

Di Timur Matahari

A solo exhibition by **Riono Tanggul**





Colophon

Director

Benedicto Audi Jericho

Artistic Director

Georgius Amadeo

Writer

Gintani Nur Apresia Swastika

Program Manager

Afil Wijaya

Designer

Muhammad Dody Al-Fayed

Translator

Baiq Nadia

Project Manager

Saryono John

Photographers

I Rayi Winu

Wahyu Nurul Iman

Proofreader

Vattaya Zahra

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Pengantar Galeri

Kohesi Initiatives dengan bangga mempersembahkan *Di Timur Matahari*, pameran tunggal pertama Riono Tanggul dengan galeri kami. Lahir di Yogyakarta, Indonesia pada tahun 1984 dan lulus dari Institut Seni Indonesia Yogyakarta, karya-karya Tatang (panggilan akrab Riono Tanggul) menunjukkan ketertarikannya dalam mengkonstruksi dan mendistorsi bentuk. Ia bereksperimen dengan berbagai media lukis dan gambar untuk mengeksplorasi penggambaran bentuk, mengubahnya dari sesuatu yang berwujud menjadi tidak berwujud. Potongan tubuh, patung, kain, flora, lanskap—ini adalah beberapa hal yang mungkin Anda akan temui dalam karya-karyanya, disesuaikan dan dilucuti fungsi atau maknanya. Karya-karyanya penuh dengan komposisi serta penjajaran bentuk yang dirangkai menjadi figur-figur yang tampak familier dan kita kira kenali, namun saling bertabrakan, bertumpuk, dan berpadu, membuat kita mempertanyakan realitas yang ada di dalamnya sekaligus menantang persepsi kita. Dimana suatu gambar atau bentuk bersifat mutlak, Tatang mewujudkannya menjadi sesuatu yang berada di antara, menciptakan rasa ambivalensi.

Judul pameran ini diambil dari lagu W.R. Soepratman yang juga berjudul *Di Timur Matahari*. Lagu tersebut menjadi landasan Tatang dalam menjalani kehidupannya, baik sebagai seorang individu maupun seniman saat ini. Empat baris sederhana lagu tersebut dimaksudkan untuk dinyanyikan berulang-ulang dan penuh semangat, dengan matahari yang terbit dari timur dimaknai sebagai awal dari sebuah

perjuangan. Pameran ini menandai dua puluh tahun perjalanan artistik Tatang dan merupakan pameran tunggal pertamanya dalam kurun waktu 6 tahun.

Di Timur Matahari menampilkan karya-karya baru Riono Tanggul yang terdefinisikan oleh eksplorasi dan eksperimen mendalam terhadap beragam gambar, teknik, dan pilihan media. Pameran ini merangkum keluasan pencapaian dan penguasaan artistik Tatang, yang terdiri dari 7 lukisan di atas kanvas dan lebih dari 15 gambar di atas kertas dengan berbagai jenis dan ukuran. Kami berharap pameran ini dapat menjadi pengalaman berharga bagi Tatang untuk mendorong perkembangan karirnya di masa depan. Kami mengucapkan terima kasih sebesar-besarnya kepada Riono Tanggul, Gintani Swastika, Uji "Hahan" Handoko, dan seluruh pihak yang telah berkontribusi dalam persiapan dan terselenggaranya pameran ini.

Gallery Foreword

Kohesi Initiatives is pleased to present *Di Timur Matahari*, Riono Tanggul's first solo exhibition with the gallery. Born in Yogyakarta, Indonesia in 1984 and graduated from the Indonesian Institute of the Arts Yogyakarta, Tatang's (Riono's nickname) body of work exemplifies his interest in constructing and distorting forms. He experiments with various painting and drawing mediums to explore the depictions of forms, transforming them from something tangible into intangible. Cropped bodies, statues, fabrics, flora, landscapes—these are some of the things you will likely encounter in his works, appropriated and stripped of their function or meaning. His works are filled with compositions and juxtapositions of forms that assemble into familiar-looking figures we thought we recognize, but they collide, stack, and combine with each other, making us question the reality that exists in them while also challenging our perception. Where an image or form has the characteristic of being absolute, Tatang manifests it into something that is in between, creating a sense of ambivalence.

The exhibition takes its title from a song by W.R. Soepratman—an Indonesian National Hero, journalist, and songwriter who wrote both the lyrics and melody of the national anthem of Indonesia, "Indonesia Raya"—also titled *Di Timur Matahari* (*In the East, the Sun* in English). The song becomes Tatang's foundation in his way of life, both as a person and an artist today. The song's four simple lines are meant to be sung repeatedly and upliftingly, with the sun rising from the east interpreted as the beginning of a struggle. This exhibition marks

twenty years of Tatang's artistic journey and is his first solo exhibition in the past 6 years.

Di Timur Matahari presents new works by Riono Tanggul defined by intimate explorations and experimentations of images, techniques, and media choices. The exhibition encapsulates the breadth of Tatang's artistic achievement and mastery, consisting of 7 paintings on canvas and more than 15 drawings on paper with varying types and sizes. We hope that this exhibition can prove to be a valuable experience for Tatang to encourage his career development in the future. We would like to express our deepest gratitude to Riono Tanggul, Gintani Swastika, Uji "Hahan" Handoko, and all those who have contributed to the preparation and implementation of this exhibition.





Di Timur Matahari

Gintani Nur Apresia Swastika

*Di timur matahari mulai bercahaya
Bangun dan berdiri kawan semua
Marilah mengatur barisan kita
Pemuda pemuda Indonesia*

Di Timur Matahari
- W.R. Soepratman -

Di Timur Matahari, tajuk pameran yang terinspirasi dari lagu ciptaan oleh W.R. Soepratman ini menjadi taswir atas laku (pilihan cara hidup) dan pilihan kerja artistik Tatang sebagai manusia dan seniman. *Di Timur Matahari*, lagu yang terdiri dari empat baris kalimat yang dilantunkan secara berulang dan penuh semangat. Matahari yang terbit dari timur dimaknai sebagai momen titik balik dan penanda dimulainya sebuah proses perjalanan.

Pameran tunggal kali ini menandai dua puluh tahun perjalanan artistik Tatang (sapaan Riono Tanggul) yang diwarnai dengan berbagai eksplorasi gagasan, pilihan media, teknik, dan ragam gambar. Perjalanan panjang yang membawanya dalam situasi hari ini untuk memantapkan pilihan ekspresi artistiknya melalui kertas, sebuah medium yang tampak ringkih. Bagi Tatang, kertas adalah hal yang paling intim dan sederhana untuk menunjukkan posisinya sebagai manusia dan seniman hari ini yang selalu dalam posisi ambang, di antara, dan bukan sesuatu yang mutlak.

Tatang seolah-olah hendak melakukan reset, memulai ulang praktiknya dengan idiom dan pengalaman visual baru. Kita bisa merabanya melalui karya-karya yang ditampilkan di dalam pameran ini, yang dikerjakan dengan penuh ketekunan. Pameran ini seperti menjadi momen titik balik yang menandai perjalanan baru Tatang sebagai seniman.

Tatang juga bukanlah seniman yang bising gagasan. Kerja artistiknya dilandasi oleh pengalaman praktikal dan menyoroti sesuatu yang relatif sederhana. Studio menjadi sentral di dalam praktiknya, ruang dimana dia mengeksplorasi berbagai macam hal dan berinteraksi dengan media ekspresi yang beragam.

Siasat (di dalam) Studio

Sebuah ruangan minimalis berukuran 2,5 x 5 meter tampak sesak dengan aneka peralatan lukis. Ruangan itu terletak di lantai dua dan masih merupakan bagian dari rumah yang ditinggali oleh Tatang bersama keluarga besarnya, yang kemudian dikemas sebagai studio kerja. Dia melakukan aktivitas berkaryanya di tempat itu, membaur dengan kehidupan domestiknya. Karena ukurannya yang relatif kecil, kadang peralatan lukis seperti spanram, kaleng cat, box penyimpanan, dan kertas-kertas kerja “mengokupasi” ruang domestiknya.

Beberapa tahun sebelumnya, Tatang bekerja di sebuah ruangan yang kini dimanfaatkan sebagai gudang penyimpanan. Berhubung ruang itu menjadi semakin mampat dengan aneka material dan karya, dia tidak mempunyai pilihan lain selain memindahkan ruang kerjanya ke lantai atas. Tentu saja ada banyak resiko yang menuntut antisipasi ketika studio kerja ditempatkan secara bersebelahan dengan ruang domestik. Dari pertimbangan penggunaan material dan penyesuaian waktu kerja.

Tatang berangkat dari tradisi seni lukis akademis yang konvensional. Meskipun begitu, pengalaman artistiknya sebagai seniman ditempa dengan banyak metode dan pendekatan. Di luar seni lukisnya, dia juga sempat menjajal grafis, komik, ilustrasi, mural, grafiti, bahkan instalasi performatif bersama kawan-kawan Ace House Collective demi menemukan identitas visualnya sendiri. Praktik yang dia lakukan perlahan mengerucut pada medium-medium yang lebih spesifik, menyesuaikan dengan kondisi yang harus dihadapi ketika dia mulai berkeluarga.

Memasuki studio seniman memang memberikan kita sekilas pemahaman perihal bagaimana mereka bekerja dan memproduksi pengetahuan. Studio kerja seniman menjadi ruang refleksi, elaborasi, dan eksperimentasi. Dalam konteks yang lebih lawas, studio kerja bahkan sering dianggap sebagai kuil suci bagi seorang seniman—tempat dimana seniman larut dalam kesunyian sembari membayangkan, mencerna, memadatkan, dan menerjemahkan ide atau visinya tentang dunia. Di dalam studio, seniman juga kerap bekerja layaknya ilmuwan yang meracik aneka bahan demi menemukan komposisi material terbaik untuk karya yang dikerjakan.

Situasi yang dihadapi Tatang tampaknya relatif berbeda. Studio kerjanya adalah ruang yang riuh dan lekat dengan kehidupan kesehariannya. Urusan privat-domestik dan pekerjaan sebagai seniman ulang-alik dikerjakan hampir dalam waktu yang sama. Jam kerja mesti diakali dengan memilih waktu saat anaknya berangkat ke sekolah. Demikian juga dalam soal pemilihan material, dimana dia harus cermat memilih apa yang bisa dipakai dan dipastikan “ramah keluarga.”

Dia menghindari penggunaan cat minyak karena dianggap berbahaya jika dihirup di dalam ruangan tertutup secara terus menerus. Kalaupun menggunakan cat semprot kuantitasnya relatif sedikit dan baru dipakai di pagi hari atau ketika anak-anaknya tidak sedang berada di ruangan yang sama. Tatang, seperti yang banyak kita temukan pada karya-karyanya di dalam pameran ini, lebih menggunakan bahan-bahan seperti pensil warna, akrilik, pastel, dan arang padat (alih-alih bubuk karena pertimbangan resiko debu arang). Bidang gambar yang Tatang gunakan juga tidak lepas dari negosiasinya dengan ruang studio yang serba mampat. Kebanyakan karyanya pada akhirnya menggunakan medium kertas dari berbagai merk dan karakter seperti; *Canson*, *Arnhem*, dan *Hahnemühle* dengan berbagai varian ukuran dari 56 x 76 cm hingga 150 x 150 cm, di samping kertas *Winsor & Newton* yang hanya ditemukannya dalam ukuran A5.



Dia menggarap karya-karyanya dari susunan atau potongan-potongan kertas yang terpisah sebelum digabungkan menjadi satu. Ketika mengerjakan karya dengan ukuran besar, dia memanfaatkan dinding studio; menempelkan kertas di dinding dengan membaginya ke dalam beberapa lapisan lantaran ukuran dinding yang bisa dipakai tidak seberapa. Setiap lapisan dikerjakan secara terpisah; menggunakan teknik *digital collage* dengan memproyeksikan sketsa melalui proyektor lalu dikerjakan satu-per-satu. Karena hal itu juga, komposisi dan presisi bukan menjadi hal utama dalam karya-karya yang ia suguhkan kali ini.

Pada karya yang bertajuk *In Facts...* dan *Tentang Premier* misalnya, di mana ukuran dinding dan skala proyektor yang tidak mampu menjangkau keseluruhan bidang kertas. Dua karya tersebut akhirnya mesti dikerjakan secara per-bagian dan kerap memunculkan efek “potongan” pada transisi antar-objek lukisan. Adapun untuk ukuran karya yang lebih besar seperti *My Own Perspective*, sketsa dasarnya harus dikerjakan di tempat lain, yakni di Ace House Collective, sebelum diselesaikan di studionya sendiri.

Di samping kondisi studio yang membuat Tatang kurang leluasa dalam mengeksplorasi material, berbagai antisipasi dan negosiasi juga kerap muncul. Karya-karya yang telah dikerjakan harus diamankan dan disimpan segera agar tidak bercampur dengan aktivitas lain keluarga. Setiap kali selesai mengerjakan lukisan dengan medium kanvas, dia akan menempatkan bidang lukisan secara terbalik berhadapan dengan dinding. Adapun karya-karya dengan ukuran kecil akan di tempatkan di atas meja, sementara karya *drawing* dengan pastel di atas kertas akan ditempel di dinding lalu ditutupi dengan plastik agar tidak tergores dan kotor.

Situasi yang dihadapi Tatang bukanlah hal yang relatif baru. Ruang privat yang campur baur dengan studio kerja juga dihadapi oleh seniman lain, khususnya mereka yang menghasilkan corak karya “immaterial.” Persoalannya, Tatang mempunyai model kerja yang praktikal dan berorientasi material—model kerja yang dideterminasi oleh aksi dan praktik; pengalaman dan *making*. Teknik, strategi artistik, objek, konteks yang direspons, dan “pengetahuan tubuh” yang diperoleh sebelumnya sangat menentukan bentuk presentasi artistiknya.

Di dalam praktik seni rupa modern, studio seni menjadi ruang yang dipandang *auratis* dan diselubungi mitos tertentu tentang “subjek seniman yang jenius.” Namun, dalam konteks sekarang, berbagai variabel dapat dilihat sebagai bagian dari instrumen pembentukan pengetahuan yang digunakan seorang seniman. Mengunjungi studio seniman berarti tidak hanya melihat bagaimana seniman bekerja, tetapi juga soal wawasan tentang tindakan apa saja yang seniman lakukan, alat apa saja yang ia gunakan, serta cara berpikir macam apa yang dipakai ketika membuat sebuah karya.

Ruang fisik, interior, benda, arsip, material, atau segala hal yang hadir secara fisik diposisikan sebagai instrumen yang setara dengan gagasan abstrak. Praktik berbasis studio berarti bentangan bukti, jejak, negosiasi aktif dan senantiasa berubah yang turut menentukan makna sebuah karya, bentuk kreativitas, dan metodologi kerja seorang seniman. Di dalam salah satu karyanya, “*Studio and Cube: On the relationship between where art is made and where art is displayed*”, Brian O’Doherty bahkan memposisikan studio sebagai teks—“*revelatory in their way as artworks themselves.*”

Studio Tatang barangkali berbeda dengan kasus yang diamati oleh Brian O'Doherty. Akan tetapi, kita tidak mungkin melepaskan situasi yang dihadapi di dalam studio kerjanya dari praktik artistik yang dia lakukan. Tatang mengakali keterbatasan ruang dengan berbagai strategi dan siasat; menemukan ceruk-ceruk yang bisa dilewati untuk menghasilkan sebuah karya. Jejak-jejaknya sangat terasa pada karya yang dihasilkan, dari penggunaan material sampai pada bentuk presentasi visualnya.

Persoalan semacam ini sangat jarang kita temukan di dalam wacana seni rupa kontemporer Indonesia yang terlalu bertumpu pada eksplorasi ide atau gagasan. Tubuh, material, alat, dan interior ruang tidak pernah disorot sebagai variabel penting dalam laku artistik seorang seniman. Pengalaman fisik dielak, sementara immaterialitas dipanggungkan sedemikian rupa. Seolah-olah tubuh dan pengalaman fisik tidak menjadi bagian dari pengalaman estetik dari seorang seniman.





Semesta Pandangan

Di dalam pameran ini, kita diajak untuk menyelami bentuk visual yang sama sekali berbeda dengan apa yang ditawarkan oleh Tatang sebelum-sebelumnya. Selama dua puluh tahun melakukan eksplorasi artistik, Tatang selalu muncul dengan medium dan bentuk visual yang beragam. Pun kali ini, di mana Tatang memilih menggunakan cukup banyak material yang kelihatan ringkih-kertas, pensil warna, arang padat, dan pastel di samping medium kanvas, akrilik serta cat semprot-dengan “kolase visual” yang absurd. Pilihan mediumnya tampak saling beresonansi dengan kondisi studionya yang riuh dan rentan. Sementara secara visual, Tatang bermain pada “kesementaraan,” menumpuk figur atau objek yang tidak benar-benar utuh, saling menimpali dan kontradiktif.

Melihat karya-karya Tatang dengan segera mengarahkan kita pada arca atau relief di candi dan patung-patung dari masa Yunani/Romawi kuno. Sesekali dia menumpuk visual arca atau patung-patung tersebut dengan elemen-elemen visual yang datang dari kebudayaan kita hari ini. *Fashion*, nilai, dan benda keseharian dalam masyarakat konsumsi. Jukstaposisi, mungkin. Sialnya, setiap objek tidak saling berkait. Semacam objek-objek visual yang ditumpuk seenaknya. Namun, kekacauan susunan itu juga yang membuat karya Tatang kelihatan hidup dan mempunyai daya. Dia sama sekali tidak mempertimbangkan presisi dan komposisi seperti galibnya produk studio lukis konvensional.

Tatang bermain dengan teknik kolase, mengambil berbagai potongan objek visual dari internet tanpa dipercantik. Tumpukan-tumpukan gambar atau *image* tersebut tidak saling *nyambung* dan jahitannya tidak dibuat-buat. Objek-objek tak lengkap dirangkai dalam satu bidang gambar dan seolah-olah tidak mengarahkan kita pada pemaknaan yang tunggal. Tatang seperti hendak berbicara tentang dirinya sendiri. Karya-karya yang dia buat tidak *muluk-muluk*, tidak begitu jauh dengan pengalaman hidup atau kesehariannya. Pernah gamang, berapi-api, sampai memulai lagi dengan dialognya atas hal-hal remeh yang pernah ditemui. Pengalaman yang kadang terlampau subjektif tanpa *embel-embel* narasi besar.

Tengok saja karyanya yang diberi tajuk *Tentang Premier*, karya *drawing* dengan *soft pastel* di atas kertas *Canson* yang sejenak menilik tentang apa yang bakal terjadi kalau saja tidak ada sesuatu yang disebut sebagai “idealitas.” Apa artinya menjadi “pusat” kalau tidak ada sesuatu yang disebut “pinggiran”? Atau dalam konteks warna; “apakah sesuatu yang disebut sebagai warna primer akan eksis tanpa sesuatu yang disebut sebagai warna sekunder?” Eksis hampir selalu berarti kutukan.

Detail
Tentang Premier (About Premier)



Kita eksis berarti kita diperhadapkan pada serangkaian dikotomi; oposisi-hierarkis. Menjadi individu layaknya hidup dalam bayang-bayang tuntutan untuk menjadi ideal atau sempurna, tetapi di saat yang sama, menegasikan *liyan*. Seperti membayangkan ekosistem seni rupa kita yang serba kompetitif. Ada yang dipanggungkan, ada juga yang dipinggirkan. Namun apa yang dipanggungkan hanya bisa kentara jika ada sesuatu yang dianggap subordinat.

Seperti halnya figur-figur tak lengkap yang disuguhkan Tatang dalam pameran ini, selalu berupa serangkaian oposisi. Secara garis besar kita bisa menunjuk bentuk oposisinya; Timur-Barat, Alfa-Omega, Yin-Yang, atau apapun itu dalam terminologi oposisi-hierarkis Herakletian. Masing-masing bisa diurai, yang mana susunannya juga terdiri dari serangkaian kontradiksi atau oposisi. Patung Yunani/Romawi kuno, misalnya. Figur dengan proporsi badan yang ideal, atletis, simetris, tetapi bagian organ intimnya dibuat dengan proporsi minim sebab organ tersebut merupakan simbol dari hawa nafsu, keserakahan, kekuasaan, dan bukan akal budi. Demikian juga dengan figur arca, yang merupakan bagian dari bagaimana manusia menerjemahkan sesuatu yang absolut atau abstrak menjadi sesuatu yang berwujud atau fana.



Detail
Gaya Semu #2 (Inertia #2)



Detail
Gaya Semu #1 (Inertia #1)

Idealitas juga menjadi semacam ilusi dalam masyarakat konsumsi kita hari ini yang narsistik dan cenderung memuja bentuk. Dalam karya *Gaya Semu #1* dan *#2*, Tatang menggabungkan visual potongan patung Yunani/Romawi kuno dengan *fashion* kontemporer. Dia hendak menegaskan bahwa manusia seringkali larut dalam kepura-puraan, memuja bentuk dan mengabaikan fungsi. Sebuah karya seni, seperti halnya *sandangan*, digunakan sebagaimana kepentingan atau tujuannya. Bukan semata simbol status sosial. Seperti visual ikat pinggang yang *jomplang*, tidak terhubung, yang mengilustrasikan bahwa individu diperbudak oleh sesuatu yang semu.

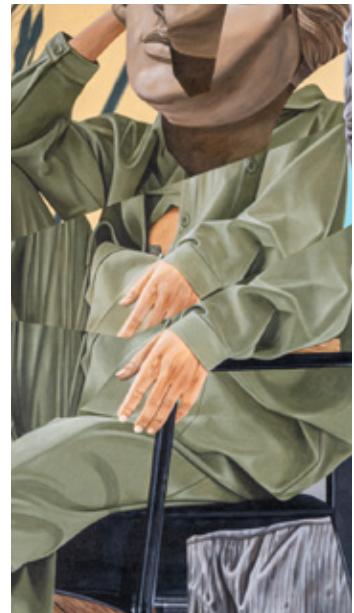


Detail
My Own Perspective

Demikian halnya dengan karya yang bertajuk *My Own Perspective*, yang beranjak dari pengalaman Tatang berhadapan dengan pasar seni rupa. Tatang menilai bahwa dalam pasar seni rupa, karya seni diposisikan tak ubahnya komoditas atau barang investasi. Sementara nilai, pengetahuan, dan segala permenungan yang larut di dalamnya seringkali diabaikan atas nama pasar. Seni, bagi Tatang, tidak terlepas dari pengalaman individu atau subjek; perihal apa yang diyakini dan dibentuk seorang seniman dalam kurun waktu yang lama. Ketika sebuah karya seni terpelanting di dalam ekosistem pasar, nilai-nilai itu cuma menjadi pajangan.

Sekali waktu Tatang tersentak. Sadar bahwa berada pada pusaran pertanyaan yang sama secara terus-menerus tak akan menghasilkan apa-apa. Serupa orang-orang yang linglung, sekadar mengutuk sampai-sampai tak tahu mengapa ia mengutuk. Seri karya *Interior Inferior #1 & #2* dan *Samar* mengilustrasikan posisi gamang yang bahkan sempat membuatnya jeda berkarya. Tatang akhirnya memilih untuk berdiam “di antara” atau situasi yang ambang. *Di antara Tidur dan Berdiri*, tajuk yang dia pilih untuk mengilustrasikan posisi ‘ambang’ itu. Dia memandang posisi sebagai seniman adalah sebuah posisi tidak pasti. Namun di saat yang sama, posisi ambang rupanya menjadi momen reflektif bagi Tatang bahwa ketidakpastian itu adalah mutlak.

Selain karya itu, riwayat artistik Tatang adalah tentang proses kerja yang senantiasa berubah dan bertransformasi. Ulang-alik dan tergopoh-gopoh dalam proses pencarian yang panjang. Kerja artistiknya bertumpu pada ‘proses’, melirik peristiwa-peristiwa kecil dari berbagai sudut pandang yang seringkali bahkan tidak masuk akal. Serupa *Sudut Kayang*, karya yang menjadi cermin proses di mana dia melihat sesuatu secara terbalik–selalu mempersoalkan premis yang dianggap mapan.



Detail
Di antara Tidur dan Berdiri (Between Sleeping and Standing)

Karya *Sudut Kayang* seolah-olah saling bersahutan dengan karya yang diberi tajuk *Sisi-sisi*, yang menggunakan analogi gelap dan terang untuk mengevaluasi cara kita dalam melihat sesuatu. Cahaya sangat penting agar kita dapat melihat dengan jelas, dan tanpa cahaya, pandangan kita menjadi kabur dan terdistorsi. Dalam konteks ini, Tatang ingin menyampaikan pesan bahwa pandangan yang kita terima tidak pernah sepenuhnya lengkap. Dia menggaris-bawahi, meskipun kita mungkin menganggap cahaya itu terang dan jelas sebagai sebuah kebenaran, namun kebenaran yang terang-benderang tidak selalu memandu kita menuju kepastian yang mutlak.

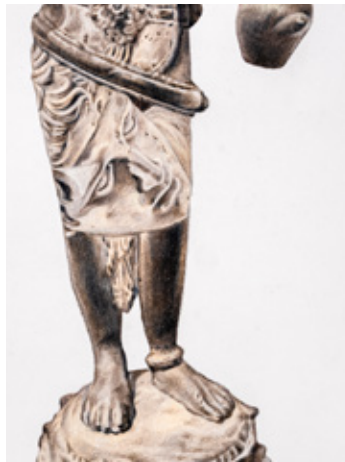
Karya lain yang juga perlu kita lihat adalah *In Facts...*, karya dengan *soft-pastel* di atas kertas *Canson*. Karya ini merangkum perjalanan artistik Tatang yang senantiasa berubah dan menempuh jalan melingkar (*long detour*). Dia sempat rehat dan bekerja sebagai seorang ilustrator, sebelum akhirnya kembali dengan karya-karya *drawing* di atas kertas. Karya-karyanya itu mendapatkan atensi atau apresiasi yang cukup baik, memunculkan lagi kepercayaan dirinya untuk berkarya.

Mengangkat pengalaman personal sebagai gagasan penciptaan karya memang mengandaikan resiko. Jika tidak hati-hati, karya yang dihasilkan akan sekadar tampak seperti 'keluhan'. Tatang bisa mengelak dari resiko itu dan mampu mendialogkan pengalaman personalnya dengan fenomena kecil yang sehari-hari dilihat atau rasakan. Keseluruhan karyanya yang kita lihat dalam pameran ini adalah pemadatan pikiran, kegelisahan, dan refleksinya atas hal sehari-hari yang dia hadapi itu.



Epilog

Saya ingin menutup tulisan ini dengan menilik karya yang diberi tajuk “*Art(ifact): Sisa-sisa*,” sebuah seri karya berukuran 14,8 x 21 cm yang membicarakan soal fragmen benda-benda atau potongan-potongan dari sesuatu yang dianggap sebagai entitas paripurna. Tatang menolak gagasan tentang entitas tunggal yang paripurna atau selesai. Dia bercermin pada diri sebagai subjek, eksistensinya sebagai seorang seniman yang tidak pernah benar-benar utuh. Subjek, bagi Tatang, terdiri dari berbagai macam lapisan dan fragmen—pendek kata, kediriannya selalu beririsan dengan banyak soal, termasuk yang berlangsung sehari-hari di sekitarnya. Ia memaknai karyanya sebagai bagian dari kehidupan sehari-hari. Baginya, seniman selalu berada dalam situasi yang sementara dan tidak pasti. Dalam dunia ini tidak ada yang abadi. Semuanya bisa lenyap dalam sekejap.





A solo exhibition by Riono Tangui



Di Timur Matahari

Di Timur Matahari

Gintani Nur Apresia Swastika

*In the east, the sun is shining
Rise and stand, comrades
Let's organize our ranks
Youth of Indonesia*

Di Timur Matahari
- W.R. Soepratman -

Di Timur Matahari (In the East, the Sun), the title of the exhibition was inspired by a song written by W.R. Soepratman. Tatang chose the title to express his practice (way of life) and choice of artistic work as a human being and an artist. People chanted repetitively and passionately the song *Di Timur Matahari*, which consists of four lines. The artist interprets the sun rising from the east as a moment of turning point and a sign of the beginning of a journey.

This solo exhibition marks twenty years of Tatang's (Riono Tanggul's nickname) artistic exploration of ideas, medium choices, techniques, and images. A long path that brought him to the present situation to solidify his choice of artistic expression through paper, a medium that seems fragile. For Tatang, paper is the most intimate and straightforward thing to show his position as a human and artist today who is always in a precarious position, somewhere in between and not an absolute.

Tatang is resetting by restarting his practice with new idioms and visual experiences. We can feel it through the works displayed in this exhibition, which he created with the utmost care and attention. Tatang marked the turning point of a new journey as an artist through this exhibition.

Tatang is not an artist with boisterous ideas. His artistic work is grounded in practical experience and focuses on the mundane. The studio is at the heart of his practice, as a space to explore various things and interact with diverse media of expression.

Studio Stratagem

Tatang crammed a 2.5 x 5 meter minimalist room with those painting tools. The room is located on the second floor and is still technically part of the house where he lives with his extended family, which he then packaged as a work studio. He works in the space, seamlessly blending in with his domestic life. Because of its relatively small size, sometimes painting tools such as spanrams, paint cans, storage boxes, and working papers "occupy" his domestic space.

A few years ago, Tatang started to use a room that now serves as a storage warehouse. As the room became increasingly crammed with materials and work, he had no choice but to move his workspace upstairs. Of course, he has to anticipate several risks when a working studio is next to a living space. Such as considering the material use and adjusting his working times.

Tatang came from a conventional academic painting tradition. However, he had been forging artistic experience as an artist with many methods and approaches. Outside of painting, he tried his hand at graphics, comics, illustration, murals, graffiti, and even performative installations with fellow Ace House Collective members to find his visual identity. His practice slowly narrowed down to more specific mediums, adjusting to the conditions he faced when he started a family.

Stepping into an artist's studio has given us a glimpse into how they work and produce knowledge. An artist's studio is a room for reflection, elaboration, and experimentation. In an earlier context, an artist's studio is known as a sacred temple—where the artist dissolves into solitude while imagining, digesting, condensing, and translating ideas or visions of the world. In the studio, the artist often works like a scientist who formulates materials to find the best material mixture for the artist's work.

Tatang's reality seems different. His studio is a hectic space tied closely to his domestic life. He cycles back and forth between private-domestic matters and his work as an artist. He must circumvent the working hours by the time when his kid goes to school. The same applies to the selection of materials, where he carefully chooses and ensures that it is a "family-friendly" material.



He avoids using oil paint and considers it dangerous if inhaled in a closed room continuously. If he uses spray paint, the quantity is relatively small, and he only uses it in the morning or when his children are not in the same room. Tatang, as seen in many of his works in this exhibition, prefers to use materials such as colored pencils, acrylics, pastels, and solid (instead of powdered one because of the risk of charcoal dust) charcoal. The picture field that Tatang uses is also integral to his negotiation with the cramped studio space. Most of his works end up using paper mediums from various brands and characters, such as Canson, Arnhem, and Hahnemühle, and sizes from 56 x 76 cm to 150 x 150 cm, in addition to Winsor & Newton paper he only found in A5 size.

He works with an array of paper, creating works from pieces before combining them into a whole. When working on a large-scale work, he pastes paper on the wall by dividing it into several layers because of the small size of the wall available. Each layer is worked on separately using the digital collage technique by projecting the sketches through a projector and then working on them. He puts composition and precision not as the main concerns in these works.

In the works entitled *In Facts...* and *Tentang Premier (About Premier)*, for example, the size of the wall and the scale of the projector are not wide enough to cover the entire field of paper. In the end, these two works had to be done in parts and often resulted in a "cut" effect in the transition between painting objects. As for larger works such as *My Own Perspective*, the basic sketches had to be done elsewhere, i.e. at Ace House Collective, before being completed in his studio.

Despite the studio conditions that left Tatang less free to explore materials, some anticipations and negotiations also arose. The works that have been done must be secured and stored immediately so as not to interfere with other family activities. Every time he finishes a canvas painting, he will place it upside down against the wall. Smaller works will be placed on the table, while pastel drawings on paper will be pasted on the wall and covered with plastic to prevent them from getting scratched and dirty.

Tatang's situation is nothing new. Other artists, especially those who produce "immaterial" works, have had their private spaces mixed up with their working studios. The problem is that Tatang has a practical and materially oriented working model—a working model that is determined by action and practice; by experience and making. Techniques, artistic strategies, objects, contexts responded to, and previously acquired "body knowledge" have all determined the form of his artistic presentation.

In modern art practice, the art studio is a space that is seen as auratic and clouded by a certain myth of the "subject of the genius artist." However, in the contemporary context, the variables can be seen as part of the instruments of knowledge formation used by the artist. Visiting an artist's studio means not only seeing how the artist works, but also gaining insight into what actions the artist performs, what tools he or she uses, and what kind of thinking goes into making a work.

Instruments equivalent to abstract ideas physically position themselves in the form of physical spaces, interiors, objects, archives, materials, or anything present. A studio-based practice means a range of evidence, traces, active negotiation, and constant change that contribute to determining the meaning of a work, the form of creativity, and the methodology of an artist's work. In one of his works, *Studio and Cube: On the relationship between where art is made and where art is displayed*, Brian O'Doherty even positions the studio as a text—"revelatory in their way as artworks themselves."



Perhaps Tatang's studio is different from the case observed by Brian O'Doherty. However, it is impossible to disentangle the situation in his studio from his artistic practice. Tatang circumvents the limitations of the space with various strategies and tactics; finding passable niches to create works. We can strongly feel these traces in the final works, from the use of materials to the way he presents his works visually.

This kind of issue is rarely found in the discourse of Indonesian contemporary art, which is overly centered on the exploration of ideas. The important variables in an artist's artistic practice never highlight the body, materials, tools, and interiors of space. We avoid physical experience while staging immateriality in such a way. It is as if the body and physical experience are not part of the aesthetic experience of an artist.



The Landscape of Perspective

This exhibition invites us to delve into a visual form that is completely different from what Tatang has offered. Throughout his twenty years of artistic exploration, Tatang has always come up with diverse mediums and visual forms. Even this time, Tatang chose to use many seemingly fragile materials of paper, colored pencils, solid charcoal, and pastels aside from the usual canvas, acrylic, and spray paint mediums with absurd "collages of visual". His choice of medium seems to resonate with the noise and vulnerability of his studio. Visually, Tatang has played with "temporality," stacking incomplete figures or objects that overlap and contradict each other.

A look at Tatang's works brings to mind statues or reliefs in temples and sculptures from the ancient Greek/Roman period. Occasionally, he piles up the visuals of these statues with visual elements of today's culture. Fashion, values, and everyday objects in a society of consumption. Perhaps a juxtaposition. The unfortunate thing is that each object does not relate to each other. It's like the visual objects are randomly placed on top of each other. However, the chaotic arrangement is also the reason behind the life and force of Tatang's work. He does not consider precision and composition in the same manner as conventional painting studio products.

Tatang played with collage techniques, taking various pieces of visual objects from the internet as they were without beautification. He chooses piles of unconnected images and stitches them up seamlessly. The incomplete objects assembled in one picture and seemed not to lead us to a single meaning. We see it as if Tatang is talking about himself. He makes works that are not pretentious, and not so distant from his life or daily experiences. At times he is giddy, and fiery until he starts again with his dialog on the trivial things he has encountered. An experience that is sometimes too subjective without a big narrative.

Just look at his work *Tentang Premier (About Premier)*, a drawing with soft pastels on Canson paper that briefly looks at what would happen if there was no such thing as "ideality". What does it mean to be the "center" if there is no such thing as the "periphery"? Or in the context of color; "Would something called the primary color exist without something called the secondary color?" Existence is almost always a curse.

Our existence means we are confronted with a series of dichotomies; hierarchical oppositions. Being an individual is like living in the shadow of the demand to be ideal or perfect, but at the same time, negating the other. It's like imagining our competitive art ecosystem. Some are staged, while others are marginalized. But what is staged can only be visible if there is something that is considered subordinate.

Like the incomplete figures that Tatang presents in this exhibition, it is always a series of oppositions. In general, we can point to the form of opposition; East-West, Alpha-Omega, Yin-Yang, or whatever it is in Herakleitian hierarchical-opposition terminology. Each of these can be parsed, which also consists of a series of contradictions or oppositions. Ancient Greek/Roman sculpture, for example. Each is a figure with ideal, athletic, symmetrical body proportions, but the private parts are made with minimal proportions because they symbolize lust, greed, power, and not reason. The same goes for statues, which are part of how humans translate something absolute or abstract into something tangible or mortal.

The ideality has also become a kind of illusion in today's narcissistic consumption society that tends to worship the forms. *In Gaya Semu #1* and *#2 (Inertia #1 and #2)*, Tatang combined visuals of ancient Greek/Roman sculpture pieces with contemporary fashion. He intends to emphasize that humans are often lost in pretense, worshiping form while ignoring function. A work of art, like clothing, should be used for its intended purpose. It is not merely a symbol of social status. Like the visual of the jumbled, unconnected belts, which depicts that individuals are enslaved by the superficial.



Detail
My Own Perspective

This is the same story as *My Own Perspective*, which is based on Tatang's experience in dealing with the art market. Tatang believes that in the art market, artworks are positioned as commodities or investment goods. Meanwhile, the value, knowledge, and all the contemplation embedded in them are often ignored in the name of the market. Art, for Tatang, is inseparable from the experience of the individual or subject; about what an artist believes and builds over a long period. When a work of art is thrown into the market ecosystem, those values become just a display.



Tatang flinched once in a while. He then realized that staying in the same vortex of questions over and over again would lead to nothing. Like people in a state of daze, they simply curse until they don't know why they are cursing. *Interior Inferior #1 & #2* and *Samar (Vague)* series illustrate the indecisive position that even caused him to pause his work. Tatang eventually chose to stay "in between" or in a precarious situation. *Di antara Tidur dan Berdiri (Between Sleeping and Standing)* is the title he chose to illustrate this precarious position. He saw his position as an artist as uncertain. But at the same time, it seemed to be a reflective moment for Tatang about how uncertainty is absolute.

Beyond that artwork, Tatang's artistic history is about a work process that is constantly changing and transforming. He goes back and forth and stumbles through a long process of searching. His artistic work relies on 'process', on a glance at tiny events from various perspectives that often don't even make any sense. In the same way as *Sudut Kayang (The Bridging Angle)*, the work reflects the process of how we see things upside down—always questioning the premise that is considered established.

Detail
Interior Inferior #1

Detail
Interior Inferior #2

Sudut Kayang (The Bridging Angle), a work that seems to go hand in hand with the work titled *Sisi-sisi (Edges)*, uses the analogy of dark and light to evaluate the way we see things. The light is essential for us to see clearly, and without light, our view becomes blurred and distorted. In this context, Tatang wants to convey the message that the view that we receive is never fully complete. He underscores that while we may consider light to be bright and clear as truth, it may not always guide us to absolute certainty.

Another work that we need to see is *In Facts...*, a work of soft-pastel on Canson paper. This work summarizes Tatang's artistic journey, which is constantly changing and taking a long detour. He took a break and worked as an illustrator, before returning with drawings on paper. His works received a good amount of attention and appreciation, which gave him the confidence to work again.

The idea of using personal experience to create work is risky. If one is not careful, the results may simply appear as 'complaints'. Tatang avoids this risk and instead, he has managed to dialogue his personal experiences with everyday small phenomena that he sees or feels. All of his works that we see in this exhibition are a solidification of his thoughts, anxieties, and reflections on the everyday things that he faces.



Epilogue

I would like to conclude this writing by looking at “*Art(ifact): Sisa-sisa*,” (*Art(ifact): Remnants*) a 14.8 x 21 cm series of works that talk about fragments of objects or pieces of something that are considered a complete entity. Tatang rejects the idea of a single, complete, or finished entity. He reflects on himself as a subject, his existence as an artist who is never truly whole. The subject, for Tatang, is composed of various layers and fragments—his selfhood always intersects with many issues, including those that take place in his life. He interprets his work as part of everyday life. For him, artists are always in a temporary and precarious situation. In this world, nothing lasts forever. Everything can vanish in an instant.



Detail
Art(ifact): Sisa-sisa (Art(ifact): Remnants)

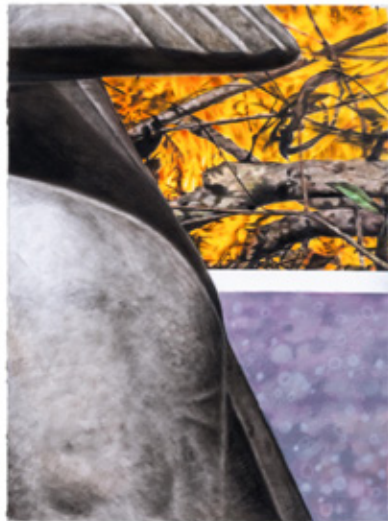


Karya

Artworks

My Own Perspective | 2023, Soft pastel on Arnhem paper (225 gsm), 228 x 336 cm (unframed), 18 panels, 76 x 56 cm (each)







Di antara Tidur dan Berdiri (Between Sleeping and Standing)

2023

Acrylic on canvas

200 x 280 cm (diptych)





Interior Inferior #1

2023
Acrylic on canvas
150 x 200 cm



Interior Inferior #2

2023
Acrylic on canvas
150 x 200 cm



Sudut Kayang (The Bridging Angle)

2023

Acrylic & spray paint on canvas

D-120 cm



Sisi-sisi (Edges)

2023

Acrylic & spray paint on canvas

D-120 cm



Tentang Premier (About Premier)

2023

Soft pastel on Canson paper (300 gsm)

146 x 146 cm



In Facts...

2023

Soft pastel on Canson paper (300 gsm)

146 x 146 cm



Samar (Vague)

2023

Color pencil & soft pastel on Hahnemühle paper (300 gsm)

65 x 50 cm



Gaya Semu #1 (Inertia #1)

2023
Color pencil on Canson paper (250 gsm)
29.5 x 21 cm



Gaya Semu #2 (Inertia #2)

2023
Color pencil on Canson paper (250 gsm)
29.5 x 21 cm



3 Steps

2023

Pencil color and drawing pen on paper (250 gsm)
29.5 x 6.8 cm



The Famous Figure

2023

Pencil on paper (250 gsm)
29.5 x 14 cm



Pieta

2023

Acrylic on canvas

15 x 15 cm



(1)



(3)



(2)

Art(ifact): Sisa-sisa (Art(ifact): Remnants) 1 - 7

2023

Color pencil on Winsor & Newton paper (220 gsm)

A5 (21x14.8 cm)



(4)



(5)



(6)



(7)



A solo exhibition by Riono Tangui



Di Timur Matahari

Riono Tanggul

Riono Tanggul, also known as Tatang, was born in Yogyakarta, Indonesia in 1984 and graduated from the Indonesian Institute of the Arts Yogyakarta. Tatang's body of work exemplifies his interest in constructing and distorting forms. He experiments with various painting and drawing mediums to explore the depiction of forms, transforming them from tangible to intangible. Fragments, figurines, human anatomies, clothes, flora, and landscapes are commonly found in his works, appropriated and stripped of their function or meaning.

His works are mostly comprised of composition and juxtaposition of forms - structures that are assembled into figures that look familiar and recognizable, but they collide with each other, overlap and merge, encouraging us to challenge our perceptions and question the reality within them. Where an image or form typically possesses the characteristic of being absolute, Tatang manifests the role and the function of forms and images to be in between, creating a sense of ambivalence.



EDUCATION

Painting, Bachelor of Art, Indonesia Institute of the Arts, Yogyakarta

SOLO EXHIBITIONS

2023

Di Timur Matahari, Kohesi Initiatives, Tirtodipuran Link Building A, Yogyakarta, Indonesia.

2017

Back To The Future #5: Slow, Perfect, and Joy, Ace House, Yogyakarta, Indonesia.

2015

Untitled, Kedai Kebun Forum, Yogyakarta, Indonesia.

SELECTED GROUP EXHIBITIONS

2023

Something Old, Something New, Something Borrowed, Something Blue, Srisasanti Gallery, Pacific Place Mall, Jakarta, Indonesia.

2022

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

Art Jakarta, Jakarta Convention Center Senayan, Jakarta, Indonesia.

Art Jakarta Garden, Srisasanti Gallery, Hutan Kota by Plataran, Jakarta, Indonesia.

2022

On Connectivity, Kohesi Initiatives, Yogyakarta, Indonesia.

2021

Dapur Umum Mes 56, Biennale Jogja, Jogja National Museum, Indonesia.

Touchdown Jakarta, Ruci Art Space, Jakarta, Indonesia.

Broken White Project #1, Ace House, Yogyakarta, Indonesia.

Art Jog Time To Wonder, Jogja National Museum, Yogyakarta, Indonesia.

2020

Art Jakarta virtual 2020

Art Jog Resilience, Jogja National Museum, Yogyakarta, Indonesia.

Manusia-manusia, Galeri R.J. Katamsi, Yogyakarta, Indonesia.

2019

Artjog MMXIX, Jogja National Museum, Yogyakarta, Indonesia.

Festival Kebudayaan Yogyakarta, Museum Sonobudoyo, Yogyakarta, Indonesia.

Showcase, Artotel Jakarta, Indonesia.

2018

Art Jakarta, Rachel Gallery, Ritz Carlton Ballroom, Pacific Place Jakarta, Indonesia.

After All These Years, Ace House, Yogyakarta, Indonesia.

2015

Illusesia, Darmstadt, Germany.

2014

Kota Tua Creative Festival, Fatahillah Museum, Jakarta, Indonesia.

Manifesto #4: Keseharian, National Gallery, Jakarta, Indonesia.

Neoiconoclast, Langgeng Gallery, Magelang, Indonesia.

The Legend of Jogja, Primae Noctis Gallery, Italy.

2012

Jogja Agro Pop, Taman Budaya Yogyakarta, Yogyakarta, Indonesia.

Phoning it from Yogyakarta, Space 1026, Philadelphia, United States.

ArtJog 12, Taman Budaya Yogyakarta, Indonesia.

2011

Crop Cycle, Gallery Canna, Jakarta, Indonesia.

Contemporary Culture Interplay, Sampoerna Strategic Square, Jakarta, Indonesia.

Scope Basel 2011, Basel, Switzerland.

ArtJog 11, Taman Budaya Yogyakarta, Indonesia.
 Mengintip Laut, Brest Festival, LIP Gallery, Yogyakarta, Indonesia.
 Speech Object, Musee De L'objet, Blois, France.
 Street Movement, Outloud, Yogyakarta, Indonesia.
 The Alleys of City Named Jogja, Primo Marella Gallery, Milan, Italy.

2010

Bazaar Art, Ritz Carlton Ballroom, Pacific Place, Jakarta, Indonesia.
 Anniversary 10th, One Gallery, Jakarta, Indonesia.
 Masih Ada Gus Dur, Langgeng Gallery, Magelang, Indonesia.
 The Comical Brothers, National Gallery, Jakarta, Indonesia.
 Wouw, Tujuh Bintang Art Space, Yogyakarta, Indonesia.
 Dua Kota, Dua Cerita, Semarang Gallery, Semarang, Indonesia.
 Turun Dalam Rupa Cahaya, LIP Gallery, Yogyakarta, Indonesia.

2009

New Ripple, Emmitan CA Gallery, Surabaya, Indonesia.
 Publik On The Move, Biennale Jogja X: Jogja Jamming, Yogyakarta, Indonesia.
 Jogja Art Fair/ JAF#2, Taman Budaya Yogyakarta, Indonesia.
 Yahoo Purple Project, Singapore.
 Cergambore, CCCL, Surabaya, Indonesia.
 Havana Affair, One Gallery, Jakarta, Indonesia.
 Happening Kota Komik, Kedai Kebun Forum, Yogyakarta, Indonesia.

Gintani Nur Apresia Swastika

Gintani Nur Apresia Swastika, born in Yogyakarta in 1984. Completed her Bachelor of Fine Arts at Indonesian Institute of the Arts in Yogyakarta in 2010 and continued her studies in Religious and Cultural Studies at Sanata Dharma University in Yogyakarta, focusing on Indonesian women artists. She mainly works as an artist and has been involved in various group exhibitions, residency programs, and art projects in Indonesia, Singapore, Taiwan, and Australia. Her works were also featured in the book "Indonesian Eye: Contemporary Indonesian Art", published by SKIRA in 2011.

She is the founding member of Ace House Collective, an artist collective founded in 2011 in Yogyakarta, that is active in the field of youth-pop culture and emphasizes the exploratory approach both in theory and practice, conceptually and contextually, as well as finding new possibilities on visual art perspective. Working collectively where works and responsibilities are shared equally, she developed her artistic, curatorial, and managerial practice through Ace House and various other art projects. Amongst others she was appointed as the Director for Biennale Jogja XVI Equator #6 2021 (2021), Creative Director for Yogyakarta Cultural Festival / FKY (2019–2020), and as the Director for Arisan Tenggara: Southeast Asia Art Collective Forum (2018).

She has been actively involved in various forums and courses, locally and internationally, such as TRANScuratorial Academy, Mumbai, India (2017), 7th Gwangju Biennale International Curator Course, Gwangju, South Korea (2016), 4A Curators' Intensive, Emerging Curator Forum, at 4A Centre for Contemporary Asian Art, Sydney, Australia (2014), and Gender Under Reflection on South East Asia Women Artist Forum, Yangon, Myanmar (2012).



D'Iltimur Matahari

ko hesi **/nitiatives**

ko hesi / initiatives is an Indonesian-based contemporary art gallery.

The gallery is committed to supporting and presenting the career of its artists and their works in a diverse range of media and genres, while also encouraging exploration of their practice in both conceptual and contextual interpretation with a balanced aesthetical consideration.

As an artist-first gallery, Kohesi strives to achieve its vision by consistently holding quality exhibitions and artist-focused projects, while actively seeking the opportunity and possibility of working together with institutions globally to enrich and benefit its artists.

Kohesi (a word-for-word Indonesian equivalent to 'Cohesion') also represents the gallery's intention to act as a platform for various practitioners from contemporary art and other creative scenes to collaborate within mutually enriching interdisciplinary projects.

Acknowledgments

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Emmanuel St. Eddy Prakoso
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Seluruh pihak yang telah mendukung persiapan dan pelaksanaan pameran

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Ace House Collective
Sangkakala
The Trengginas

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