

Dadang Christanto

Wuku



Wei-LingGallery

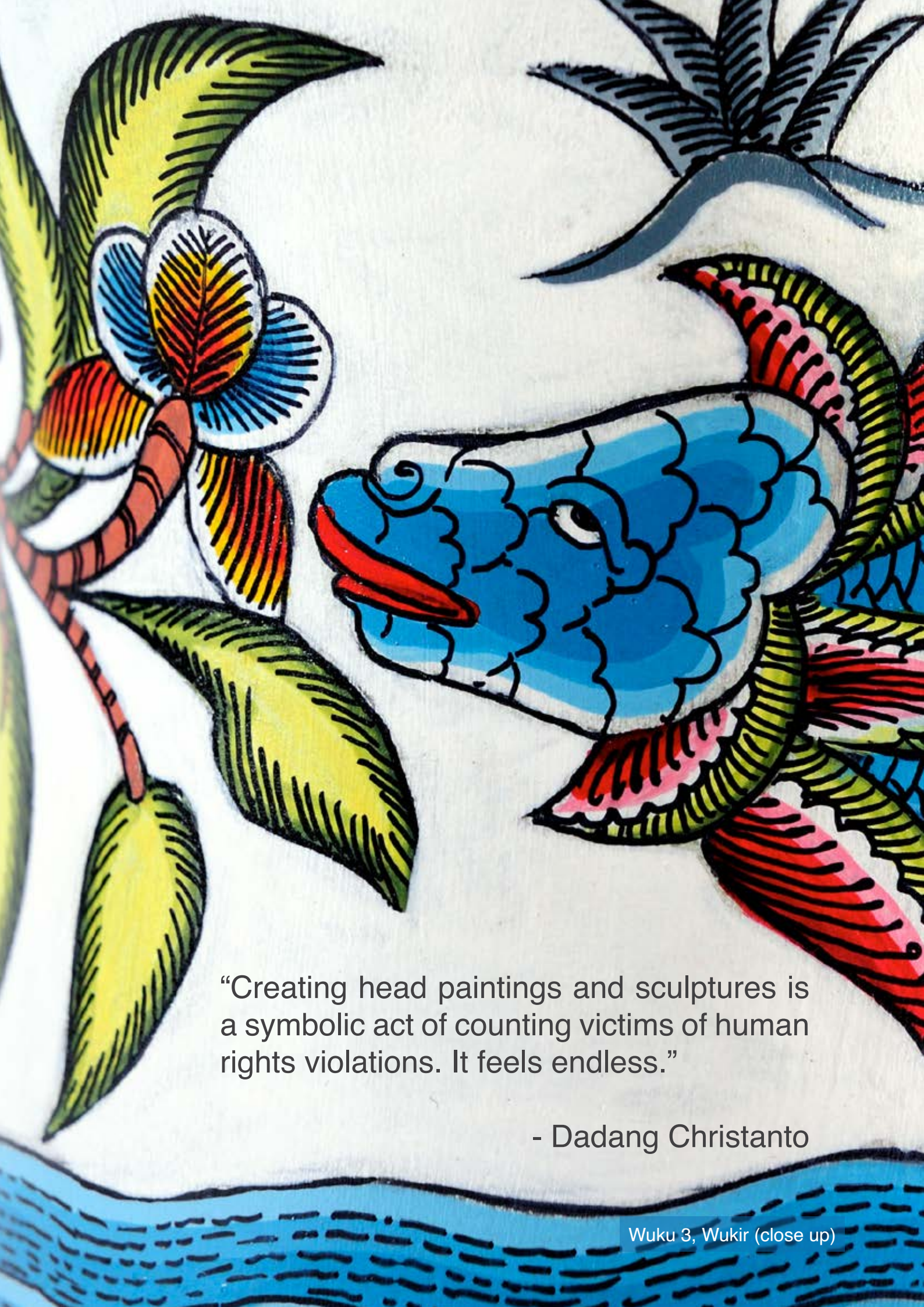


Dadang Christanto

Wuku

28 May - 26 June 2021

Wuku 15, Julungpujut (close up)



“Creating head paintings and sculptures is a symbolic act of counting victims of human rights violations. It feels endless.”

- Dadang Christanto

Wuku

Wuku is an exhibition of 11 aluminium sculptures by Dadang Christanto, which draws references from his personal, cultural and spiritual upbringing in his homeland Java. As an artist-activist, Christanto is critically acclaimed for his work that sensitively evokes reflections on universal human suffering and communal grief. His work honours the countless victims of political violence against humanity, and at the same time, captures his affinity towards the traditional beliefs and myths that he was brought up with.

Each unique sculpture, embellished with enamel and gold leaf, represents one Wuku. Wuku refers to a cycle that consists of 7 days in the Javanese Pawukon calendar system. A year would consist of 210 days (30 cycles), with each cycle named after a character in the Javanese kingdom. Although the earliest inscriptions of Wuku date back to the 8th century, some aspects of it still hold a presence in the Javanese society today. Much like a horoscope, Wuku is used to determine auspicious days for specific activities and provides an overview of a person's characters and circumstances. Every Wuku is associated with a God, tree, animal and other elements that are believed to either bring good or bad fortune to a person's life.

Human heads have always been a recurring imagery in Christanto's practice since the early 2000s.

Wuku 24, Prangbakat (close up)

One of his earlier head pieces is '*Heads from the North*' (2004), a series of Bronze sculptures commissioned and acquired by the National Gallery of Australia. Like many of his other works, the installation is a response to the 1965 genocide that happened during the transition between the Old Order and New Order in Indonesia.



Heads from the North (2004)

Commissioned by the National Gallery of Australia, Canberra, acquired in 2004
Image courtesy of National Gallery of Australia, Canberra

During the New Order, many Indonesians had to give up their freedom of thought, belief and religion. Only major religions (Islam, Protestantism, Catholicism, Hinduism and Buddhism) were recognised by the government, leaving citizens coerced to follow one of them. As a result, many Javanese families ended up practicing a syncretic (fused) belief system; they would hold a major religion as declared on papers, whilst still adhering to their traditional Javanese values. Christanto recalls having received teachings about Wuku as a child, a concept that he has always been fascinated about.

Inscribing motifs of Wuku onto aluminium heads, Christanto hopes to reclaim the right of belief that was once lost, whilst preserving a cultural heritage that is on the edge of disappearing. As he quoted from Czech writer Milan Kundera, "*The struggle of man against power, is the struggle of memory against forgetting.*"

Wuku 2, Landep

Cast aluminium, enamel, gold leaf
25cm (H) x 16.5cm (L) x 15.8cm (W)
2012

Landep is symbolised as *soroting raditya* (sun rays). A person born into this Wuku tends to be smart, understanding, handy, and has the capability to comfort those who are in distress. It is represented by a handsome-looking God named Mahadewa. In the ancient Wuku manuscript, he is portrayed soaking one foot into the water; a person born in this wuku shall be with a good-looking partner and have a child/children with physical perfection. He/she is also unprejudiced, understanding, loves to meditate, and is a great leader. With the Kedayakan leaf as its lucky tree, those born into the Landep Wuku have the power to help the needy and people who are in need of refuge. The bird Cockatoo makes their lives surrounded by great people.



Wuku 2, Landep
Top view



Wuku 2, Landep
Front view



Wuku 2, Landep
Side views



Wuku 2, Landep
Back view

Wuku 3, Wukir

Cast aluminium, enamel, gold leaf

25.3cm (H) x 16.8cm (L) x 16.6cm (W)

2012

Wukir is symbolised as *gunung* (mountain); beautiful from a distance but is actually complicated and may be dangerous when approached. A person born into this Wuku therefore appears friendly from the outside, but hides a complicated personality that makes it difficult for others to understand. He/she usually has a great talent in the arts, especially in literature. This Wuku is also symbolised by the noble God Mahayekti. In the ancient Wuku manuscript, he is portrayed holding a banner, which indicates that a person born into this Wuku is well-mannered, and will become a great person. It is also associated with the Manyar bird that brings multiple talents, and the Nagasari tree which makes the person good-looking and talks sweetly.



Wuku 3, Wukir
Top view



Wuku 3, Wukir
Front view



Wuku 3, Wukir
Side views



Wuku 3, Wukir
Back view

Wuku 9, Julungwangi

Cast aluminium, enamel, gold leaf
25.3cm (H) x 16.4cm (L) x 16cm (W)
2012

Julungwangi is portrayed as a *katsuri arum angambar* (the sweet scent of musk), which means that a person born into this Wuku likes to express his/her dreams. However, oftentimes he/she gets bored about one thing easily, and ends up not fulfilling some of the dreams. Represented by the God Sambu, a person with this Wuku tends to be arrogant and avoids competition. Sambu is portrayed holding a banner in the ancient Wuku illustration, signifying prosperity in the person's life. With Cempaka as its symbolic tree, he/she is loved by many. The Kutilang bird also indicates that this person will be surrounded and obeyed by others. However, he/she must be careful about not being able to fulfil some promises.



Wuku 9, Julungwangi
Top view



Wuku 9, Julungwangi
Front view



Wuku 9, Julungwangi
Side views



Wuku 9, Julungwangi
Back view

Wuku 15, Julungpujut

Cast aluminium, enamel, gold leaf
24cm (H) x 15.5cm (L) x 15.8cm (W)
2012

A person with Julungpujut Wuku is well-mannered, ambitious, and enjoys socialising. Represented by an admired God named Guritna, he/she is suitable for a high ranking or noble position in the society. This Wuku is symbolised by *palwa aneng lautan* (a boat in the middle of the ocean), which makes a person born into this Wuku travel often for the purpose of work. Symbolised as well by the Rembuyut tree, a Julungpujut person is needed by many, wherever he/she goes. There are two birds associated with this Wuku which are Emprit and Johan. With these birds, a Julungpujut person would have high ambitions, yet has a complicated way of looking at things.



Wuku 15, Julungpujut
Top view



Wuku 15, Julungpujut
Front view



Wuku 15, Julungpujut
Side views



Wuku 15, Julungpujut
Back view

Wuku 18, Marakeh

Cast aluminium, enamel, gold leaf
23.4cm (H) x 14.8cm (L) x 17.4cm (W)
2012

Represented by the imagery of *kembang setaman kinurungan* (various kinds of flowers in a fenced garden), the personality of a person with this Wuku tends to get nervous easily, but talks nicely. However, people around him/her must be careful of his/her words, as they tend to be misleading when they speak. Associated with a God named Surenggana, he/she is courageous and is able to overcome challenges in life. A person with this Wuku also knows and remembers what is important. In the ancient manuscript, Surenggana is pictured holding an upside down banner, which means that he/she can easily reach prominence and fortune.



Wuku 18, Marakeh
Top view



Wuku 18, Marakeh
Front view



Wuku 18, Marakeh
Side views



Wuku 18, Marakeh
Back view

Wuku 19, Tambir

Cast aluminium, enamel, gold leaf
23.4cm (H) x 15.8cm (L) x 14.3cm (W)
2012

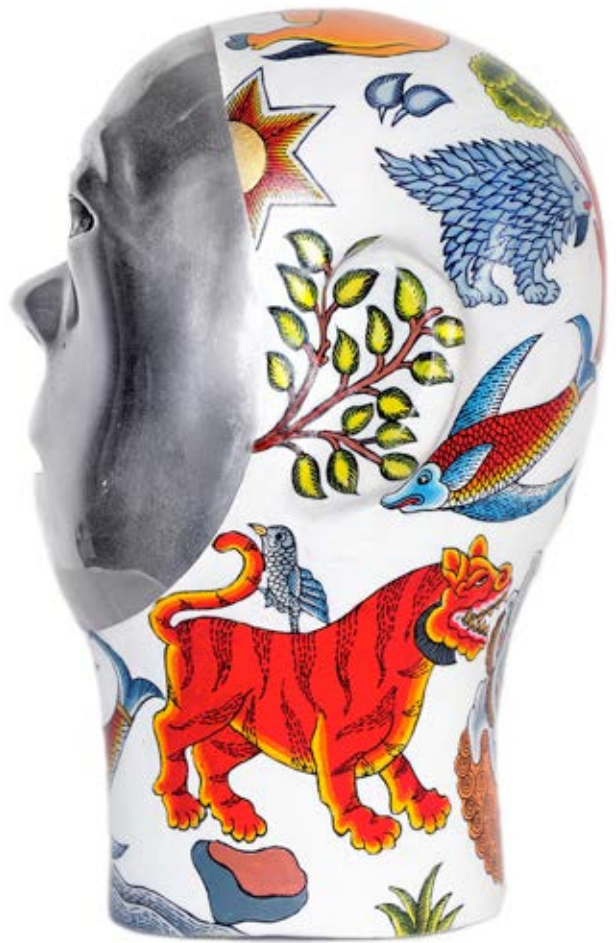
Illustrated in the Wuku manuscript as *gajah meta ana ing cancangan* (an angry elephant with tied feet), people born with Tambir as their Wuku are physically and mentally powerful, although they might face many obstacles in their lives. The God Shiva is associated with this Wuku, bringing multiple (and often contrasting) characters into their personality. The bird Prenjak makes the person arrogant yet transparent in sharing about oneself. Symbolised as well by the Upas tree, a person of this Wuku must be careful of his/her actions and words, as they might hurt others.



Wuku 19, Tambir
Top view



Wuku 19, Tambir
Front view



Wuku 19, Tambir
Side views



Wuku 19, Tambir
Back view

Wuku 20, Medhangkungan

Cast aluminium, enamel, gold leaf

24.2cm (H) x 15.5cm (L) x 14.6cm (W)

2012

Symbolised by *umyang kang tetabuhan* (strong musical vibrations), a person with this Wuku is known to keep his/her words, and has the ability to calm people's minds with their personality and actions. It is also presided by a God named Basuki, who is as an eloquent speaker and obedient person. These characters will also appear in a person born into this Wuku. He/she will have a well-balanced personality. The bird Pelung symbolises the way the person makes decisions; spontaneous. As a Wuku associated with Plasa tree, Medhangkungan individuals are more suited to outdoor activities and work. He/she does not stand sitting behind a desk or being indoors for too long.



Wuku 20, Medhangkungan
Top view



Wuku 20, Medhankungan
Front view



Wuku 20, Medhangkungan
Side views



Wuku 20, Medhangkungan
Back view

Wuku 21, Maktal

Cast aluminium, enamel, gold leaf
24.6cm (H) x 16.5cm (L) x 15.2cm (W)
2012

Maktal is represented as *lesus wor lan pancawara* (hurricane and the monsoon wind) which makes a person born into this Wuku broadminded, wise, and gentle in thinking and making decisions. Presided by the God Sakri, he/she is strong-willed, persistent, and does everything wholeheartedly. The Nagasari, as a tree with beautiful wood colour and pattern, indicates a sweet personality. A person with this Wuku enjoys saying nice words to others. He/she is therefore well-liked by many, especially by great people. Ayam Alas (wild chicken) is also one of the main symbols of this Wuku, making the person quite lively, proud of him or herself, yet enjoys peace and quietness.



Wuku 21, Maktal
Top view



Wuku 21, Maktal
Front view



Wuku 21, Maktal
Side views



Wuku 21, Maktal
Back view

Wuku 24, Prangbakat

Cast aluminium, enamel, gold leaf
23.8cm (H) x 15.8cm (L) x 15.8cm (W)
2012

Symbolised by a soldierlike God named Bisma, a person born into this Wuku is stern and skillful, although tends to be a bit shy. The original illustration of Bisma in the Wuku manuscript shows him soaking one foot in a jug of water, which indicates that he/she is a stern leader. Portrayed with a *waringin rungkat sempal dening prahara* (a Banyan tree toppled by a hurricane), a person born into this Wuku must be careful of any misfortune caused by the behaviour of his/her own family members or relatives. This Wuku is also associated with the Urung-Urungan bird, which brings skillful hands to the person. The Tirisan tree indicates long life, secure livelihood and strong convictions.



Wuku 24, Prangbakat
Top view



Wuku 24, Prangbakat
Front view



Wuku 24, Prangbakat
Side views



Wuku 24, Prangbakat
Back view

Wuku 26, Wugu

Cast aluminium, enamel, gold leaf
24.4cm (H) x 16.4cm (L) x 15.6cm (W)
2012

Pictured as *awang-awang* (the open sky), people of this Wuku are broad-minded but unpredictable. Its God is Singajalma, who is broadminded, resourceful, and understanding. A person born into this Wuku is also known to be well-mannered, low-profiled and conscientious. Wugu is also symbolised by the Buni tree with a lot of fruits, making the person popular, lovable, and prosperous. However, this person needs to be careful not to disappoint those close to him. The bird Podhang is associated to this Wuku, showing that the person easily gets jealous and enjoys being alone, self-prioritising him/herself compared to others.



Wuku 26, Wugu
Top view



Wuku 26, Wugu
Front view



Wuku 26, Wugu
Side views



Wuku 26, Wugu
Back view

Wuku 28, Kulawu

Cast aluminium, enamel, gold leaf

24.2cm (H) x 16.6cm (L) x 15.5cm (W)

2012

This Wuku is portrayed as *bun tumeles ing sendhang* (dew dripping in the spring), which means that a person born into it would encounter challenges in the earlier stage of their lives but will enjoy immense happiness in his/her adulthood. It is symbolised by a courageous God named Sadana which brings strong convictions and generosity into one's personality. In the early Wuku manuscript, Sadana is portrayed sitting on a jug at a riverbank, making the person easygoing, cheerful, and prosperous. With its association to the bird Nori, the person needs to be careful not to overspend. The Rontal tree, as one of its symbols, brings long life, health and physical strength to the person.



Wuku 28, Kulawu
Top view



Wuku 28, Kulawu
Front view

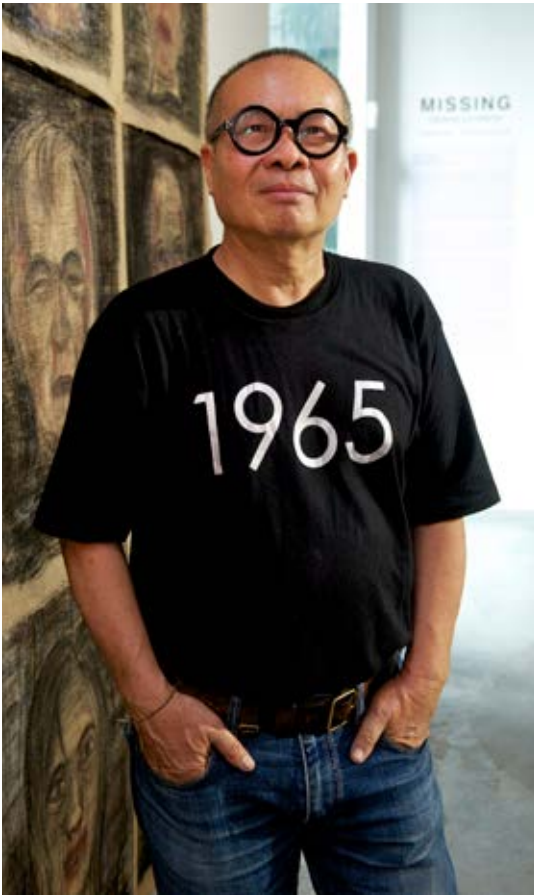


Wuku 28, Kulawu
Side views



Wuku 28, Kulawu
Back view

DADANG CHRISTANTO (B. 1957)



Dadang Christanto was born in Tegal, a small village in Central Java, Indonesia, into an Indonesian family of Chinese descent. He studied painting in Yogyakarta, and was an active member of the arts community. With a diverse body of work that encompasses painting, drawing, sculpture, installation and performance, Christanto has won critical acclaim for his ability to portray and sensitively evoke reflections on universal human suffering and communal grief. He was amongst the first Indonesian artists to enter the international art world in the early 1990s, notably featuring in the first and third Asia-Pacific Triennial of Contemporary Art, Brisbane in 1993 and 1999, as well as the Bienal de Sao Paulo, Brazil, in 1998. He was curated into many other major art events worldwide including Gwangju Biennale, South Korea (2000), and was featured in the Venice Biennale in 2003 and at his home country the Yogyakarta Biennial, Indonesia (2003) and Museum of Contemporary Art, Sydney, (2010). His works are held by the National Gallery of Australia, as well as major collections in Singapore, Japan, Indonesia, and Europe. The National Portrait Gallery of Australia recently honoured him with an exhibition for his role in the development of art in Australia.

Throughout his career, Dadang Christanto has produced a body of works that honours the countless victims of political violence and crimes against humanity. The sincerity and rawness of emotion portrayed in his works stem from his personal narrative, which he has subtly woven into every aspect of his art. References to the year 1965 appear again and again. As an eight year-old boy, Christanto was heavily affected by his father's disappearance, thus his art has become inseparable from this tragedy.

His latest solo exhibition, '*M I S S I N G*' was held at Wei-Ling Contemporary, Kuala Lumpur, in 2018. The monumental installation comprises 110 acrylic and charcoal imagined portraits of the 1965 victims. Dadang Christanto's oeuvre engages with collective history and personal trauma.



Dadang Christanto - *M I S S I N G* (2018)
Installation view at Wei-Ling Contemporary

His painting and sculpture are imbued with an aura of silence, precisely referencing the political silence that enveloped the injustices that has shaped his childhood. His unbounded practice transcends its specific historical and political roots and leads to a wider meditation on the nature of violence and unjust death and suffering.

EDUCATION

- 1975–77 Studied painting, Pawiyatan Sanggarbambu, Yogyakarta, Indonesia
1975–79 Studied painting, Sekolah Menengah Seni Rupa (SMSR), Yogyakarta, Indonesia
1980–86 Studied painting, Indonesia Institute of Arts (ISI), Yogyakarta, Indonesia
1999–03 Lecturer, School of Art and Design, Northern Territory University, Darwin
2004 Lecturer, College of Fine Arts, University of New South Wales, Sydney
2006 Lives and works in Brisbane

SOLO EXHIBITIONS

- 2021 Wuku, Wei-Ling Gallery, Kuala Lumpur, Malaysia
2018 M I S S I N G, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
2018 Archive, Gallery Smith, Melbourne
2018 Lost, Nancy Gallery, Canberra, Australia
2017 Painted Black on their Face, Jan Manton Arts, Brisbane, Australia
2016 1965-1966 Genocide, Gallery Smith, Melbourne, Australia
2015 Nineteen Sixty Five, QUT Art Museum, Brisbane, Australia
Slaughter Tunnel, Australia Experiment Art Foundation, Adelaide, Australia
La Jave Bleue, Jan Manton Arts, Brisbane, Australia
2014 Once Upon a Time, Gallery Smith, Melbourne
2013 Lost and Found, Jan Manton gallery, Brisbane, Australia
2011 Works on paper, Jan Manton Art, Brisbane
2010 The Rivers, Jan Manton Art, Brisbane
2009 American Dream, Greenaway Gallery, Adelaide
Survivor, 4A Gallery, Sydney
2008 Reading the Heads, Helen Maxwell Gallery, Canberra
Batik has been burned, Jan Manton Art, Brisbane
2007 Work of Body, Jan Manton Art, Brisbane
2006 Pilgrim Project, Gaya Fusion Gallery, Ubud, Bali, Indonesia
2005 Testimonies of the Trees, CP Art Space, Jakarta, Indonesia
Heads and Trees, Sherman Gallery, Sydney
2004 Head from the North, Marsh Pond, Sculpture Garden, National Gallery of Australia, Canberra
2003 Count Project, Northern Territory University Gallery, Darwin, NT
They Give Evidence, Asian Gallery, Art Gallery of New South Wales, Sydney
2002 Unspeakable Horror, Bentara Budaya Jakarta, Jakarta, Indonesia
2001 The Dark Century, Raft Art Space, Darwin, NT
2000 Beginning of the Dark Age, Centre de Reflexion sur l'Image et ses, Sierre, Switzerland
Reconciliation, 24 Hour Art Gallery, Darwin and Watch This Space, Alice Springs, NT
1998 Cannibalism or Memoir, Guarrant Gallery, Canberra School of Art, ACT;
Switchback Gallery, Faculty of Art and Design, Gippsland, VIC
1997 About the Heads and Hearts, LIP Gallery, Yogyakarta, Indonesia
1996 1001 Earth Humans, Marina Beach-Ancol, Jakarta, Indonesia
1995 Terracotta or The Case Land, Bentara Budaya, Yogyakarta, Indonesia
1991 Contemporary Indonesian Artist, University of South Australia, Adelaide, SA and Victoria College of the Arts, Melbourne, VIC

SELECTED GROUP EXHIBITIONS

- 2019 Art Jakarta 2019, Jakarta Convention Center (JCC) Senayan, Jakarta, Indonesia
- 2017 Political Act, Art Center Melbourne, Melbourne, Australia.
- 2015 Unordinary Strangers, Toni Raka Gallery, Ubud –Bali Indonesia
- 2013 Budaya Maritim, Art Jog, Yogyakarta, Indonesia
Budaya Maritim, Indonesia Pavillion, Singapore Arts Stage, Singapore
- 2011 Kanazu Forest, Open Air Arts Exhibition, Yokohama, Japan
- 2010 Setouchi International Art Festival, Kagawa Japan
- 2009 Temperature 2, Museum of Brisbane, Brisbane, QLD
Paperatie 09, Albany Public Library, Albany, QLD
Niigata Water and Land Art Festival, Niigata, Japan
- 2008 Manifesto, National Gallery, Jakarta, Indonesia
Red, Zaim, Yokohama, Japan
Dari Penjara ke Pigura, Salihara Gallery, Jakarta, Indonesia
Recovering Lives, Drill Hall Gallery, Australian National University, ACT
Handle with Care, Adelaide Biennial of Australian Art, Art Gallery of South Australia, SA
- 2007 Neo-Nation, Yogyakarta Biennial, Indonesia
News From Island, Campbelltown Art Centre, Sydney
Imagining Affandi, Gedung Arsip Nasional, Jakarta, Indonesia
Threshold and Tolerance, School of Art Gallery, Australian National University, Canberra
Three Ways : Contemporary Sculpture from the Collection, Queensland Art Gallery, Brisbane, QLD
- 2006 Echigo-Tsumari Art Triennial III, Niigata, Japan
Artery-Inaugural Exhibition, Singapore Management University, Singapore
- 2005 Echoes of Home, Museum Brisbane, Brisbane
- 2005-06 Open Letter, touring exhibition, Sydney, Bangkok, Manila and Kuala Lumpur
- 2005 Future Tense: Security and Human Right, Dell Gallery, Griffith Univerity, Brisbane
- 2004 Contact pre Text Me, Sherman Galleries, Sydney, NSW
Contemporary Territory, Museum and Art Gallery Northern Territory, NT
- 2003 They Give Evidence, opening exhibition for contemporary Asian space, Art Gallery of New South Wales, Sydney
Country-bution, Yogyakarta Biennial, Yogyakarta, Indonesia
Interpellation, CP Open Biennial, Jakarta, Indonesia
Witnessing to Silence: Art and Human Rights, School of Art Gallery, Australian National University, part of a multi-institutional project organised by the Humanities Research Centre
Mourning Lost Paradise, Indonesian Pavilion, Venice Biennale, Italy
Austral-Asia Zero Three, Sherman Galleries, Sydney, NSW
- 2000 Kwangju Biennale 2000, Kwangju, South Korea
From Asian Forests, Yokohama open-air art exhibition, Japan
- 1999 From Asian Forests, Kanazu Forest of Creation, Fukui, Japan
The Third Asia-Pacific Triennial of Contemporary Art 1999, Queensland Art Gallery, Brisbane, QLD
- 1998 XXIV Bienal de São Paulo, Brazil
Begegnung 3:3 in Yogya, Taman Budaya, Yogyakarta, Indonesia
Plastic (or Other Waste), Center of Resources, Chulalongkorn University, Bangkok, Thailand

- Bangkok Art Project, Bangkok, Thailand
- 1997 Art in Southeast Asia 1997: Glimpses into the Future, Museum of Contemporary Art, Tokyo and Hiroshima City Museum of Contemporary Art, Japan
Befragung Der Raume, Magdeburg Museum, Magdeburg, Germany
Yokohama International Open Air Art Exhibition'97, Yokohama, Japan
- 1996 Tradition/Tension: Contemporary Arts in Asia, Asia Society Gallery, New York, travelling to Vancouver (Canada), Perth (Australia)
- 1996 Linkage and Leakage, The Tanks, Cairns, QLD
- 1996 Mata Perupa, Pagelaran Kraton Yogyakarta, Yogyakarta, Indonesia
- 1995 Realism as an Attitude 4th Asian Art Show, Fukuoka Art Museum, traveling to Hakone, Akita, Tokyo, Japan
Asian Peace Art, War and Art 1995, Osaka International Peace Centre, Osaka, Japan
Osaka Triennial 1995: Sculpture, Dome exhibition Hall, Osaka, Japan
- 1994 Quinta Bienal de la Habana, Nacional Museum, Havana, Cuba
Nur Gora Rupa, Taman Budaya Surakarta, Solo, Indonesia
- 1993 The First Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, QLD
The 9th Jakarta Art Biennial, Taman Ismail Marzuki, Jakarta, Indonesia
- 1992 Binal, Senisono Art Gallery, Yogyakarta, Indonesia
New Art from Southeast Asia II, Tokyo Metropolitan Art Apace
Hiroshima City Museum of Contemporary Art, Kirin Plaza, Osaka, Japan
Mobile, Museum City Project, Fukuoka, Japan

PERFORMANCES

- 2018 "Lamen", National Portrait Gallery, Canberra
- 2017 "Tooth Brush," Art Center Melbourne, Melbourne Australia
- 2015 "Tooth Brush," "1965 and Litsus," 4 a Gallery, Sydney Australia
Tooth Brush," Queensland University Arts Museum, Brisbane Australia
"Litsus," "Tooth Brush," "1965," Australian Experiemntal Arts Foundation, Adelaide, Australia
- 2013 For those Who Have Been Killed. GoMA, Queensland Art Gallery, Brisbane, Australia.
- 2013 "Survivor" Gosford Regional Gallery, Lismore, Australia.
- 2012 "Survivor" Gosford Regional Galler, Lismore, Australia
- 2010 Batik of Java, Caloundra Regional Art Gallery, Caloundra
In the Balance: Art for a Changing World, Museum of Contemporary Art, Sydney
- 2009 Litsus, 4A Gallery, Sydney
Survivor, 4A Gallery, Sydney
- 2008 Survivor, Taman Proklamasi, Jakarta, Indonesia
- 2007 'For those: Who are poor, Who are suffer(ing), Who are oppressed, Who are voiceless, Who are powerless, Who are burdened, Who are victims of violence, Who are victims of a dupe, Who are victims of injustice' (1993) Queensland Art Gallery, Brisbane, QLD
- 2005 Searching Displaced Bones, Old Canberra House, Australian University, Canberra
Litsus, Griffith University, Brisbane
- 2004 Family Portrait, Old Canberra House, Australian National Univeristy, Canberra, ACT
For Those Who Have Been Killed, National Gallery of Australia, Canberra, ACT

- 2003 Litsus, National Gallery of Australia, Canberra, ACT
- 2000 Reconciliation, 24 Hour Art Gallery, Darwin and Watch This Space, Alice Springs, NT
- 1999 Api di Bulan Mei, The Third Asia-Pacific Triennial of Contemporary Art 1999, Queensland Art Gallery, Brisbane, QLD
- 1998 Violence, Art Gallery of Western Australia, Perth, WA
For Those Who Have Been Killed, Switchback Gallery, Gippsland, VIC
- 1997 Violence, Western Front, Vancouver, Canada; Magdeburg Museum, Magdeburg, Germany
For Those Who Have Been Killed, Dock 11, Berlin, Germany
- 1996 Earth Man in Jakarta, Marina Beach-Ancol, Jakarta, Indonesia
Violence, Cairns Regional Gallery, Cairns, QLD
Violence, Z Gallery, New York
- 1995 Man in Surabaya, Yogyakarta, Indonesia
- 1994 Earth Man in Solo, Solo City, Indonesia
- 1993 For Those Who Have Been Killed, Queensland Art Gallery, Brisbane, QLD
Museum Affandi, Yogyakarta and UNS, Solo, Indonesia
- 1992 I'm Human Being, Daimaru Shopping Center, Fukuoka, Japan
Earth Man in Tenjin, Tenjin Area, Fukuoka, Japan

RESIDENCIES

- 2004 Artist in resident, School of Art, Australian National University
- 2003 Artist in residence, School of Art, Australian National University
- 1999 Artist in residence, Ecole Cantonale d' Art du Valais (ECAV), Switzerland
- 1998 Artist in residence, Australian National University, Canberra, ACT
Artist in residence, Monash University, Gippsland Campus, VIC
- 1997 Artist in residence, Western Front, Vancouver, Canada
Artist in residence, Magdeburg and Berlin, Germany
- 1991 Artist in residence, University of South Australia, Adelaide, SA

AWARDS / GRANTS

- 2004 Australian Art Council
- 1997 The Pollock-Krasner Foundation, New York
- 1996 The Japan Foundation

COLLECTIONS

- Fukuoka Museum of Modern Art, Fukuoka, Japan
- Museum of Contemporary Art, Tokyo, Japan
- Magdeburg Museum, Magdeburg, Germany
- Art Gallery of New South Wales, Sydney
- Queensland Art Gallery, Brisbane
- Kanazu Forest of Creation, Fukui, Japan
- National Gallery of Australia
- The Australia National University
- Museum and Art Gallery Northern Territory (MAGNT)
- Private collections National and International

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Exhibition Catalogues

Wolfe, Ross., 'Visual Arts in Adelaide', Eyeline Magazine, Number 66 2008, p. 41

Kirker, Anne., 'Dadang Christanto', ARTWORLD Issue 4, Aug / Sep 2008, pp. 180 – 183

Fenner, Felicity, 'HANDLE WITH CARE' Adelaide Biennial of Australian Art, 2008

'50 Most Collectable Artists', Australian Art Collector, Issue 43, Jan – Mar 2008, p. 122

REVIEWS

Kubler, Alison., 'Temperature 2: New Queensland Art' (Review) ARTWORLD Issue #8, APR-MAY 2009, pp. 162-163

Butler, Sally. 'Dadang Christanto', Art and Australia, Volume 45. Spring 2007, p. 132

Martin-Chew, Louise. 'Works of nature's betrayal honour life's preciousness', The Australian, May 2007



Dadang Christanto - *Wuku* (2021)
Installation view at Wei-Ling Gallery



Wei-Ling Gallery

Produced by Wei-Ling Gallery

To accompany the exhibition entitled 'Wuku' by Dadang Christanto
from 28 May - 26 June 2021

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Cover image: *Wuku 18, Marakeh* (close up)