

Ruang Mes 56

Presented by
Kohesi Initiatives

Playlist #4

Gallery Team

Director
Rangga Purbaya

Gallery Coordinator and Art Handling
Husain Alfarizi

Copywriter & Editor
Airlangga Hari Nugroho

Design & Layout
Alam Alfa



kohesi **Initiatives**

Jakarta

Ruang Mes 56
Presented by Kohesi Initiatives

Art Jakarta Paper
5-8 February
2026

Artist

Akiq AW
Alam Alfa
Anang Saptoto
Angki Purbandono
Arief Budiman
Jim Allen Abel
Juanda M. Arvis
Wimo Ambala Bayang
Wok The Rock
Yudha Kusuma Putera

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 fourth edition, *Playlist #4* features a curated selection by **Benedicto Audi Jericho** from **Kohesi Initiatives**

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 #4

Artist Bios

Artist Bios

Akiq AW. (b. 1976, based in Yogyakarta)

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.

→ p.12-15

Alam Alfa (b. 1999, based in Yogyakarta)

Is a multidisciplinary visual artist working across design, photography, painting, and research-based artistic practices. His work investigates how bodies, environments, and systems of knowledge are entangled through material circulation, healing practices, and ecological infrastructures. Grounded in site-specific and material-based research, he approaches art as a method of inquiry rather than representation.

Alam's practice explores how scientific measurement, myth, and repressed historical narratives coexist, conflict, or remain unevenly recognised within contemporary knowledge systems. Drawing from environmental change, histories of extraction and labour, and embodied experience, his work moves between empirical observation and speculative narration. Through this approach, he examines ecological crises not only as technical problems, but as relational conditions shaped by inherited structures, cultural memory, and institutional limits.

→ p.16-17

Anang Saptoto (b. 1982, based in Yogyakarta)

Anang Saptoto, A.Md., S.Sn., M.Sn., is a multidisciplinary artist, designer, and activist based in Yogyakarta, Indonesia. He studied Visual Communication Design (Yogyakarta Vision Design Academy, 2000–2005) and Television (Indonesian Institute of Arts, Yogyakarta, 2002–2009), and is currently completing a Master's in Video Art (Postgraduate Program of Indonesian Institute of Arts, Yogyakarta, 2023–2025).

Working across design, painting, photography, video, music, and interdisciplinary art, Anang explores issues of ecology, human rights, disability, children's education, and social change. For him, art is a catalyst for dialogue and solidarity, amplifying marginalized voices through collaboration.

Since 2003, he has been part of the art collective MES 56 and, since 2020, one of its Co-Directors through Agensi 56. He founded Panen Apa Hari Ini (PARI), an agriculture-based art initiative, and helped establish the Collaborative Village Architecture Forum and Wana Nagara Pugeran Urban Forest Studio.

Anang has received recognition from Young Artist Award, REDBase Foundation (2016), UCLG ASPAC, UN-HABITAT (2020), the Prince Claus Fund SEED Award (2021), and the British Council Unlimited x Micro Award (2022) for his collaborative project Sari-Sari Series with Rhine Bernardino (Philippines).

→ p. 18–20

Angki Purbandono (b. 1971, based in Yogyakarta)

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.

→ p. 21–22

Arief Budiman (b. 1994, based in Yogyakarta)

Arief Budiman is an artist and filmmaker based in Yogyakarta. His practice engages with fabricated realities, speculative history, public archives, and collective memory to uncover hidden narratives and erased histories. He uses archives and technology as tools to open up alternative ways of reading the past, blending fiction and non-fiction to create multi-layered narratives that function as forms of alternative history. These works often draw from personal memories, oral histories, and popular culture such as novels, music, and film. More recently, he has developed methods that involve non-human elements to trace histories of violence in Indonesia and across Asia.

His works have received several awards, including the Grand Prize for Short Competition at DMZ International Documentary Film Festival (2025), Best Short Documentary at the Indonesian Film Festival (2023), and the Julius Baer – Next Generation Art Prize in the Moving Image category (2021). He is currently a member of two collectives in Yogyakarta, MES 56 and Piring Tirbing.

Selected screenings and exhibitions include Images Festival (Toronto), International Film Festival Rotterdam, DMZ International Documentary Film Festival (Gyeonggi), Visions du Reel (Nyon), Muan Seungwoo Oh Museum of Art, Sharjah Film Platform, Jogja Biennale XVI, ISCP (New York), Gwangju Media Art Platform, Arkipel (Jakarta), Kasseler Dokfest, and Festival Video NodoCCS (Caracas).

Selected residencies include Treasure Hill Artist Village (Taipei), G.MAP Project Lab Global Residency Program (Gwangju), Koganecho Area Management Center (Yokohama), Art Center Ongoing (Tokyo), MIRO Center (Gwangju), Pekan Kebudayaan Nasional (Kepulauan Seribu), and Jogja Biennale.

Jim Allen Abel (b. 1975–d. 2026)

Jim Allen Abel (often known as Jimbo) was born in Luwu, 28th of June 1975. His concerns about landscape might have emerged during his interior design study in Interior Design Department, Modern School of Design Yogyakarta, Yogyakarta (1996–1997). He continued his education in Photography Department, Indonesia Institute of Art, Yogyakarta (1997–2005).

His works display the world through his ocular-centrist—quoting from his most recent catalogue, "criticism through the eye"—and sometimes subtly humorous perspective. Captured into photographs and videos—standalone or installation—he recounts and interprets traces of history in nowadays landscape, how they have changed the face of landscape through human's acts, natures, and creations. This viewpoint was thoroughly exercised in his latest solo exhibition with ArtSociates, Vertikal Horizon (2019), curated by Hendro Wiyanto. His other exhibitions were numerous, but to name a few: The Mastodon Came in Through My Bathroom Window (2013, Element Art Space, Singapore), The Others (2013, Art Stage Project, SAS, Marina Bay Sands, Singapore), Diverting Politics of (Re)Presentation (2019, Jogja Art Lab, Yogyakarta), Pivotal Works from Multi-Generational Artist Who Have Pushed Boundaries (2019, Yeo Workshop, Singapore). He had also participated in Art Jog (2018, 2017, 2016, 2015), several biennials, and Bandung Contemporary Art Award #2 (2012).

→ p. 26–27

Juanda M. Arvis (b. 2001, based in Yogyakarta)

Is a researcher focused on the intersection of photography and contemporary art. He works at Ruang MES 56, a multidisciplinary art collective based in Yogyakarta. He has also studied Photography (Indonesian Institute of the Arts, Surakarta, 2019-2023) and Fine Arts Studies (Graduate School, Gadjah Mada University, 2024-2025). Since 2022, he has been active as a writer, curator, and artist.

While his research produces writing, his artistic practice represents observations related to the paradoxes and perspectives of the photographic apparatus in works of art. This endeavor aims to view photography not solely with its representational imagery, but as a conceptual medium capable of reinterpreting images into forms of photographic paradox.

→ p. 28-30

Wimo Ambala Bayang (b. 1976, based in Yogyakarta)

Wimo studied Photography at the Indonesian Institute of the Arts in Yogyakarta. His practice spans photography, video, objects, text, and performance, and invites viewers to question assumptions that often feel naturalized or “always there.” Working with both major and minor histories, he uncovers overlooked perspectives within everyday life by blending visual reality with imagination and playful experimentation.

In 2002, he co-founded Ruang MES 56, a collective dedicated to interdisciplinary and critical approaches to photography and contemporary art. Wimo has participated in international residencies across Asia, Europe, and Australia, curated numerous exhibitions, and served as a co-programmer for the Documentary Film Festival (2022-2023). In 2021, his film *The Enigma of HeDonism* won Best Indonesian Feature Documentary.

→ p. 31-32

Wok The Rock (b. 1975, based in Yogyakarta)

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.

→ p. 33-35

Yudha Kusuma Putera (b. 1987, based in Yogyakarta)

Yudha Kusuma Putera, 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.

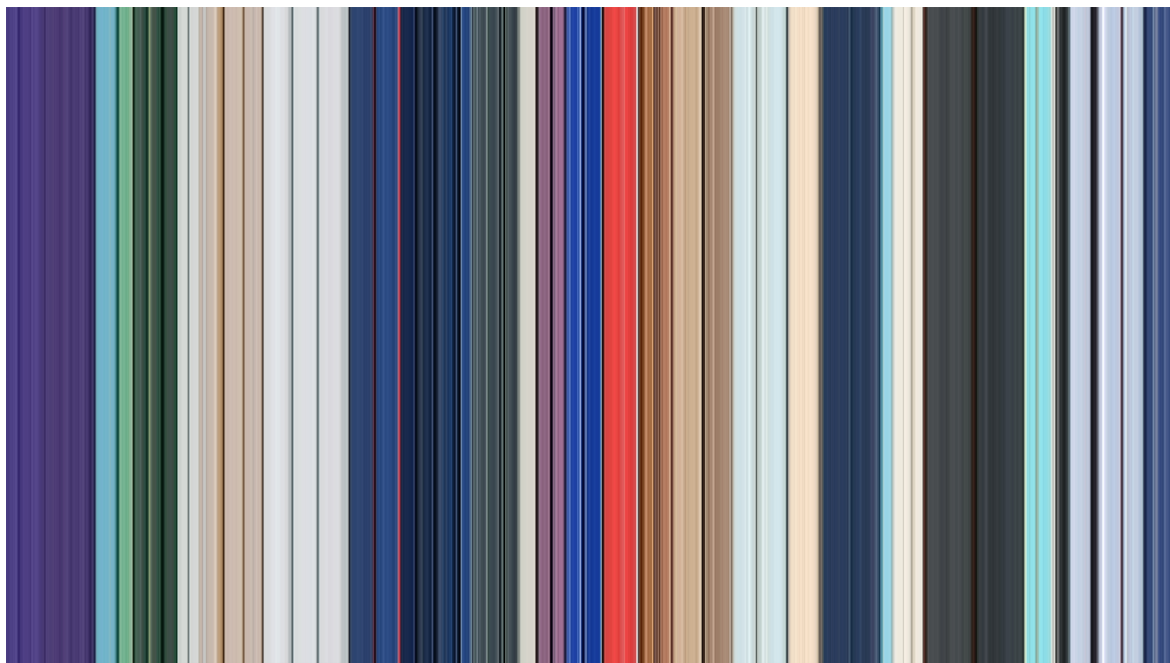
→ p. 36-37

Artworks

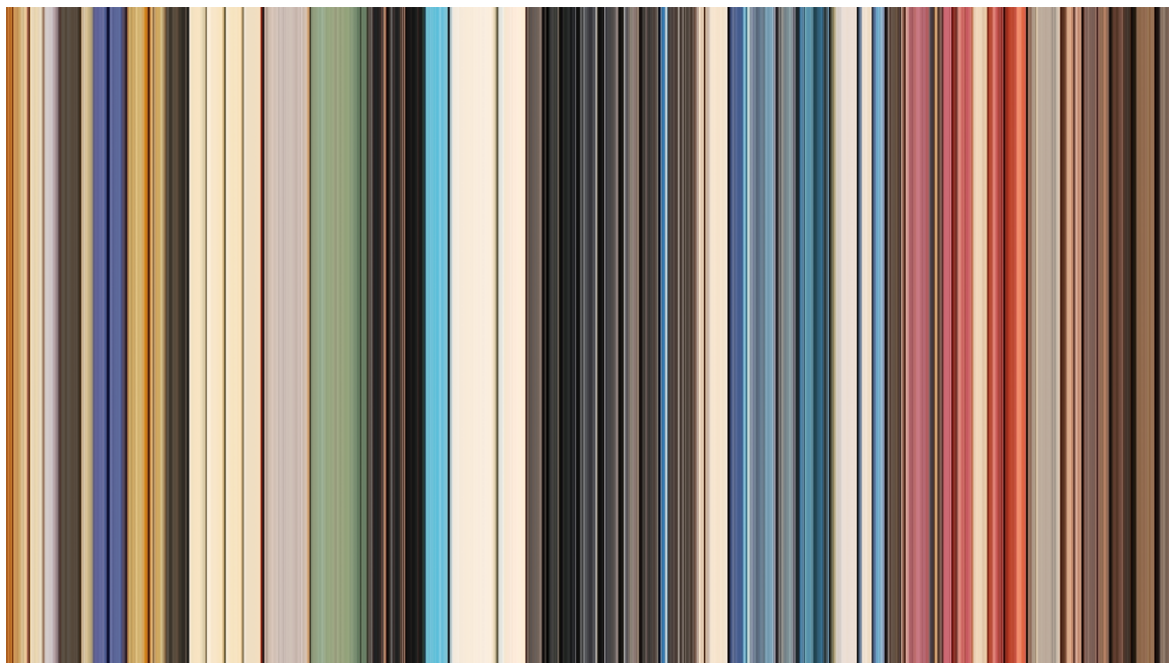
The series “*Warna-warna Pengetahuan: Perpustakaan Daerah Provinsi DI Yogyakarta*” is an extension of my series “*Of Pixel and Elastic Mind*,” which I worked on in 2020-2021. I experimented with the question of whether the process of seeing is an optical or cognitive mechanism.

My experiment involved displaying only impressive fragments of landscape photographs I had taken, then pairing them with specific titles. In this series, I used the same approach, using the book collection at the Yogyakarta Provincial Library as an object, to explore the color impressions of the spines of books on the library shelves. I then used the shelf category as the title for each visual work resulting from this process.

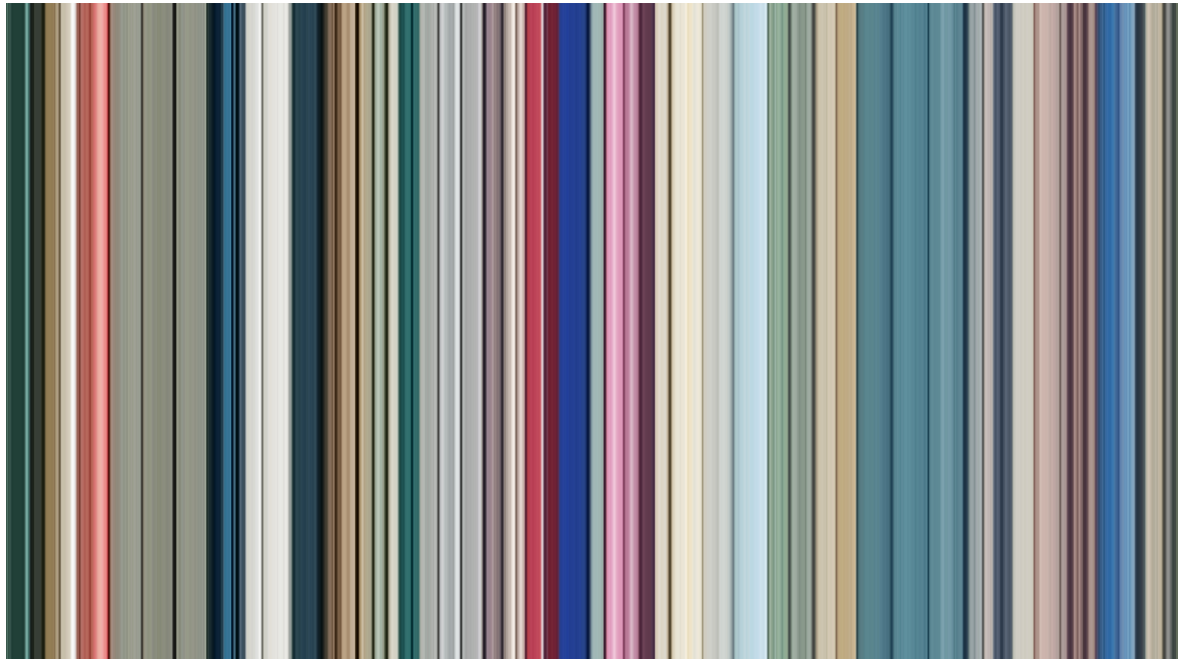
Akiq AW



Archival inkjet print on watercolor paper
mounted on foamboard
23,5 x 42 cm,
Wooden frame 26 x 44,5 cm
5 + 1 AP editions
2025



Archival inkjet print on watercolor paper
mounted on foamboard
23,5 x 42 cm,
Wooden frame 26 x 44,5 cm
5 + 1 AP editions
2025



Archival inkjet print on watercolor paper
mounted on foamboard
23,5 x 42 cm,
Wooden frame 26 x 44,5 cm
5 + 1 AP editions
2025

This work departs from the history of indigo as a colonial crop exploited through the forced cultivation system. I understand indigo not only as a textile dye, but as a material that carries violence: destroying the land, forcing bodies to work, and shaping a social structure based on slavery. Indigo plantations drained the land's fertility, produced fatigue and disease, and tied Asia, Africa, and Europe together in a single chain of textile and slave trade.

I treat indigo as an ambiguous material. It was used by the colonials as an economic resource and medicine, but it was also toxic and poisonous. Through the concept of "poisoned," I imagine indigo as a substance that reverses itself—a material that is not only exploited but also contributes to the destruction of the colonial system itself. The landscape in this work becomes a speculative space where soil, bodies, and plants interact, blurring the boundaries between history, forced labor, and the fiction of material resistance.

Alam Alfa



Pencil, ink, and melted beeswax on paper

40 x 40 cm

Wooden frame with glass 50 x 50 cm

2026

This anomaly series was produced based on notes from discussions with friends about agricultural matters. This photo series is more about developing photos from the Customer 4.0 series, in this case exploring body details. This is because I cannot capture them directly because they are in different countries or some have passed away.

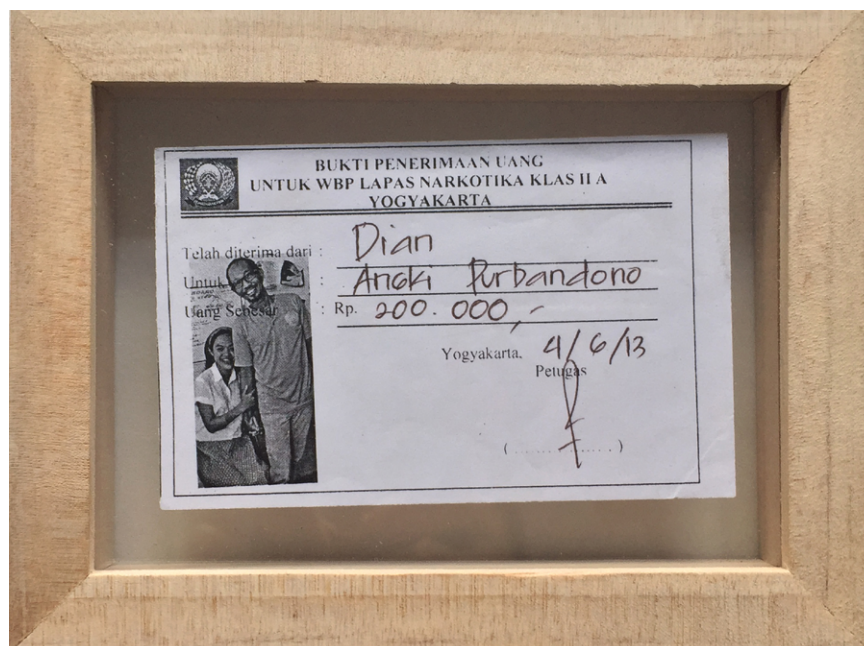
Anang Saptoto



Photography print on paper,
Wooden frame with glass
Diameter 30 cm
5 + 3 AP editions
2022 (Print on 2026)



Photography print on paper,
Wooden frame with glass
Diameter 30 cm
5 + 3 AP editions
2022 (Print on 2026)



Monochrome laser print on envelope paper,
Wooden frame with glass
12 cm x 15.5 cm
1 original edition
2013 (Print on 2016)

This series of drawings imagines scenes based on excerpts from two important books that reveal the stories of young women in pre-independence Indonesia who were forced to become ianfu (comfort women), one of which was written by Pramoedya Ananta Toer. Very few people have written about their experiences during the Japanese occupation from 1942 to 1945, and only a small number of books attempt to trace their lives. For this reason, this work seeks to fill that gap by creating illustrations based on the testimonies of survivors documented in the book *Perawan Remaja dalam Cengkeraman Militer*.

Arief
Budiman



Drawing on book
20 cm x 18 cm
Unique
2024



Drawing on book
20 cm x 18 cm
Unique
2024

Jim Allen Abel



Digital c-print on prof, photo paper
40 x 30 cm
1 of 3 editions + 1 AP
2025

Jim Allen Abel a.k.a JIMBO

Juanda
M. Arvis



Archival inkjet print on photo paper
30 x 40 cm
1 original edition
2025 (Print on 2026)



Archival inkjet print on photo paper
30 x 40 cm
1 original edition
2025 (Print on 2026)

Wimo Ambala Bayang



Archival inkjet print on photo paper
20 x 25 cm/panel (Diptych size 20 x 50 cm)
3 +1 AP editions
2009 (printed on 2026)

Wok The Rock



Screenprint on paper
25 x 33 cm
10 editions
2025

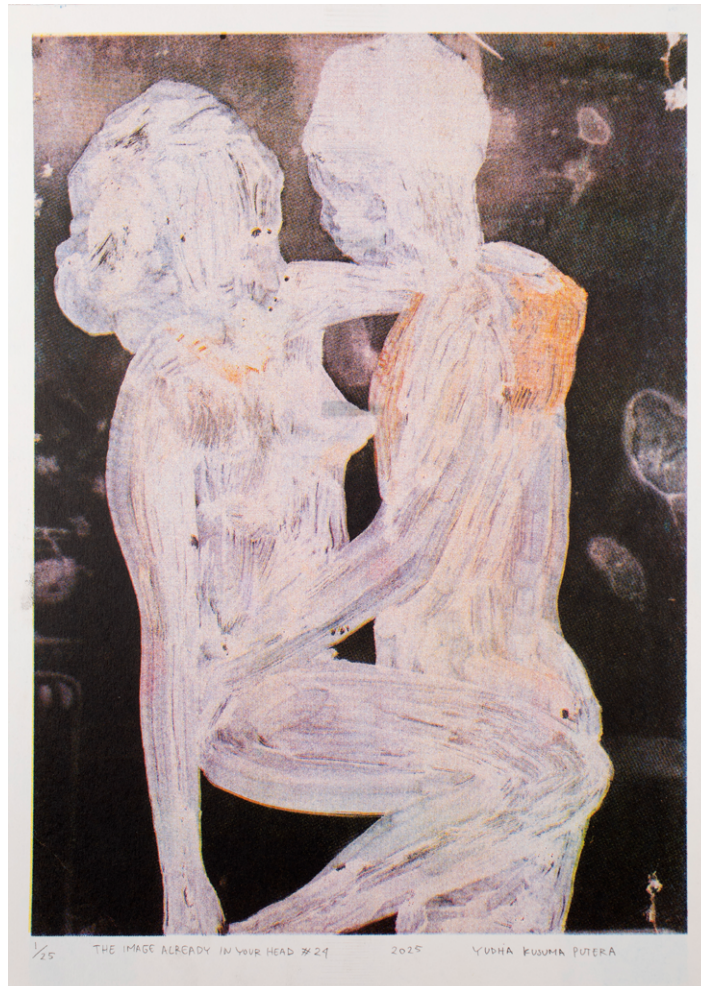


Screenprint on paper, envelop
25 x 33 cm
25 editions
2025

Sexuality and pornography are considered taboo and difficult to discuss in Indonesia, where social life is still strongly shaped by tradition and religious belief. In the internet era, pornographic content circulates widely and uncontrollably. Sexuality, once understood as a private matter, is increasingly exploited for financial gain.

In 2025, I encountered a collection of old pornographic photographs sold by a secondhand dealer. I responded to these images by censoring the visible parts of the bodies, leaving only silhouettes and fragments of the original backgrounds. I believe that each viewer brings their own imagination to these works—projecting gestures, activities, and narratives into what is concealed. There is also a common assumption that censored images can produce a stronger mental image than images shown explicitly. This work proposes a point of departure for discussing subjects we consider taboo, yet which are already present in our everyday lives.

Yudha
Kusuma
Putera



Risograf on old mill paper
25 x 35,3 cm
25 editions
2025

Ruang MES 56

Jalan Mangkuyudan No. 53A,
Yogyakarta 55143

www.stockroom56.com

