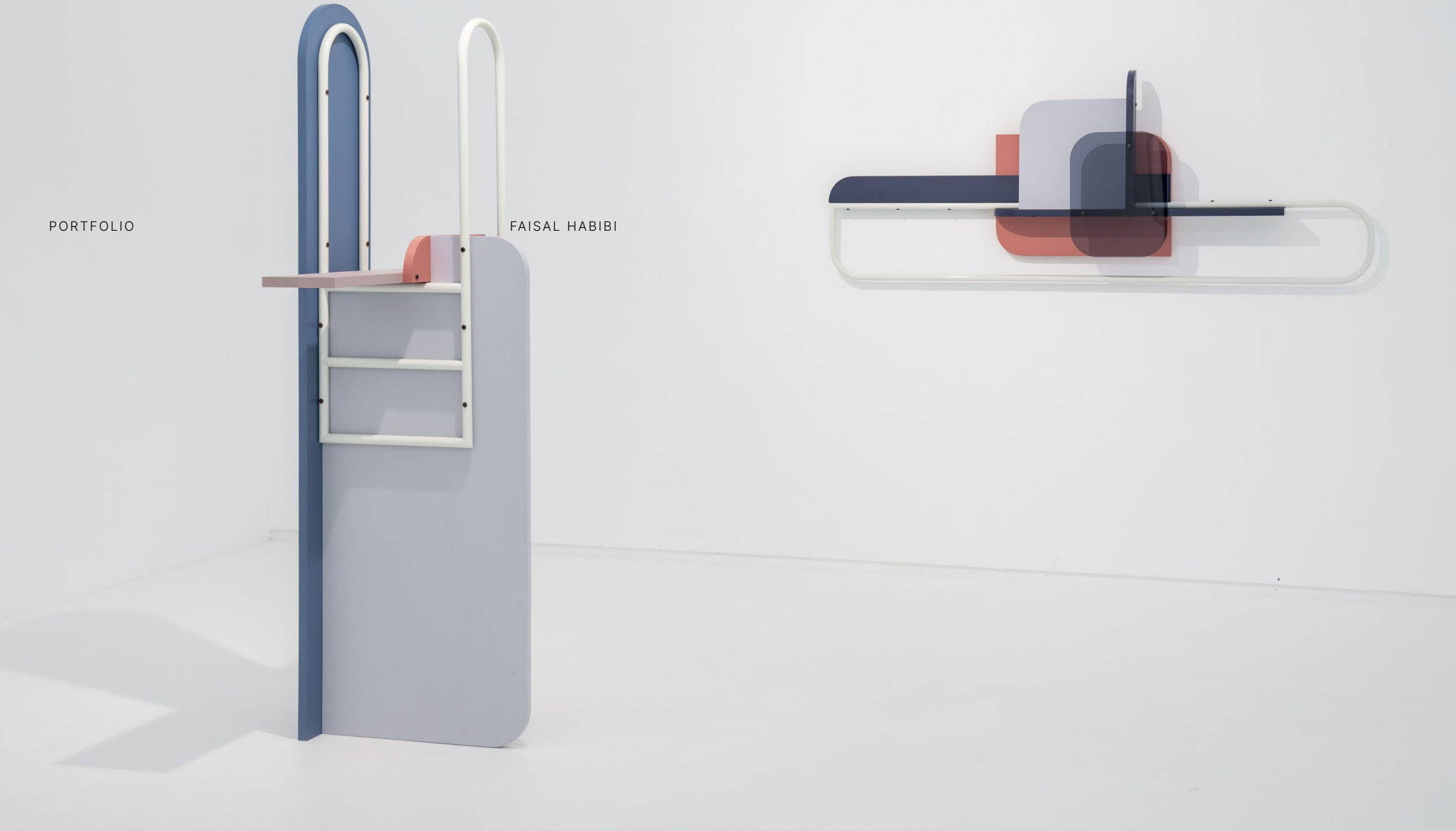
ROH

PORTFOLIO

FAISAL HABIBI



BIOGRAPHY

Born 1984, Jakarta, Indonesia
Lives and works in Bandung, Indonesia

Since the start of his career, Faisal Habibi has been concerned with material culture; to interrogate its culture by playfully yet critically positing and creating alterations of familiar everyday objects, thus enticing the viewers to reignite conversation with the objects.

Habibi received his Bachelor's Degree from the Faculty of Art and Design, Bandung Institute of Technology, Bandung, Indonesia in 2008 with concentration in sculpture. He has exhibited his works in Bandung, Jakarta, Yogyakarta and also abroad in Singapore, Berlin, Germany and Australia. Habibi's first solo exhibition, *This is not an apple...* was held at ROH Projects in 2015. Selected solo exhibitions include *Stretch & Fold* at Jarmuschek+Partner gallery, Berlin, Germany (2021), *fillet* at Sullivan+Strumpf, Singapore (2018) and *nonsuch* at Art Basel Hong Kong with ROH, Hong Kong (2018). Selected group exhibitions include *Happy To Connect* at ROH, Jakarta, Indonesia (2025); *Transposition 1: Observing The Walking Patterns* at Whistle, Seoul, South Korea (2024); *Surakusuma Mangkunegaran Art Garden* at Pracima Tuin Pura Mangkunegaran, Surakarta, Indonesia; *murmur* at ROH, Jakarta, Indonesia (2023); Art Cologne with Jarmuschek+Partner gallery (2022), *Identität Nicht Nachgewiesen (Identity Not Proven)* at Bundeskunsthalle, Bonn, Germany (2022); *Contemporary Worlds: Indonesia* at National Gallery of Australia, Canberra, Australia (2019); as well as group shows both online and offline, including Art Jakarta with ROH, Jakarta, Indonesia (2022); Art Basel Hong Kong OVR with ROH (2021); *AORA:III* (2021); Art Basel Online Viewing Room with ROH (2020); *Papers: Position* at Brandshof Hamburg, Berlin, Germany (2021); Art Jakarta with ROH Projects, Jakarta, Indonesia (2019); ARTJOG 10: *Changing Perspective* at Jogja National Museum, Yogyakarta, Indonesia and Biennale Jogja XIV Equator #4 in Yogyakarta, Indonesia (2017). Faisal's works have been featured in many art awards, including Kompetisi Karya Trimatra Salihara (first prize winner), Indonesia Art Award (juror's choice), and Bandung Contemporary Art Awards (special mention). He was awarded a three-month residency program at the Zentrum für Kunst und Urbanistik (ZKU – Center for Art and Urbanistics) in Berlin. Faisal's work is a part of the Contemporary Art Collection of the Federal Republic of Germany.

ROH

CURRICULUM VITAE

EDUCATION

2008 BA Fine Art, Faculty of Art and Design, Bandung Institute of Technology, Bandung, Indonesia

SELECTED SOLO EXHIBITIONS

2022 Art Cologne. Jarmuschek+Partner gallery, Koelnmesse, Cologne, Germany
2021 *Stretch & Fold*. Jarmuschek+Partner gallery, Berlin, Germany
2018 *Disillusion*. Atrium Pacific Place Jakarta, Indonesia
fillet. Sullivan+Strumpf, Singapore, Singapore
nonesuch. Art Basel Hong Kong 2018, ROH Projects, Hong Kong
2015 *This is not an apple*.... ROH Projects, Jakarta, Indonesia

SELECTED GROUP EXHIBITIONS

2026' *Dancing With Trash*. Rose Gallery, Tokyo, Japan
2025 *Happy To Connect*. ROH, Jakarta, Indonesia
2024 *Transposition 1: Observing the Walking Patterns*. Whistle, Seoul, South Korea
Socket. Nonfrasa Gallery, Bali, Indonesia
Surakusuma Mangkunegaran Art Garden. Pracima Tuin Pura Mangkunegaran, Surakarta, Indonesia
2023 *murmur*. ROH, Jakarta, Indonesia
2022 Bintaro Design District 2022: *Berbagai Masa Depan | Common Future*. Graha Paramita II, Bintaro, Indonesia
Identity not proven. Bundeskunsthalle, Bonn, Germany
1. ROH, Jakarta, Indonesia
2021 *AORA:III*. AORA Space, Online Exhibition
2019 *Contemporary Worlds: Indonesia*. National Gallery of Australia, Canberra, Australia
Ripples: Continuity in Indonesian Contemporary Art. Taipei Dangdai, Taipei, Taiwan
2018 *ICAD9KISAH: 9th Indonesian Contemporary Art & Design*. Grand Kemang Jakarta, Jakarta, Indonesia
2017 *ARTJOG10: Changing Perspective*. Jogja National Museum, Yogyakarta, Indonesia
Biennale Jogja XIV Equator #4. Yogyakarta, Indonesia

OPQRSTUDIO : Two Years In (2015-2017). ROH Projects, Jakarta, Indonesia
This was then, This is now. S+S, Singapore, Singapore

2016 ARTJOG9. Jogja National Museum, Yogyakarta, Indonesia
Waiting for it to Happen. Nadi Gallery, Jakarta, Indonesia
Kait Kelindan. Salihara Gallery, Jakarta, Indonesia
Neglected Ordinaries. Red Base Foundation, Yogyakarta, Indonesia

2015 *Bipolarity to Multipolarity*. Langgeng Art Foundation, Yogyakarta, Indonesia.
Belum Ada Judul. Sangkring Art Space, Yogyakarta, Indonesia
effervescence. ROH Projects, Jakarta, Indonesia
Bandung Contemporary Art Awards. Lawangwangi Art Space, Bandung, Indonesia
#familyandfriends. ROH Projects, Jakarta, Indonesia
FAD Democracy. Gallery Mizuma, Singapore, Singapore

2014 *OPENHAUS*. ZKU, Berlin, Germany
In Between. Salihara Gallery, Jakarta, Indonesia
Ortstermin. Moabit, Berlin, Germany
Symbol, Spirit, Culture (To Communicate in Art Making Today). Edwin's Gallery, Jakarta, Indonesia

2013 *Everyday is like Sunday*. Langgeng Gallery, Magelang, Indonesia
Indonesia Art Awards. National Gallery of Indonesia, Jakarta, Indonesia
Dishting. Galeri Rachel, Jakarta, Indonesia
IVAA ArtJog Archive Aid. Taman Budaya Yogyakarta, Yogyakarta, Indonesia
Horizon of Strength. Tugu Kunstkring Paleis, Jakarta, Indonesia
ARTE Indonesia Arts Festival. Jakarta Convention Centre, Jakarta, Indonesia

2012 *Renegotiating Boundaries*. Lawangwangi Art Space, Bandung, Indonesia
A Role Play. Artsphere Gallery, Jakarta, Indonesia
Karya Sang Juara 1994-2010. National Gallery of Indonesia, Jakarta, Indonesia

2011 *Expansion: Contemporary Sculpture Exhibition*. National Gallery of Indonesia, Jakarta, Indonesia
ArtJog 11. Taman Budaya Yogyakarta, Yogyakarta, Indonesia
Somewhat Different. National Gallery of Indonesia, Jakarta, Indonesia
Kuota! Kuota! Kuota!. Langgeng Art Foundation, Yogyakarta, Indonesia
1001 Pintu. Ciputra Artpreneurship, Jakarta, Indonesia

2010 *Critical Points*. Edwin's Gallery, Jakarta, Indonesia
ArtJog 10. Taman Budaya Yogyakarta, Yogyakarta, Indonesia
Biennale Indonesia Art Award 2000, National Gallery of Indonesia, Jakarta, Indonesia
Recreate x Reality x Representation: 15 × 15 × 15 Project #3. Soemardja Gallery, Bandung, Indonesia

	Recent Art from Indonesia: Contemporary Art Turn. Soobin Art Plus, Singapore, Singapore
	Bandung New Emergence Volume 3. Selasar Sunaryo Art Space, Bandung, Indonesia
	Halimun. Lawangwangi Art Space, Bandung, Indonesia
	Dua Kota Dua Cerita. Semarang Gallery, Semarang, Indonesia
2009	*Everything You Know About Art is Wrong*. Selasar Sunaryo Art Space, Bandung, Indonesia
	XYZ. Edwin's Gallery, Jakarta, Indonesia
	Traversing: Utan Kayu Literary Biennale. Salihara Gallery, Jakarta, Indonesia
	POST. Place Gallery, Richmond, Australia
	Everybody got Mixed Feelings about Function and Form. Goethe-Institut Jakarta, Jakarta, Indonesia
	Survey #2. Edwin's Gallery, Jakarta, Indonesia
	Contemporary Archeology. SIGIarts, Jakarta, Indonesia
	Bandung Art Now. National Gallery of Indonesia Jakarta, Indonesia
2008	*Metaphoria Project 15 × 15 × 15 Project #2*. Soemardja Gallery, Bandung, Indonesia
	Zoo. Soemardja Gallery, Bandung, Indonesia
	Indonesia Art Award. National Gallery of Indonesia, Jakarta, Indonesia

SELECTED ART FAIR

2026	Art Jakarta 2026. ROH, Jakarta International Expo, Jakarta, Indonesia
2025	Art Jakarta 2025. ROH, Jakarta International Expo, Jakarta, Indonesia
2024	Art Jakarta 2024. ROH, Jakarta International Expo, Jakarta, Indonesia
2023	Art Jakarta 2023. ROH, Jakarta International Expo, Jakarta, Indonesia
2022	Art Jakarta 2022. ROH, Jakarta Convention Center, Jakarta, Indonesia
	Art Jakarta Gardens. ROH, Hutan Kota by Plataran, Jakarta, Indonesia
2021	Art Basel Hong Kong OVR. ROH Projects, Online Exhibition
2020-2021	Art Jakarta Virtual 2020-2021. ROH Projects, Online Exhibition
2020	Art Basel Online Viewing Room. ROH Projects, Online Exhibition
	Papers Position. Berlin Tempelhof Airport Hangar 3, Berlin, Germany
2019	Art Jakarta 2019. ROH Projects, Jakarta, Indonesia
	Art Basel Hong Kong 2019, Hong Kong
2018	Art Jakarta 2018. ROH Projects, Jakarta, Indonesia
2017	Art Stage Jakarta 2017. ROH Projects, Jakarta, Indonesia
	Art Fair Philippines 2017. ROH Projects, Makati City, Philippines
2016	*ALL IN*. Art Stage Jakarta and Bazaar Art Jakarta 2016, ROH Projects, Jakarta, Indonesia
2014	Bazaar Art Jakarta 2014. Booth ROH Projects & Canna Gallery, Jakarta, Indonesia

2009 Bazaar Art Jakarta. Pacific Place, Jakarta, Indonesia

RESIDENCIES

2014 ZKU – Zentrum fur Kunst und Urbanistik (ZKU – Center for Art and Urbanistics). Berlin, Germany

AWARDS

2015 Bandung Contemporary Art Awards. Special Mention. Lawangwangi Art Space, Bandung, Indonesia
2013 Kompetisi Trimatra. First Prize. Komunitas Salihara, Jakarta, Indonesia
2008 Indonesia Art Award. Jurors Choice. National Gallery of Indonesia, Jakarta, Indonesia

COLLECTION

Contemporary Art Collection of the Federal Republic of Germany. Germany
Tumurun Museum. Solo, Indonesia

DANCING WITH TRASH

ARACHA CHOLITGUL
BAGUS PANDEGA
BARRY BEAGEN
CALVIN MICELI-NELSON
CFGNY
C&K
DPGP78
DUSADEE HUNTRAKUL
FAISAL HABIBI
FELIX TAO
GARY-ROSS PASTRANA
HIKARI ONO
IKKIBAWIKRRR
KEN KAGAMI
KEN SASAKI
LAWRENCE LEAMAN
LEE KIT
LYDO LE
MARUTO ARDI
MAXIME CAVAJANI
MOTOYUKI DAIFU
MW
NANAMI HORI
NICOLE COSON
PHUNG-TIEN PHAN
PIMLICO ARTS JAPAN
RAB
REINA SUGIHARA
RICHARD ALDRICH
ROSE REI WARNER
RYOHEI USUI
SIDE CORE
SOLLEE KIM
SYAIFUL AULIA GARIBALDI
TAEYOON KIM
TITH KANITHA
TSUJI TAKAFUMI
VUNKWAN TAM
YUYAN WANG

3 - 13 NOVEMBER 2026

ROSE GALLERY
PARK NOVA JINGUMAE, 2-33-5 JINGUMAE
SHIBUYA-KU, TOKYO

PHOTOGRAPHY BY MARUTO ARDI



Leaked
2024
Stainless steel, carbon steel, rattan, HMR board, polyurethane, glass, silicone
37.5 × 16.6 × 6.5 cm



Protected Protector
2024
Polystyrene, glass, sandstone, HMR board
20 × 30 × 11.5 cm

ART JAKARTA 2026:
BARE

ADITYA NOVALI
AGUNG KURNIAWAN
BAGUS PANDEGA
BANNY JAYANATA
CHI TOO
DAVY LINGGAR
DIMZ
EKO NUGROHO
FAISAL HABIBI
GARY-ROSS PASTRANA
IKKIBAWIKRRR
IMMARTYAS
I WAYAN KARJA
MARIA TANIGUCHI
MARUTO ARDI
NADYA JIWA
RAB
STELLA ZHONG
SYAIFUL AULIA GARIBALDI
TROMARAMA
YUI YAEGASHI

2 - 4 OCTOBER 2026

JAKARTA INTERNATIONAL EXPO
KEMAYORAN
JAKARTA, INDONESIA

PHOTOGRAPHY BY MARUTO ARDI
IMAGE COURTESY OF ROH AND THE ARTISTS



FAISAL HABIBI

Lungs
2026
Found ventilator, rubber inflatable pilates balls,
stainless steel, exhaled air
92 × 150 × 27 cm



ART JAKARTA 2025:
WARNA IBU

ADITYA NOVALI
AGUNG KURNIAWAN
ALBERTHO WANMA
BAGUS PANDEGA
BANNY JAYANATA
BEA CAMACHO
BUDI SANTOSO
DAVY LINGGAR
DUSADEE HUNTRAKUL
EKO NUGROHO
FAISAL HABIBI
HOU YIJIE
IMMARTYAS
KAI YODA
KEI IMAZU
MARIA TANIGUCHI
MARUTO ARDI
MELLA JAARSMA
NADYA JIWA
NICOLE COSON
RAB
RAHMAD POETRA
SAWANGWONGSE YAWNGHWE
SOOBEEN LEE
STELLA ZHONG
SYAIFUL AULIA GARIBALDI
TITH KANITHA
TROMARAMA
VIRGINIE ITTAH

3 – 5 OCTOBER 2025

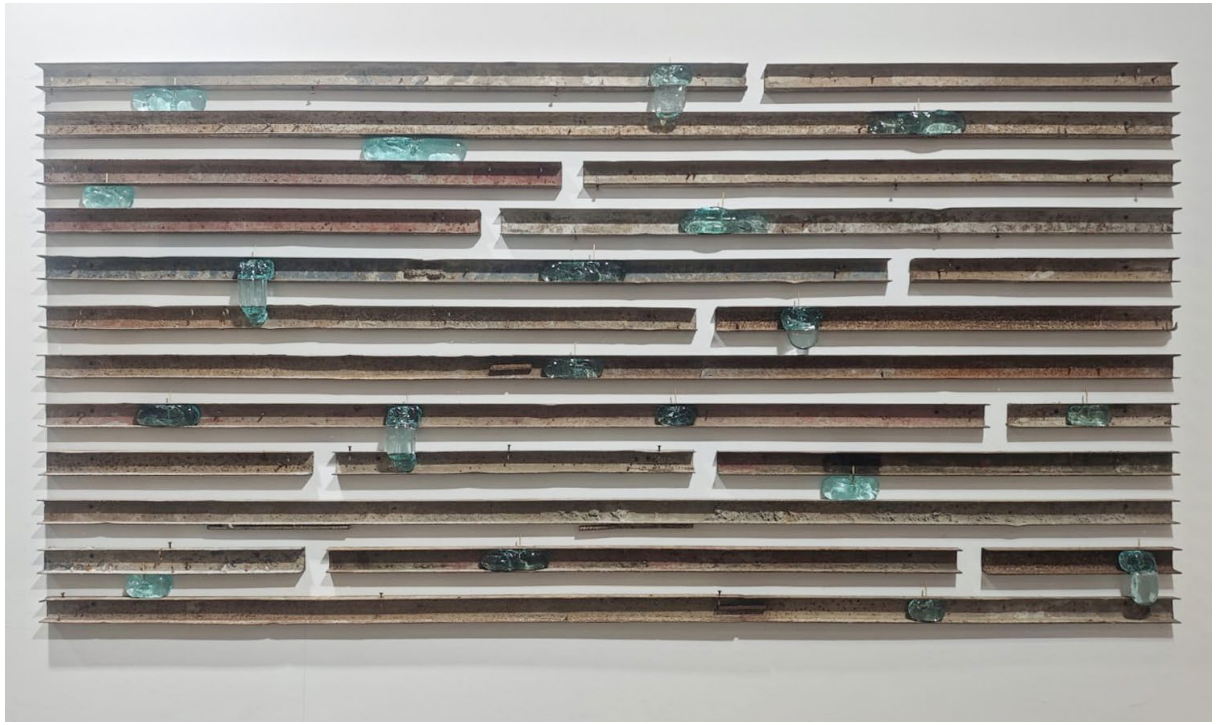
JAKARTA INTERNATIONAL EXPO
KEMAYORAN
JAKARTA, INDONESIA

PHOTOS COURTESY OF ROH



FAISAL HABIBI

Heavy Metal Bar II
2025
Metal, glass, brass
240 × 120 × 5 cm



ROH

HAPPY TO CONNECT

DUSADEE HUNTRAKUL
FAISAL HABIBI

26 APRIL - 25 MAY 2025

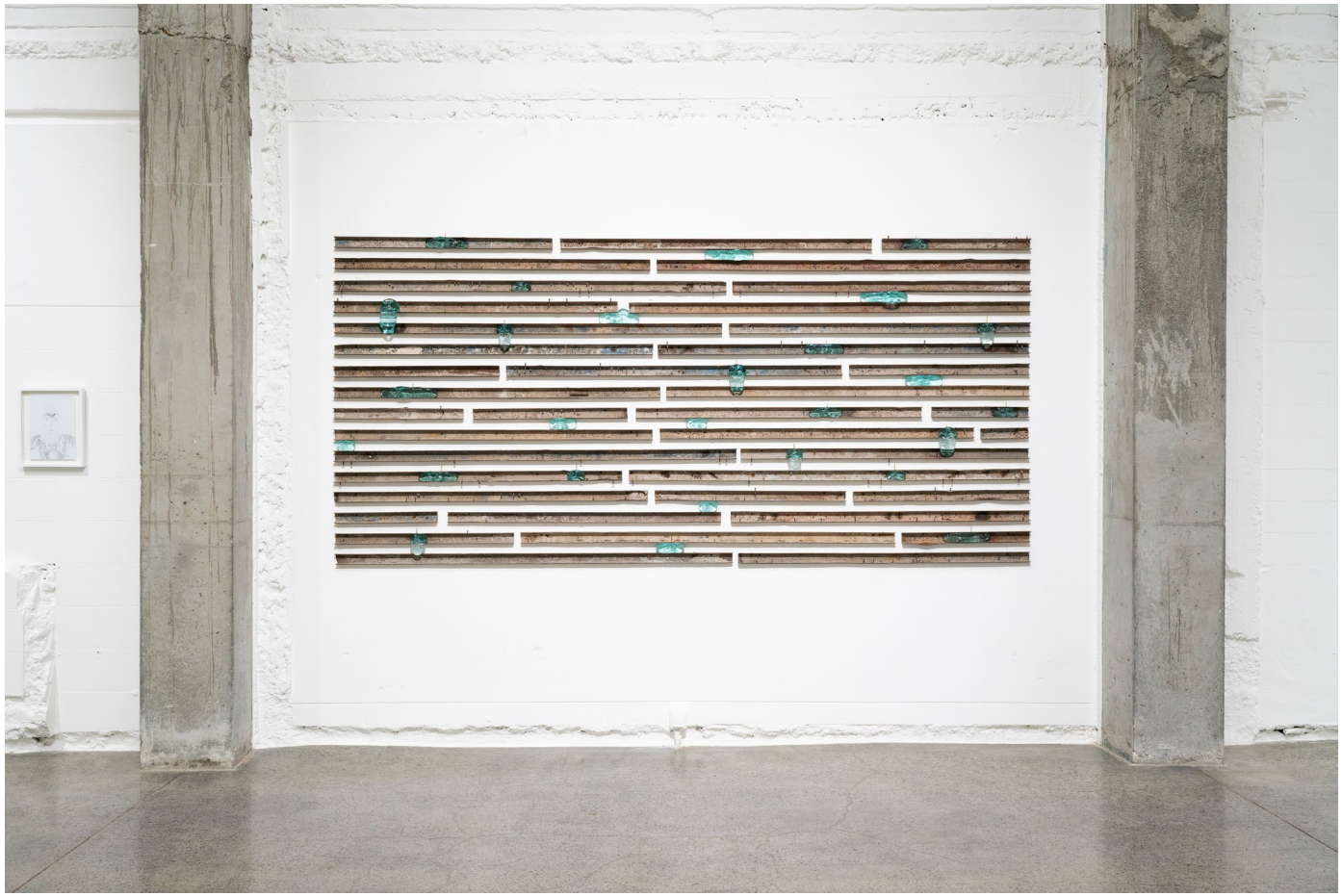
ROH
JALAN SURABAYA 66
JAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTISTS AND ROH



FAISAL HABIBI

Heavy Metal Bar
2025
Steel, cement, glass
330 × 160 × 5 cm





Brand New Scraps
2025
Zync plated steel, stainless steel bracket
Variable Dimension (30 pieces)

FAISAL HABIBI

Wiggle Manifesto
2025
Steel
Variable Dimensions





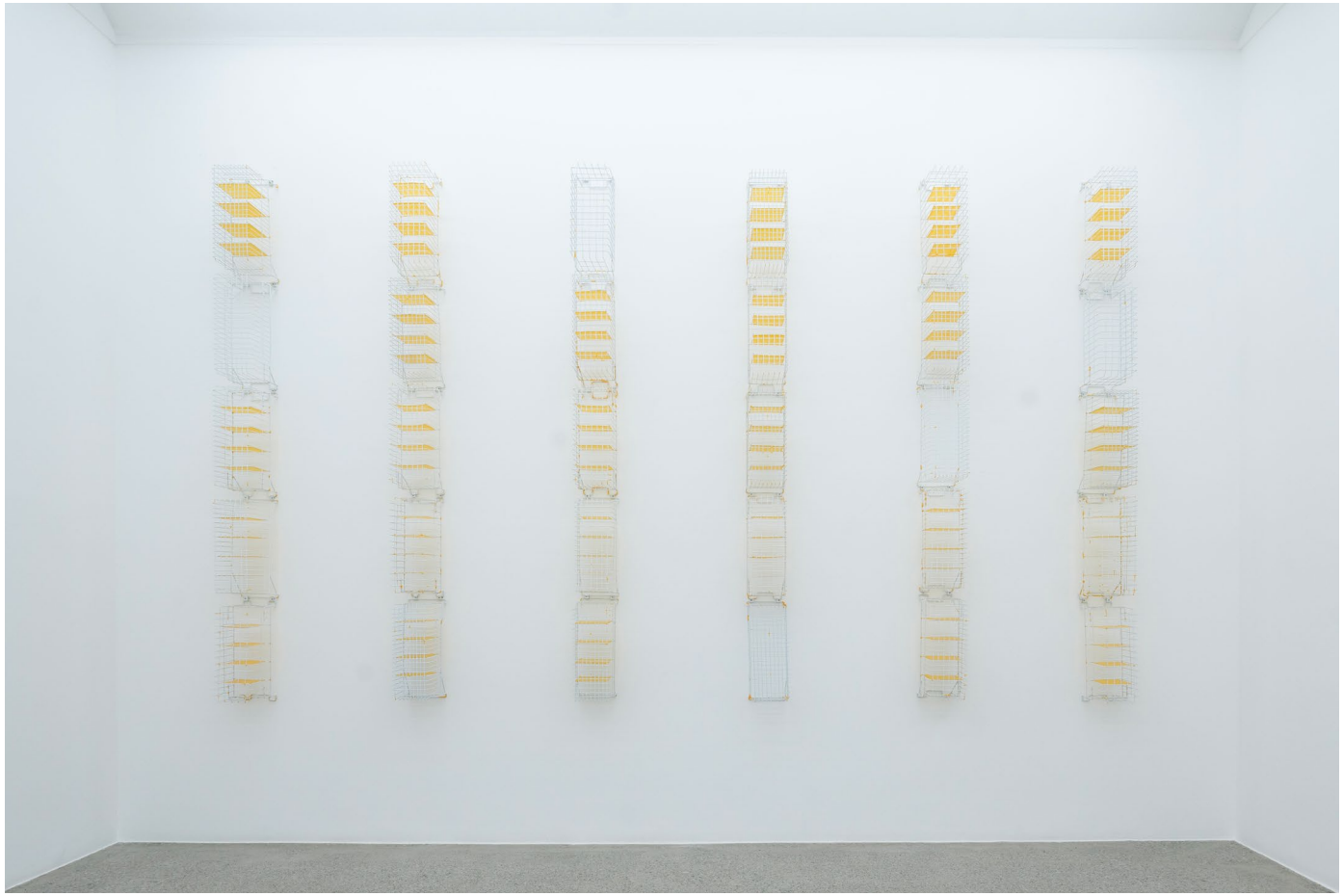
Ligament
2025
Nylon, resin, stainless steel
50 × 50 × 86 cm



Y (on repeat)
2024
Nylon, resin, pilates ball, stainless steel
168 × 71 × 49 cm
Pedestal: 10 × 90 × 102 cm

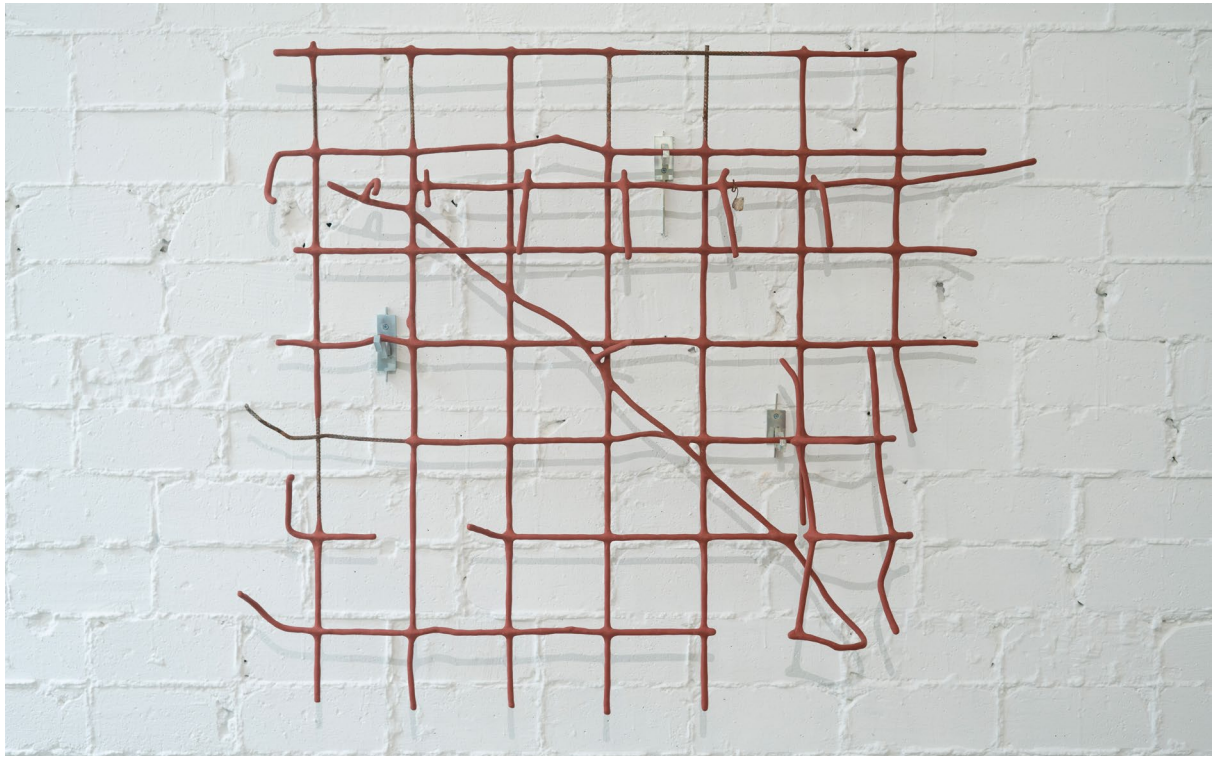
FAISAL HABIBI

Untitled (yellow)
2025
Steel, plastic, paper, aluminium, & tapioca
Variable Dimension





Ribs & Bones (Diet)
2025
Discarded wiremesh, cornstarch, polyvinyl acetate, paraffin oil, glycerine, vaseline, benzoate, vinegar, pigment, cement
60 × 136 × 20 cm



Ribs & Bones (Stocks)
2025
Discarded wiremesh, cornstarch, polyvinyl acetate, paraffin oil, glycerine, vaseline, benzoate, vinegar, pigment, cement
125 × 104 × 14 cm

ART JAKARTA 2024

ADITYA NOVALI
AGUNG KURNIAWAN
ATIT SORNSONGKRAM
AURORA ARAZZI
BAGUS PANDEGA
BANNY JAYANATA
CHI TOO
DAVY LINGGAR
DUSADEE HUNTRAKUL
EIMEI KANEYAMA
EKO NUGROHO
FAISAL HABIBI
HEMAN CHONG
HYUN NAHM
ITTAH YODA
MARIA TANIGUCHI
MARUTO ARDI
MELLA JAARSMA
NANAMI HORI
NICOLE COSON
PRAE PUPITYASTAPORN
RAB
REINA SUGIHARA
SAWANGWONGSE YAWNGHWE
SHIMON MINAMIKAWA
SHINRO OHTAKE
SYAIFUL AULIA GARIBALDI
TROMARAMA

4-6 OCTOBER 2024

ROH
JAKARTA INTERNATIONAL EXPO
KEMAYORAN
JAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTISTS AND ROH





FAISAL HABIBI

Y (on repeat)
2024
Nylon, resin, pilates ball, stainless steel
168 × 71 × 49 cm
Pedestal: 10 × 90 × 102 cm



ROH

TRANSPOSITION 1:
OBSERVING THE WALKING PATTERNS

DAVY LINGGAR
FAISAL HABIBI
PHILLIP LAI
WONG PING
YUI YAEGASHI
COBRA
DONGHO KANG
MIN HA PARK

3 SEPTEMBER - 19 OCTOBER 2024

WHISTLE
1F, B1F, 12 HOENAMU-RO 13-GIL
YONGSAN DISTRICT
SEOUL, SOUTH KOREA

PHOTOS COURTESY OF THE ARTISTS AND ROH









Protected Protector
2024
Polystyrene, glass, sandstone, HMR board
20 × 30 × 11.5 cm



Leaked
2024
Stainless steel, carbon steel, rattan, HMR board, polyurethane, glass, silicone
37.5 × 16.6 × 6.5 cm

ROH

SURAKUSUMA MANGKUNEGARAN ART GARDEN

ADITYA NOVALI
ALEX SETON
ALICJA KWADE
BERNAR VENET
FAISAL HABIBI
GABRIEL ARIES
GREGORIUS SIDHARTA
RITA WIDAGDO
UGO RONDINONE
WEDHAR RIYADI
YUNIZAR

30 JUNE - 29 JULY 2024

PRACIMA TUIN
PURA MANGKUNEGARAN
SURAKARTA

IMAGE COURTESY OF THE ARTISTS
PHOTOGRAPHY BY BRIAN ARTHDANY

FAISAL HABIBI

sine die
2024
Merapi lavastone and limestone
Variable dimension



ART JAKARTA 2023

ADITYA NOVALI
AURORA ARAZZI
AGUNG KURNIAWAN
AGUS SUWAGE
BAGUS PANDEGA
BANNY JAYANATA
CARMEN CENIGA PRADO
DAVY LINGGAR
DUSADEE HUNTRAKUL
EKO NUGROHO
GARY-ROSS PASTRANA
HIROKA YAMASHITA
LATTHAPON KORKIATARKUL
LUQI LUKMAN
MARUTO
MELLA JAARSMA
MIN HA PARK
NADYA JIWA
SUPAWICH WEESAPEN
SYAIFUL AULIA GARIBALDI
TAEYOON KIM
TROMARAMA
YEE I-LANN

17 - 19 NOVEMBER 2023

JIEXPO KEMAYORAN
JAKARTA
INDONESIA

PHOTOS COURTESY OF THE ARTISTS AND ROH



FAISAL HABIBI

Elastic, Elaastic, Elaaastic, Elaaaastic, Elaaaaastic, Elaaaaaastic, Elaaaaaaastic, Elaaaaaaaastic, Elaaaaaaaaastic
2023
Rattan, recycled HDPE Plastic, Lime Stone, High Moisture Resistance Board
Variable dimensions



ROH

MURMUR

AGUNG KURNIAWAN
ARACHA CHOLITGUL
BAGUS PANDEGA
BANNY JAYANATA
DUSADEE HUNTRAKUL
FAISAL HABIBI
GARY-ROSS PASTRANA
NADYA JIWA
PRATCHAYA PHINTHONG
TROMARAMA
TSANG KIN-WAH

27 MAY – 25 JUNE 2023

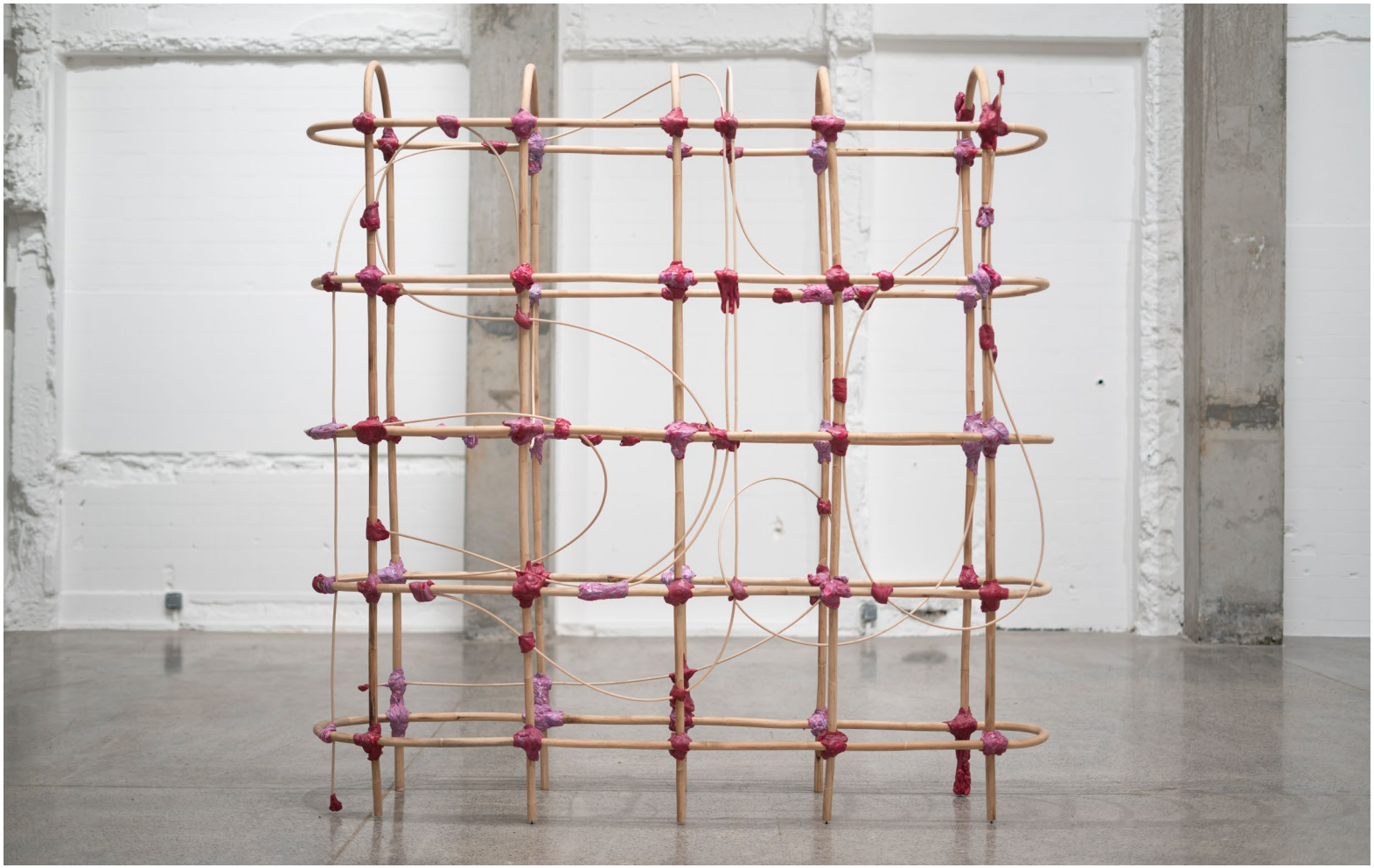
ROH
JALAN SURABAYA 66
JAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTISTS AND ROH



FAISAL HABIBI

Forged by Heat
2023
Rattan, recycled plastic
200 × 202 × 64 cm



FAISAL HABIBI

Mind The Gap
2015
Wall installation, steel
Variable dimensions



ART JAKARTA 2022

ADITYA NOVALI
AGUNG KURNIAWAN
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
BANNY JAYANATA
CHARLES LIM
DAVY LINGGAR
DUSADEE HUNTRAKUL
EKO NUGROHO
FAISAL HABIBI
GARY-ROSS PASTRANA
HEMAN CHONG
KAWITA VATANAJYANKUR
KRISTOFFER ARDEÑA
LULU NGIE
LUQI LUKMAN
MARIA TANIGUCHI MARUTO
MELLA JAARSMA
NADIRA JULIA
NADYA JIWA
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
TROMARAMA
UJI “HAHAN” HANDOKO
YEE I-LANN

26 – 28 AUGUST 2022

ROH
JAKARTA CONVENTION CENTER
JALAN GATOT SUBROTO 1
JAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTISTS AND ROH

FAISAL HABIBI



This Thing #31
2019
Plywood, plexiglass
203 × 85 × 163 cm





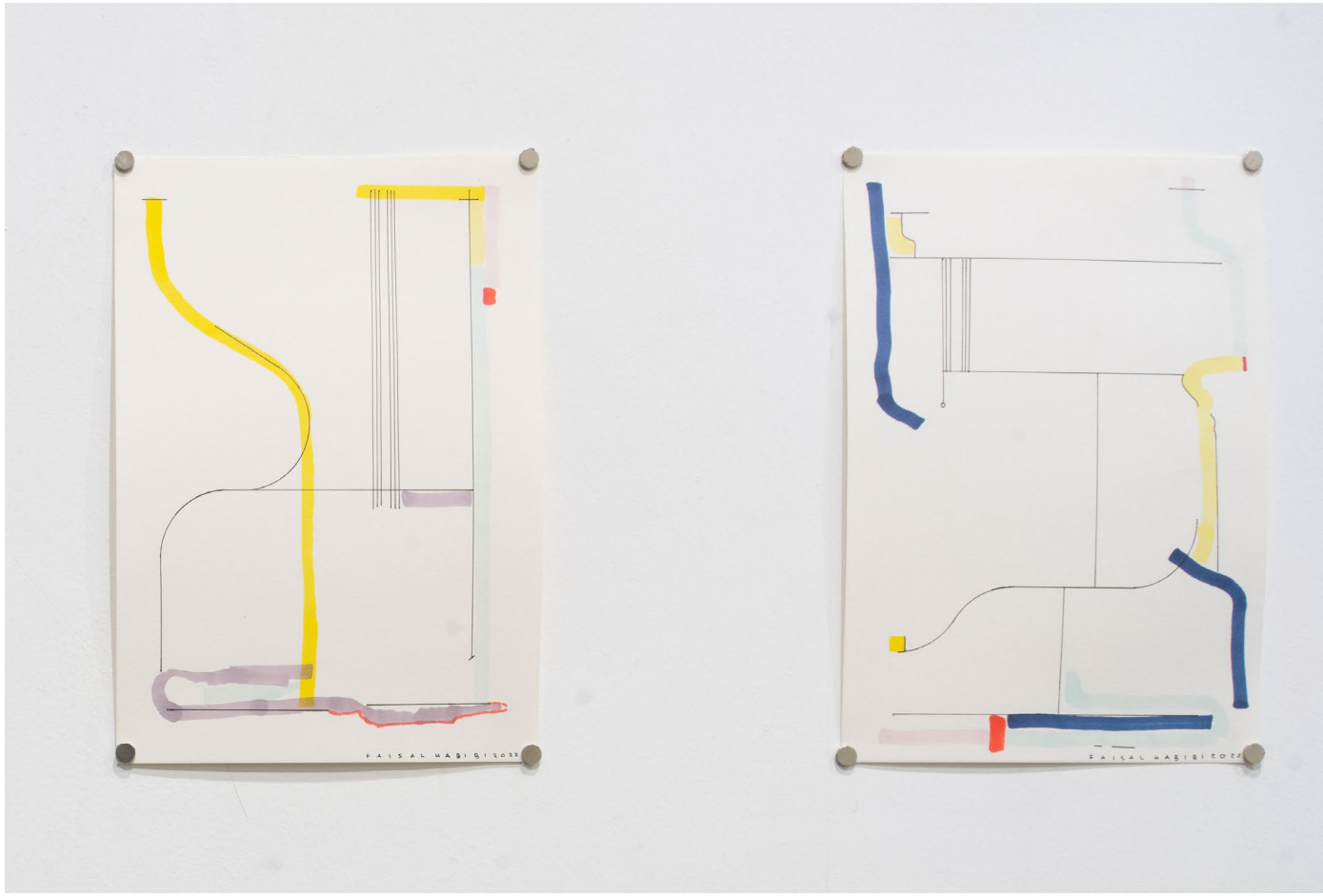




FAISAL HABIBI

(un)measured.007
2022
Marker on paper
A4

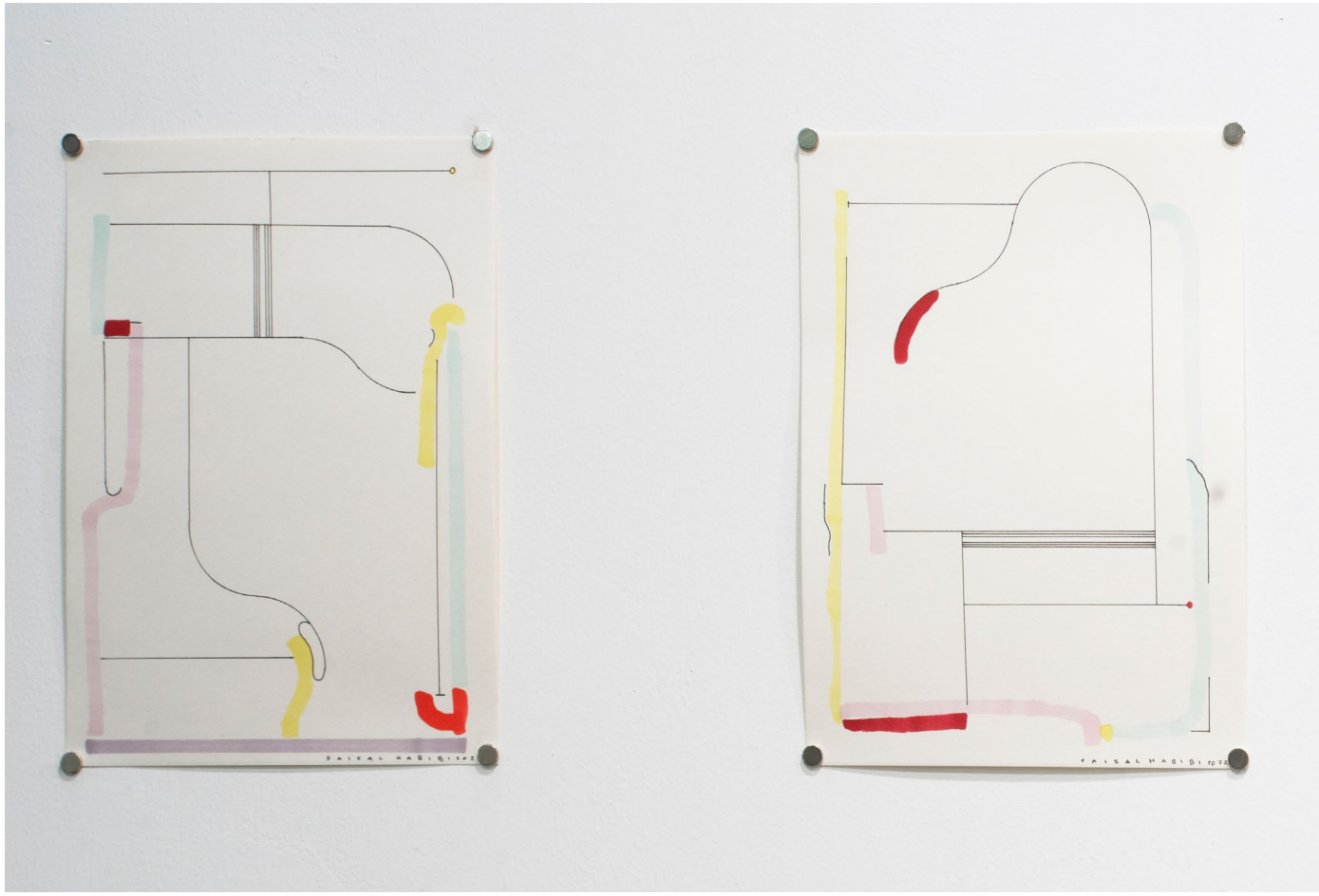
(un)measured.09
2022
Marker on paper
A4

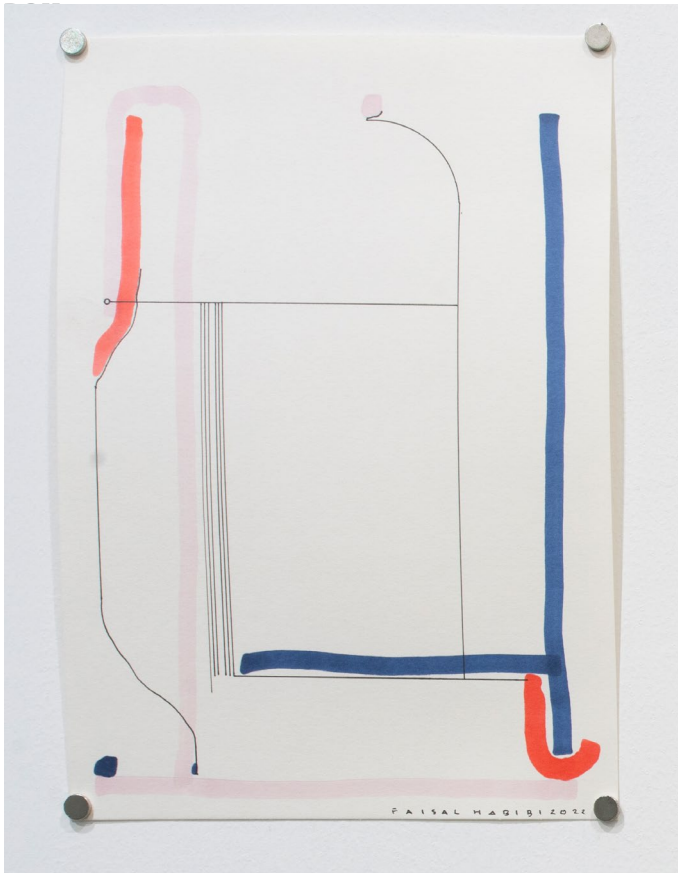


FAISAL HABIBI

(un)measured.002
2022
Marker on paper
A4

(un)measured.005
2022
Marker on paper
A4

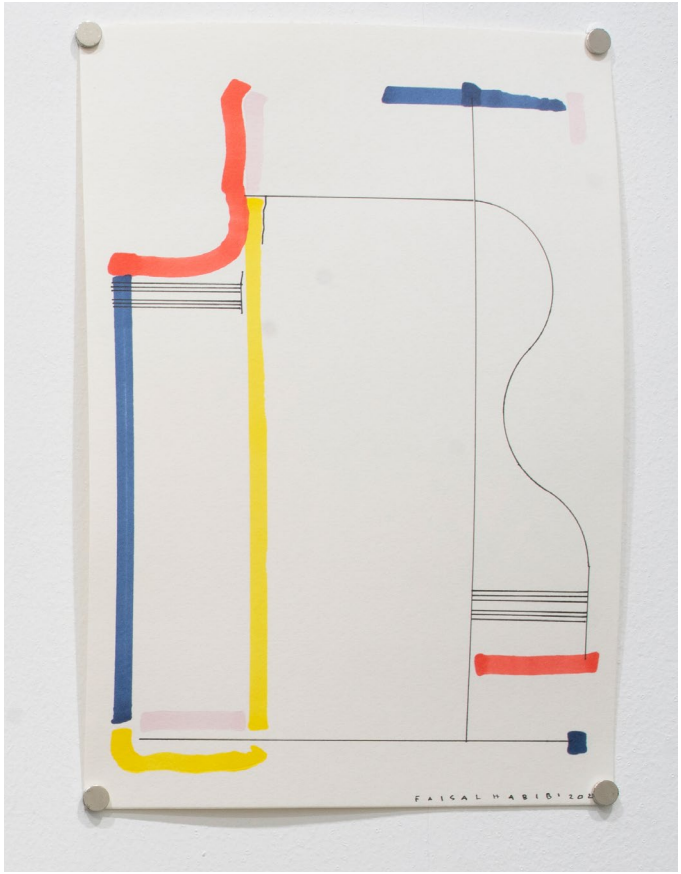




(un)measured.010
2022
Marker on paper
A4



(un)measured.003
2022
Marker on paper
A4



(un)measured.006
2022
Marker on paper
A4

IDENTITY NOT PROVEN

FAISAL HABIBI

7 MAY – 3 OCTOBER 2022

BUNDESKUNSTHALLE
HELMUT-KOHL-ALLEE 4, 53113
BONN, GERMANY

PHOTOS COURTESY OF THE ARTISTS AND
INES WITTNEBEN

Sammlung Zeitgenössische Kunst der Bundesrepublik Deutschland

Founded in 1970, the Sammlung zeitgenössische Kunst der Bundesrepublik Deutschland aims to be a mirror of artistic productions in Germany. It is financed and supervised by the Federal Government Commissioner for Culture and the Media. The latter decides on acquisitions based on the recommendations of an independent commission of experts, whose five members are appointed on an honorary basis for five years at a time. The budget of the Minister of State for Culture now provides 500,000 euros annually for new acquisitions and necessary restorations. In 2020, Minister of State Monika Grütters launched the NEUSTART KULTUR programme - with an additional acquisition budget of 2.5 million euros, a direct financial support for artists and galleries. In addition to acquisitions at art fairs, another independent acquisition commission has made direct purchases from artists and galleries throughout Germany.

Today - a good 50 years after its foundation - the collection comprises around 2150 works from all areas of contemporary art. It offers a multifaceted overview and represents the wealth of aesthetic positions of artists living in Germany. There are no fixed criteria for the acquisitions. The selection of the commission(s) is subject to the inherent quality and relevance of the work, the idea of the polyphony of artistic practice as well as a possible social and art-historical significance. This approach underlines the living, non-chronological character of the collection. Apart from the database on the internet, there is no fixed place where the collection is presented. It is a hidden treasure that becomes visible from time to time. The works are lent to public institutions, ministries, embassies, the Federal Chancellery, but also to numerous museums. This unusual form of dissemination and participation through a lending opportunity is unique, transparent and above all democratic.

The Bundeskunsthalle is now showing the Federal Collection for the fifth time. For half a century now, the acquisitions have created a growing, highly informative archive of current artistic production of visual art emerging in Germany, which is always also a barometer, resonance chamber and reflection on social issues. For museums and exhibition venues like ours, the collection is becoming increasingly attractive - after all, the multimedia works, hand-picked by a top-class jury, reflect more and more the discourses of our time as well as of our plural society. As the profound title already suggests, the exhibition “Identity Not Proven” offers an examination of our cultural origins and the accompanying, always necessary questioning of our identity in a personal as well as in a social context. It is also a stimulating offer to trace many other themes and the current trends in contemporary art. I wish you an interesting exchange and resonating inspirations.” Eva Kraus

Identity not proven
Acquisitions from 2017 to 2021 and Acquisitions NEUSTART KULTUR from 2020 to 2021

The curatorial concept of the exhibition was developed with a team of members of the acquisition commissions, and even the chosen title of the exhibition, a quotation from a work, points to the demand that the curators have placed on the selection of works: Diversity, tolerance and social and personal questioning are criteria according to which the works have been selected. And the current forms of artistic expression encompass a wide range of techniques and media - from large-scale installations, drawing, painting and sculpture to photography and video. Themes such as contemporary political and social relevance, postcolonial discourse, post humanity, constructions of history, urbanity or even a pictorial aesthetic immanent to the work have been decisive for the dialogical conception.

The exhibition takes account of the federal government’s collection, which is relevant in a contemporary context, and illustrates how historical and current developments, collective visual habits or questioning of image constructions are implemented artistically and as models. Read in the context of its time of origin, art is always a mirror of

political, cultural, social, but also individual circumstances. It is an expression of an attitude, and more than ever the acquisitions of the last few years show how much art is becoming a voice, how much the most diverse artists are not only analysing the present, but also embarking on a historical or personal search for traces in order to deal with the present in a more reflective way and to become aware of their own responsibility in society. Through their polyphony and global issues, the collection and the exhibition point to the worldwide identity-forming power of art and culture.

Susanne Kleine





FAISAL HABIBI

This Thing 50
2021
Painted plywood, zinc coated steel, plexiglass, brass
57 × 50 × 14.5 cm

This Thing 51
2021
Painted plywood, zinc coated steel, plexiglass, brass
57 × 50 × 14.5 cm



ART JAKARTA GARDENS

ADITYA NOVALI
ARIN DWIHARTANTO SUNARYO
DUSADEE HUNTRAKUL
EKO NUGROHO
FAISAL HABIBI
KEI IMAZU
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
TROMARAMA
UJI "HAHAN" HANDOKO

7 – 14 APRIL 2022

ROH
HUTAN KOTA BY PLATARAN
JAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTISTS AND ROH

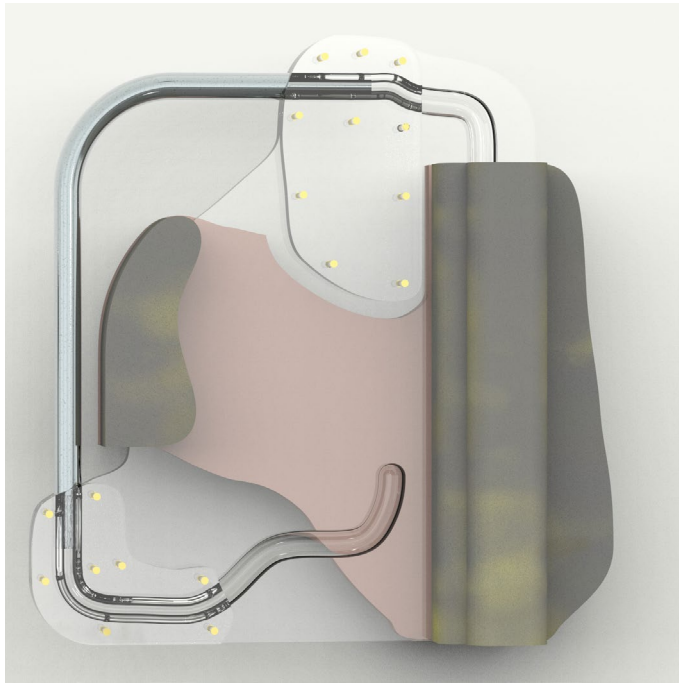






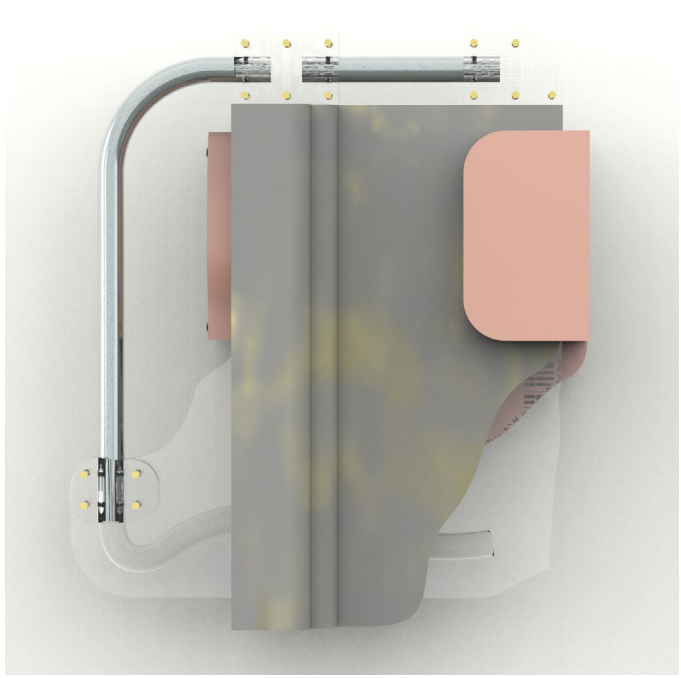
FAISAL HABIBI

This Thing 41
2022
Painted plywood, zinc coated steel, plexiglass, brass
57 × 55 × 15 cm



FAISAL HABIBI

This Thing 42
2020
Painted plywood, zinc coated steel, plexiglass, brass
57 × 50 × 14.5



ADITYA NOVALI
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
DAVY LINGGAR
FAISAL HABIBI
KEI IMAZU
LUQI LUKMAN
MARUTO
MEI HOMMA
MELLA JAARSMA
NADIRA JULIA
NADYA JIWA
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
TROMARAMA
UJI “HAHAN” HANDOKO

31 MARCH – 21 MAY 2022

ROH
JALAN SURABAYA 66
JAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTISTS AND ROH



FAISAL HABIBI

ad hockery
2022
Mixed media
Variable dimensions



STRETCH & FOLD

FAISAL HABIBI

26 JUNE – 18 SEPTEMBER 2021

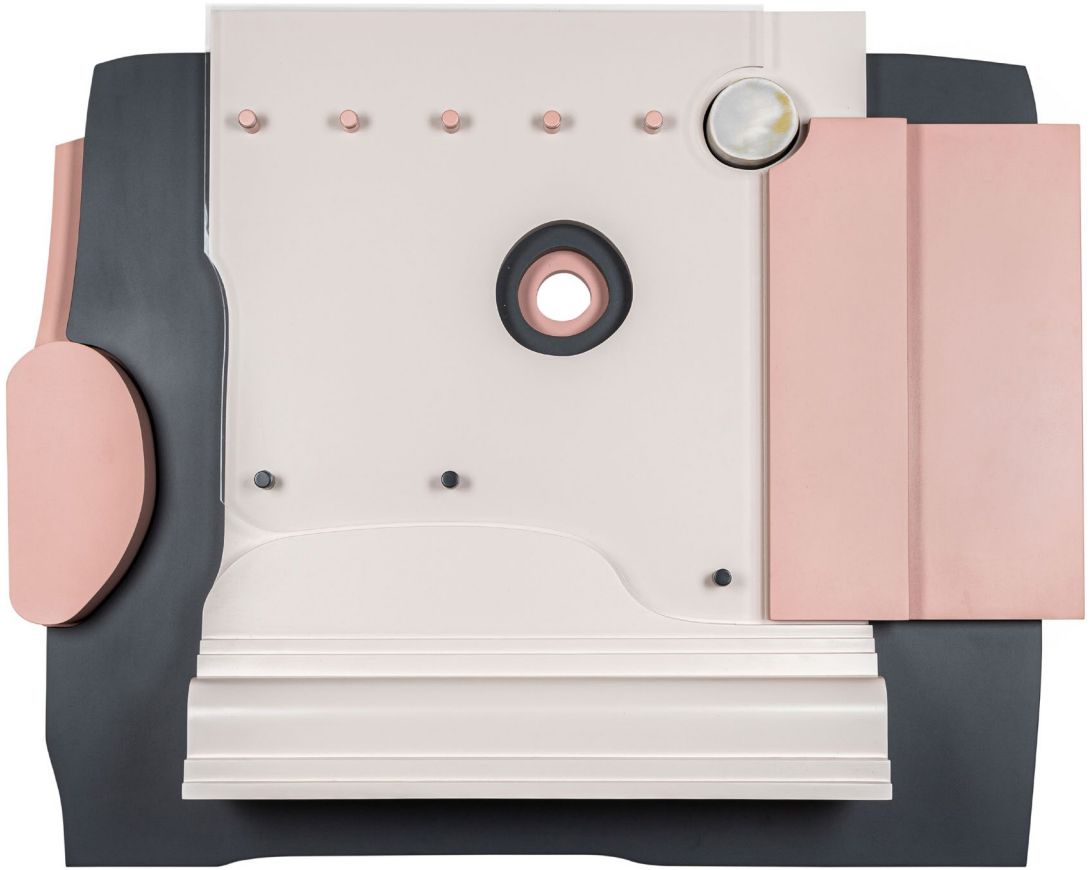
JARMUSCHEK+PARTNER
POTSDAMER STR. 81A, 10785
BERLIN, GERMANY

PHOTOS COURTESY OF THE ARTIST AND
JARMUSCHEK+PARTNER



FAISAL HABIBI

This Thing 47
2021
HMR MDF, plexiglass, steel, polyester putty,
automotive lacquer paint
62 × 75 × 20 cm



FAISAL HABIBI

This Thing 48
2021
HMR MDF, plexiglass, steel, polyester putty,
automotive lacquer paint
80 × 65 × 20 cm



FAISAL HABIBI

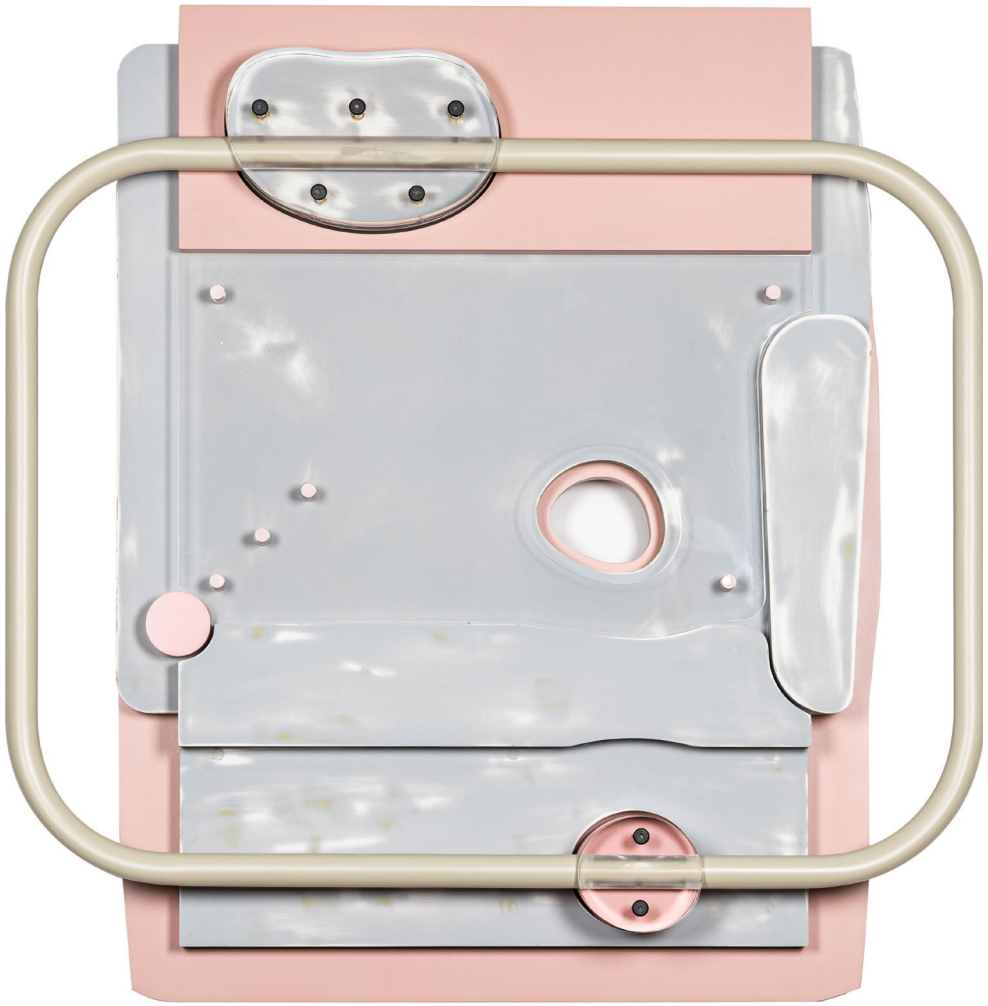
This Thing 49
2021
HMR MDF, plexiglass, steel, polyester putty,
automotive lacquer paint
78 × 80 × 20 cm





FAISAL HABIBI

This Thing 50
2021
HMR MDF, plexiglass, steel, polyester putty,
automotive lacquer paint
77.5 × 75.5 × 14 cm



FAISAL HABIBI

This Thing 51
2021
HMR MDF, plexiglass, steel, polyester putty,
automotive lacquer paint
82 × 65 × 20 cm



FAISAL HABIBI

This Thing 52
2021
HMR MDF, plexiglass, steel, polyester putty,
automotive lacquer paint
82 × 65 × 20 cm



ART BASEL HONG KONG: OVR

ADITYA NOVALI
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
FAISAL HABIBI
KEI IMAZU
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
UJI “HAHAN” HANDOKO

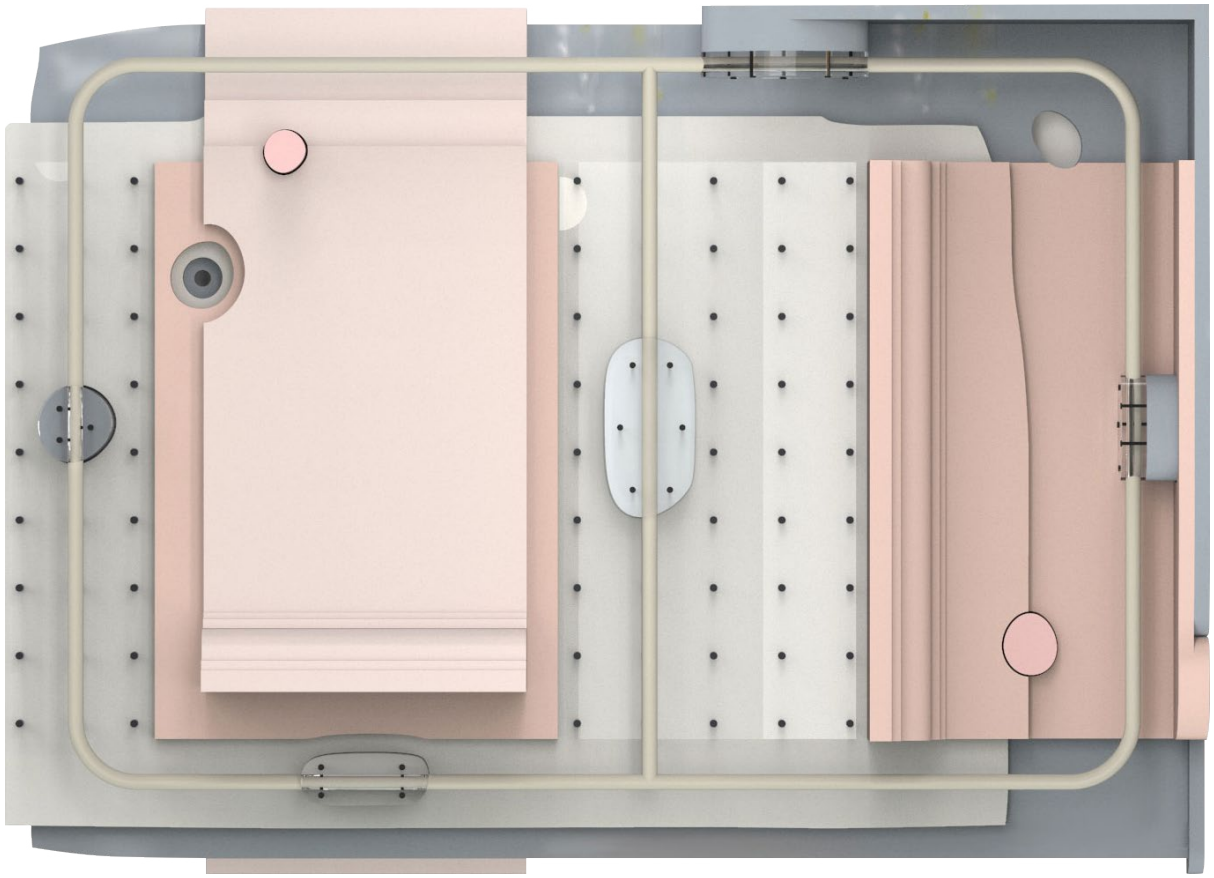
19 MAY – 23 MAY 2021

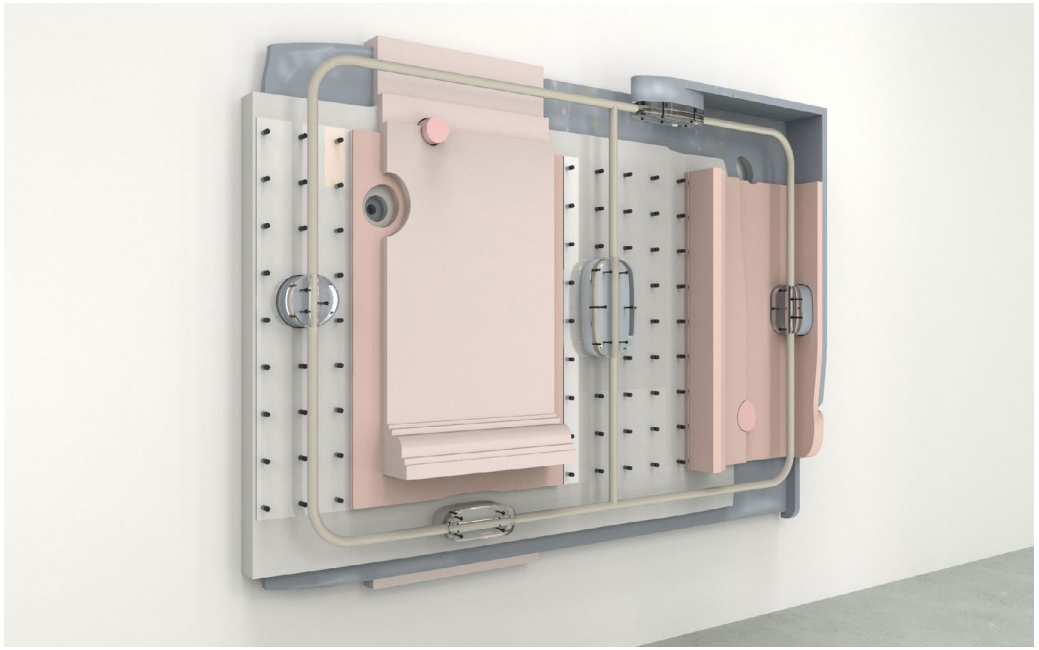
ROH PROJECTS
WWW.ARTBASEL.COM

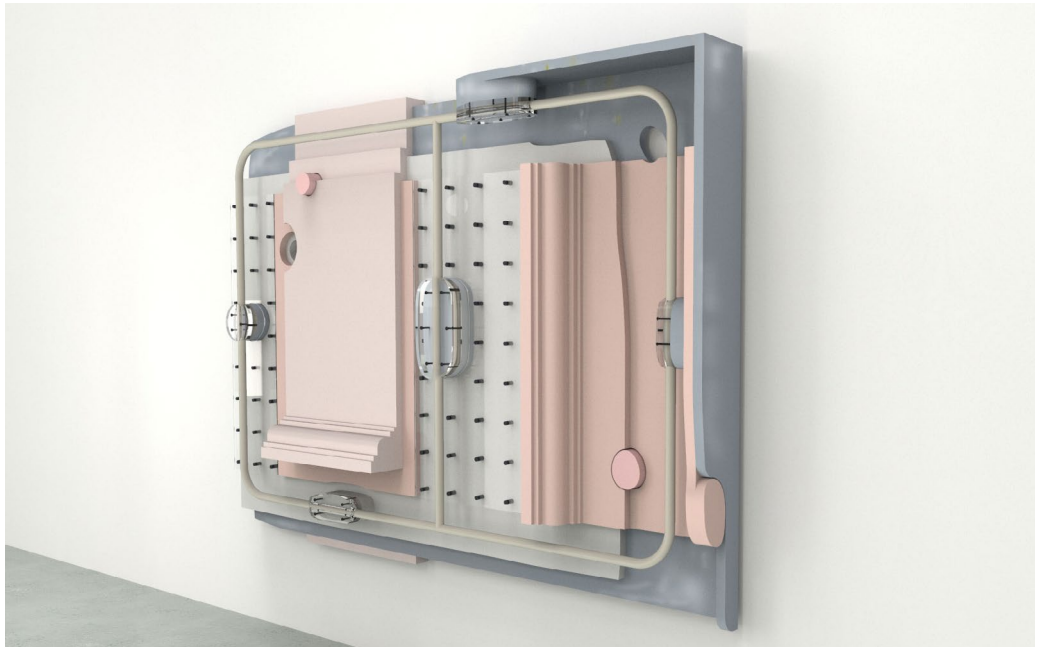
PHOTOS COURTESY OF THE ARTIST AND ROH

FAISAL HABIBI

This Thing 53
2021
HMR MDF, Plexiglass, Steel
140 × 197.5 × 22.5 cm







AORA:III

ADELINE DE MONSEIGNAT
AMBA SAYAL-BENNETT
ASHLEY TARABAN
BEATRICE HASELL-MCCOSH
EMANUEL CARVALHO
FAISAL HABIBI
GABRIELA GIROLETTI
HENRY HUSSEY
JANE & LOUISE WILSON
JANE BUSTIN
JINYONG PARK
KATY MORAN
MARGAUX DERHY
OREN PINHASSI
PRINCESS PEA
SAM NHLENGETHWA
SHAYNA MILLER
STEPHANIE BURT
YIFAN JIANG

1 FEBRUARY – 2 MAY 2021

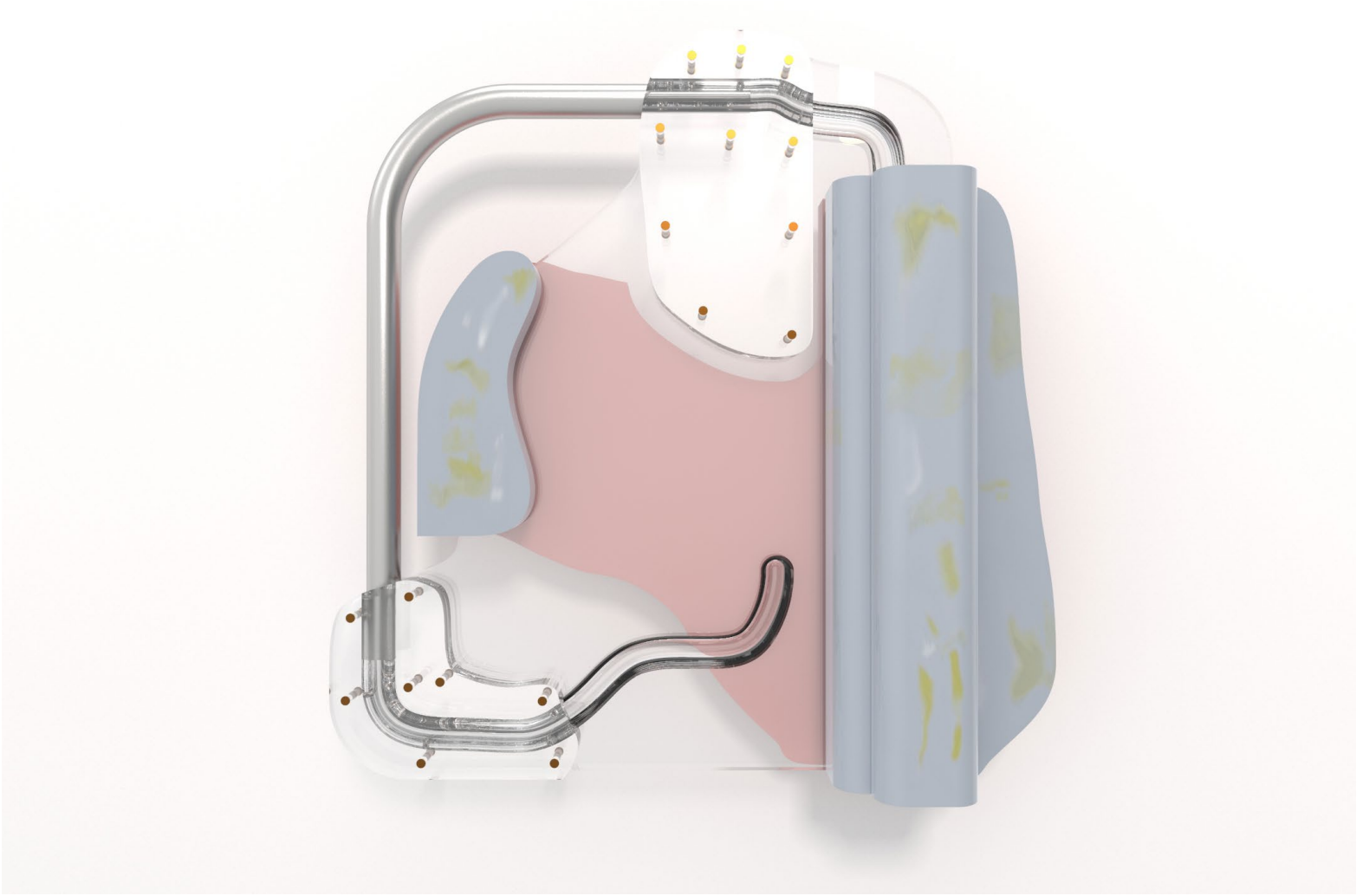
WWW.AORASPACE.COM

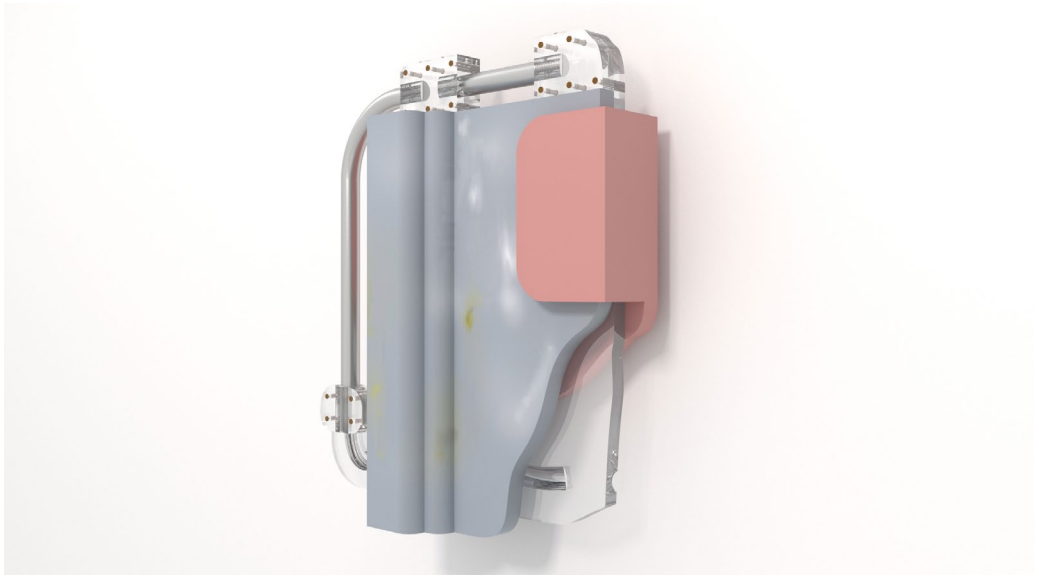
PHOTOS COURTESY OF THE ARTISTS AND AORASPACE

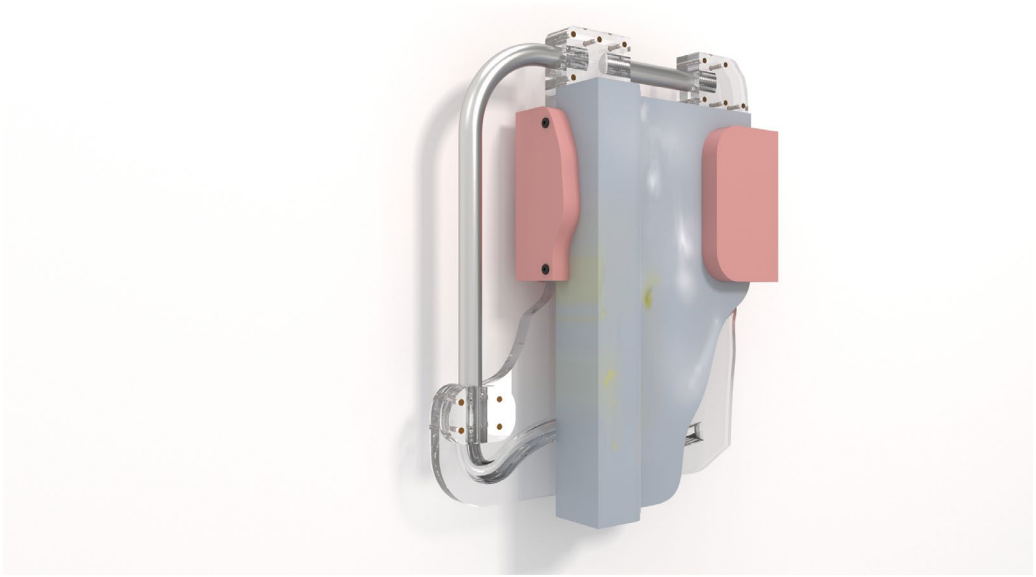


FAISAL HABIBI

This Thing 41
2020
Painted plywood, zinc coated steel, plexiglass, brass
57 × 55 × 15 cm







ART JAKARTA VIRTUAL

ADITYA NOVALI
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
DAVY LINGGAR
FAISAL HABIBI
KEI IMAZU
LUQI LUKMAN
MARUTO
MELLA JAARSMA
NADIRA JULIA
NADYA JIWA
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
UJI “HAHAN” HANDOKO
WIMO AMBALA BAYANG

15 OCTOBER 2020 – 15 FEBRUARY 2021

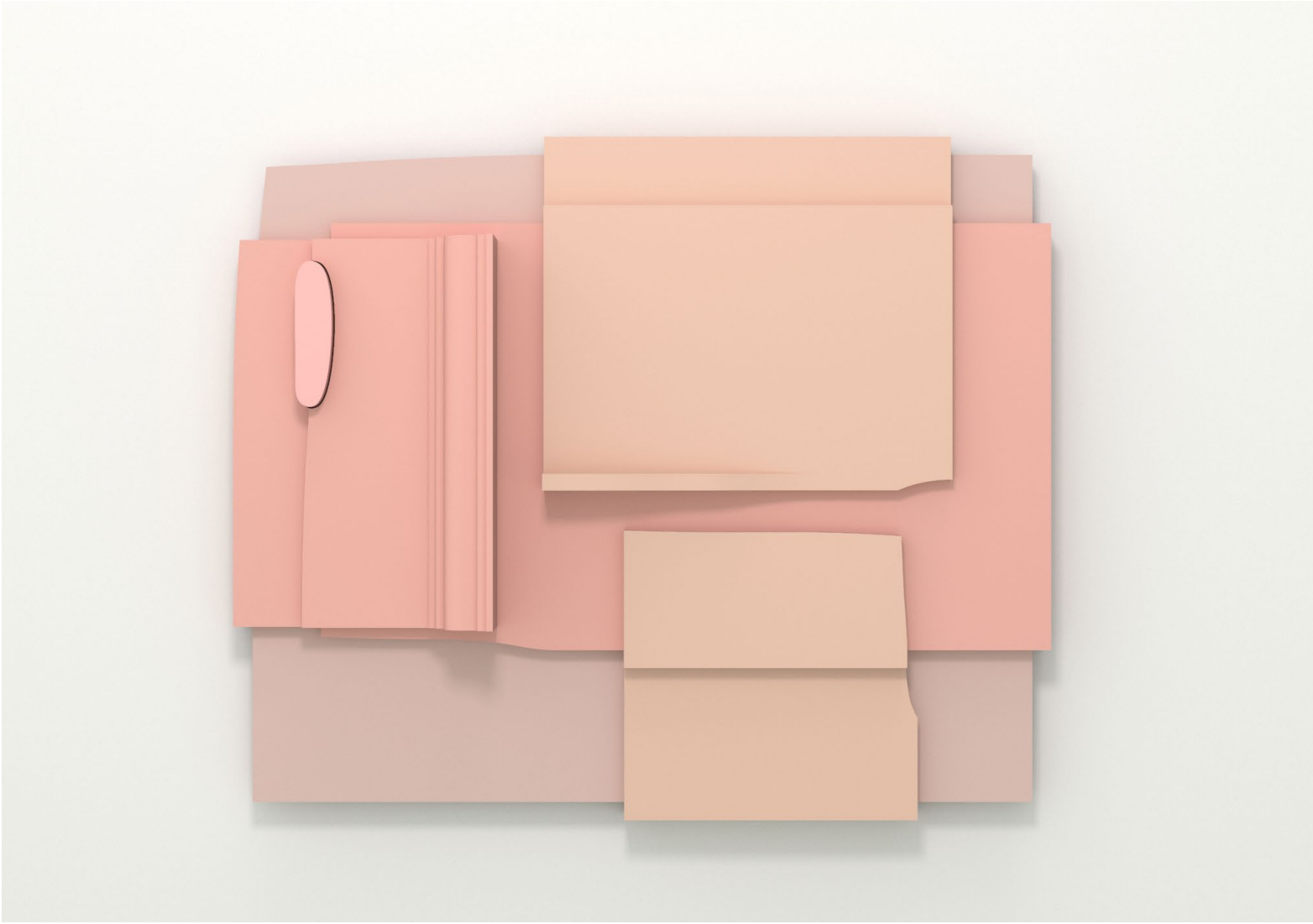
ROH
WWW.ARTJAKARTA.COM

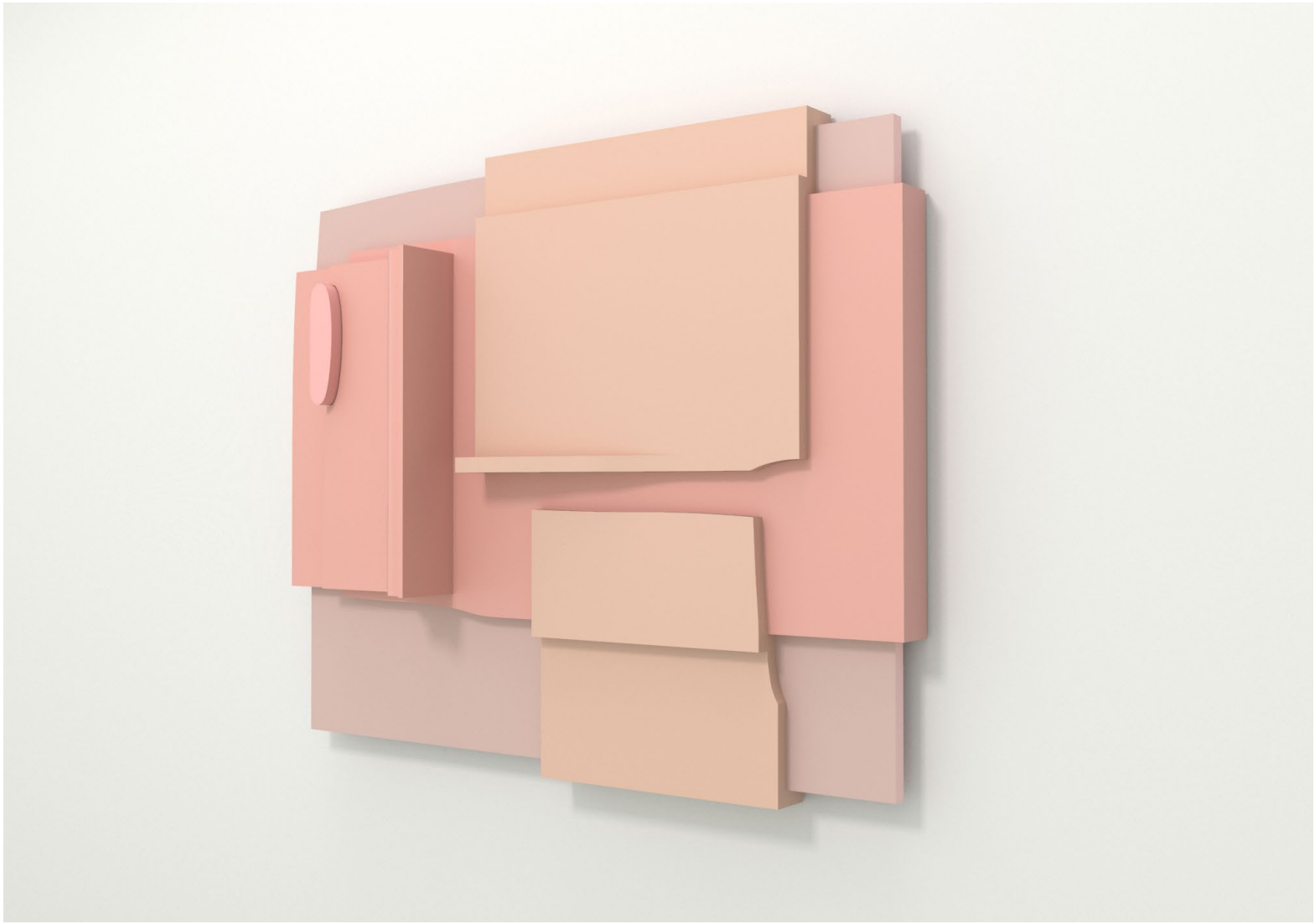
PHOTOS COURTESY OF THE ARTISTS AND ROH



FAISAL HABIBI

This Thing 46
2020
Painted plywood, polyurethane coated
100 × 122.5 × 20 cm

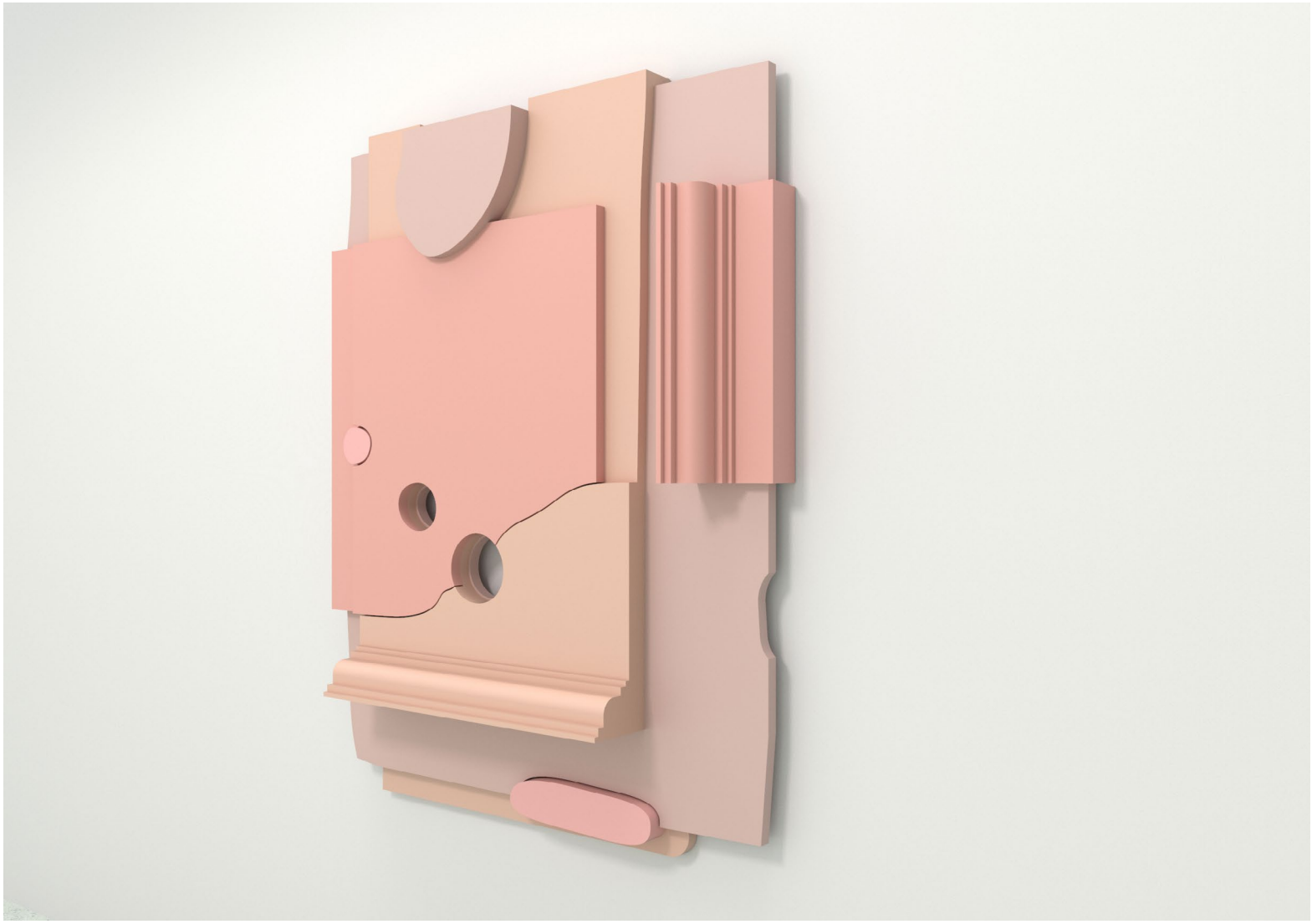




FAISAL HABIBI

This Thing 45
2020
Painted plywood, polyurethane coated
148.5 × 120 × 20 cm

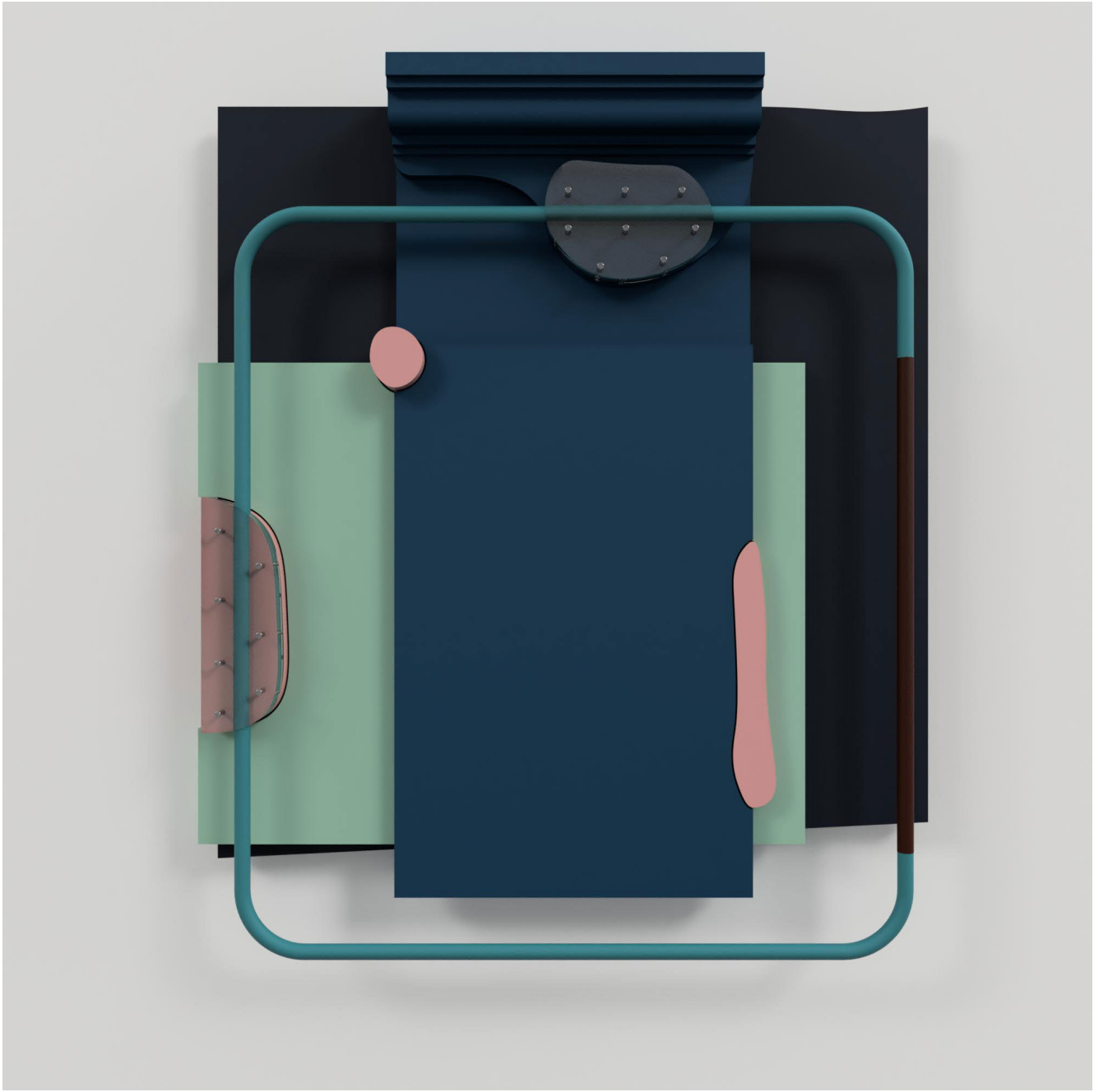






FAISAL HABIBI

This Thing 44
2020
Plywood, steel, plexiglass, leather
140.5 × 120.5 × 22.5 cm







ART BASEL HONG KONG: OVR

ADITYA NOVALI
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
FAISAL HABIBI
KEI IMAZU
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
UJI “HAHAN” HANDOKO

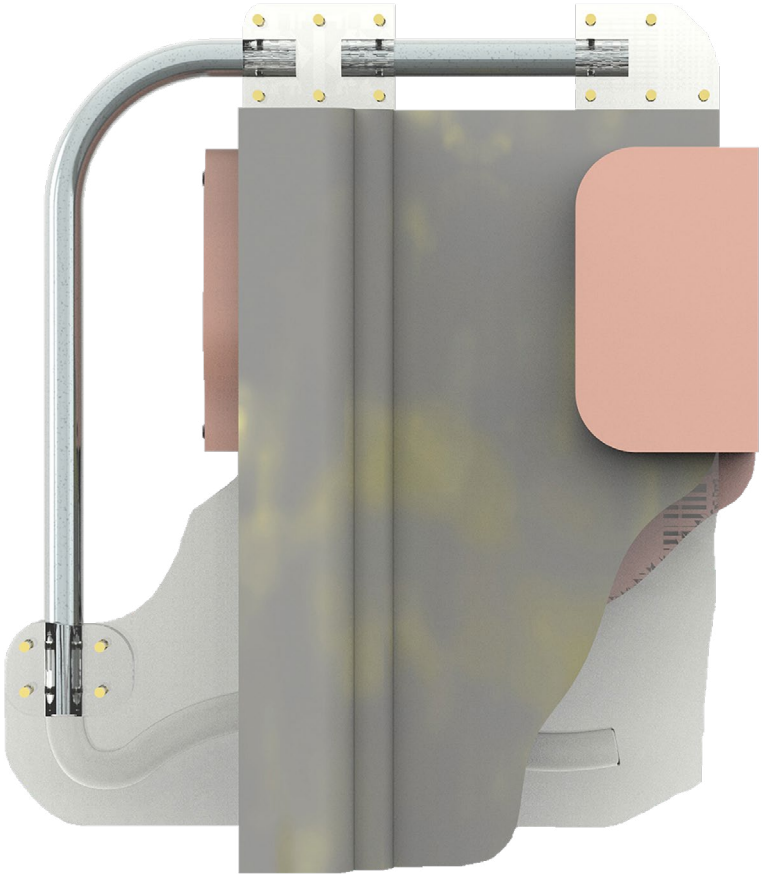
18 – 25 MARCH 2020

ROH
WWW.ARTBASEL.COM

PHOTOS COURTESY OF THE ARTISTS AND ROH

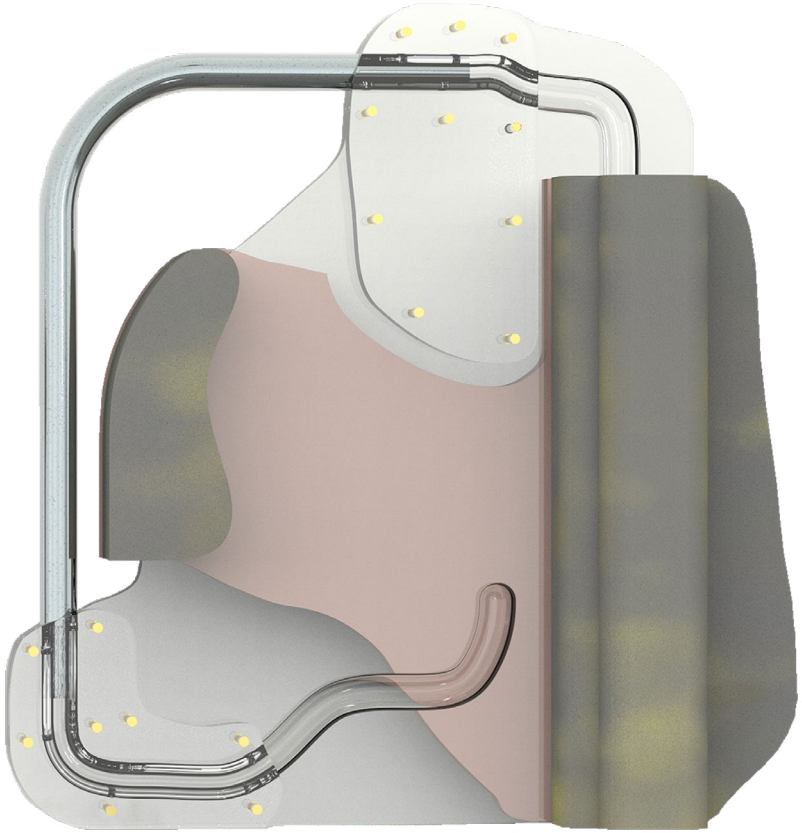
FAISAL HABIBI

This Thing 42
2020
Painted plywood, zinc coated steel, plexiglass, brass
57 × 50 × 14.5



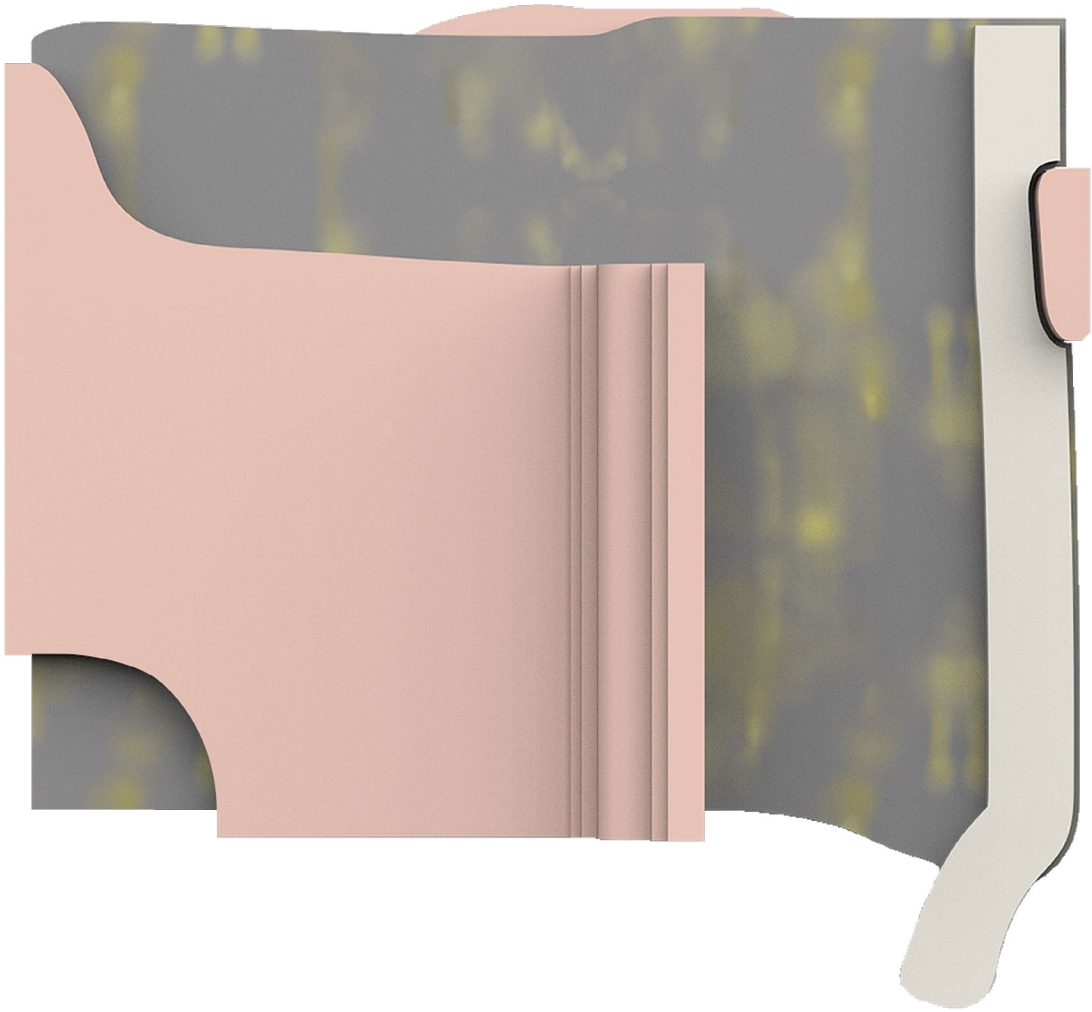
FAISAL HABIBI

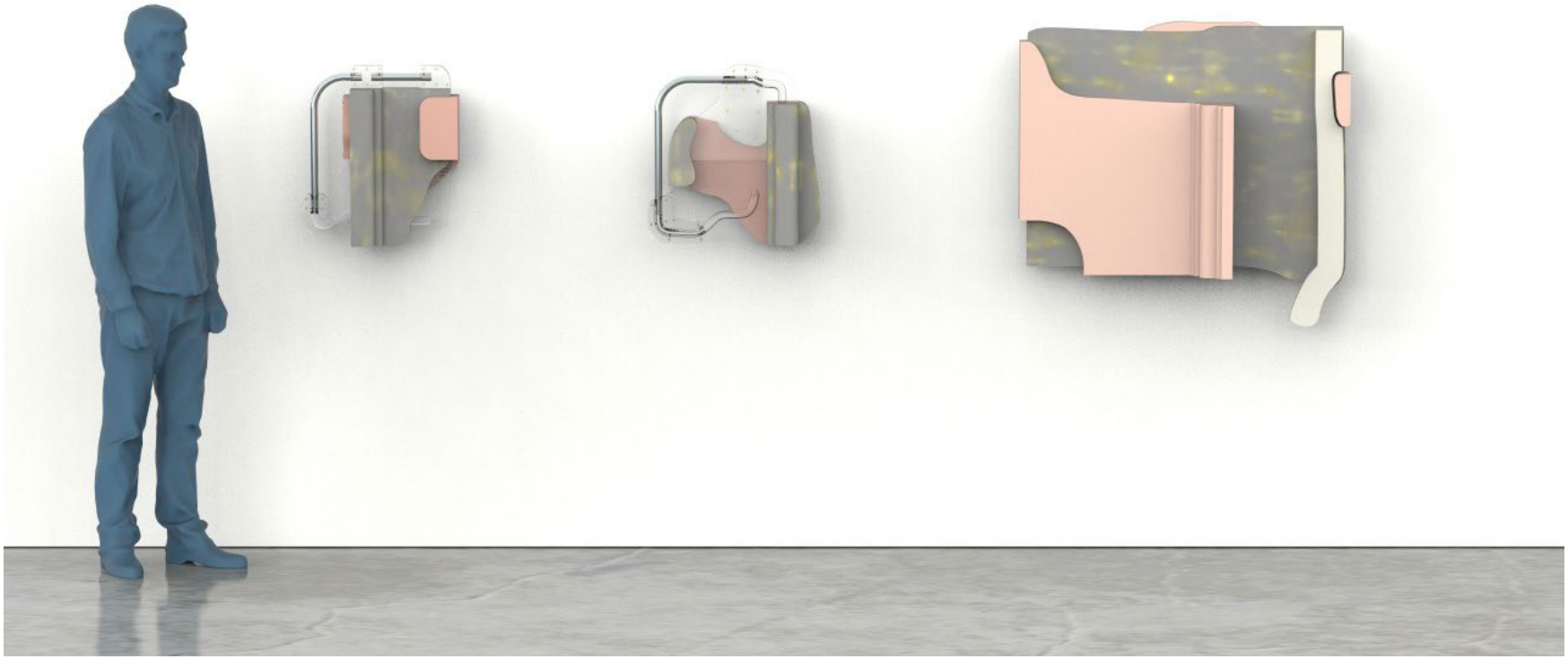
This Thing 41
2020
Painted plywood, zinc coated steel, plexiglass, brass
57 × 55 × 15 cm



FAISAL HABIBI

This Thing 40
2020
Painted plywood, zinc coated steel, plexiglass, brass
57 × 55 × 15 cm





ART JAKARTA

ADITYA NOVALI
ATIT SORNSONGKRAM
AGUS SUWAGE
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
CHOU YU-CHENG
FAISAL HABIBI
JUMALDI ALFI
KEI IMAZU
LUQI LUKMAN
MARUTO
MELLA JAARSMA
NADIRA JULIA
MIT JAI INN
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
TROMARAMA
UGO UNTORO
UJI HANDOKO
WEDHAR RIYADI
WIMO AMBALA BAYANG

30 AUGUST – 1 SEPTEMBER 2019

ROH
JAKARTA CONVENTION CENTER
JAKARTA, INDONESIA

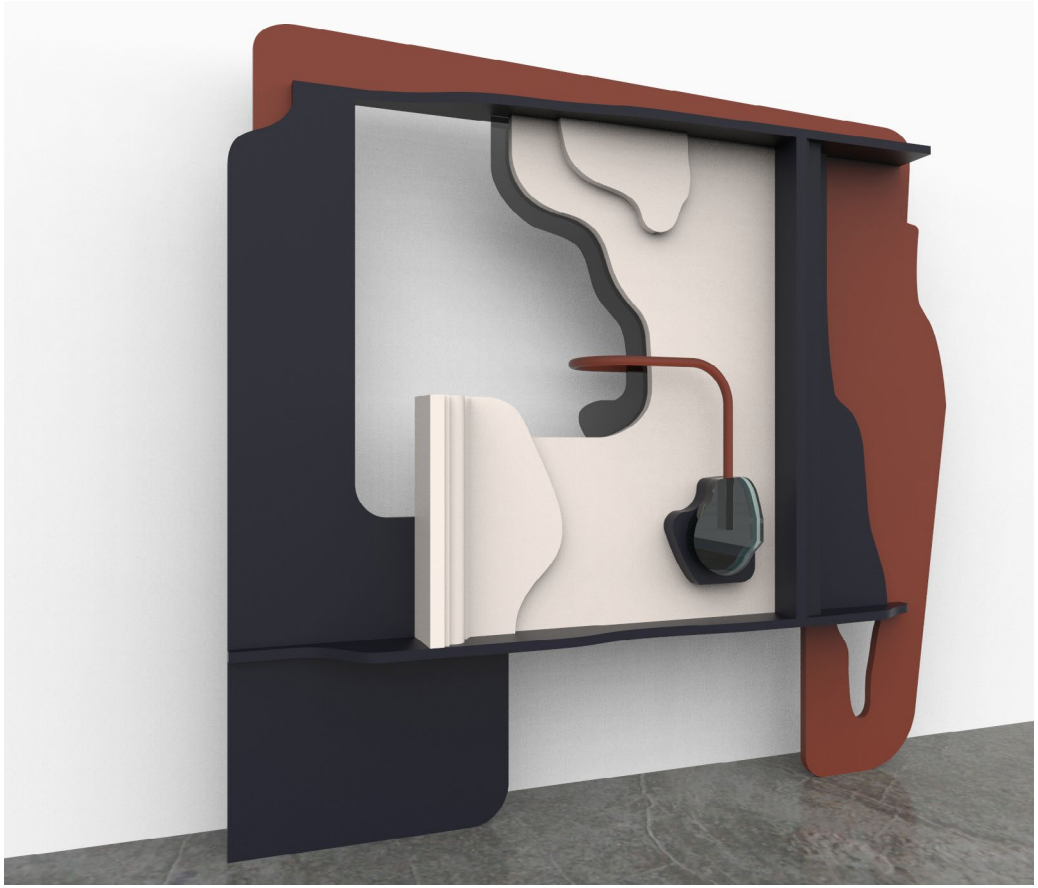
PHOTOS COURTESY OF THE ARTISTS AND ROH

FAISAL HABIBI

This Thing 36
2019
Plywood, plexiglass, steel
200 × 215 × 31 cm







FAISAL HABIBI

This Thing 35
2019
Plywood, plexiglass
198 × 148 × 17.5 cm







DISILUSSION

FAISAL HABIBI

25 JULY 2018

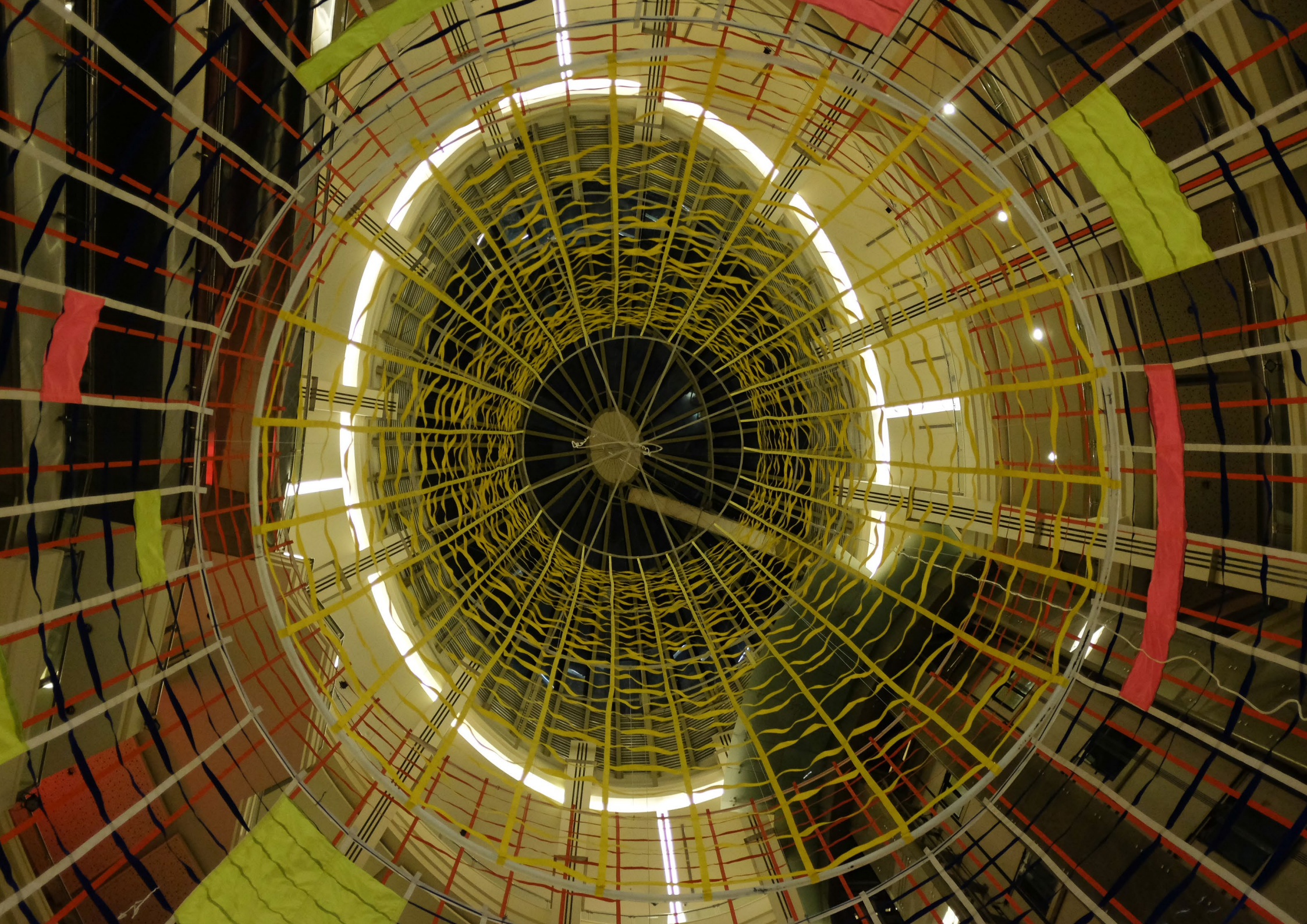
ATRIUM PACIFIC PLACE
JAKARTA, INDONESIA

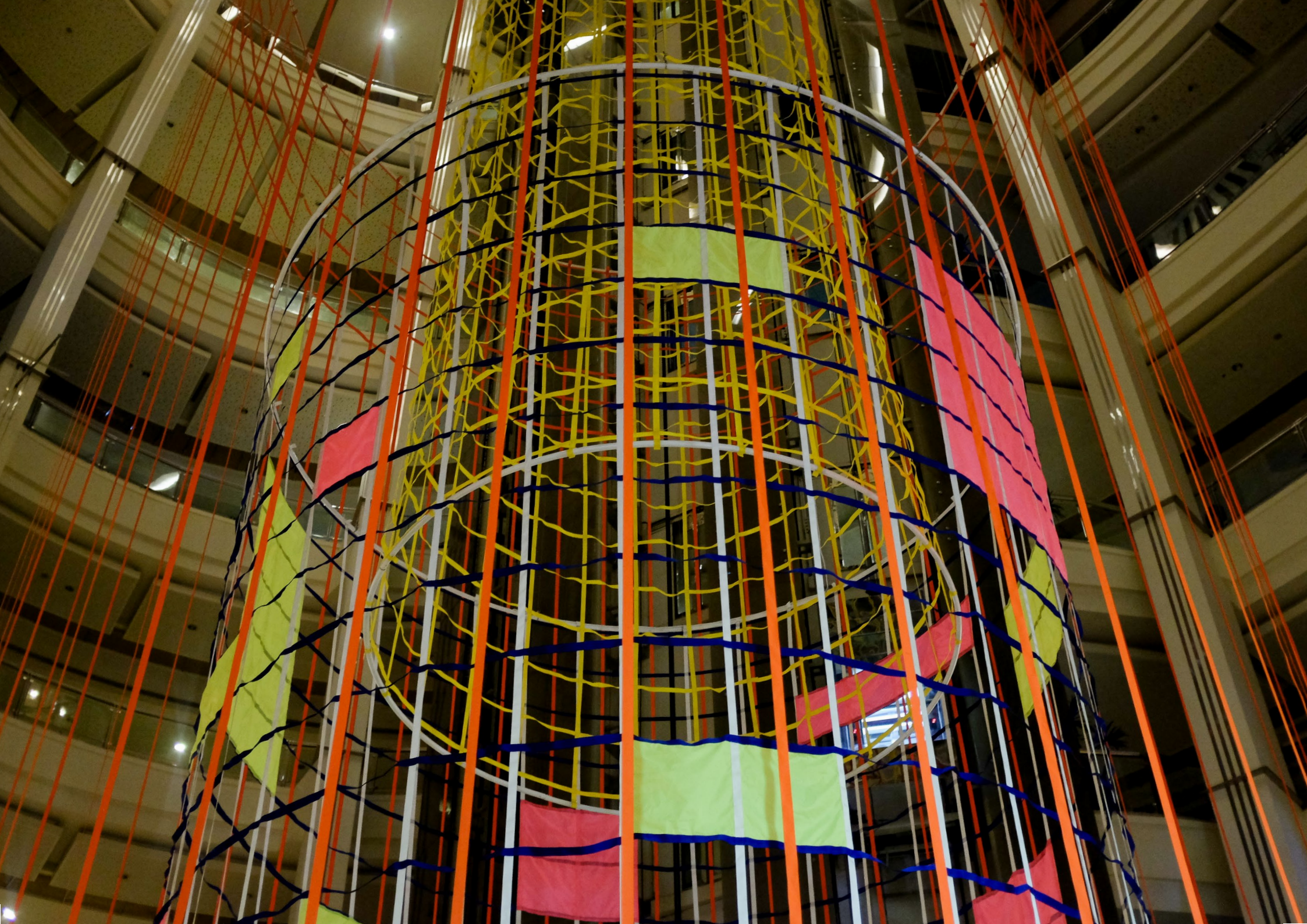
PHOTOS COURTESY OF THE ARTIST AND PACIFIC PLACE JAKARTA

Faisal Habibi (b. 1984) is a contemporary artist based in Bandung, Indonesia who has been building an oeuvre that concentrates upon the nature of objects and its discrete relationships to human life. Throughout the more early phase of his explorations, Habibi was mostly interested in the manipulation of seemingly anonymous, daily objects and somehow embedding a sense of personality or identity to them. Thereafter, his explorations turned further and further into more abstract, formal considerations.

For a iconic, monumental glasshouse atrium of Pacific Place Jakarta, Habibi has developed his most substantial site-specific work *Disillusion* (30 meters height, 8 meters in diameter) which takes his investigation into the nature of physical objects to new territories: to what extent do the boundaries between the physical and digital in today's society interweave between each other? *Disillusion* manifests itself as layers of cylindrical forms constituted through lattice, cross-hatch structures made out of industrial lines that contain interplays between color and light. The work discusses the nature of predefined grids, or 'windows', that then affect the way that people perceive their surroundings and thereafter their personal assessments on choices and decisions. Each square in Disillusion represents algorithmic configurations present in the plethora of interfaces that people interact with every day: through websites, advertising, and mobile phone applications. Habibi essentially then questions the nature of human agency in relation to these new developments. To what extent are the decisions we make truly our own, when increasingly complex algorithms driven by commercial or political forces, have in many ways predetermined the things we see in the first place? Disillusion, then, acts as societal marker to contemplate upon the nature of an individual's identity in response to an environment where forces behind algorithms continue to press further and further into shaping our preferences and decisions.

The installation will be shown until 19 August 2018 as a part of Jakarta Art Week.





MIND THE GAP (2015);
XY (2017); AND
UNTITLED (2017)

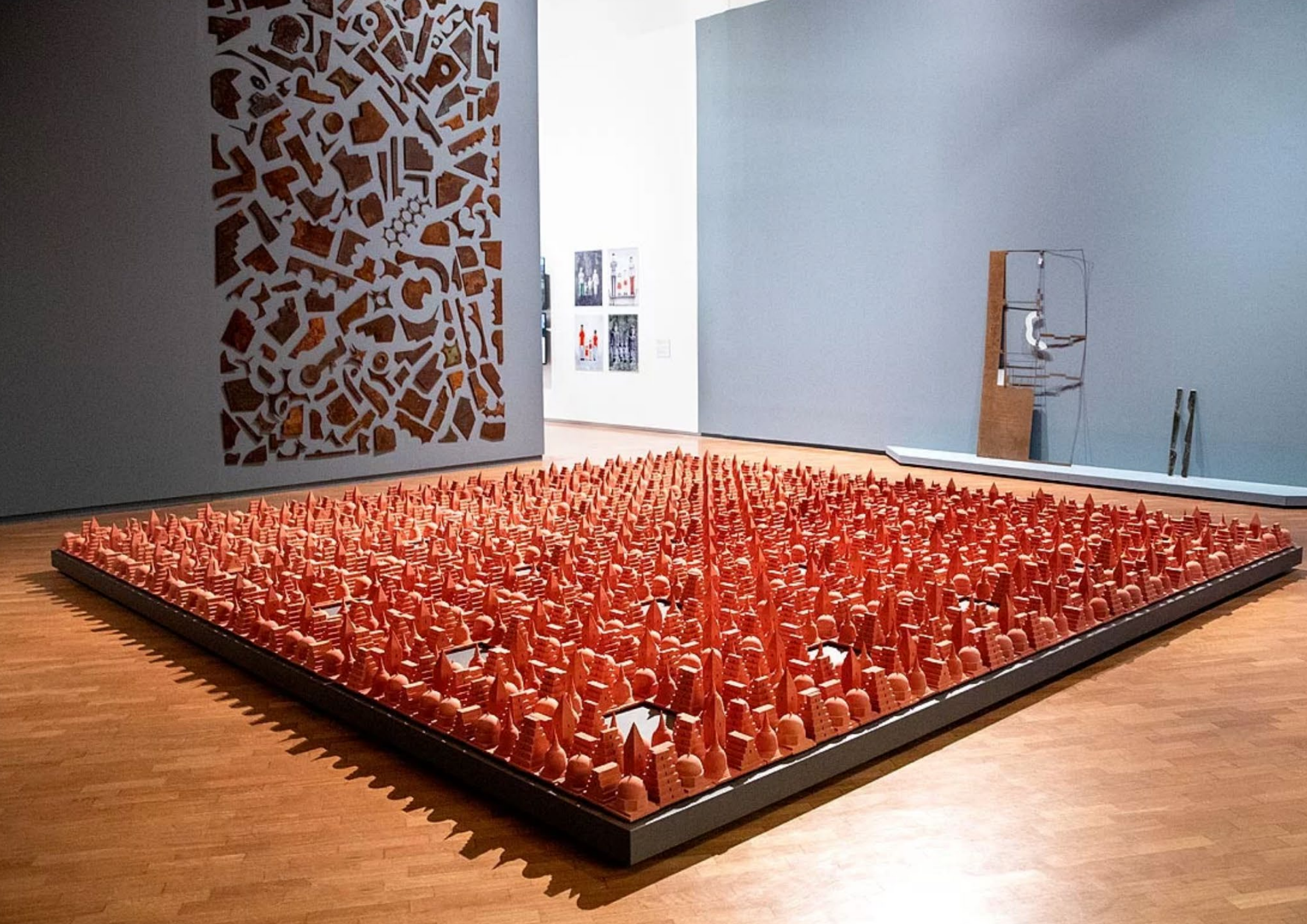
CONTEMPORARY WORLDS: INDONESIA

FAISAL HABIBI

21 JUNE – 27 OCTOBER 2019

NATIONAL GALLERY OF AUSTRALIA
BRISBANE, AUSTRALIA

PHOTOS COURTESY OF THE ARTIST AND NGA



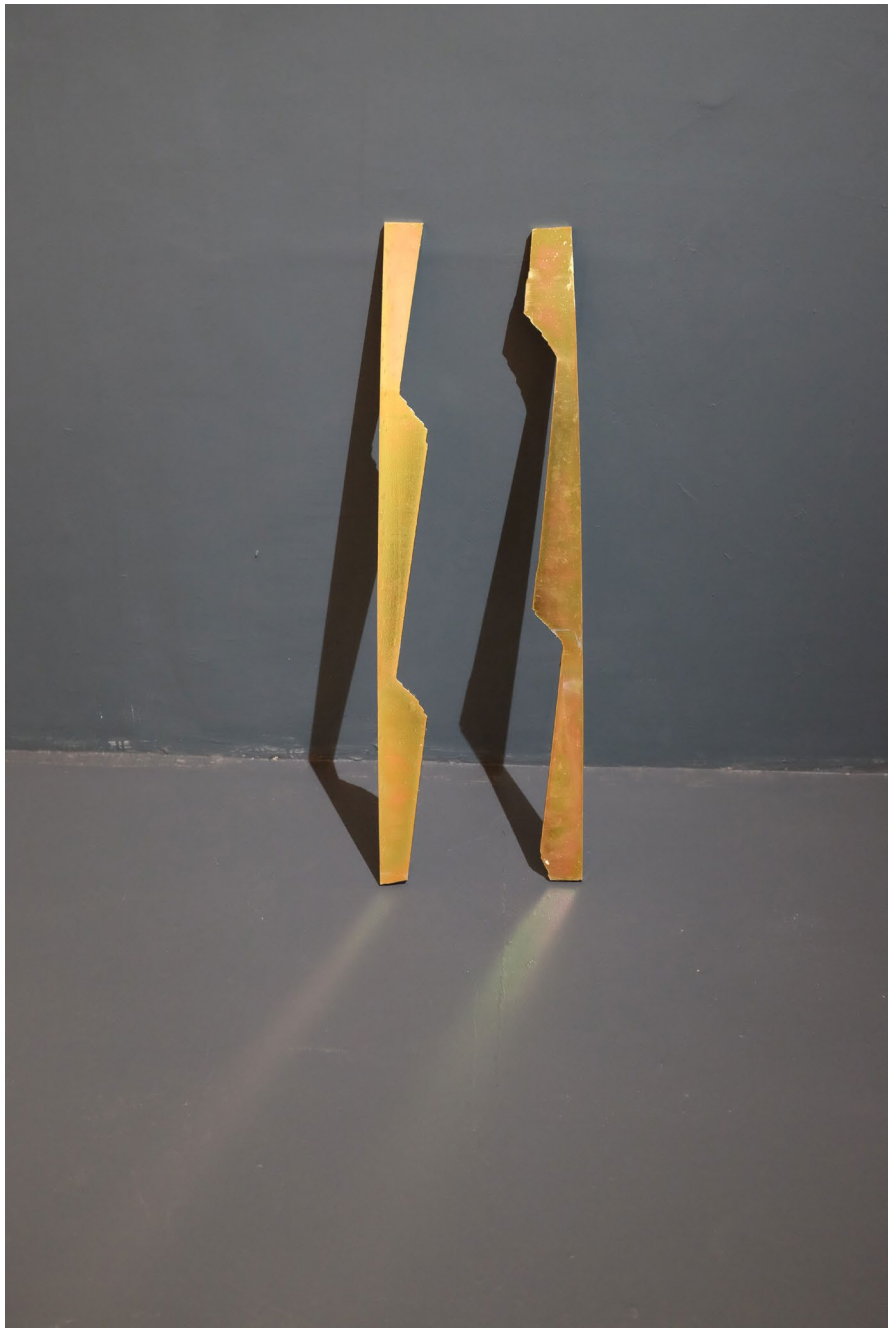
FAISAL HABIBI

Mind the Gap
2015
2015. Steel
150 × 750 cm



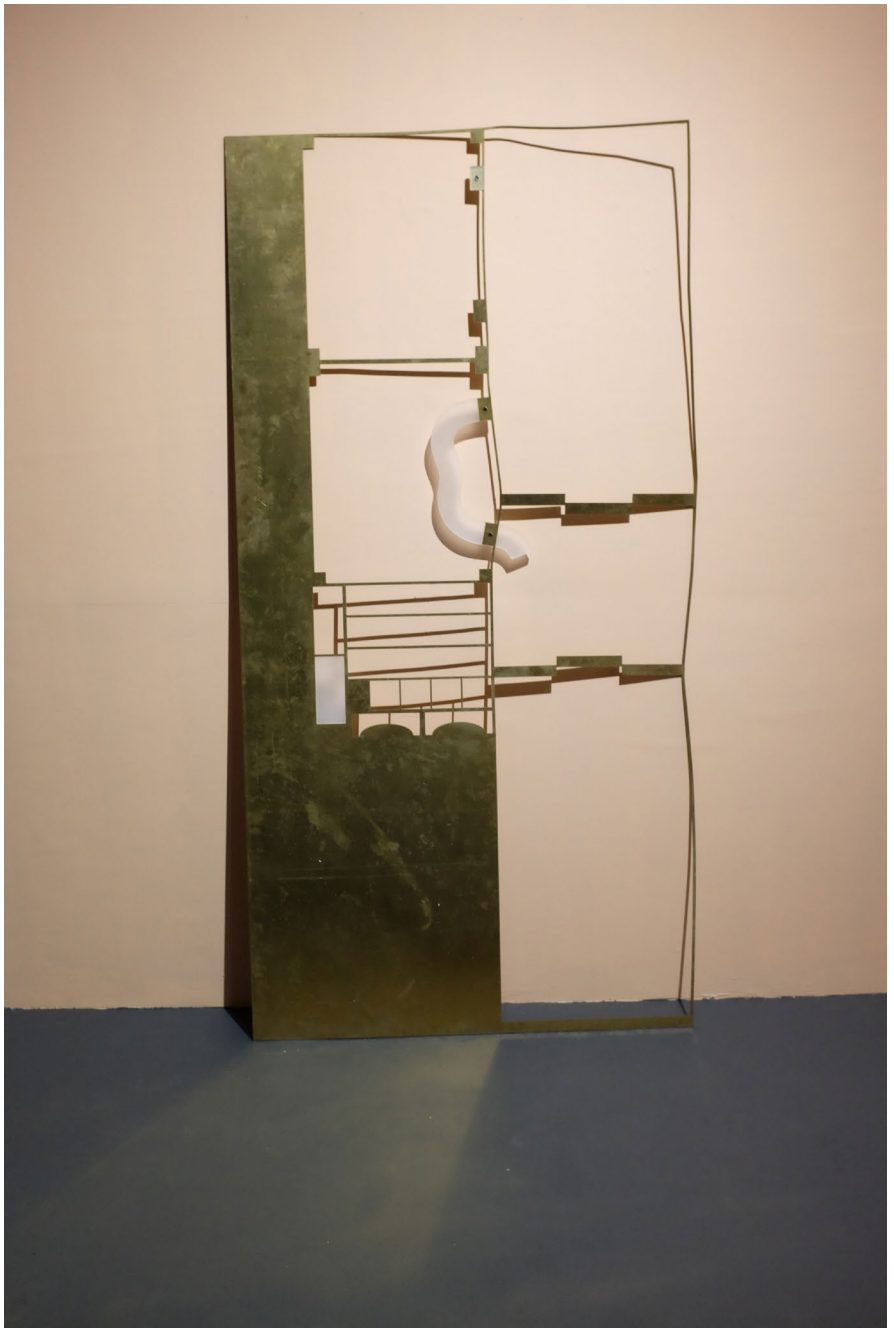
FAISAL HABIBI

XY
2017
Zinc Coated Steel
76 × 6 × 0.6 cm each (two panels)



FAISAL HABIBI

Untitled
2017
Brass and Plexiglass
200 × 100 × 1 cm



LIBER PRIMUS

FAISAL HABIBI

27 – 31 MARCH 2018

ROH
HONG KONG CONVENTION AND EXHIBITION CENTRE
HONG KONG

PHOTOS COURTESY OF THE ARTIST AND ROH

FAISAL HABIBI

This Thing #32
2019
Plywood, plexiglass
173 × 140 × 20 cm



ART BASEL HONG KONG

ADITYA NOVALI
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
FAISAL HABIBI
KEI IMAZU
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
UJI “HAHAN” HANDOKO

24 – 31 MARCH 2019

ROH
HONG KONG CONVENTION AND EXHIBITION CENTRE
HONG KONG

PHOTOS COURTESY OF THE ARTISTS AND ROH

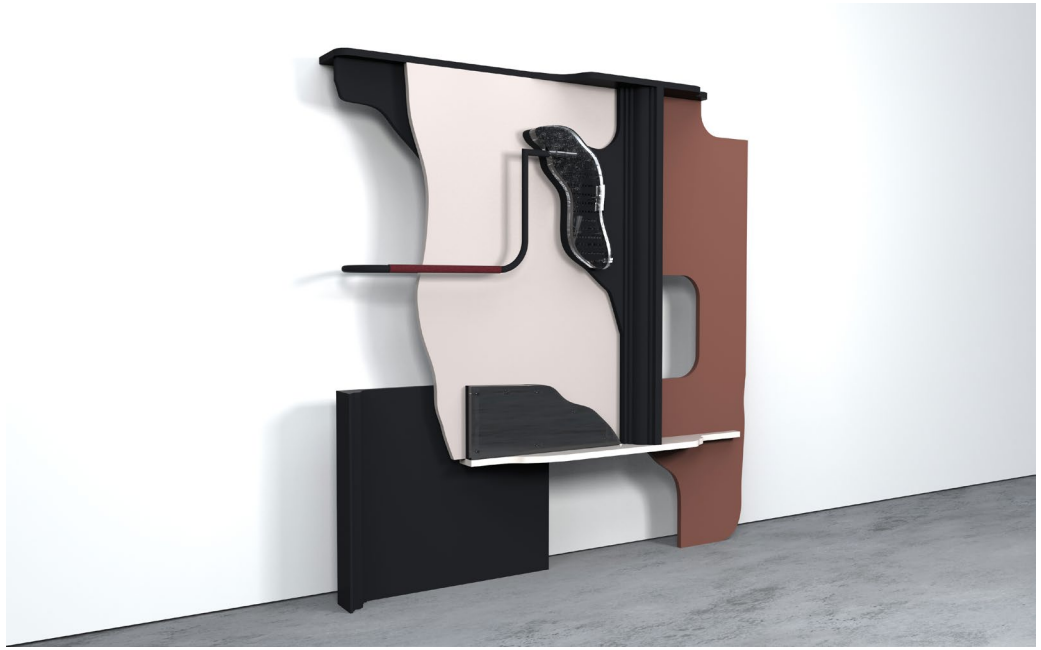




FAISAL HABIBI

This Thing 34
2019
Wood, plexiglass, leather
250 × 130 × 60 cm







BACAA ASSEMBLAGE

ADITYA NOVALI
AGAN HARAHAP
ALIANSYAH CANIAGO
ANGGUN PRIAMBODO
CYNTHIA DELANEY
DENI RAMDANI
EDDY SUSANTO
ELDWIN PRADIPTA
ERIANTO
ERWIN WINDU PRANATA
ETZA MEISYARA
FAISAL HABIBI
FLUXCUP
GEUGEUT PANGESTU
HARITS RASYID PARAMASATYA
MAHARANI MANCANAGARA
MUHAMMAD AKBAR
MUHAMMAD VILHAMY
MUJAHIDIN NURRAHMAN
OCTORA
PATRIOT MUKMIN
PATRICIA UNTARIO
RESTU TAUFIK AKBAR
RICKY JANITRA
SYAIFUL AULIA GARIBALDI
YOVISTA AHTAJIDA

22 FEBRUARY – 22 MARCH 2019

LAWANGWANGI CREATIVE SPACE
BANDUNG, INDONESIA

PHOTOS COURTESY OF THE ARTISTS AND
LAWANGWANGI CREATIVE SPACE

FAISAL HABIBI

This Thing #31
2019
Plywood, plexiglass
203 × 85 × 163 cm



RIPPLES:
CONTINUITY IN INDONESIAN CONTEMPORARY ART

TAIPEI DANGDAI

ADITYA NOVALI
AGUS SUWAGE
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
EKO NUGROHO
FAISAL HABIBI
HANDIWIRMAN SAPUTRA
I NYOMAN MASRIADI
ICHWAN NOOR
JUMALDI ALFI
KEI IMAZU
RUDI MANTOFANI
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
UJI 'HAHAN' HANDOKO
WEDHAR RIYADHI
WIYOGA MUHARDANTO

18 – 20 JANUARY 2019

ROH
TAIPEI NANGNANG EXHIBITION CENTER
TAIPEI, TAIWAN

PHOTOS COURTESY OF THE ARTISTS AND ROH

FAISAL HABIBI

This Thing 30
2018
Painted wood, plexiglass, steel, leather
197 × 196 × 32 cm



NONESUCH

ART BASEL HONG KONG: DISCOVERIES

FAISAL HABIBI

27 – 31 MARCH 2018

HONG KONG CONVENTION AND EXHIBITION CENTRE
HONG KONG

PHOTOS COURTESY OF THE ARTIST AND ROH

OOO (Object-Oriented Ontology) is a term used to define a concern of agency, being and reality with regards to object (non-human) entities. In Immaterialism, Graham Harman, considered to be one of the founders of this idea, refers to objects simply as those things that “cannot be reduced either downwards to their pieces or upwards to their effects.” Invariably, then, the range of sufficient conditions for something to be considered an object becomes very expansive to say the least. Things as minute as unicellular organisms, as enormous as the universe, as simple as a sandwich, or as complex as a nuclear power plant are all considered to be equal in status as objects. OOO runs in contrast to common phenomenological theories that base the relation of objects in relation to human experience and relations to said objects, instead, OOO makes the double-assertion that objects both lie beyond human thought/ experience, and that the very nature of objects exist beyond human understanding. In a way, OOO may be considered to be “post-human”.

The basic assumptions held by proponents of OOO result in interesting repercussions with regards to artworks, artmaking itself, and how an audience then interprets them ‘properly’. The viewer for one, has no reason to understand works based on the artist’s intentions, or even works in relation to historical art context. What then becomes imperative, on the other hand, is the “charisma” an artwork discharges (Timothy Morton), or how an artwork acts/pulls upon its audience.

Faisal Habibi explores a component of OOO that he finds fascinating: assuming human-object and/or object- object interdependency is unessential in determining an object’s “charisma”, to what extent does the object in relation to the extent of, or lack thereof, negative space around it alters its fundamental nature? It may be said, as a metaphorical instance, that a galaxy is not the sum of the stars and planets it is composed of, assuming that OOO theory is able to firmly hold its epistemological grounds, but what of the distance between said stars and planets? Is there something to be said, if not for the material constituents of the galaxy, then the empty spaces that reinforce the idea of what a galaxy is. It is within this narrow corridor of interest that Habibi conducts an ‘immaterial’ articulation of ideas expressed through a number of experimental visual permutations that question the nature of not only the value of objects, but also its relationship to its surrounding negative spaces, as well as the nature of these negative spaces in and of itself. And in doing so, he questions the artificial distinctions between sculpture, paintings -- and of art “objects” itself.



FAISAL HABIBI

Krattk Zemeinar
2018
Steel, MDF, plexiglass
100 × 50 × 40 cm



FAISAL HABIBI

Lemisieur
2018
Plexiglass, leather, brass bolt
142 × 100 × 10 cm



FAISAL HABIBI

Mozk Huq
2018
Steel, plexiglass, brass bolt
120 × 10 × 10 cm



FAISAL HABIBI

Sleinkst
2018
Steel, rubber, plexiglass
160 × 195 × 163 cm



FAISAL HABIBI

Tniy Tniy o
2018
Steel, MDF, plexiglass
143 × 145 × 57 cm



FAISAL HABIBI

Vleirint
2018
Steel, MDF, Plexiglass
47 × 132 × 125 cm



FILLET

FAISAL HABIBI

24 FEBRUARY – 1 APRIL 2018

SULLIVAN + STRUMPF
SINGAPORE

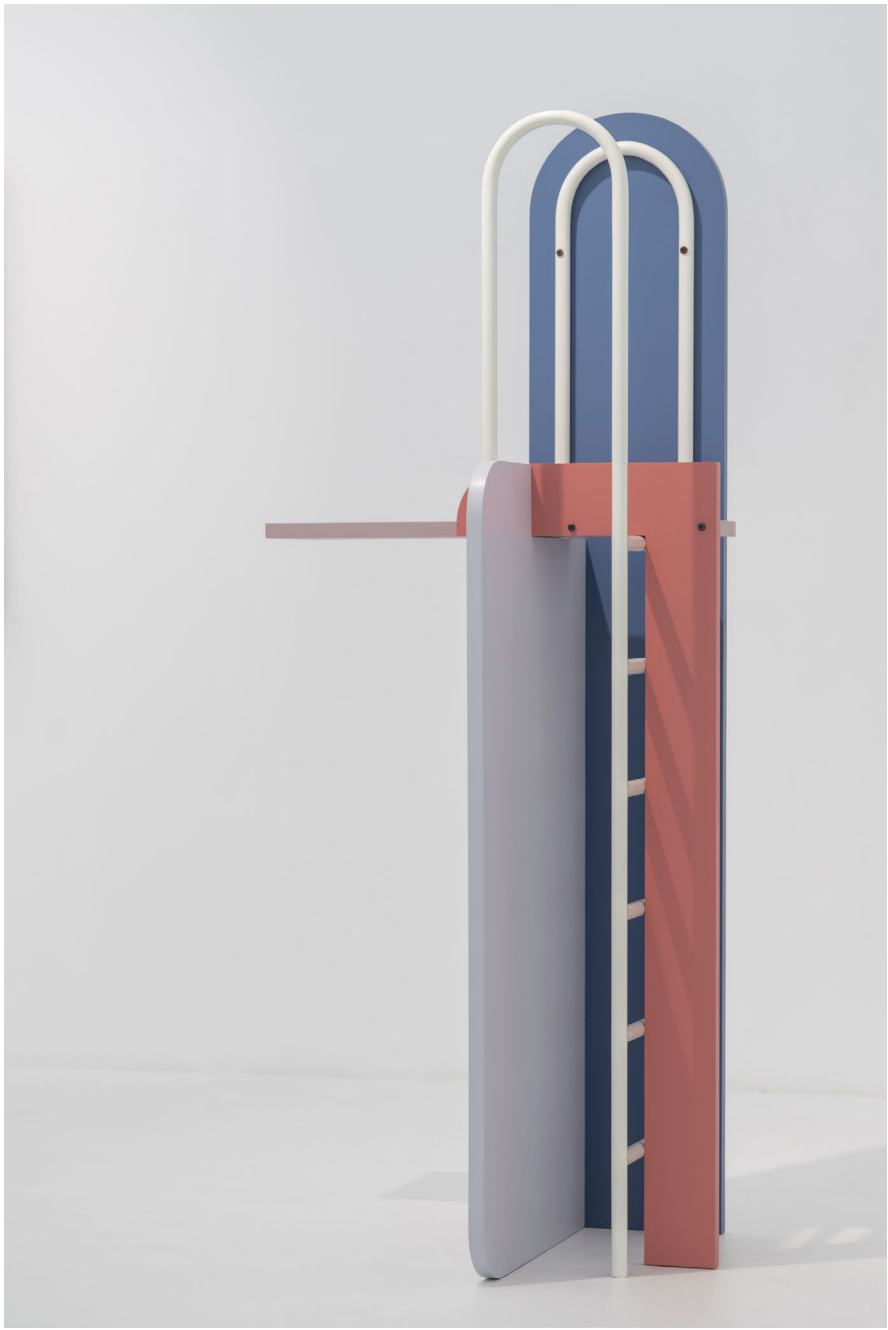
PHOTOS COURTESY OF THE ARTIST AND
SULLIVAN + STRUMPF





FAISAL HABIBI

This Thing #27
2018
Plywood and steel
195 × 80 × 65 cm





FAISAL HABIBI

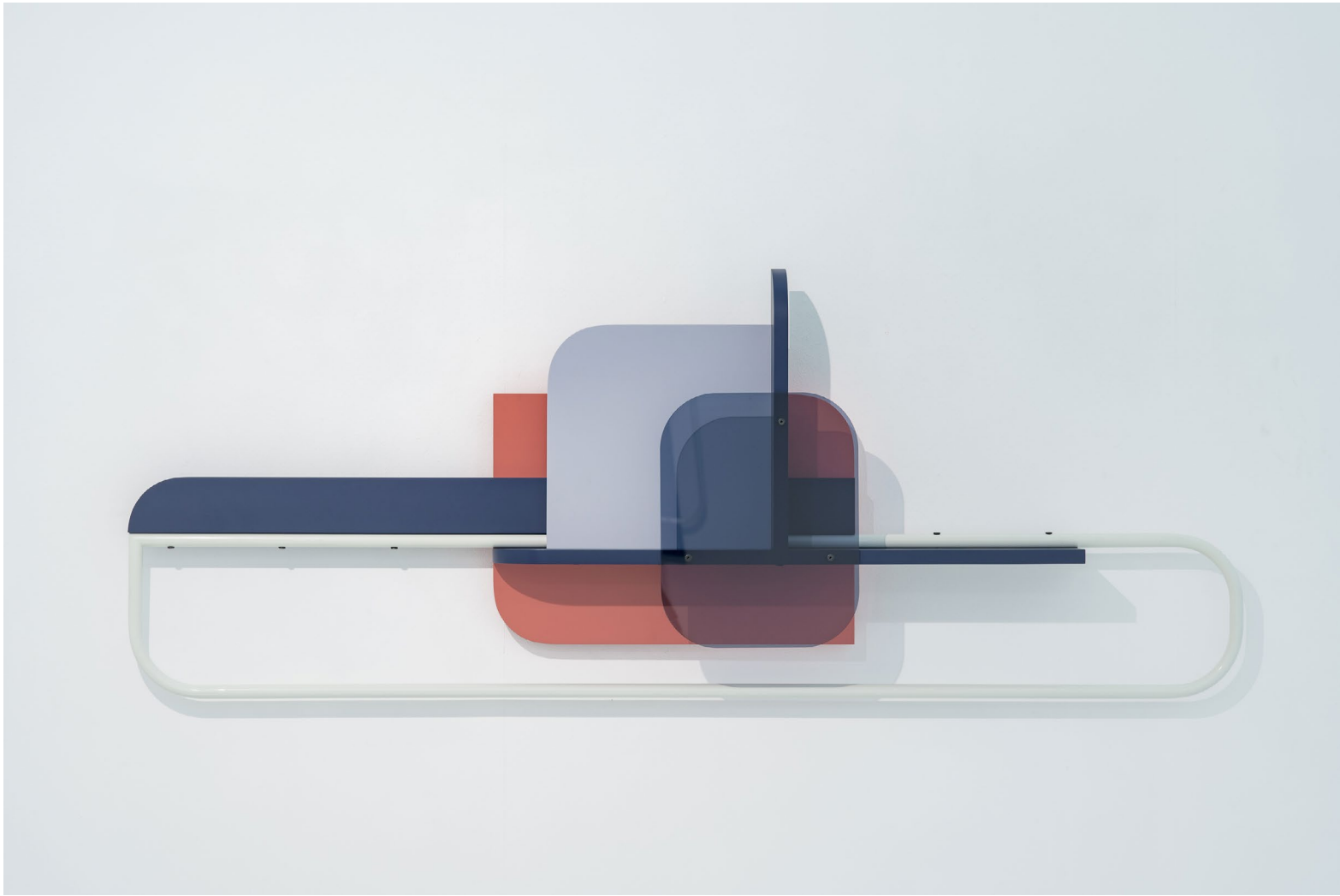
This Thing #26
2018
Plywoood and steel
180 × 70 × 70 cm





FAISAL HABIBI

This Thing #25
2018
Plywood, steel and plexiglass
80 × 200 × 20 cm







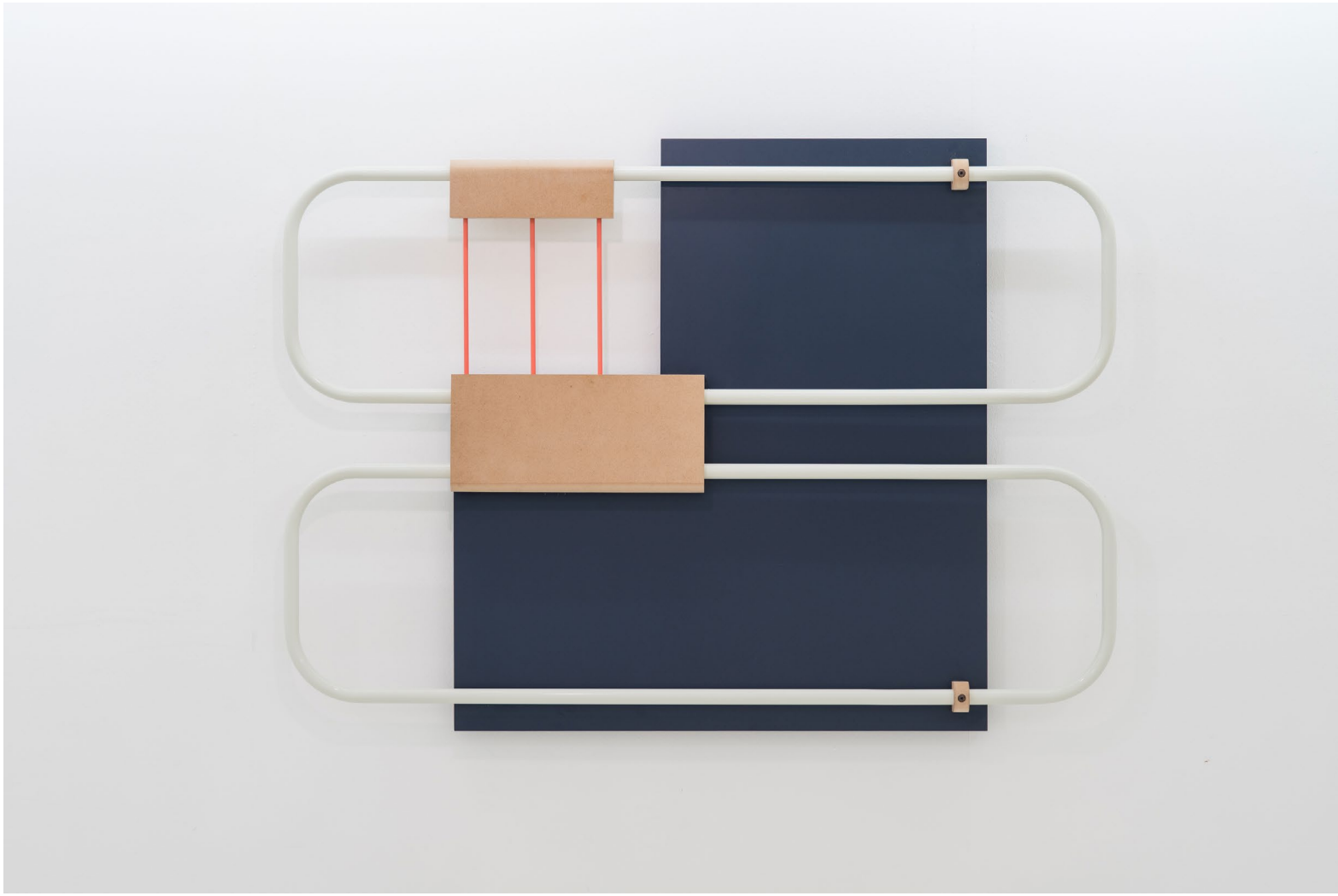
FAISAL HABIBI

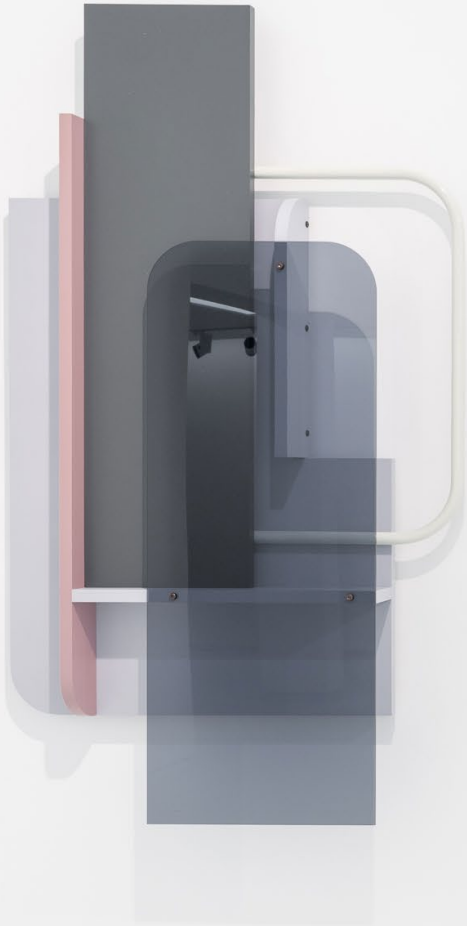
This Thing #24
2018
Plywood, steel and MDF
78 × 80 × 35 cm

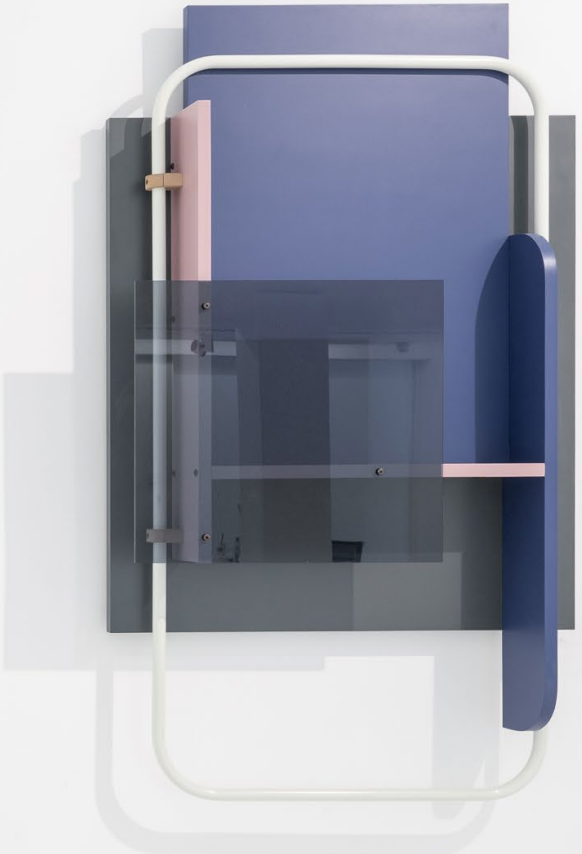


FAISAL HABIBI

This Thing #23
2018
Plywood, steel and MDF
75 × 140 × 10 cm

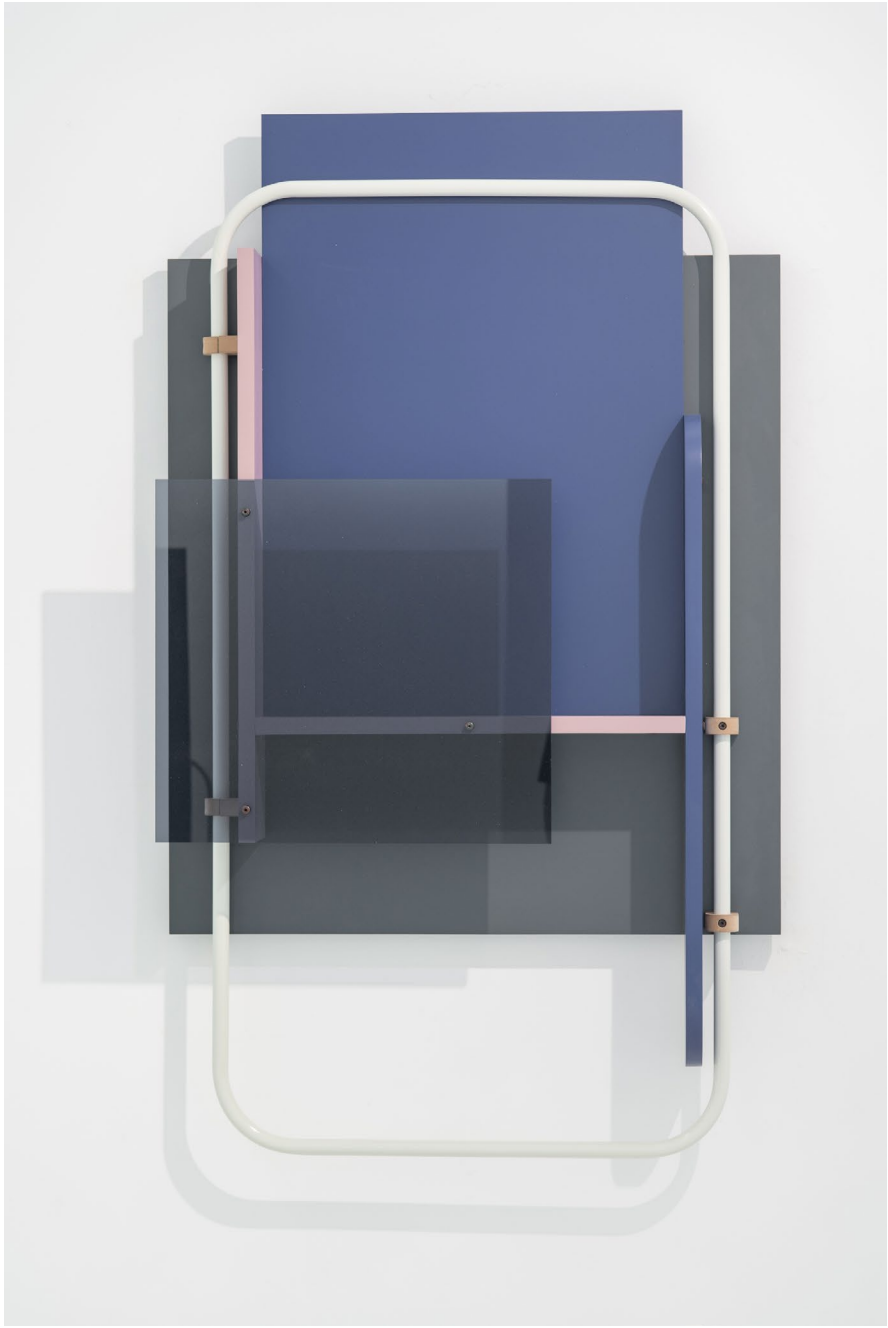






FAISAL HABIBI

This Thing #22
2018
Plywood, steel, plexiglass and MDF
190 × 95 × 20 cm



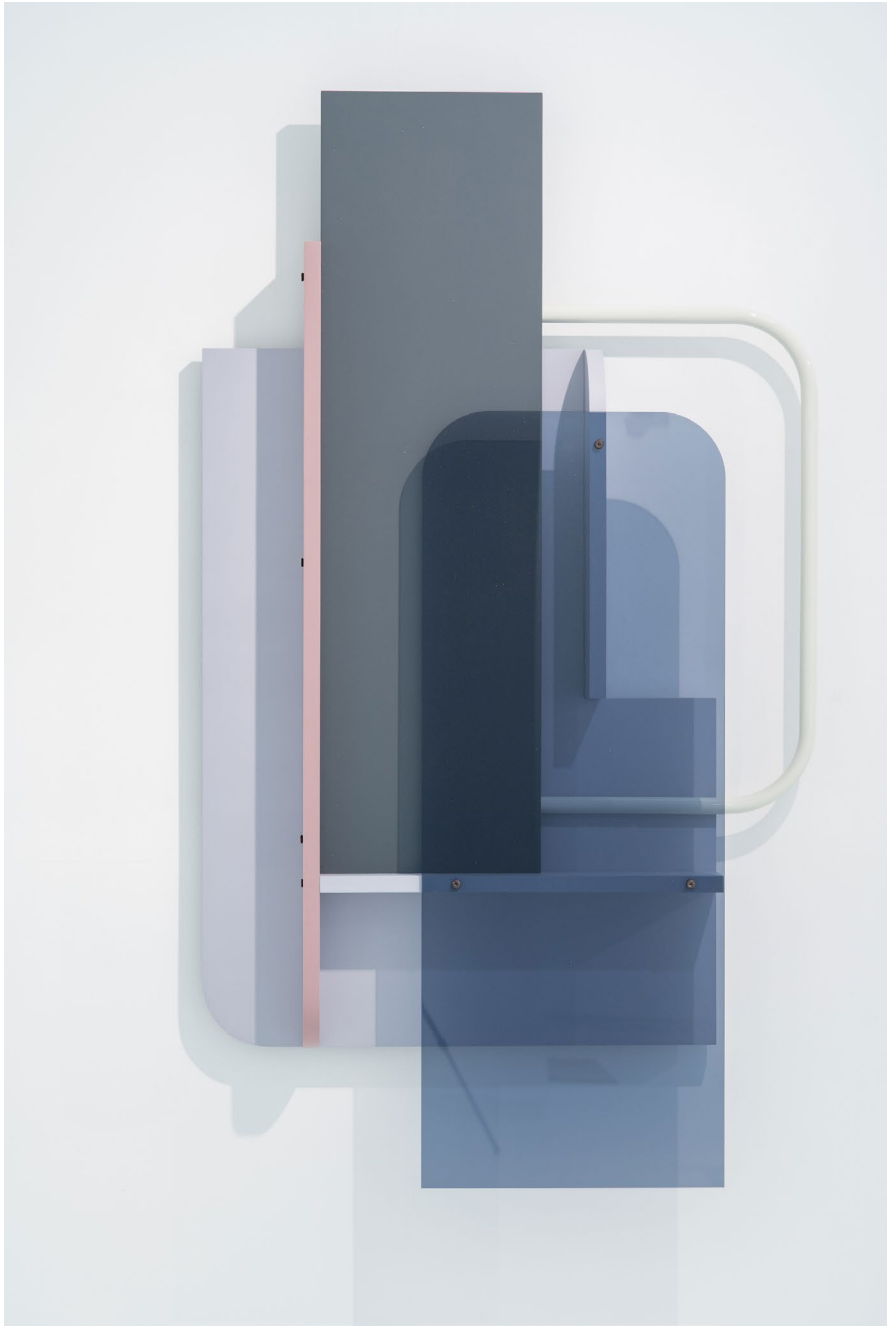
FAISAL HABIBI

This Thing #21
2018
Plywood and steel
125 × 100 × 25 cm



FAISAL HABIBI

This Thing #20
2018
Plywood, steel and plexiglass
163 × 130 × 10 cm



ART FAIR PHILIPPINES

ARIN DWIHARTANTO SUNARYO
FAISAL HABIBI
SYAGINI RATNA WULAN

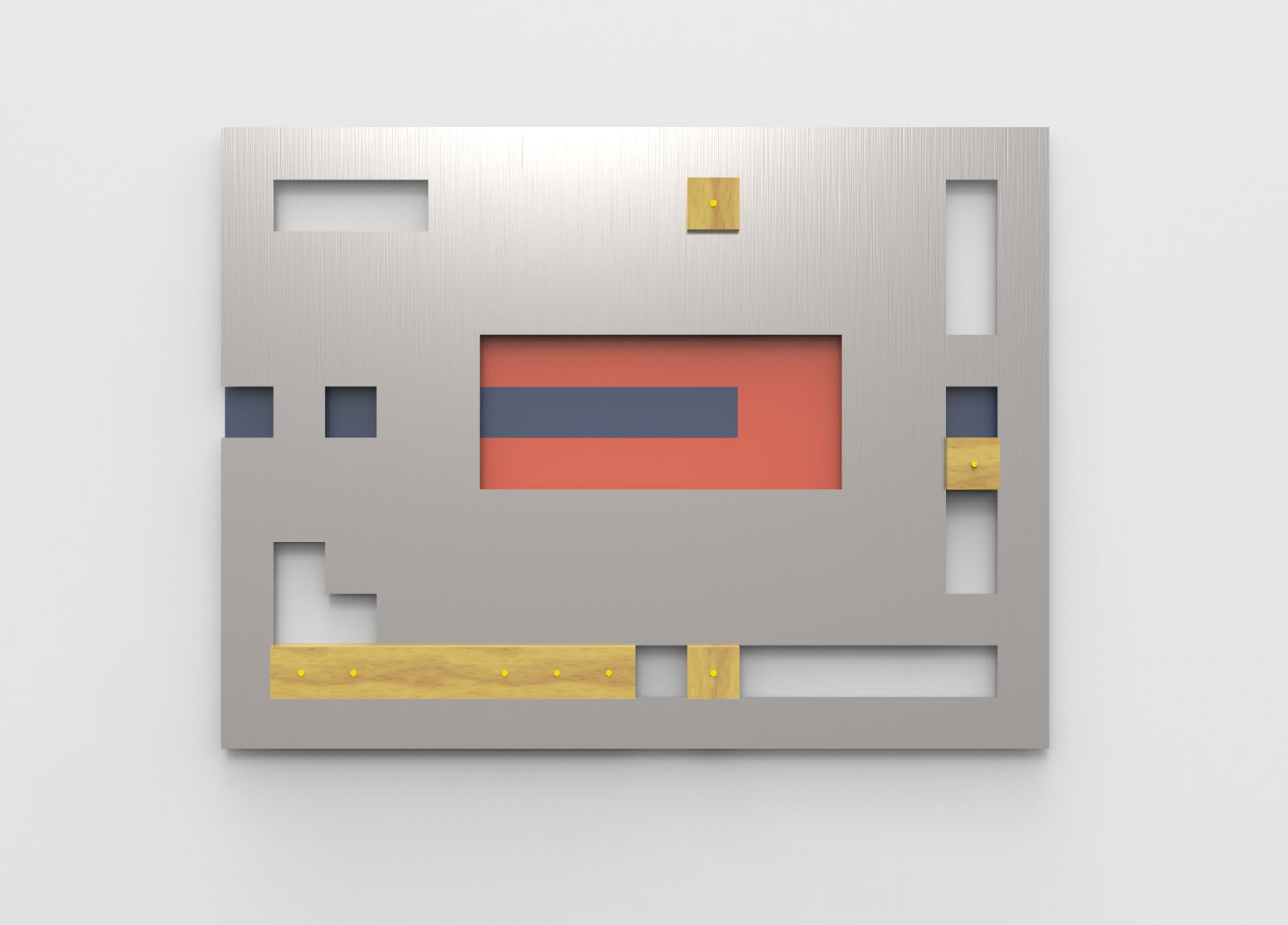
15 – 19 FEBRUARY 2017

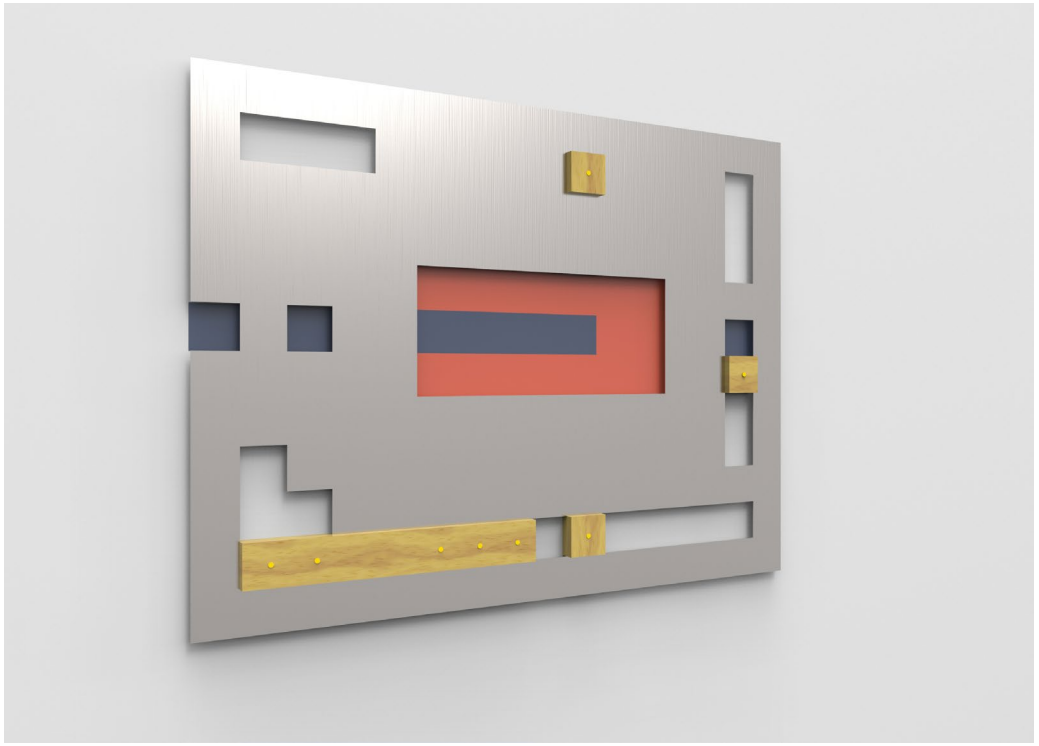
ROH
THE LINK, AYALA CENTER
MANILA, PHILIPPINES

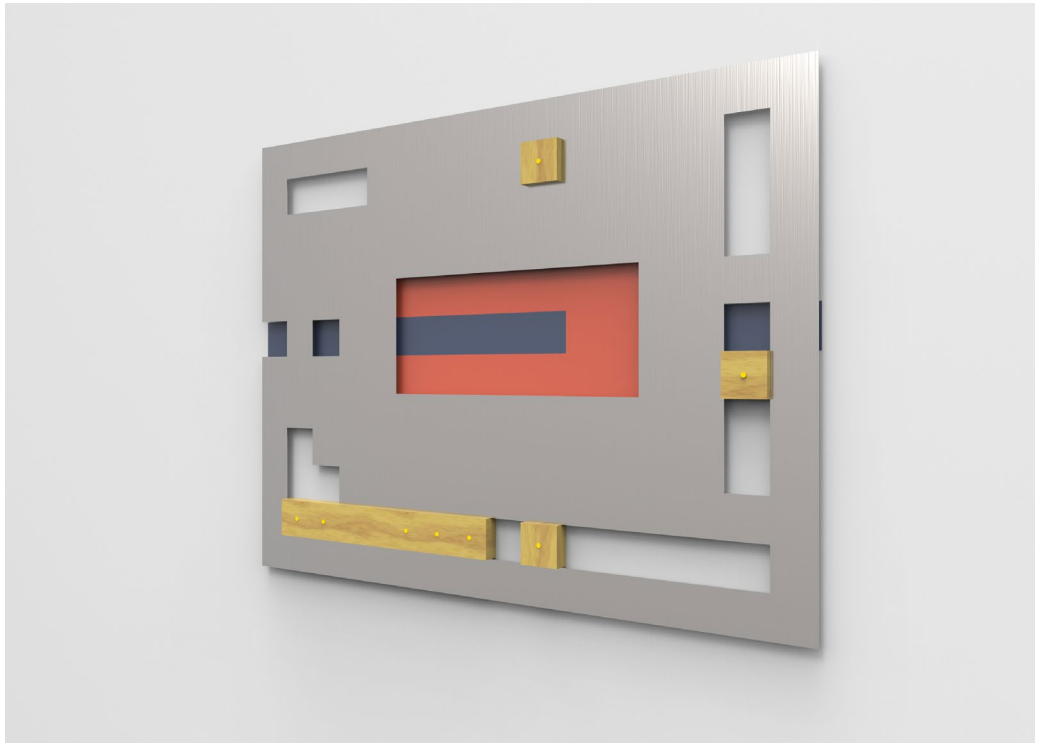
PHOTOS COURTESY OF THE ARTISTS AND ROH

FAISAL HABIBI

OOO #4
2017
Stainless steel, wood, brass, wall paint
60 × 80 × 2 cm

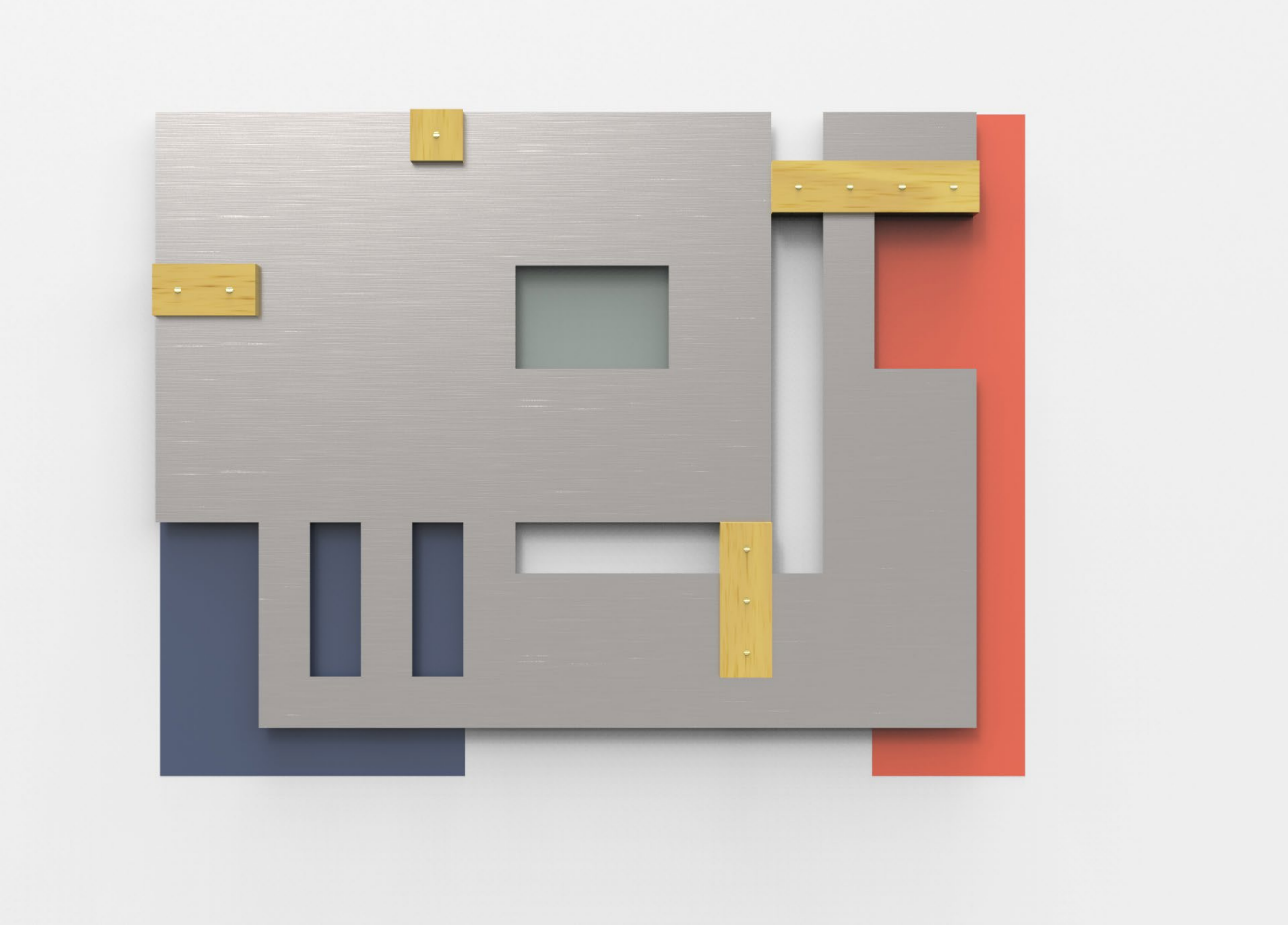


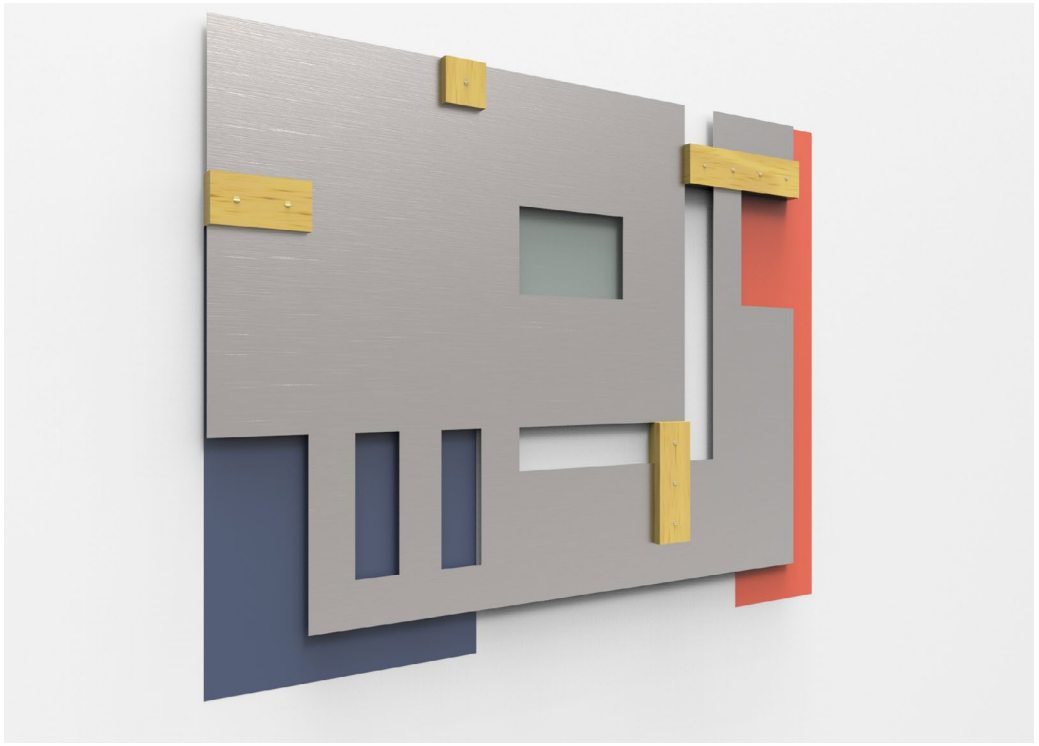


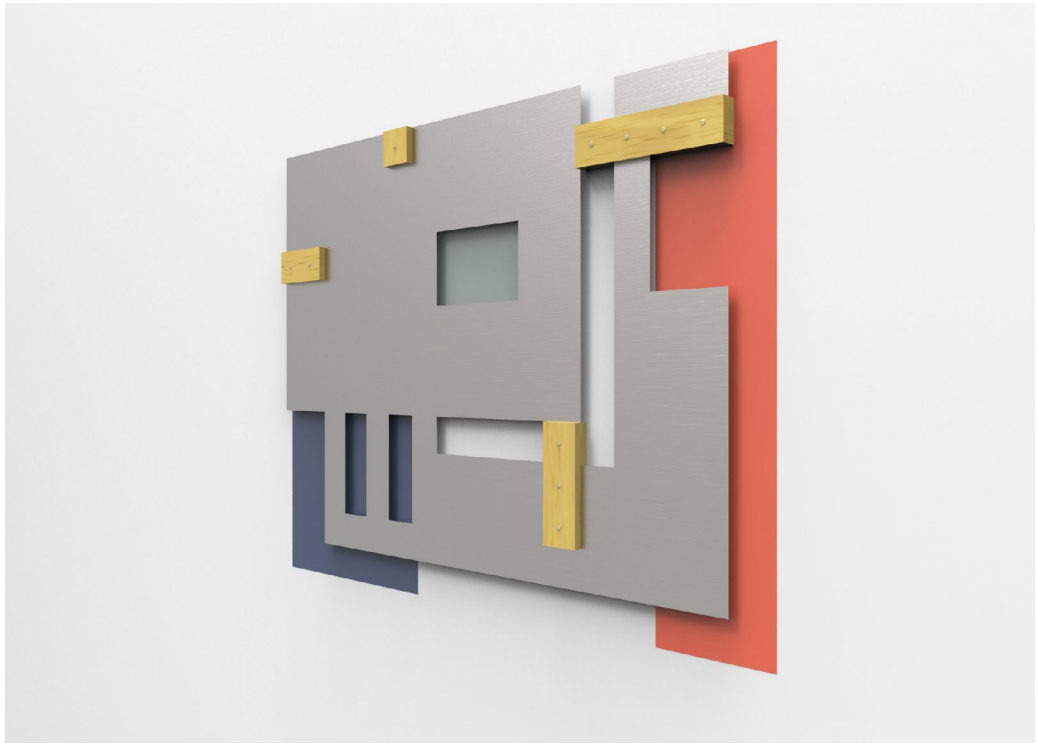


FAISAL HABIBI

OOO #3
2017
Stainless steel, wood, brass, wall paint
65 × 85 × 2 cm

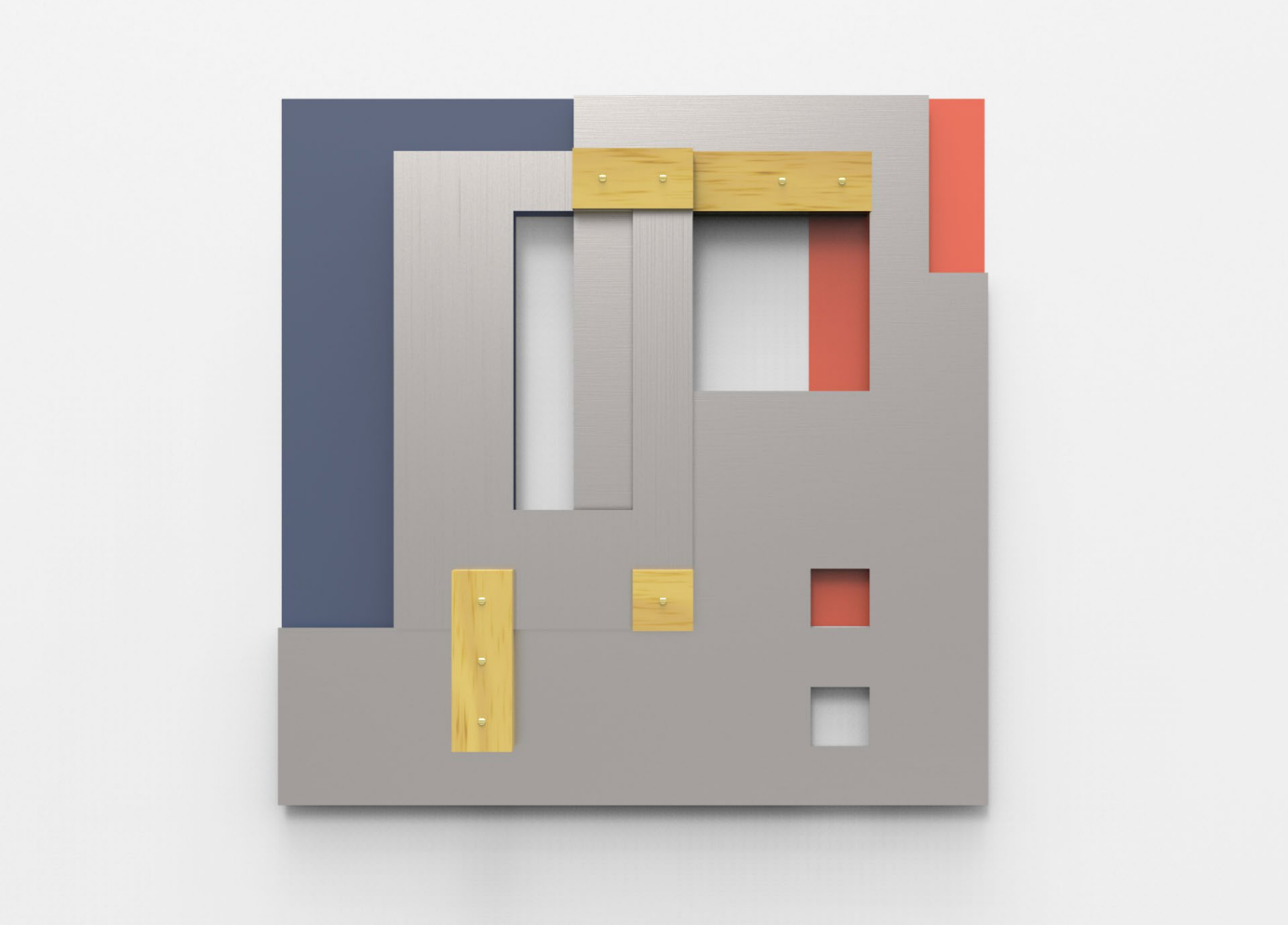


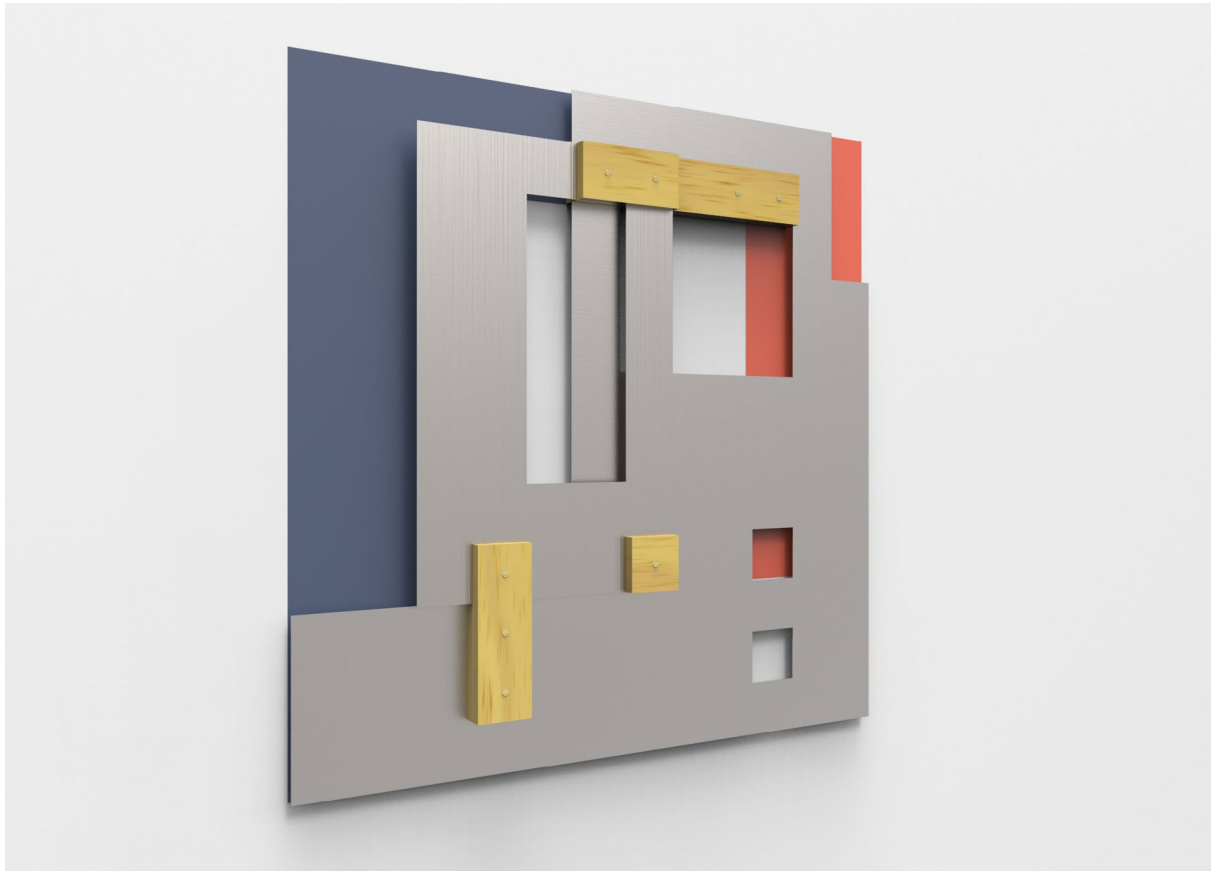




FAISAL HABIBI

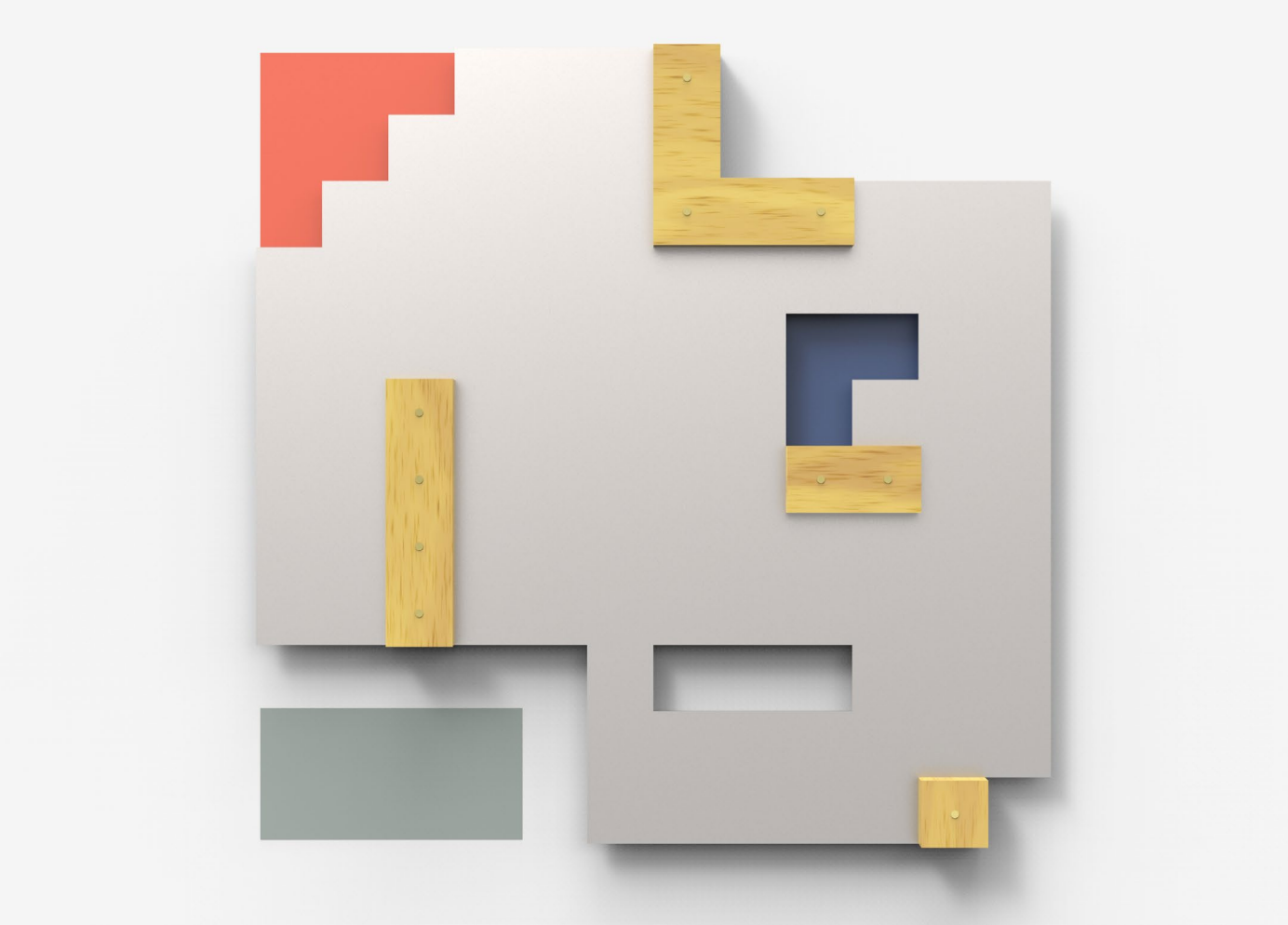
OOO #2
2017
Stainless steel, wood, brass, wall paint
60 × 60 × 2 cm

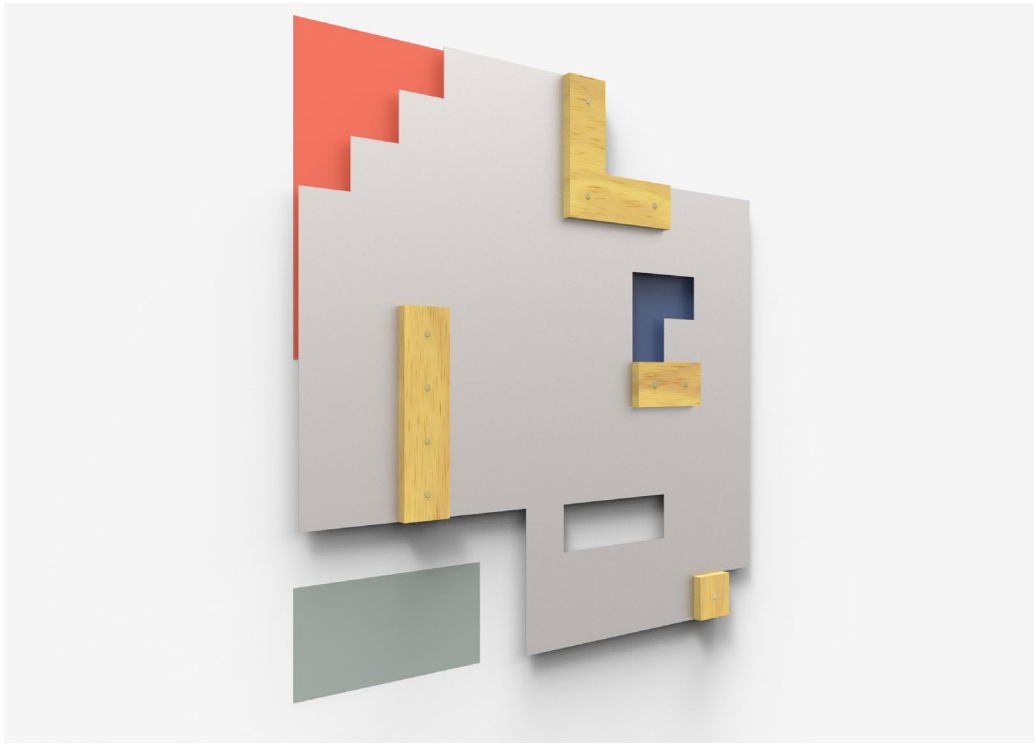


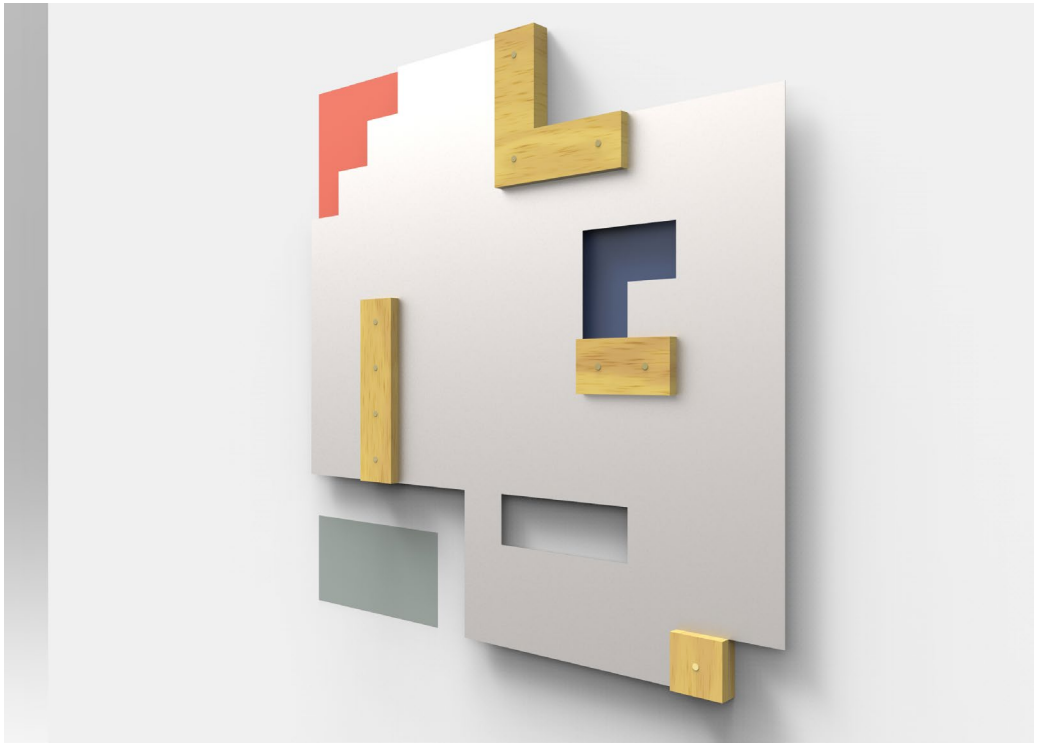


FAISAL HABIBI

OOO #1
2017
Stainless steel, wood, brass, wall paint
60 × 60 × 2 cm







ART STAGE JAKARTA

ADITYA NOVALI
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
CHOU YU-CHENG
CHRIS HUEN SIN KAN
CINANTI ASTRIA JOHANSJAH
FAISAL HABIBI
GARY-ROSS PASTRANA
GREGORY HALILI
HEMAN CHONG
JIGGER CRUZ
KEI IMAZU
PATRICIA PEREZ EUSTAQUIO
POW MARTINEZ
RENDY RAKA PRAMUDYA
RESTU TAUFIK AKBAR
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
UJI “HAHAN” HANDOKO
WIYOGA MUHARDANTO

11 – 13 AUGUST 2017

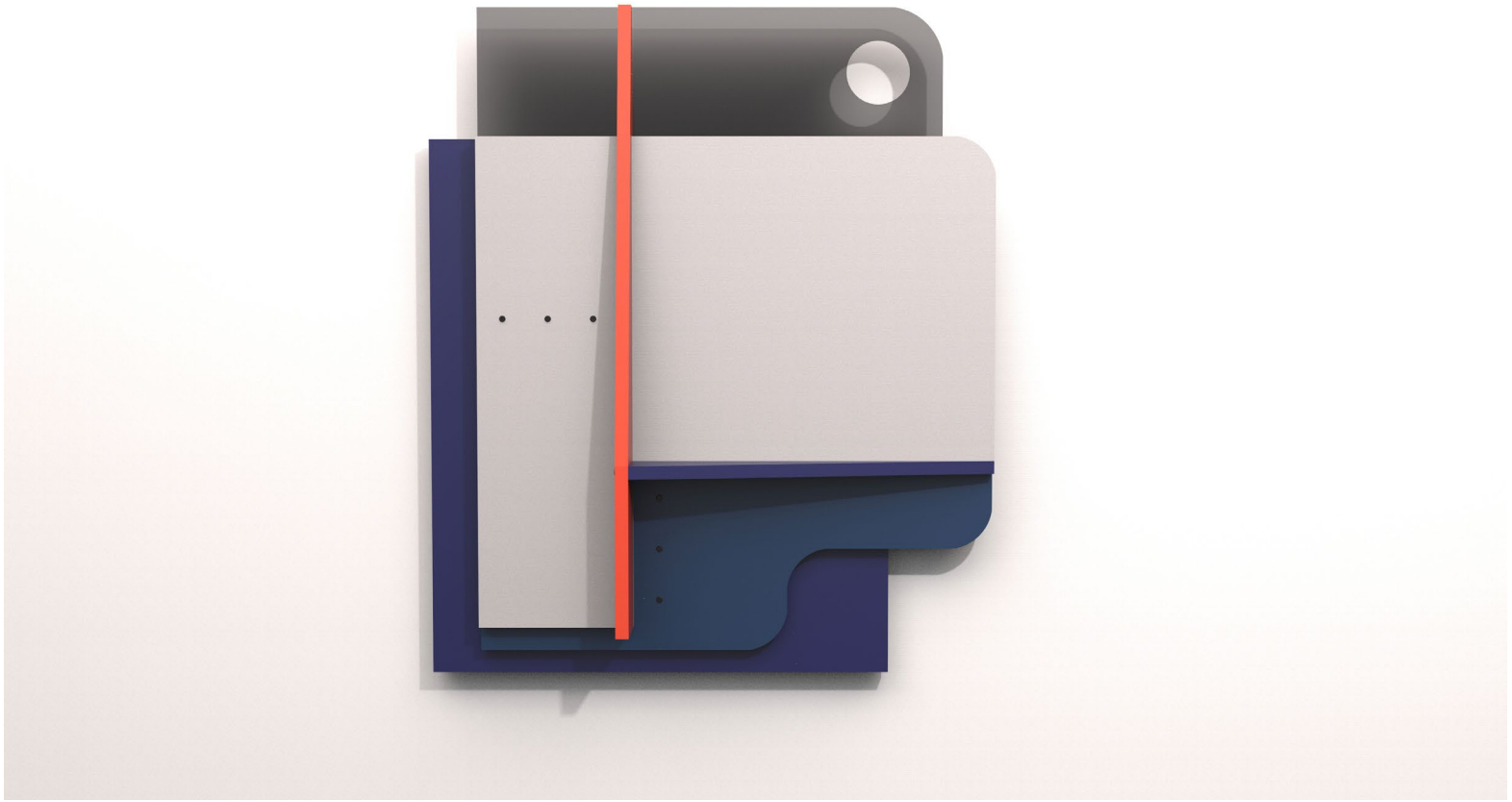
ROH
SHERATON GRAND, GANDARIA CITY
JAKARTA, INDONESIA

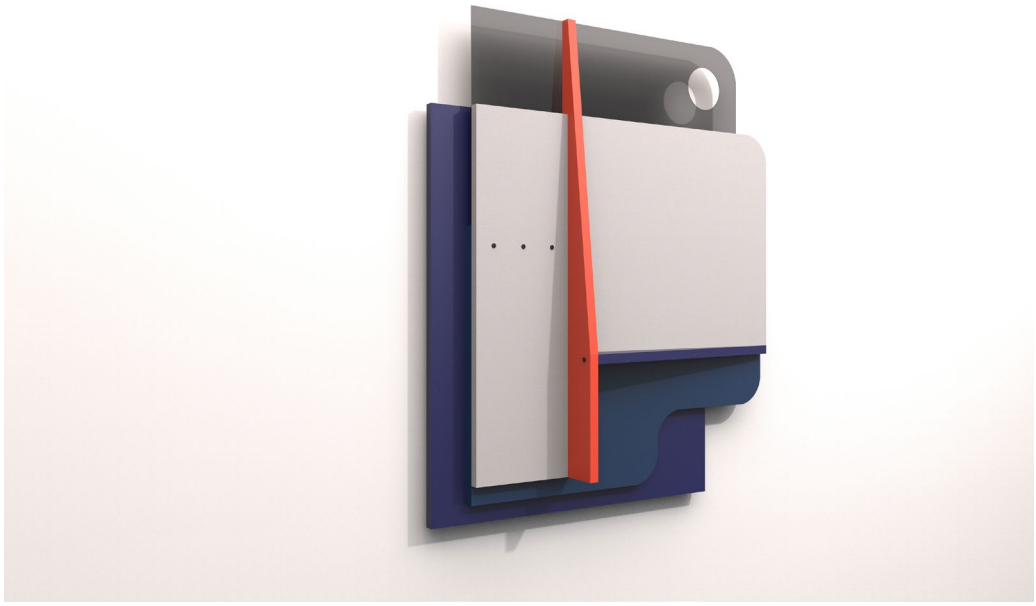
PHOTOS COURTESY OF THE ARTISTS AND ROH

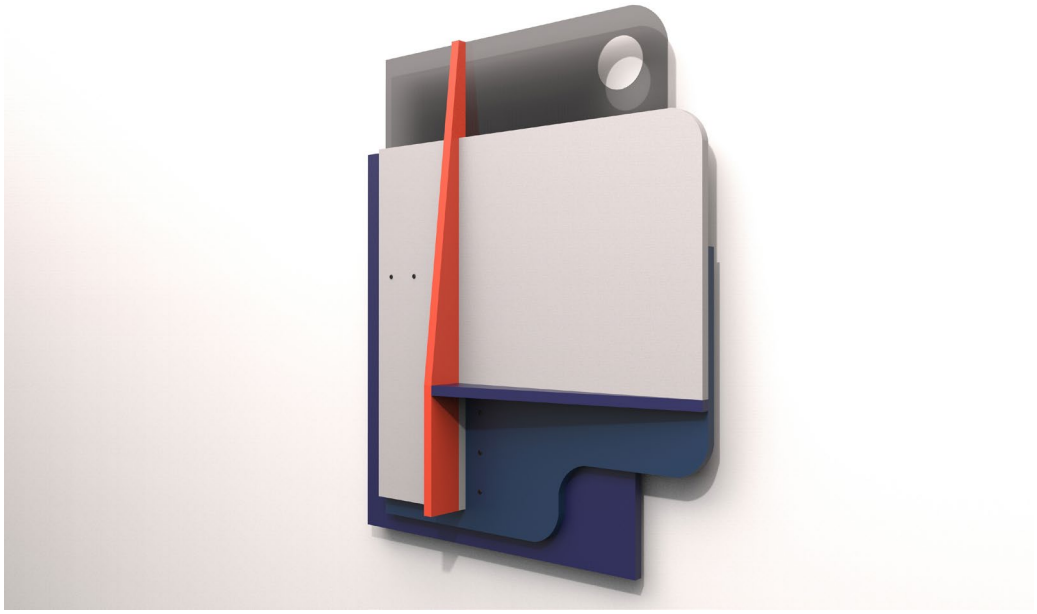


FAISAL HABIBI

This Thing #19
2017
Plywood and plexiglass
110 × 135 × 20 cm

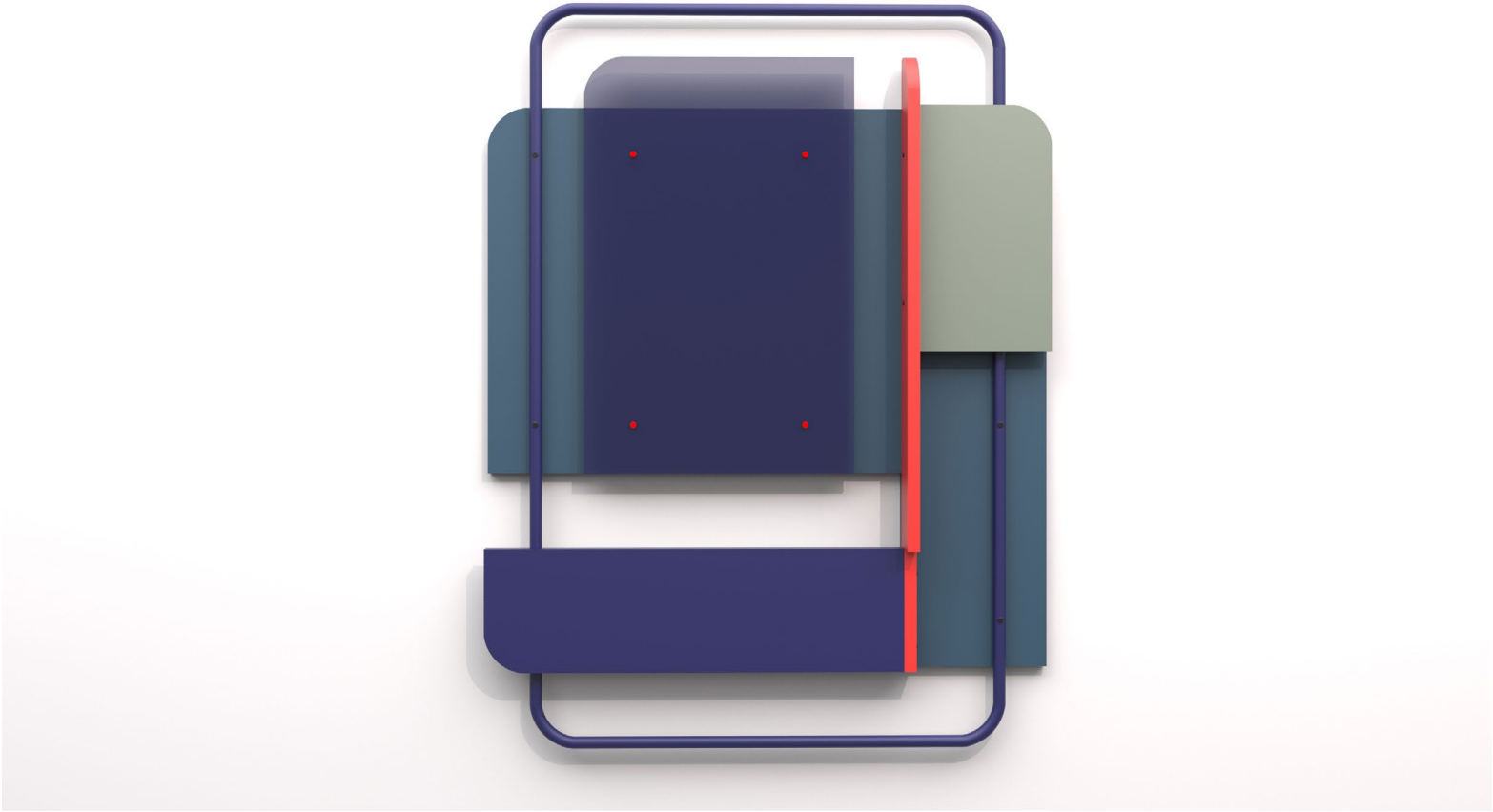


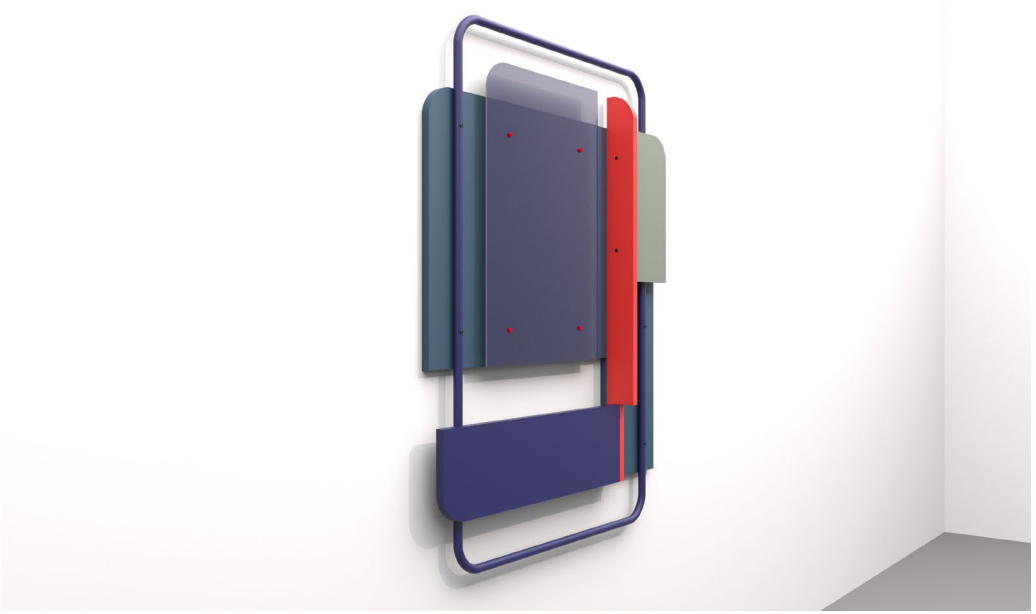


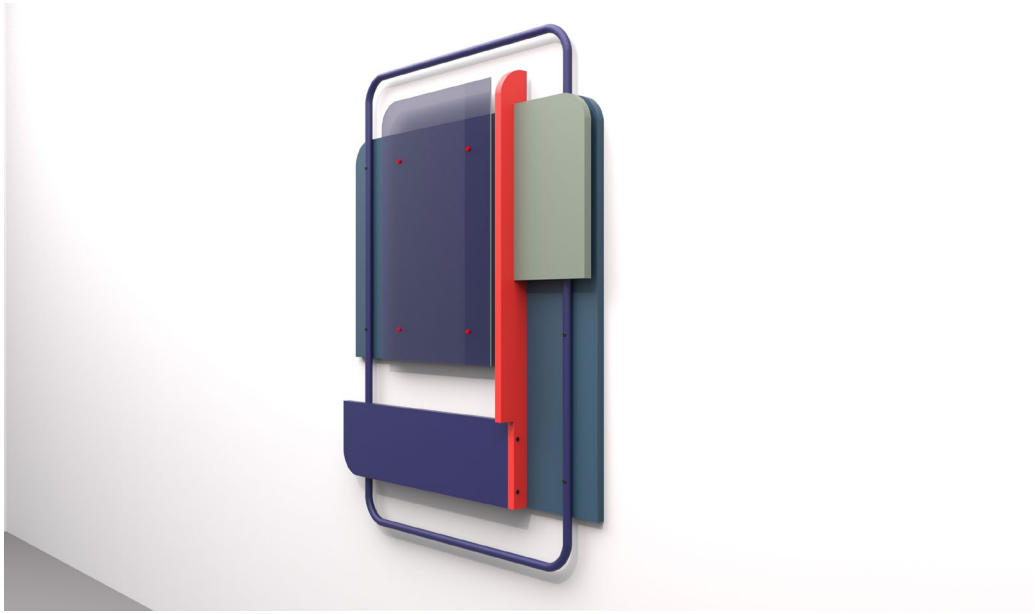


FAISAL HABIBI

This Thing #18
2017
Plywood and plexiglass
152 × 127 × 17 cm







OPQRSTUDIO: TWO YEARS IN (2015-2017)

ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
CINANTI ASTRIA JOHANSJAH
FAISAL HABIBI
JIGGER CRUZ
KEI IMAZU
RENDY RAKA PRAMUDYA
RESTU TAUFIK AKBAR
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI

16 MAY – 14 JUNE 2017

ROH PROJECTS
EQUITY TOWER 40E
JAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTISTS AND ROH





FAISAL HABIBI

This Thing #17
2017
Painted wood, steel and plexiglass
190 × 105 × 12.5 cm



THIS WAS THEN, THIS IS NOW

JEREMY SHARMA
IRFAN HENDRIAN
FAISAL HABIBI
MATTHEW ALLEN
YOUNG RIM LEE

13 MAY – 25 JUNE 2017

SULLIVAN + STRUMPF
SINGAPORE

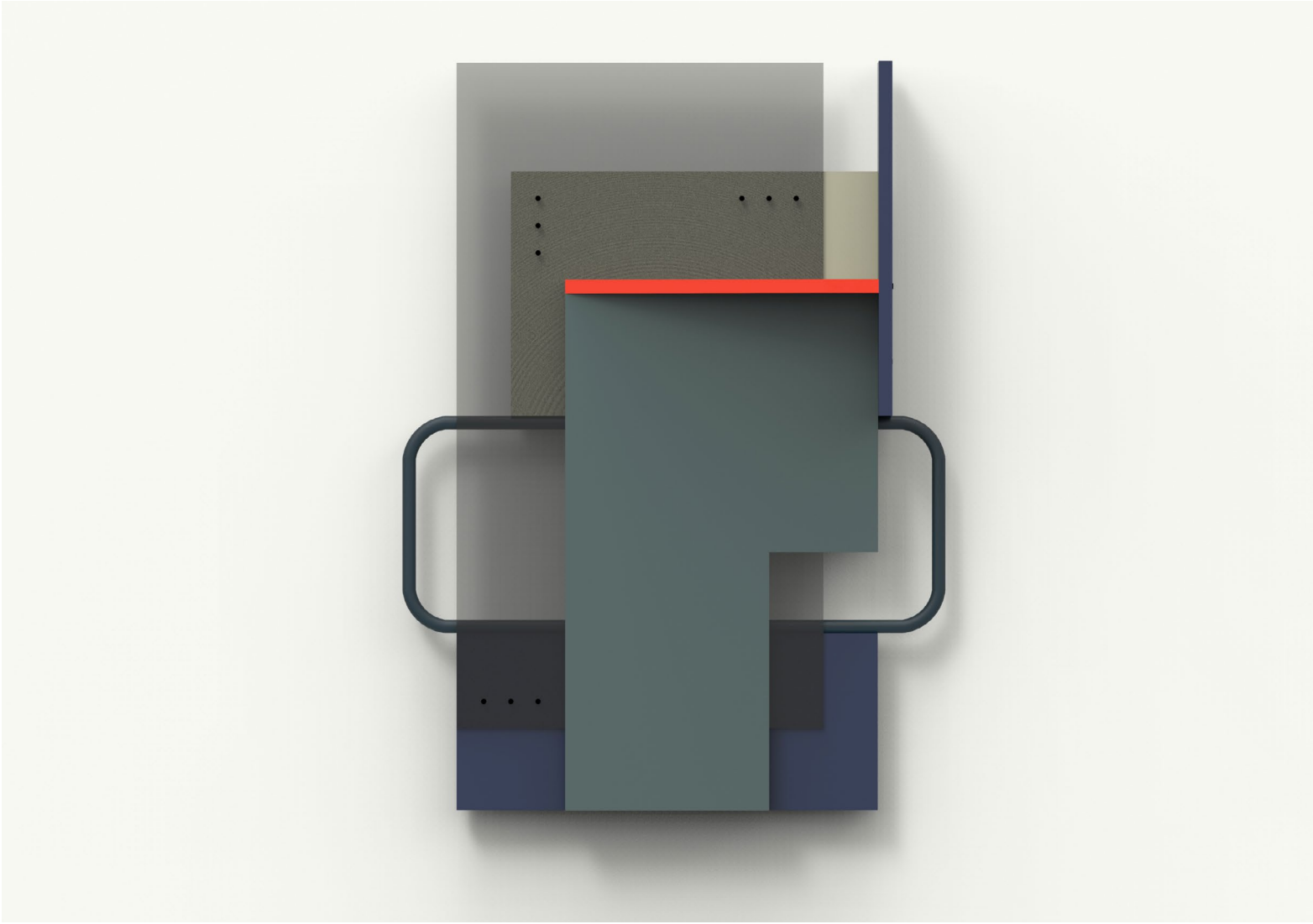
PHOTOS COURTESY OF THE ARTISTS AND
SULLIVAN + STRUMPF





FAISAL HABIBI

This Thing #16
2017
Wood, steel and plexiglass
138 × 100 × 16 cm



FAISAL HABIBI

This Thing #11
2016
Painted steel and plywood
180 × 76 × 70 cm



ALL IN
ART STAGE JAKARTA 2016
BAZAAR ART JAKARTA 2016

ADITYA NOVALI
AGUS SUWAGE
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
CINANTI ASTRIA JOHANSJAH
ERWIN WINDU PRANATA
FAISAL HABIBI
GARY-ROSS PASTRANA
GENEVIEVE CHUA
JEREMY SHARMA
KEI IMAZU
PATRICIA UNTARIO
RENDY RAKA PRAMUDYA
RESTU TAUFIK AKBAR
RYAN VILLAMAEL
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
TOSHIYUKI KONISHI
TROMARAMA
UJI 'HAHAN' HANDOKO
WEDHAR RIYADI
WIYOGA MUHARDANTO
YUKINORI YANAGI

5 – 7 AUGUST 2016
25 – 28 AUGUST 2018

ROH PROJECTS
SHERATON GRAND JAKARTA GANDARIA CITY HOTEL
THE RITZ CARLTON HOTEL
JAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTISTS AND ROH

FAISAL HABIBI

This Thing #12
2016
Painted steel and plywood
100 × 80 × 25 cm



FAISAL HABIBI

This Thing #10
2016
Painted steel and rubber
120 × 90 × 50 cm



FAISAL HABIBI

Cute and Paste #2
2016
Wood, stainless steel and wall paint
225 × 225 × 2.5 cm



THIS IS NOT AN APPLE...

19 DECEMBER – 17 JANUARY 2016

ROH PROJECTS
EQUITY TOWER 40E
JAKARTA, INDONESIA

CURATED BY ROY VOYAGER
PHOTOS COURTESY OF THE ARTIST AND ROH

This is not an apple...

ROY VORAGEN

Everyday objects "abound in metaphysical and theological niceties."

Karl Marx, Captial I

Jakarta-born and Bandung based artist Faisal Habibi (1984; faisalhabibi.net) shows a body of new works at ROH Projects, Jakarta, in his very first solo exhibition: *This is not an apple...*

Faisal Habibi studied at the sculpture studio of the Faculty of Fine Arts and Design at the Institute of Technology Bandung from 2003 to 2008 (BFA). He has extensively exhibited his works at home and abroad in group shows: in Bandung, Jakarta, Yogyakarta, Singapore, Berlin, Germany, and in Richmond, Australia. And since he graduated, the young artist already received three awards: the Indonesia Art Award, Jakarta (juror's choice) in 2008; The Competition for Three-Dimensional Works (first price), Salihara Community, Jakarta, which was awarded with a threemonth residency at the Zentrum für Kunst und Urbanistik (ZKU – Center for Art and Urbanism) in Berlin (zku-berlin.org/residencies/100/);and earlier this year he received a special mention from the Bandung Contemporary Arts Awards.

For his residency at ZKU, Faisal Habibi brought his quirky way of seeing things from Bandung to Berlin, which he applied to discarded park benches and the 'new and improved' benches were moved to the public park adjacent to ZKU for people to 're-use'. Unfortunately, though, these works cannot be moved to Indonesia, for one they are too heavy to make transport feasible, but they are actually property of Berlin's park authorities.

The works developed in Berlin were unconventional in the showing location, outside a conventional exhibition space, and that people were in fact allowed – or, at least, not discouraged – to make good use of the works. However, in Indonesia, Faisal Habibi is better known for works such as *Hanky Panky III* (2013, sculpture, wood, steel, rubber), which earned him first prize in the 2013 Competition for Three-Dimensional Works, which got him to Berlin in 2014.

Things and names are not intrinsically linked (an Apple is not an apple). The contingency of naming things can be pushed further: we do not have a metavocabulary that could take into account all past, current and future vocabularies to account for all possible names of all possible things. Moreover, uses and thus meanings of the very same object can shift, oftentimes without a name change. The contingency of names and things, their slipperiness, allows the artist to deconstruct the functionality of everyday objects to a point they become dysfunctional and discomforting to highlight the ubiquitously presence of objects and images in our lives to which we are all too often not attentive.

The (brand) name of a thing is part of its image (*Apple versus Asus*). A chair or a table or any other item is never just an object. Everyday objects, if you think about it, are never truly mundane; they are encrypted with hieroglyph-like symbols, they somehow have gained phantom-like qualities, i.e. they are supra-sensible and defined by social relations. This, in other words, constitutes material culture: our relationships with (and dependency on) things and how these things are imbued with meanings.

Since the start of Faisal Habibi's career, he has been concerned with material culture. He has interrogated material culture by playfully yet critically positing that objects and their functionality have come to dominate everyday life to a point that objects have come to mediate relationships between us. We, in turn, (self-)identify with our fetishes, which actually obstructs subjectivity and social agency. This critical interrogation has taken the form of creating alterations on the level of ergonomics, which can entice us to re-start a conversation with everyday objects, and, thus, our selves and our bodies.

The defamiliarization of daily objects in Faisal Habibi's work is achieved through a ludic investigation of the relationships we have with/to/in the designed world – a world colonized by consumer goods perceived as having magical powers: gateways to good-oldfashioned happiness, gratification of lustful passions, or as deceptive substitutes to unattainable objects of desire (Lacan's *objet petit a*). The artist is not aiming to unveil the true shapes of illusory and ambiguous dimensions of all too familiar forms, which we take for granted, but to take familiarity out of the equation so that the artist can create and show alternations and permutations to a degree that the form that was no longer is to one of a *flux of becoming*.

For his solo exhibition *This is not an apple…* at ROH Projects, Jakarta, Faisal Habibi's main concern is still material culture. However, instead of dealing with the omnipresence and dominance of everyday objects and their functionality, he deals with the images of everyday objects by enticing an aesthetic experience of materiality, i.e. material forms and shapes, and materiality's formal compositions. For this, the concept of beauty is significant. The strategy he employs is one of dialog. The new works are spatially configurated in such a way as to offer visitors to the gallery space of ROH Projects an embodied aesthetic experience of the formal, abstract compositions of each work and the body of works taken together within the gallery setting.

Beauty in this context is an empirical and not a normative concept: the embodied aesthetic experience of the tactile (see, for example, John Dewey's *Art as Experience*). Faisal Habibi's sculptural compositions are staged to unfold for all our senses. The artist's choice for certain materials and colors do not connate metaphors but are selected for compositional reasons.

Both design – from architecture to typography – and art, including exhibition display, make use of negative space to create compositions. The most basic definition of negative space is the space around an object to accentuate the object's visibility or readability. For example, typography utilizes negative or white space to assure you can distinguish letters and words that form a text, like the one you are reading right now. In advertisement, negative space is used to make an object appear more appealing to increase demand.

For us lay people, negative space remains in the background when a composition is in balance (what a balanced composition is, however, shifts over time and space). Avantgardist composer John Cage attuned us to negative space in his composition *4'33"* by disrupting the idea of silence – usually inaudible between performed notes. Faisal Habibi's centerpiece, *Mind the Gap* (2015, wall installation, steel), bits and pieces salvaged from a scrapyard, of his solo show takes negative space as its subject: where the 'real' used to be is now negative space and erstwhile negative space has become positive, and, as a consequence, all functionality of our contemporary hubris has been obscured in favor of beautiful debris. And, therefore, this work can be regarded as a celebration of limitations that are part of our lives, even though initially unwanted these limitations can be regarded as blessing in disguises.

The use of negative space can be considered a form of product placement. In times of the spectacular, objects are turned into images. We do not purchase products for their (assumed) functionality, but because of their image and how such an image makes us look within a web of social relationships, or, in other words, products are used as symbols of status, vestiges of prestige (if we cannot afford the real deal, we get a pirated version, often of subpar quality functionally speaking but not necessarily in terms of image). The works *Sweet Savoring of Depletion* (2015, sculpture, painted steel) and *This Thing* (2015, sculpture, painted steel, leather, rubber) are abstractions of daily objects concerned with this issue.

When two or more products are equal in functionality yet unequal in pricing we still might very well go for the most expensive one if that product is perceived as having a superior image. And superiority in image is established through visual language. In the works *Cute and Paste* (2015, wall installation, stainless steel, wood) and *straight curves* (2015, wall sculpture, stainless steel, wood) Faisal Habibi deals with the issue of visual language by developing a neopseudo typography.

FAISAL HABIBI

This Thing 9
2015
Painted steel
84 × 79 × 52 cm



FAISAL HABIBI

This Thing 8
2015
Painted steel
100 × 88 × 110 cm



FAISAL HABIBI

This Thing 7
2015
Painted steel, plywood, rubber
90 × 70 × 17 cm



FAISAL HABIBI

This Thing 6
2015
Painted Steel, plywood, rubber
115 × 91 × 40 cm



FAISAL HABIBI

Sweet Savoring Of Depletion III
2015
Painted steel
60 × 50 × 48 cm



FAISAL HABIBI

Sweet Savoring of Depletion II
2015
Painted steel
75 × 75 × 35 cm



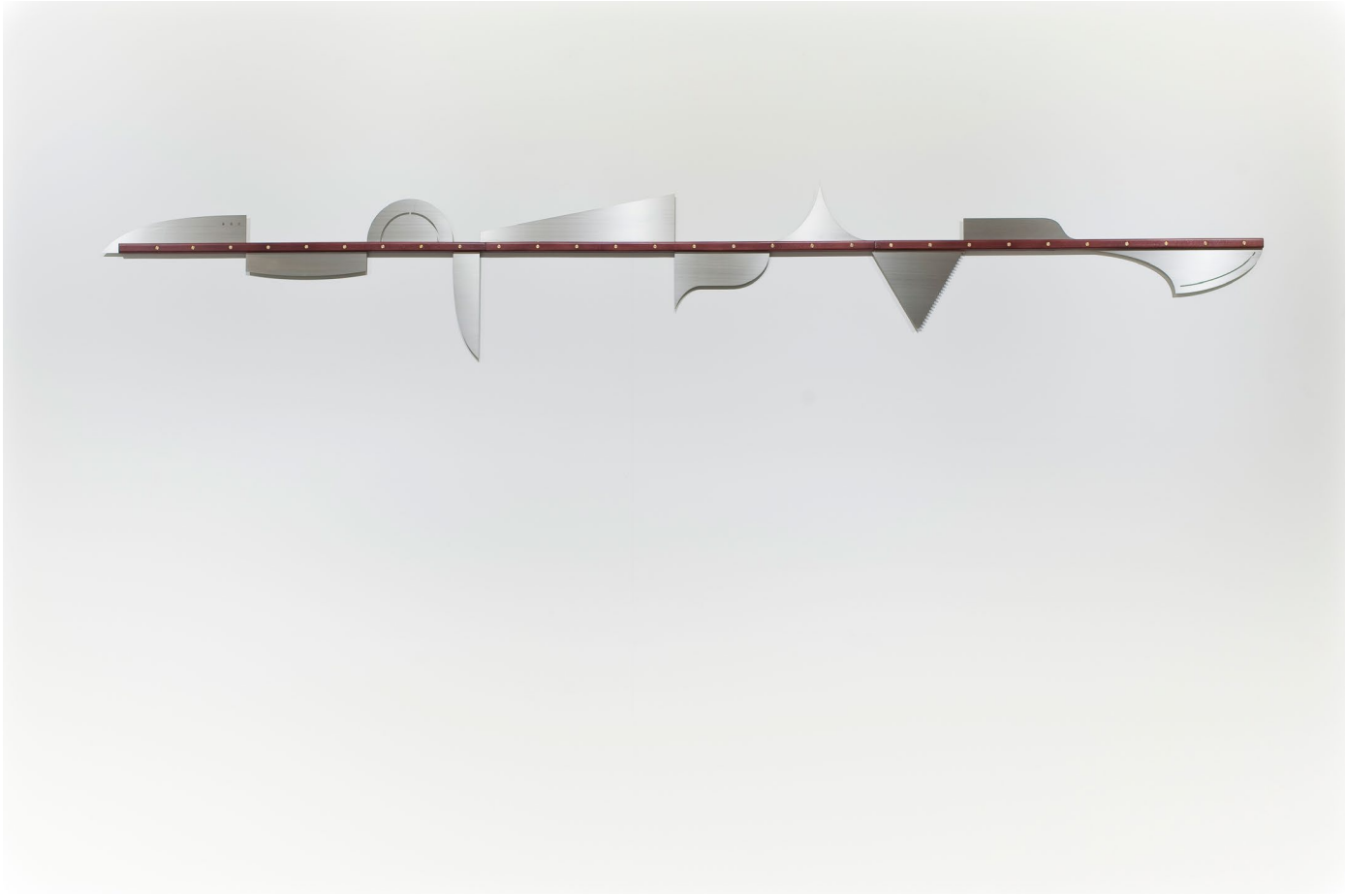
FAISAL HABIBI

Sweet Savoring of Depletion I
2015
Painted steel
100 × 100 × 25 cm



FAISAL HABIBI

Straight Curves
2015
Stainless steel and wood
55 × 300 × 2.5 cm



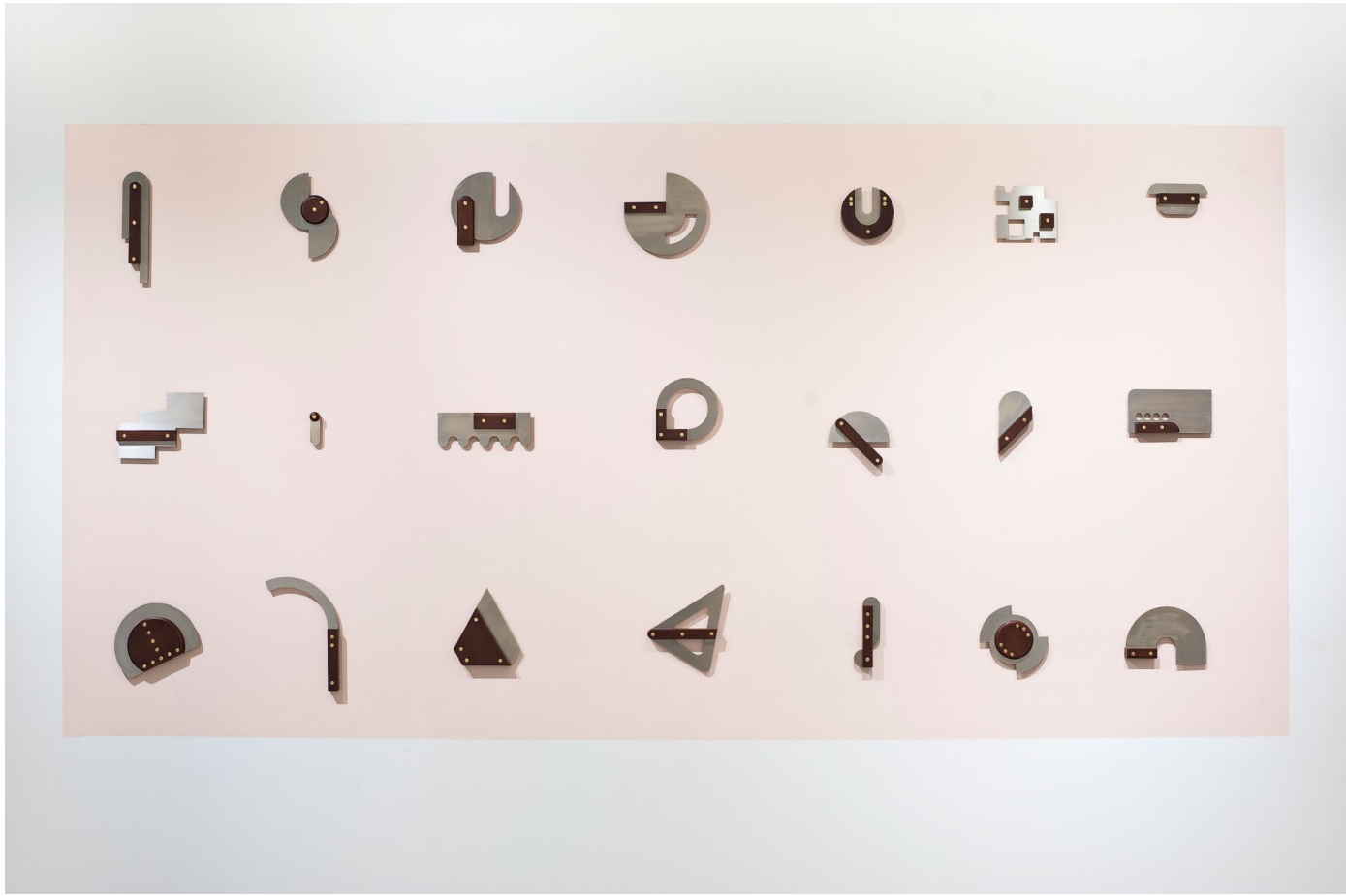
FAISAL HABIBI

Mind the Gap
2015
Wall installation, steel
Variable dimensions



FAISAL HABIBI

Cute and Paste
2015
Stainless Steel, paint and wood
150 × 300 cm



EFFERVESCENCE

ADITYA NOVALI
AGAN HARAHAP
BAGUS PANDEGA
CINANTI ASTRIA JOHANSJAH
FAISAL HABIBI
RENDY RAKA PRAMUDYA
RESTU TAUFIK AKBAR
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI

6 NOVEMBER – 6 DECEMBER 2015

47 MALAN ROAD 01-26
SINGAPORE

PHOTOS COURTESY OF THE ARTISTS AND ROH



FAISAL HABIBI

This Thing #3
2015
Painted steel, rubber, leather
110 × 115 cm



#FAMILYANDFRIENDS

ADITYA NOVALI
AGAN HARAHAP
AGUS SUWAGE
ANANG SAPTOTO
ANDY DEWANTORO
ARIE SYARIFUDDIN
BAGUS PANDEGA
CINANTI ASTRIA JOHANSJAH
EDDY PRABANDONO
FAISAL HABIBI
IWAN EFFENDI
J A PRAMUHENDRA
MAHARANI MANCANAGARA
NUNUNG PRASETYO
NURRACHMAT WIDYASENA
PAPS
RENDY RAKA PRAMUDYA
SYAIFUL AULIA GARIBALDI
SYAGINI RATNA WULAN
S. TEDDY DARMAWAN
UJI “HAHAN” HANDOKO
WIMO AMBALA BAYANG
WINDI APRIANI
YUDHA KUSUMA
YULI PRAYITNO

28 AUGUST – 28 SEPTEMBER 2015

ROH
EQUITY TOWER 40E
JAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTISTS AND ROH

FAISAL HABIBI

This Thing #2
2015
Painted steel, leather, rubber
Variable dimensions



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