

over & across,
collectivism in the Indonesian art field,
galerikertas studiohanafi

Sunday, January 18 2026

by Rizki Asasi

Greetings,

My name is Rizki Asasi, but you can call me **Kiki**. I'm the in-house curator and program manager of galerikertas studiohanafi. Since 2024, I've been pursuing a master of arts in art curation and management at Institut Teknologi Bandung. Aside from my responsibilities at galerikertas studiohanafi, I'm also doing independent curatorial work in Bandung and Jakarta. Nice to meet you all and thank you for the opportunity!



Over & Across prep: early July 2025

- Preparations for Natsuko's show began in earnest in mid 2025, even though discussions had started as early as 2023.
- Around this time, Natsuko had told us about her recent experiments with batik, and we got to see them in person at her home / studio in early July.
- Our next visits and conversations focused on how batik represented a new artistic experience for Natsuko which introduced her to different methods and ways of working than what she's used to.



Over & Across exhibition prep



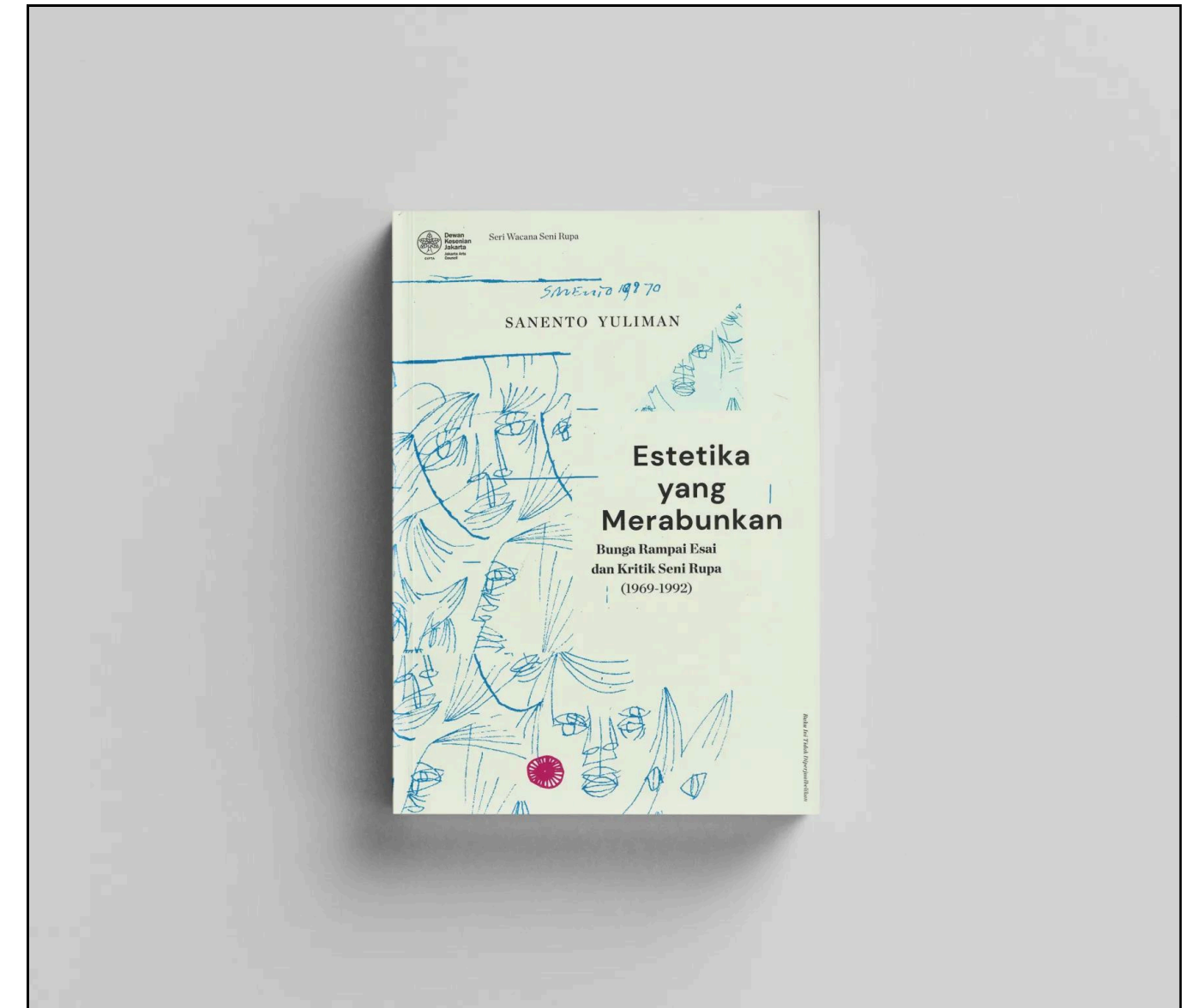
Over & Across opening





Over & Across became less about cultural exchange or traditional art practices and more about celebrating artistic forms that could emerge as a product of an artist's willingness to step out of their comfort zone and try new ways of working. To Natsuko, *batik* represents this kind of novelty.

Aside from *batik*, Natsuko was also introduced to another form of “method”, which is based on Indonesia's unique brand of art collectivism.



A type of art collective known as *sanggar* has played an important role in Indonesian art history until today. Art writer and critic Sanento Yuliman attributed the success and appeal of *sanggar* to the idealism and inclusivity it offered young artists who might've felt disappointed with the art school model.

More recently, Wulan Dirgantoro and Kiki Rizky Soetisna Putri reexamined Yuliman's writings in light of current decolonization efforts in Indonesia, and concluded that the *sanggar* model not only serves as an alternative to colonial / Western institutional frameworks that still exist today, but has provided a set of strategies for collective learning and artistic production that is "rooted in solidarity, necessity, and local agency."

This collective spirit runs through many of Indonesia's art and cultural organizations. While not specifically referring to themselves as *sanggars*, these organizations espouse the same values and beliefs. Galerikertas is one of those organizations.

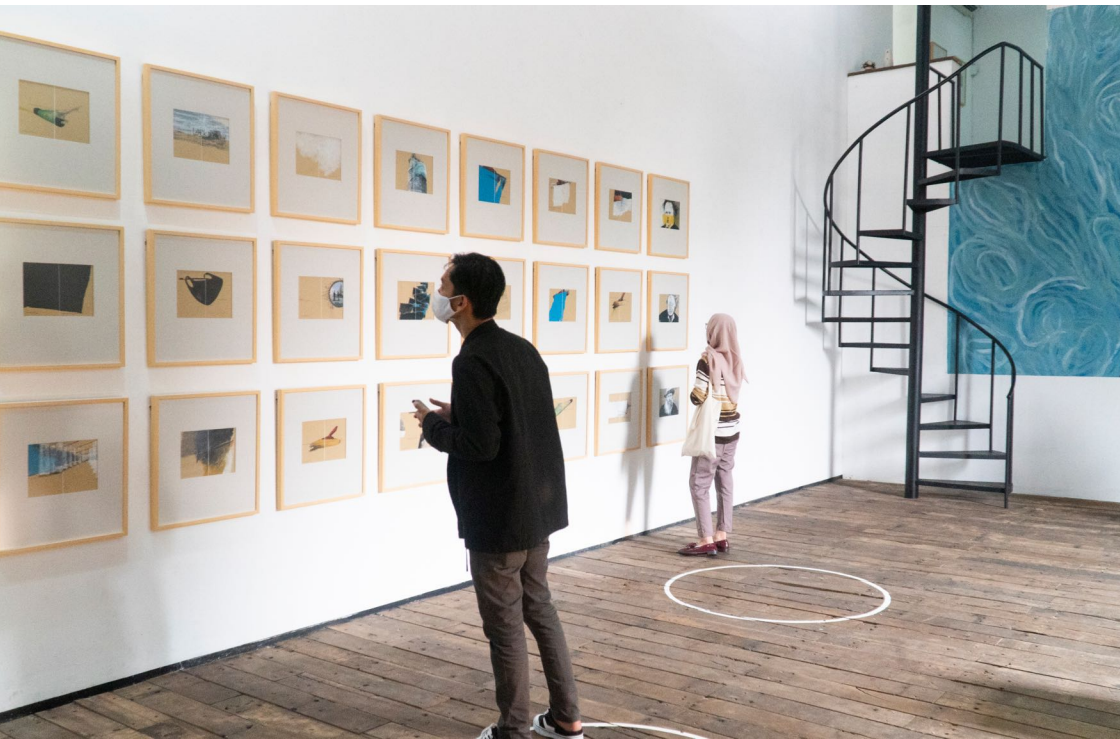


Founded in 1999, Studiohanafi started out as a private studio owned by the abstract painter Hanafi. It sat on a riverbank in the middle of a densely-wooded area. These rural surroundings provided a great source of inspiration for his work and he sought to share it with others. Since then, studiohanafi has fostered the growth of not only visual, but also sound and performing arts in Depok and Indonesia, with its most recent contribution coming in the form of galerikertas, a multipurpose art gallery focusing on paper-based art and other sustainable art practices.



With the goal of providing an educational and promotional space for artists of all generations, Galerikertas is an initiative by Studiohanafi to offer sustainable paper-based art to the public that not only treats paper as a medium but also as a vessel for limitless creative possibility. Since 2018, Galerikertas has presented works by Ugo Untoro, Cecil Mariani, Irawan Karseno, Farhan Siki, and Hanafi, among others. Immediately following their exhibition, these artists are tasked with passing on their knowledge and experience to the younger generation through a residency program joined by a select group of emerging artists, who, upon completion of the program, hold their own exhibition at Galerikertas.

Recent Activities



In 2020, we **shut down all operations** at galerikertas due to **the pandemic**. Before resuming any sort of activity, we had to look into **safety protocols** that would allow us to arrange an event without putting our visitors at risk. Eventually, we held an exhibition of **framed artworks** and **a mural by Hanafi** entitled **60 Tahun dalam Studio (“60 Years Inside the Studio”)** which adheres to a strict **social distancing policy** and a **visitors quota**. This exhibition received a positive response and was covered by major Indonesian news outlets such as Tempo (<https://ramadan.tempo.co/foto/81706/cara-menikmati-pameran-seni-di-era-baru>).

As a “**part 2**” of *60 Tahun dalam Studio*, Hanafi handpicked **three young artists** to participate in an **artist’s residency program** at Studiohanafi. During this month-long workshop, Hanafi delved into the **inspirations behind his works** in *60 Tahun dalam Studio* which mainly revolved around his attempt at capturing **the shock and horror** of **the pandemic**, particularly the breakneck speed with which the world was changing by the day. **The lower picture** depicts one of the young artists (Vicky Saputra, left hand side) working alongside Hanafi.



After a hiatus throughout much of 2021 due to the **worsening COVID situation** in Indonesia, Galerikertas held its first exhibition **in 2022** with street artist **Edi Bonetski** entitled ***Ondel-ondel: Yang Rural dan yang Urban*** (“***Ondel-ondel: the Rural and the Urban***”). This exhibition investigated the cultural state of the **traditional Betawi figure** of ***ondel-ondel*** in an increasingly gentrified Jakarta, and how it was a symptom of **urbanization** in Indonesia (<https://tirto.id/hikayat-ondel-ondel-edi-bonetski-yang-terpinggirkan-dan-bertahan-gtLM>).

In accordance with the artist’s residency format at Studiohanafi, Edi Bonetski handpicked **seven young artists** to collaborate with him in organizing **a group exhibition** at Galerikertas. This group exhibition would eventually be titled ***Rekonstruks7***, which is a play on “reconstruction” and a reference to the number of artists featured in the exhibition. *Rekonstruks7* reiterated a lot of the same ideas about **fear, encroachment, and tradition** that *Ondel-ondel* explored, but combined them with the **artists’ personal experiences**, resulting in a collection of provocative murals and installations.



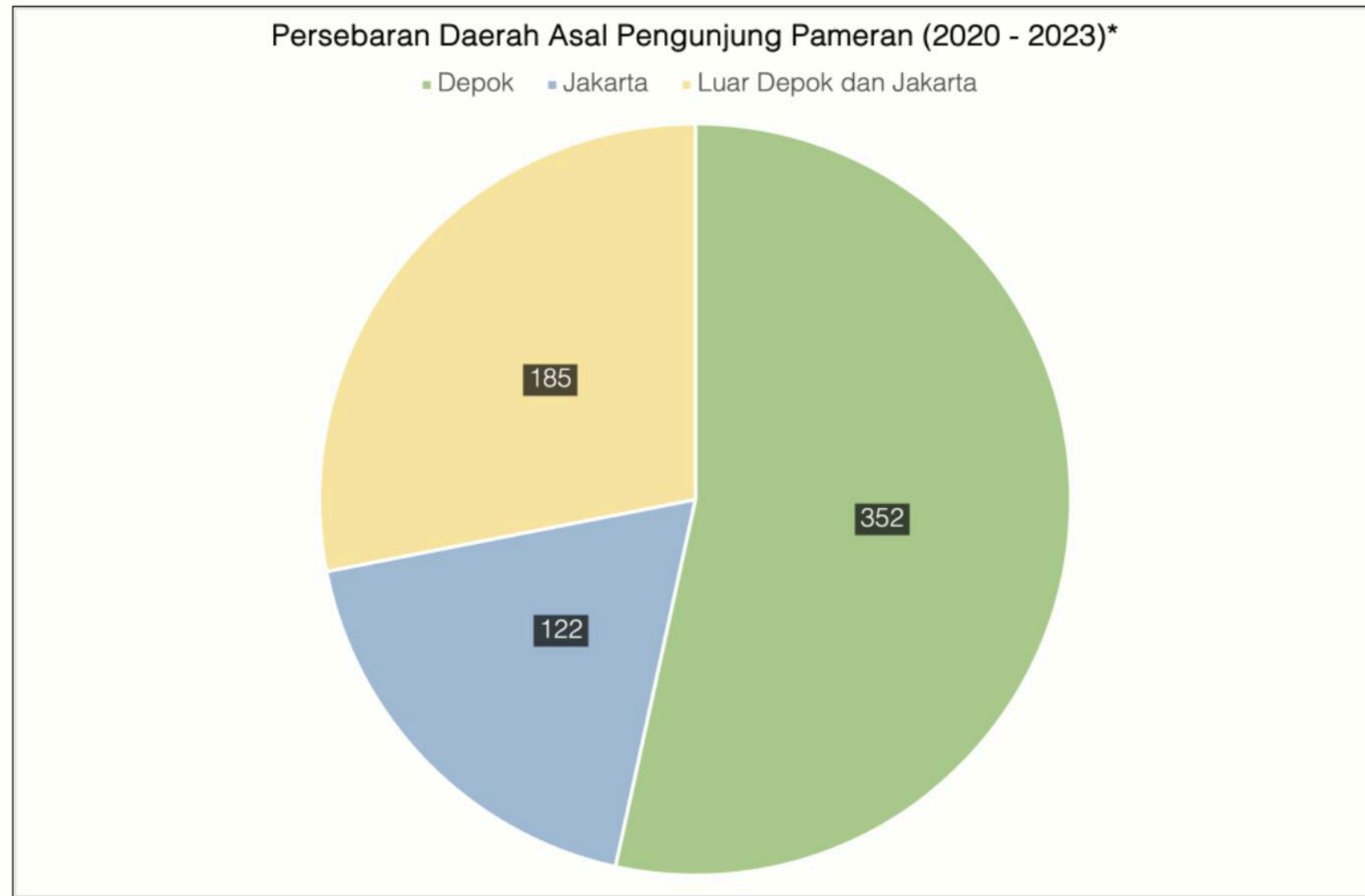
Our third exhibition of 2022 featured works by realist painter / prop artist **Endro Rukmono**. The title ***Kolo Nguntal Bulan*** was taken from a **Javanese urban legend** associated with solar eclipses and how they are perceived as **a bad omen**. Rukmono attempted to situate this portent of doom within a **post-pandemic world** and investigate how **fears and superstitions** could emerge in society (<https://arsipelago.id/2022/10/05/pengejawantahan-realisme-di-kolo-nguntal-bulan/>).

These themes of fear and superstition would carry on to our **fourth exhibition of 2022**, which featured works by **young artists mentored by Rukmono**. Much like *Rekonstruks7* before it, ***katanya, katanya, katanya...*** (“**hearsay, hearsay, hearsay...**”) **elaborated** on the ideas of the previous exhibition by incorporating elements of personal experience. One of the young artists drew from **the local harvest tradition** of his hometown, another from **ghost stories** about a campus building, and a third from **a birth defect** that caused her to see the world differently.



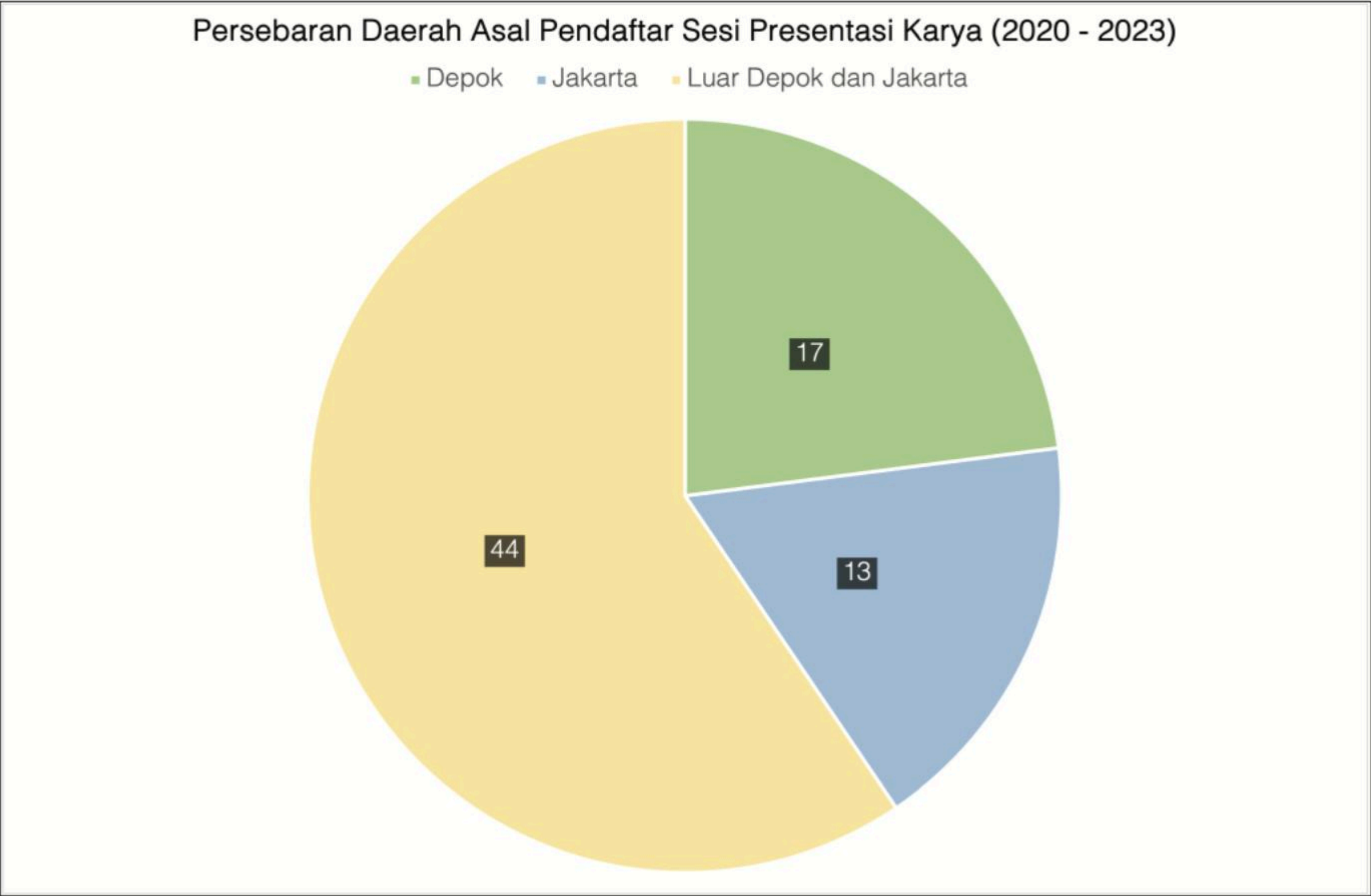
Aside from exhibitions and artist's residencies, Studiohanafi also hosts **one-off workshops** attended by **educators and artists** from the Depok area and beyond. These workshops are often **led by Hanafi himself** with the assistance of his longtime students and contemporaries. **The above picture** was taken during one such workshop in 2022, which was **attended by art teachers** from BPK Penabur High School.

Galerikertas audience data collected in 2023.



*data daerah asal pengunjung untuk pameran "Katanya, Katanya, Katanya" tidak tersedia akibat kesalahan administrasi.

Galerikertas artist data collected in 2023.



TERIMA KASIH