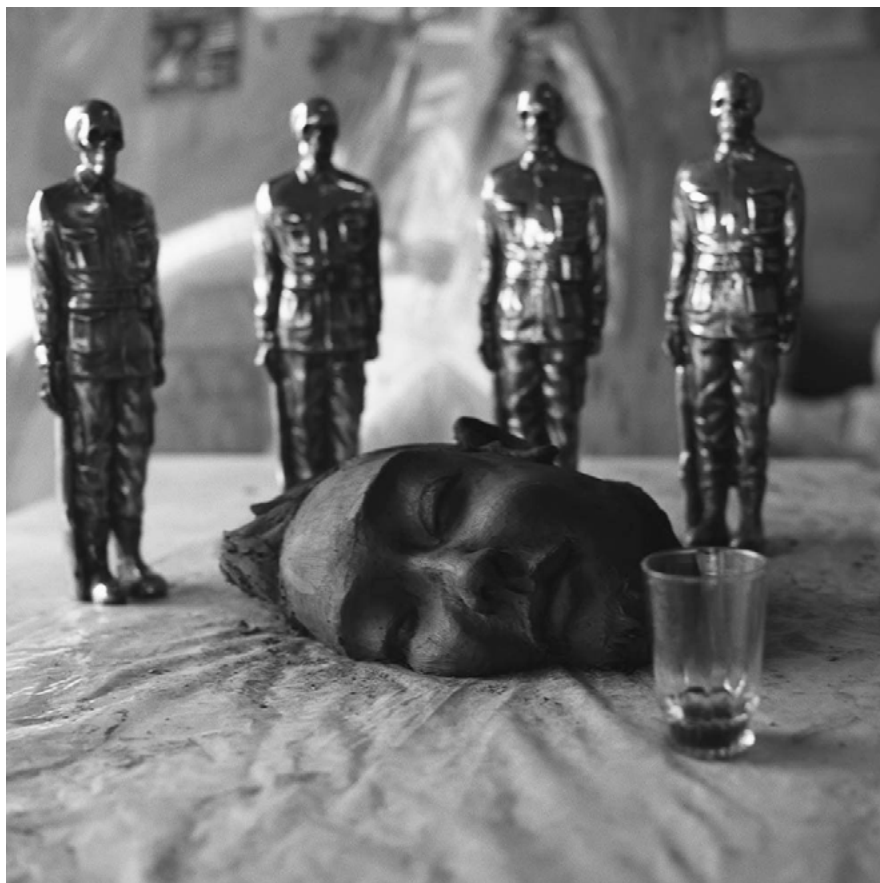
He is interested in uncovering unique, often hidden perspectives within everyday life—encouraging audiences to question and reflect on the small, seemingly ordinary moments that shape our world. By blending visual reality with imagined fantasy, and through playful experimentation with the camera, he explores cultural layers and offers new ways to reach shared understanding within our diverse contemporary society.

In 2002, Wimo co-founded Ruang MES 56, an artist collective focused on the development of photography and contemporary art through interdisciplinary, critical, and contextual approaches. Over the past decade, he has participated in international residencies and exchange programs in China, Australia, the Netherlands, Denmark, Romania, and South Korea.

Wimo has curated a number of significant projects, including Indonesian Today for Tokyo Photography Month 2011; Pause Rewind Fast Forward #2 at Kiniko Art, Yogyakarta; We Go Where We Now at R.J. Katamsi Gallery, Indonesian Institute of the Arts Yogyakarta; Collaborate! A Year of Visual Encounters at Foam x Ruang MES 56, FOAM Museum, Amsterdam; and Greetings from Indonesia at the Jimei x Arles Photography Festival, Xiamen, China.

He also served as a co-programmer for the 2022 and 2023 Documentary Film Festival (Festival Film Dokumenter). In 2021, his film *The Enigma of HeDonism*—a documentary about Heri Dono, one of Indonesia’s most influential contemporary artists—won the award for Best Indonesian Feature Documentary.





Wimo Ambala Bayang

Theater Objek

(Potret diri dengan patung tentara tengkorak S.Teddy D)

Archival Print on Photographic paper,

20 x 20 cm,

Wooden Frame (Hitam).

5 Edisi+1 Artist Proof.

2025



Wimo Ambala Bayang

Teater Objek (bayangan burung2 terbang)

Archival print on Photographic paper,

20 x 20 cm,

Wooden Frame (Hitam).

5 Edisi+1 Artist Proof.

2025

Wok The Rock

Wok The Rock adalah seniman yang praktiknya membentang dari ranah visual, bunyi, dan relasi sosial. Wok tertarik mengembangkan kerja-kerja kolaboratif, eksperimental, dan lintas disiplin pada kegiatan artistik yang beragam, terbuka, dan berkelanjutan. Wok adalah salah satu pendiri kolektif seniman MES 56 dan aktif menjalankan label musik Yes No Wave Music. Ia adalah kurator Biennale Jogja 2015 dan Nusasonic 2019-2023.

Wok The Rock is an artist whose practice spans the fields of visual art, sound, and social relations. He is interested in developing collaborative, experimental, and cross-disciplinary work through diverse, open, and sustainable artistic activities. Wok is a co-founder of the artist collective MES 56 and actively runs the music label Yes No Wave Music. He was the curator of Biennale Jogja 2015 and Nusasonic from 2019 to 2023.





Wok The Rock

Lie: Benjamin Netanyahu

Cetak Saring di atas Kertas,
30 x 30 cm,
10 Edisi.
2025

Yudha Kusuma Putera

Yudha Kusuma Putera (Magelang, 1987), yang lebih dikenal dengan nama Fehung, adalah seniman visual yang tinggal dan bekerja di Yogyakarta. Sejak tahun 2011, ia mulai bekerja bersama kolektif seniman MES 56, yang berfokus pada pengembangan fotografi seni kontemporer di Indonesia. Fehung memiliki ketertarikan pada relasi antarmanusia dan hubungan yang dekat serta intim antara manusia dengan alam.

Medium fotografi digunakan sebagai cara berpikir dan melihat, yang membuka kemungkinan untuk menciptakan karya lintas medium dan lintas disiplin. Sejak pandemi tahun 2020, ketika kontak fisik menjadi hal yang tidak mungkin, Fehung mengarahkan karyanya ke ranah kerja berbasis studio. Praktik studio memungkinkan Fehung mengeksplorasi dunia materialitas dan kerja analog.

Praktik artistik Fehung saat ini mengembangkan metode estetika relasional yang sering ia praktikkan di masa lalu, serta pendekatan kerja studio yang ia tekuni dalam beberapa tahun terakhir.

Fehung meyakini bahwa kehidupan sehari-hari adalah sumber inspirasi utama dalam karyanya. Kehidupan sehari-hari yang kompleks tidak bisa begitu saja dilekatkan pada gaya atau bahasa seni tertentu, sehingga karya-karyanya terus berubah dan berkembang seiring waktu serta berpindahnya ruang hidup yang ia tempati.

Yudha Kusuma Putera (Magelang, 1987), commonly known as Fehung, is a visual artist who lives and works in Yogyakarta. In 2011, he began working together with the Mes 56 artist collective, which focuses on the development of contemporary art photography in Indonesia. Fehung is interested in interpersonal relationships and the close and intimate relationship between humans and nature.

The medium of photography is used as a way of thinking and seeing, giving rise to the possibility of cross-medium and cross-disciplinary works. Starting from the pandemic in 2020, and the impossibility of physical contact, Fehung directed his work towards studio-based works. Studio work allows Fehung to explore the world of materiality and analog work.

Fehung's artistic practice today elaborates the relational aesthetic methods that he often practiced in the past and the studio-based work that he has begun to pursue in recent years.

Fehung believes that everyday life is the main inspiration in his work. Complex everyday life cannot simply be embedded in a certain style or art language, making his work change and develop over time and as his living space moves.





Yudha Kusuma Putera

Refleksi makhluk makhluk khayali #1

Digital print on Fineart paper,

50 x 75 cm,

Wooden Frame.

Edisi Pertama dari 3 Edisi + 1 Artist Proof.

2021



Yudha Kusuma Putera

Refleksi makhluk makhluk khayali #2

Digital print on Fineart paper,

50 x 75 cm

Wooden Frame.

Edisi Pertama dari 3 Edisi + 1 Artist Proof.

2021



Yudha Kusuma Putera

Refleksi makhluk makhluk khayali #3

Digital print on Fineart paper,

50 x 75 cm,

Wooden Frame.

Edisi Pertama dari 3 Edisi + 1 Artist Proof.

2021

Ruang MES 56 Stockroom 56

Jalan Mangkuyudan No. 53A,
Yogyakarta 55143
Tel. +62 895 377 048 929

@ruangmes56
@unstockingroom

www.stockroom56.com

