

**SOFT POWER >< With All Reason and Decision**

Published by ArtSociates  
© 2014, ArtSociates, Bandung  
Published in conjunction with the exhibition:

**Soft Power >< With All Reasons and Decisions**  
December 12, 2014 - January 18, 2015  
Lawangwangi Creative Space, Bandung

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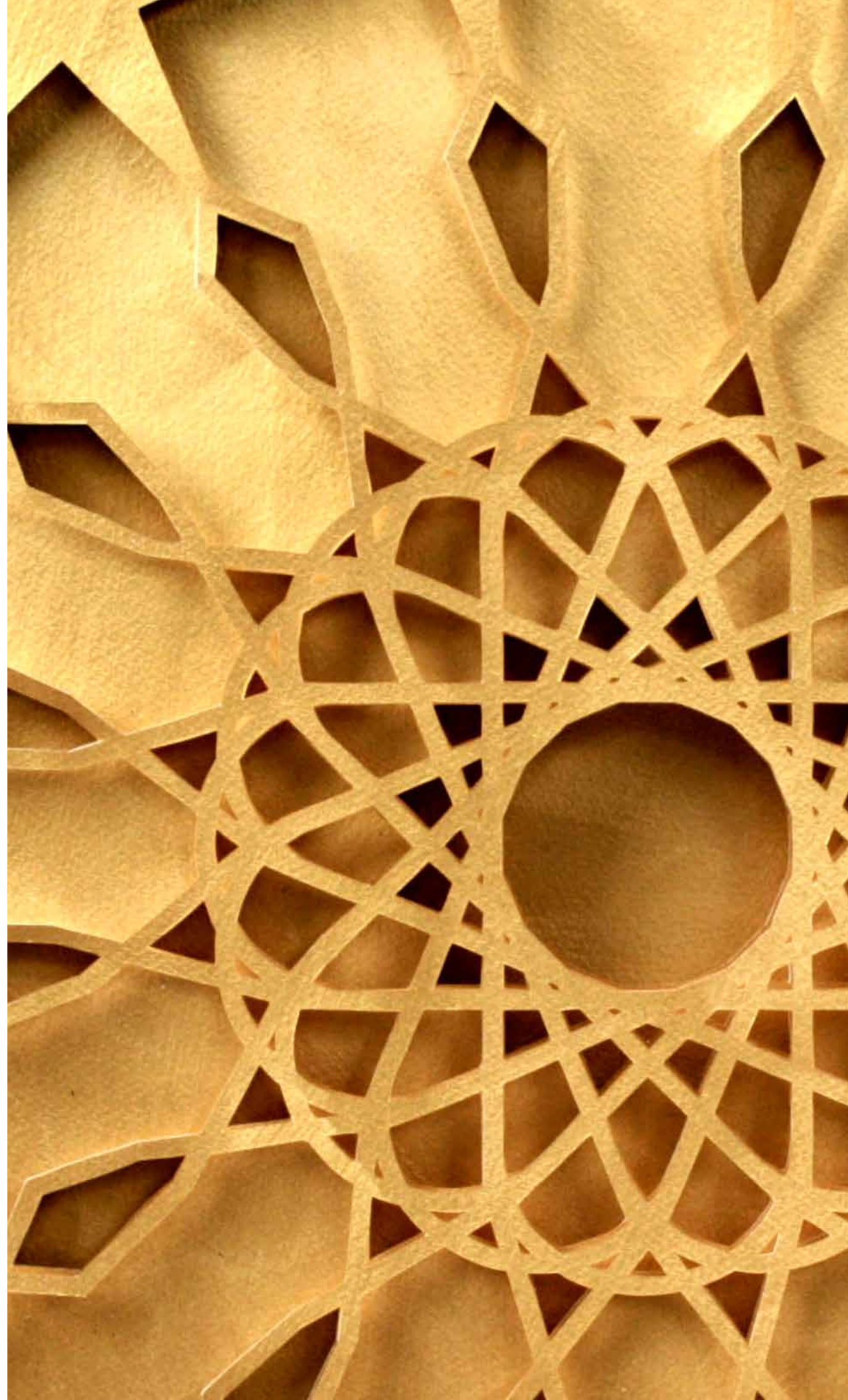
Photography  
**Artist's collections**

ISBN 978-602-71819-0-8

First Edition, December 2014  
500 copies

Printed in Yogyakarta, Cahaya Timur Offset

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# SOFT POWER > < With All Reasons and Decisions

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Mujahidin Nurrahman, tentu saja merupakan nama yang sangat kental bernafaskan Islam. Saya sering membayangkan betapa sulit bagi Mujahidin untuk mendapatkan visa jika dia ingin melancong ke Amerika, semata-mata disebabkan namanya. Tentu saja, dugaan tersebut didasari *prejudice* saya bahwa negara-negara Barat memiliki *prejudice* terhadap dunia Islam. Sejak peristiwa 11 September memang Barat menjadi paranoid terhadap dunia Islam. Kendati teror hanya dilakukan oleh segelintir kelompok Islam garis keras, namun telah mencoreng segenap umat Islam. Itu sebabnya cukup kerap pemeluk agama Islam mengalami perlakuan diskriminatif di Barat.

Dari namanya mudah diduga bahwa Mujahidin Nurrahman lahir dari keluarga yang cukup kuat keyakinan Islamnya. Tak heran jika Mujahidin merasa gundah dengan cap bahwa Islam identik dengan terorisme dan kekerasan, sebagaimana yang diutarakannya,

*"Subjekku saat ini adalah bagaimana dunia melihat Islam dan muslim. Dari sekian banyak sudut pandang dunia terhadap Islam ada persepsi miring yang mengganguku, yaitu bahwa Islam identik dengan kekerasan, terorisme, dan ketertutupan."*

Mujahidin Nurrahman. It is certainly a name steeped in Islamic sensibilities. I would often imagine how difficult it would be for Mujahidin to obtain a US visa, just by his name alone. Most certainly, such a thought is based on my prejudice that Western countries harbor a prejudice against Islam. Since 9/11, the West has become paranoid about Islam. Despite being carried out by a small group of hardline Islamists, terrorist acts have disgraced the whole of Islam. This is why Muslims often face discrimination in the West.

Based by his name alone, it is easy to surmise that Mujahidin Nurrahman was born to a family of strong Islamic faith. It is not surprising, therefore, to learn the sorrow and anxiety he feels knowing Islam is being treated as though synonymous to terrorism and violence. He said,

*"Currently, my subject is about how the world sees Islam and Muslims. From the various opinions about Islam found around the world, there are skewed ones that bother me, the ones claiming that Islam is synonymous to violence, terrorism, and isolation."*

Sebagai seniman, tentu saja kegundahan tersebut menjadi pokok yang dapat disampaikan oleh Mujahidin melalui karya-karyanya. Setidaknya sejak empat tahun terakhir ini karya-karya Mujahidin merefleksikan kegalauannya mengenai identitas Islam yang dipersepsi oleh pihak Barat. Mujahidin tak menampik bahwa Islam garis keras memang telah melakukan tindak kekerasan dan teror yang menghasilkan tidak saja ketakutan namun juga antipati terhadap Islam.

Samuel Huntington meramalkan bahwa setelah perang dingin maka perseteruan di dunia terutama diakibatkan konflik budaya dan agama. Bagaimanapun tak dapat dipungkiri bahwa agama kerap memberikan pengaruh kuat pada kebudayaan masyarakat dan komunitas pemeluknya. Agama dan budaya yang berbeda kerap menjadi sumber konflik yang laten. Seringkali kelompok minoritas yang berbeda agama di satu negara menjadi korban kebencian dan diskriminasi dari kelompok mayoritas.

*Prejudice* dan kebencian terhadap kelompok Muslim tentu saja menimbulkan reaksi. Acapkali alasan seorang pemeluk agama Islam menjadi anggota barisan teroris berani mati semata-mata karena pengalamannya didiskriminasi. Teror dan kekerasan yang diakibatkan oleh mereka tentu menimbulkan antipati lebih dalam terhadap para pemeluk Islam di Barat. Sebagai upaya untuk menumpas kekuatan teroris seringkali pihak Barat menggunakan kekuatan angkatan

As an artist, he can translate these feelings into subjects to be conveyed through his works. For four years now, at least, Mujahidin's works have been reflecting his confusion concerning Islamic identities as perceived by the West. Mujahidin does not deny how hardline Islamic groups have indeed performed unimaginable violence and terror, which not only created fear but also sowed antipathy toward Islam in general.

Samuel Huntington predicted that the end of the Cold War would mark the beginning of cultural- and religious-based conflicts. We cannot deny how religion tends to inspire strong reactions in the culture and community of its adherents. Differences in religion and culture are often latent sources of conflict. There are many examples of how minority groups of different faith backgrounds become victims of the majority's hatred and discrimination.

Prejudice and hatred toward Muslim communities cause reactions. There are those who convert to Islam solely to be part of a terrorist group, as a reaction to the discrimination they have experienced. They would then create terror and violence that would further heighten antipathy toward Islam in the West. In an effort to fight terrorist groups, the West would often use military might, expanding conflict into an international scale, involving nations, countries, and regions. Countries with large militaries often act as world police forces, accusing other countries of terrorism. Perhaps, such accusations and

perang yang kadang meluas menjadi konflik dalam luasan bangsa, negara dan region tertentu. Negara-negara dengan kekuatan militer besar kerap menjadi polisi dunia yang dapat menuduh bangsa lain sebagai teroris. Barangkali tuduhan dan tekanan ini yang justru menjadi salah satu pemicu munculnya teroris. Di negara-negara penuh konflik dan kekerasan sudah pasti yang menjadi korban adalah rakyat kebanyakan. Mereka hidup dalam ketakutan dan tekanan dari kedua pihak baik dari intervensi asing maupun teroris. Parahnya sebagai pemeluk Islam mereka pun tak bisa lepas dari stigma identitas Islam yang keras. Ibaratnya mereka sudah jatuh tertimpa tangga.

Aksi dan reaksi ini yang menimbulkan rantai kekerasan yang tidak berkesudahan. Saat ini pun dunia dicekam oleh keberadaan ISIS, wajah Islam yang ganas. ISIS bahkan menjadi momok bagi dunia Islam sendiri. ISIS hanya membenarkan kelompoknya. Mereka juga menyerang dan mengancam pemeluk Islam di luar kelompoknya. Sebagaimana disesalkan oleh Mujahidin pada akhirnya kekerasan seperti tampak identik dengan Islam. Sebagaimana kita lihat, dari sejarah dan apa yang terjadi hari ini, konflik tak hanya terjadi antara pemeluk agama yang berbeda, namun juga antara pemeluk agama yang sama. Perbedaan menterjemahkan keyakinan, memunculkan berbagai sekte—yang seringkali merasa paling benar—yang kerap saling serang.

pressure have turned into one of the triggers of terrorism. In countries rife with conflict and violence, we can easily see that the real victims are actually the civilians. They live in fear and tension from two sides—both the terrorists and foreign forces. Even worse, as Muslims, they could not easily free themselves from the stigma of ‘violent’ Islam. Out of the frying pan, into the fire.

This action and reaction leads to a never-ending chain of violence. Today, the world is gripped by the existence of ISIS, the violent face of Islam. ISIS is even a frightening spectre for the Islamic world itself. ISIS only adheres to their own truth. They attack and threaten Muslims outside of their group. Mujahidin laments how violence is now treated as synonymous to Islam. However, we do see, from history or from what is happening today, that conflicts do not only happen between groups of different religions, but also within the same religion. Different interpretations of faith give rise to different sects—each of them claiming to be the correct one. Inter-sectarian conflicts cannot be avoided.

Berbagai konflik dan kekerasan tak dapat dipisahkan dari senjata pembunuh, baik itu dalam skala kecil maupun massif. Karya-karya Mujahidin pada pameran tunggalnya ini merupakan hasil renungannya terhadap situasi tersebut.

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Mengamati selintas karya-karya Mujahidin yang segera bisa ditangkap adalah pola Arabes yang dibentuk dengan teknik potong pada permukaan kertas putih. Secara keseluruhan tampak sederhana, kendati pola Arabesnya tampak cukup rumit. Karya-karya tersebut seperti karya kriya kertas (*paper craft*) dengan pola dekoratif yang dikerjakan dengan cermat. Namun jika diamati lebih lanjut dan seksama maka kita akan menemukan bahwa pola Arabes tersebut disusun melalui pengulangan bentuk senjata, seperti senapan AK 47 buatan Rusia dan M-16 buatan Amerika. Kedua senapan tersebut telah menjadi legendaris teribat dalam banyak peperangan di dunia. Hal ini menunjukkan bahwa karya-karya *paper cutting* Mujahidin melampaui penampakan selintasnya sebagai karya *paper craft*. Mujahidin menguasai teknik *paper cutting*, namun dia tidak berhenti hanya menyusun pola-pola dekoratif. Pola Arabes yang dibentuk dari susunan senjata jelas menjadi aspek penting dalam memaknai karya-karya Mujahidin.

Conflicts and violence cannot be separated from deadly weapons—either those of a small scale, or those creating destruction on a massive scale. Mujahidin’s works, seen here at his solo exhibition, are fruits of his reflections on such situations.

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Casually looking through Mujahidin’s works, we can quickly recognize the arabesque patterns cut into white paper sheets. They look quite simple, despite the complexity of those patterns. These works appear like most paper craft works with intricate decorative patterns. However, as we take a closer look, we can soon discover that those patterns are created by duplicating images of weapons, such as the Russian AK-47 or the American M-16—rifles commonly used in conflict areas around the world. They are evidence of how Mujahidin’s papercut works have transcended their superficial façade of being ‘yet another paper craft piece’. Mujahidin has mastered the papercut technique, but he is not only assembling decorative patterns. Those arabesque patterns—wrought from weapon-motifs—are an important aspect in Mujahidin’s works.

Dalam dekade terakhir ini cukup banyak seniman kontemporer yang memanfaatkan bahan dan teknik dari wilayah *craft*. Di tengah populernya *new media art* dan masih eksisnya seni lukis, maka pilihan menggunakan medium dan teknik *craft* bukannya tanpa resiko. Umumnya karya-karya *contemporary craft* mengutamakan segi-segi keterampilan (*craftsmanship*) dalam menyusun tampilan visual yang menarik—kadang cenderung dekoratif. Sebagaimana diutarakan sepintas karya-karya kertas Mujahidin sekadar menampilkan pola arabes dengan teknik pengerjaan yang cermat. Namun karya-karya Mujahidin melampaui batasan *craft*, dan merepresentasikan situasi kompleks berkait dengan identitas Islam saat ini.

Kertas adalah medium yang kerap dianggap nomor dua—dibandingkan kanvas—itupun jika kertas menjadi alas karya-karya grafis, *drawing* atau *water colour*. Jika kertas diolah dengan teknik *cutting*, maka kerap dikelompokkan sebagai *paper craft*. Tentu saja dibutuhkan ketelitian, kesabaran dan daya tahan untuk menghasilkan pola Arabes dengan menggunakan teknik *paper cutting*. Hal ini menimbulkan pertanyaan, mengapa Mujahidin bersikeras menggunakan kertas dan teknik *paper cutting*? sebab Mujahidin juga dikenal sebagai pelukis yang cukup andal. Mudah saja baginya menyampaikan pesannya melalui bahasa seni lukis yang naratif dan representasional. Bisa diduga bahwa Mujahidin menemukan kualitas, karakter dan teknik penggarapan kertas yang bisa merepresentasikan kegundahannya akan identitas Islam.

For this past decade, we have seen a great number of contemporary artists benefiting from craft-related materials and techniques. Given the popularity of new media art, and the continued existence (or persistence?) of paintings, the choice of using craft-related media and techniques are not without risks. Generally, contemporary craft works tend to highlight craftsmanship in the construction of interesting visual presentations—often leaning toward decorative elements. As mentioned above, a cursory look would perhaps ‘dismiss’ Mujahidin’s works as ‘merely’ pieces that show arabesque patterns done in a precise and meticulous manner. However, his works transcend the boundaries of craft; they represent the complex situation facing Islam and its identity, today.

Paper is often considered as a secondary medium—especially compared to canvas—and even then, only when it is used as the surface/base for graphic works, drawings, or watercolors. Otherwise, if worked using cutting technique, for instance, the result will often be categorized as paper craft. Of course, one needs precision, patience, and endurance to create those patterns using papercut techniques. One question that keeps surfacing: why does Mujahidin persist in using paper and papercut to convey his message, especially since he is also an accomplished painter? It would be easy for him to deliver his message through a narrative and representational painting. We may suspect that Mujahidin has found a certain quality, character, and paper-working technique that can suitably represent his anxieties about the Islamic identity.

Sejak mahasiswa Mujahidin telah tertarik mengolah kertas, baik menjadikannya sebagai permukaan karya-karya gambarnya sekaligus mengolah kertas tersebut menjadi bentukan tertentu, sebagaimana karya Tugas Akhirnya di Program Studi Seni Rupa ITB. Setelah lulus, beberapa waktu Mujahidin sempat sibuk menghasilkan karya-karya lukis. Namun sejak tahun 2010 dia kembali menekuni *paper cutting* dengan pola Arabes. Karya *paper cutting* Arabesnya menjadi salah satu pemenang dalam Bandung Contemporary Art Awards 2013. Pilihan Mujahidin untuk menampilkan “Arabes senjata” dengan teknik potong sepertinya tak dapat dipisahkan dari latar belakangnya sejak kecil. Selain nuansa Islam yang cukup kental, sejak kecil Mujahidin akrab dengan perkara senjata perang, sebab kakeknya dinas di Angkatan Udara. Informasi mengenai armada dan senjata perang kerap didapat Mujahidin dari kakeknya tersebut. Kertas, pola Arabes, dan imaji senjata menjadi komponen-komponen menjadi paduan yang merefleksikan keprihatinan Mujahidin pada identitas Islam dan berbagai konflik dan kekerasan yang saat ini banyak menelan korban orang-orang tidak berdosa.

His interest in paper-working techniques began when he was in college. There, he discovered his interest both in paper as a surface for his works, and in making paper into other forms—as evidenced in his Final Project at the Art Program, Bandung Institute of Technology. After graduating, Mujahidin spent quite some time creating paintings. However, in 2010 he found himself returning to papercut and arabesque patterns. One of his arabesque papercuts won a prize at Bandung Contemporary Art Awards 2013. It seems that his choice of presenting “an arabesque papercut piece with weapon-motifs”, cannot be separated from his childhood background. Not only was he brought up in a strong Islamic community, he became familiar with weapons of war through his grandfather who served in the Indonesian Air Force. His grandfather often regaled him with information on armadas and weaponries. Paper, arabesque patterns, and images of weapons—these are the components that come together to reflect Mujahidin’s concerns about the Islamic identity, as well as the various conflicts and violence that continue to claim innocent lives.

Pola Arabes tentu saja telak menunjukkan identitas budaya Islam. Arabes yang polanya dibentuk oleh rangkaian senapan otomatis AK tentu menunjukkan relasi antara Islam dan kekerasan. Kendati merepresentasikan konflik, tampilan karya-karya Mujahidin jauh dari provokatif, justru sebaliknya tampak dekoratif. Sepintas karya-karya tersebut tampak mengecoh, sebab apa yang sesungguhnya tampak sebagai pola-pola dekoratif Arabes tersebut tersimpan ancaman: senjata mematikan. Hal ini sejalan dengan konstruk mengenai identitas Islam yang disesalkan oleh Mujahidin. Namun susunan senjata yang tak segera bisa ditangkap pada pola Arabes Mujahidin bisa “dibaca” dalam berbagai kemungkinan makna. Hal itu bisa juga dilihat sebagai pesan bahwa apa yang sepintas tampak pada permukaan belum tentu merujuk pada apa yang ada “dibaliknya”. Makna pada karya Mujahidin memang dapat berlapis-lapis sebagaimana dalam beberapa karyanya kertas dengan pola Arabes ditumpuk secara berlapis. Tak hanya berlapis pemaknaan tersebut juga bisa dimaknai dari berbagai sudut pandang. Di satu sisi, Arabes dari susunan senjata segera dapat dianggap menggambarkan persepsi dunia Barat mengenai Islam yang tak dapat dipisahkan dari kekerasan. Namun di sisi lain, pola Arabes senjata tersebut justru bisa dilihat sebagai ajakan untuk menyetengahkan order, aturan, tak semena-mena menggunakan kekuatan senjata secara semau-mau sendiri.

Arabesque patterns is obviously an artistic form that clearly shows Islamic cultural identity. Arabesque patterns formulated from a chain of AK automatic rifles show the relationship between Islam and violence. Despite being representations of conflict, Mujahidin’s works are far from provocative. Instead, they are eminently decorative. Cursorily, they deceive. However, behind these decorative arabesque patterns lies a threat: deadly weapons. This is in line with that particular Islamic identity construction whose existence he lamented. However, the ‘hiddenness’ of the weapons in Mujahidin’s arabesque patterns can also be ‘read’ in a number of ways. It can be read to mean that a cursory look may not be representative of what is ‘hidden’ behind it. There are layers of meaning in Mujahidin’s works, also represented in how those papercut arabesque pieces are layered one on top of the other. Not only through its layers, meaning can also be gleaned from various viewpoints. On the one hand, the arabesque formation of weapons can be regarded as depicting the Western perception of Islam as an inherently violent religion. Yet, on the other hand, the arabesque formation of weapons can also be considered as an invitation to impart order, rules, and regulations against the arbitrary use of weapons. Arabesque patterns are often repetitive, and this too we can surmise as a reflection of the constant repetition of things,

Pola Arabes umumnya selalu berulang, hal ini pun bisa dilihat sebagai refleksi bahwa segala sesuatu selalu berulang, semacam aksi reaksi yang tak berkesudahan. Kita tahu dari sejarah bahwa sudah sejak lama perseteruan antar agama menjadi pangkal kekerasan dan peperangan antara para penganutnya.

Kertas pada karya-karya Mujahidin tampak lunak namun sekaligus kaku. Kesan kaku tersebut muncul dari cara Mujahidin menampilkan karya-karya kertasnya secara tegak dengan pola Arabes yang memiliki garis yang tegas, pasti dan seragam. Namun demikian garis-garis Arabes tersebut juga tampak ringkih, karena pada beberapa bagian tampak sangat tipis. Dualisme antara kertas yang sesungguhnya lunak dan luwes dengan kekakuan dan kepastian garis-garis Arabes pada karya Mujahidin tampaknya juga menyimpan kemungkinan makna mengenai dilema antara sikap keras dan lunak. Kendati kertas pada dasarnya lunak dan fleksibel, namun di sisi lain juga bisa “menampilkan” kekakuan—tergantung pihak yang menanginya. Batas-batas antara lunak dan keras pun sesungguhnya ringkih. Kekuatan Mujahidin terletak pada kemampuannya untuk mengolah bahan dan teknik yang sederhana menjadi karya seni rupa kontemporer yang sarat kiasan dan makna.

Bahwa karya-karya Mujahidin dikerjakan secara manual menunjukkan tak hanya hasil akhir yang penting bagi sanga seniman, namun juga proses pembuatannya. Tampaknya proses yang suntuk untuk menghasilkan pola yang kompleks namun juga halus merupakan pengalaman yang penting bagi Mujahidin.. Proses ini juga menjadi kekayaan dan pengalaman reflektif bagi senimannya. Hal tersebut turut mengasah kepekaan dan penerimaan terhadap perkara yang digundahnya.

a never-ending action and reaction. History tells us that inter-religious strife has been, for a long time, the source of violence and war between followers of different faiths.

Paper, in Mujahidin’s works appear pliant and rigid at the same time. Its rigidity comes from Mujahidin’s way of presenting his works—upright, with strong, assured, and uniform lines. However, those arabesque lines simultaneously look fragile, especially in parts where they are wrought very thinly. This dualism—between pliant, flexible paper and rigid, confident arabesque lines—seems to harbor another possibility of meaning, especially regarding soft and hard attitudes. Despite paper’s pliability and flexibility, it can also “show” rigidity—depending on the handler. The boundaries between pliant and rigid are actually fragile. Mujahidin’s strength lies in his ability to work simple materials and techniques into a contemporary piece full of metaphors and meanings.

Mujahidin creates his works manually. This shows how the artist is not solely preoccupied with the end result, but also in the creative process. It appears that the meticulous process involved in creating such a complex, finely-wrought pattern is an important experience for him. This process provides a wealth of reflective experience for the artist. It helps hone his sensitivity and acceptance of the issues he’s been anxious about.

Cara Mujahidin merepresentasikan persoalan identitas Islam dan berbagai konflik yang berkaitan dengan hal tersebut cukup orisinal. Bisa dikatakan pilihan medium, teknik dan proses penggarapannya juga merefleksikan konflik batin yang dirasakan oleh Mujahidin melihat agama yang dianutnya mendapatkan stigma buruk di mata dunia—khususnya Barat. Karya-karya tersebut bukanlah protes maupun reaksi balik, kendati barangkali mempertanyakan. Namun karena itu karya-karya Mujahidin bisa dikatakan merupakan sublimasi dari persoalan yang dibaca oleh Mujahidin. Apakah melalui karya-karyanya Mujahidin tengah berupaya “melunakkan” atau pun menjinakkan “kekerasan”? Mengajak berbagai pihak untuk merenungi kembali kearifan dan kesejatian agama? Pada akhirnya, kertas yang putih, halus dan tertib dengan pola Arabes tampil sebagai karya dengan karakter yang halus. Senjata yang “tersimpan” dalam pola Arabes seperti ajakan untuk menyimpan senjata dan kekuatan, dan mengedepankan kehalusan dan kelunakkan. Betapa eloknya dunia jika setiap perselisihan pertentangan diselesaikan melalui cara damai, mencari titik temu, diplomasi, dengan cara lunak: *soft power*, tanpa intimidasi dari senjata pembunuh.

Asmudjo Jono Irianto

Mujahidin’s way of representing the question of Islamic identity and related conflicts is quite original. We can even say that his choice of medium, technique, and creative process also reflects Mujahidin’s internal conflict as he considers how the world—especially the West—affixes a negative stigma onto his religion and belief. His works are not protests or backlash, although they do sometimes question. Yet, thanks to all of these elements, Mujahidin’s works can be said to be a sublimation of the issues he is facing. Is he trying to “soften” or tame “violence” through his works? Is he trying to invite various groups to contemplate the wisdom and truth of religion? In the end, white, soft and uniform pieces of paper with their arabesque patterns have transformed into works with soft, finely-wrought characters. The weapon-motifs ‘hidden’ or ‘stowed’ within those arabesque patterns seem to be invitations to stow away weapons and powers, and to put forward softness and flexibility, instead. How wonderful the world would be, if all conflicts and disputes can be solved through peace, through diplomacy, by searching for a common ground through soft power, without intimidation from deadly weapons.

Asmudjo Jono Irianto

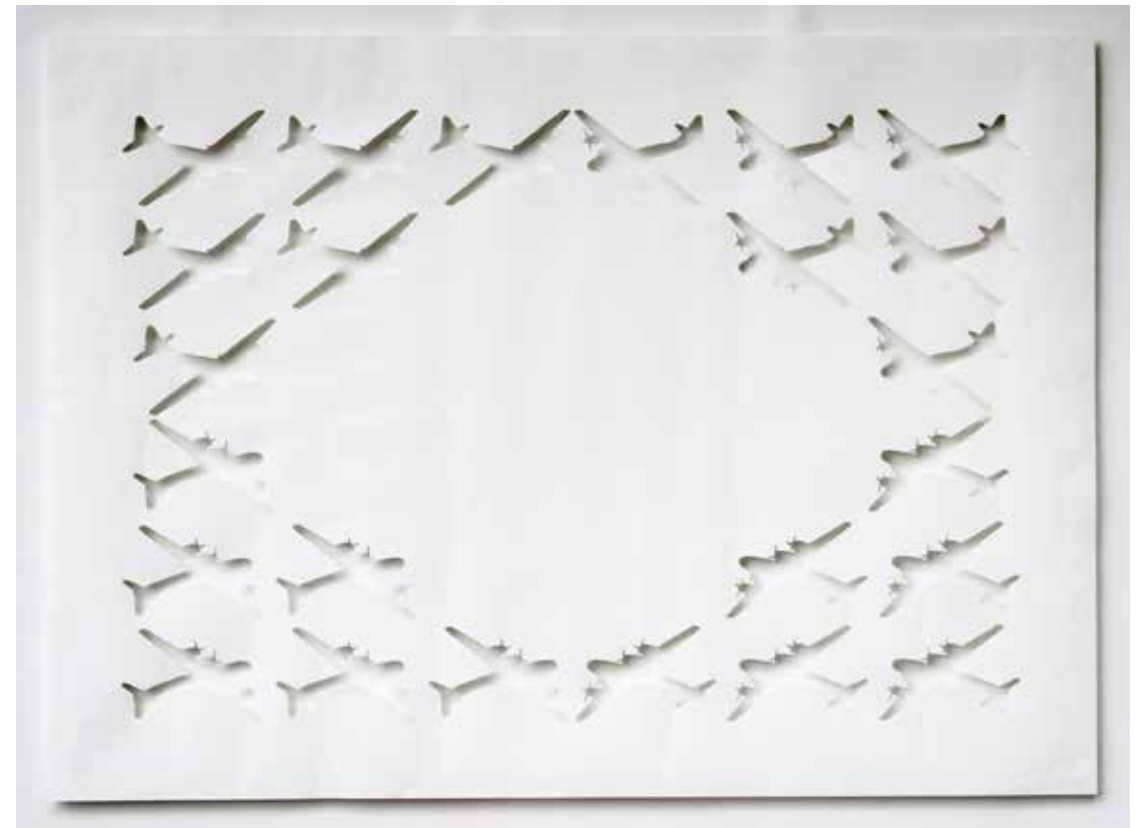


"Intense"  
Variable dimension  
Paper, glue (work in progress)  
2014

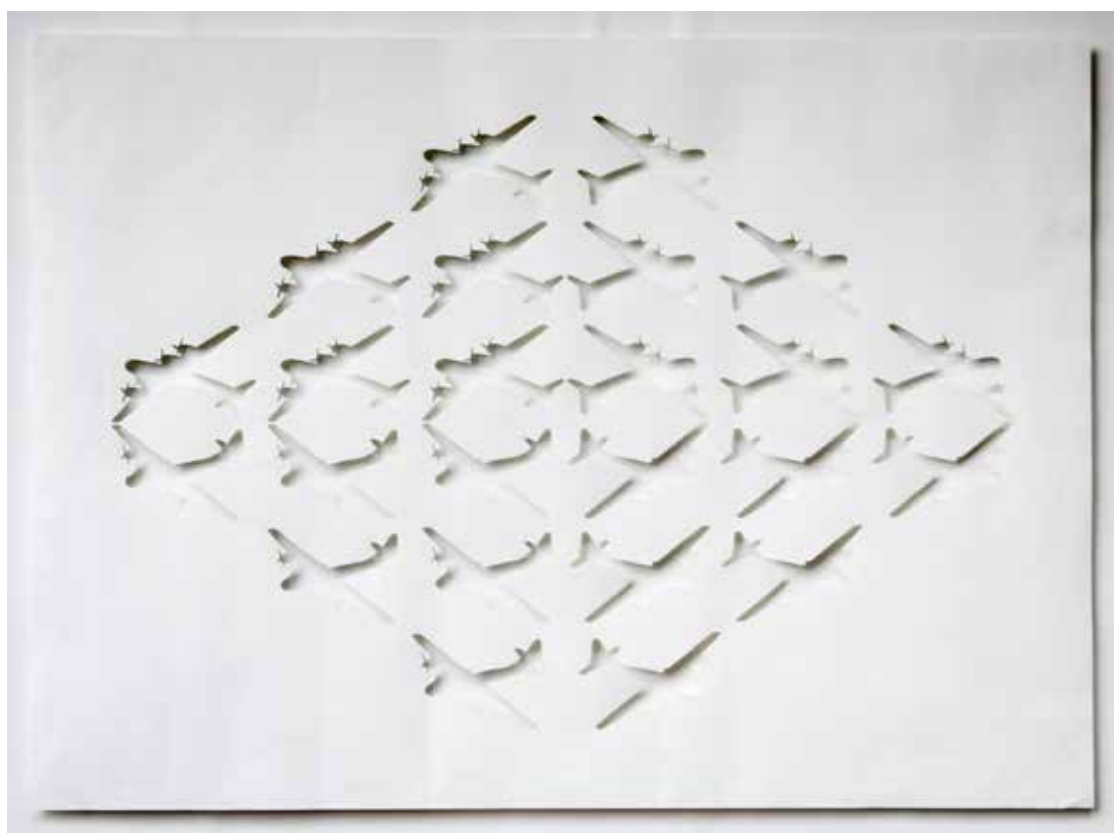




"Mother of Scares #1"  
100 cm x 145 cm  
Cutting paper manual  
2014



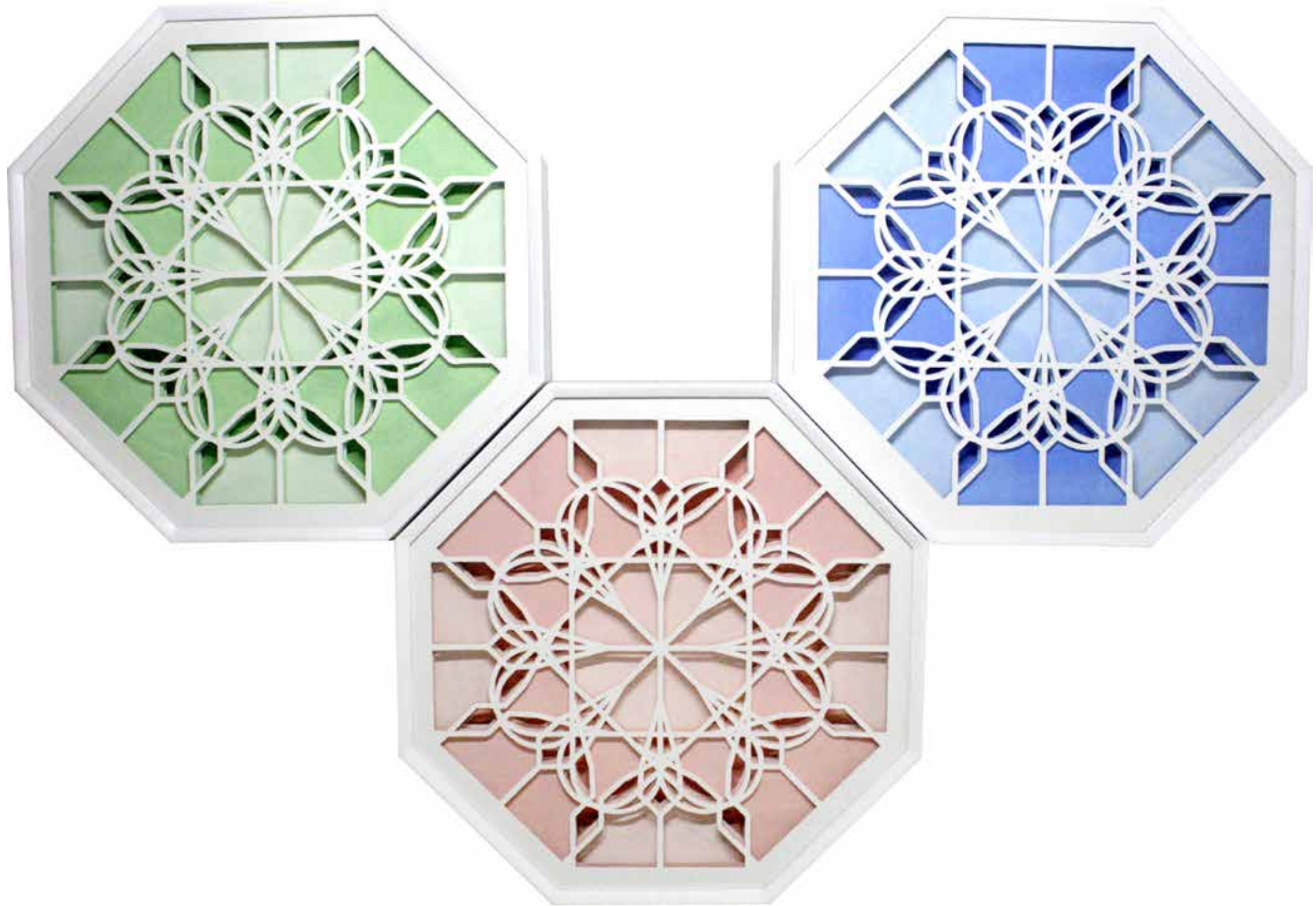
"Mother of Scares #2"  
96 cm x 70 cm  
Paper cutting manual  
2014



"Mother of Scares #3"  
96 cm x 70 cm  
Paper cutting manual  
2014



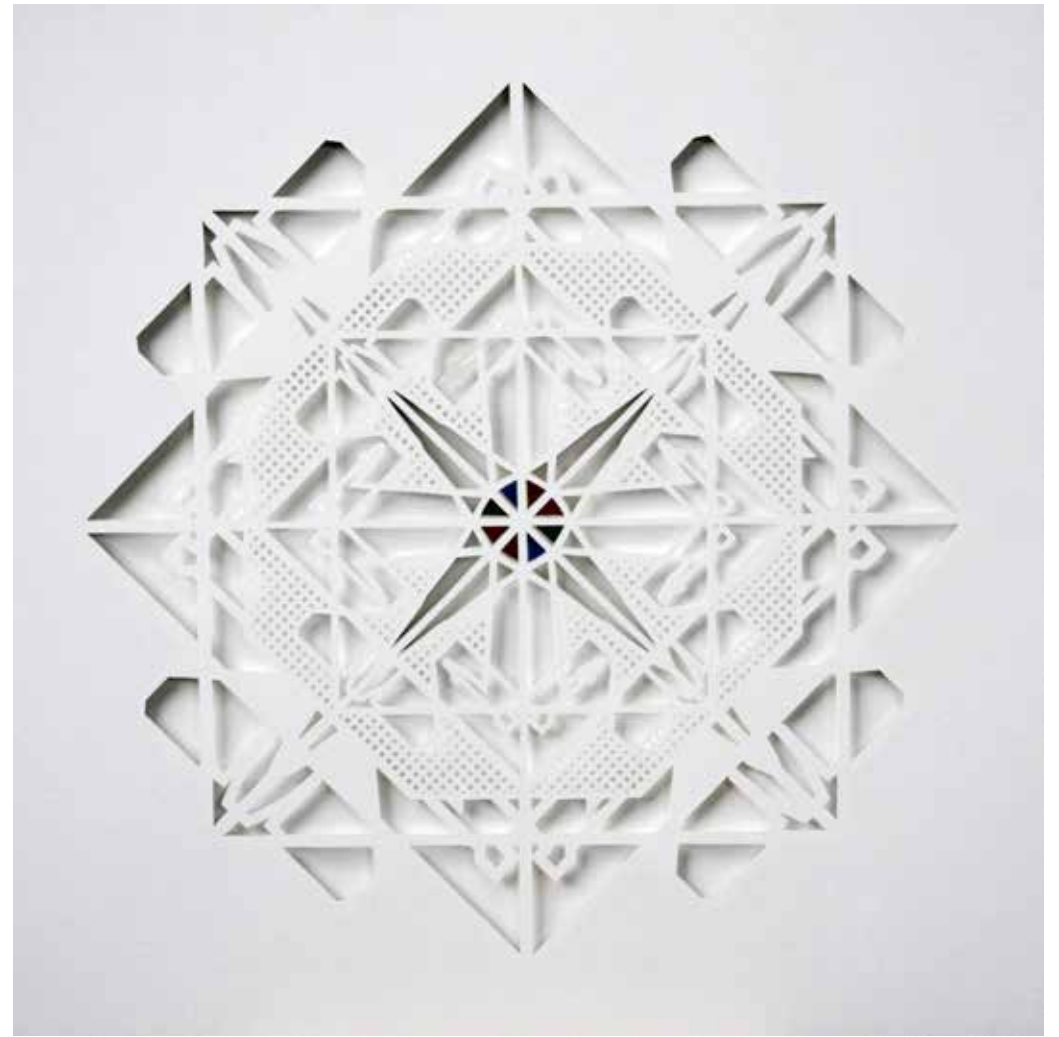
"Mother of Scares #4"  
135,5 cm x 103 cm  
Paper cutting manual  
2014



"Little boy Alliance"  
57 cm x 57 cm (each)  
Paper cutting manual, gouache  
2014



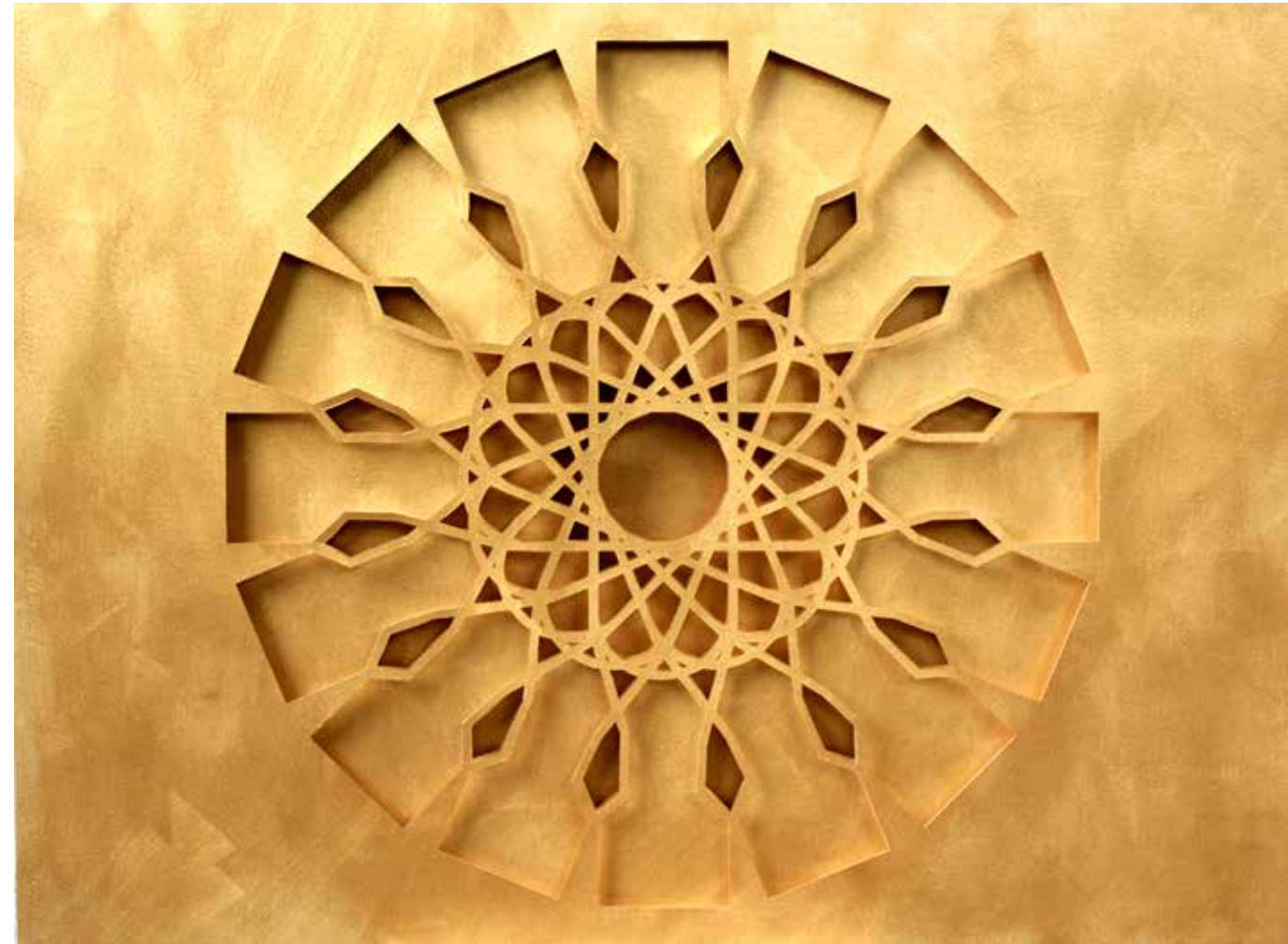
"Artificial Explosion"  
46 cm x 46 cm  
Cutting paper manual  
2014



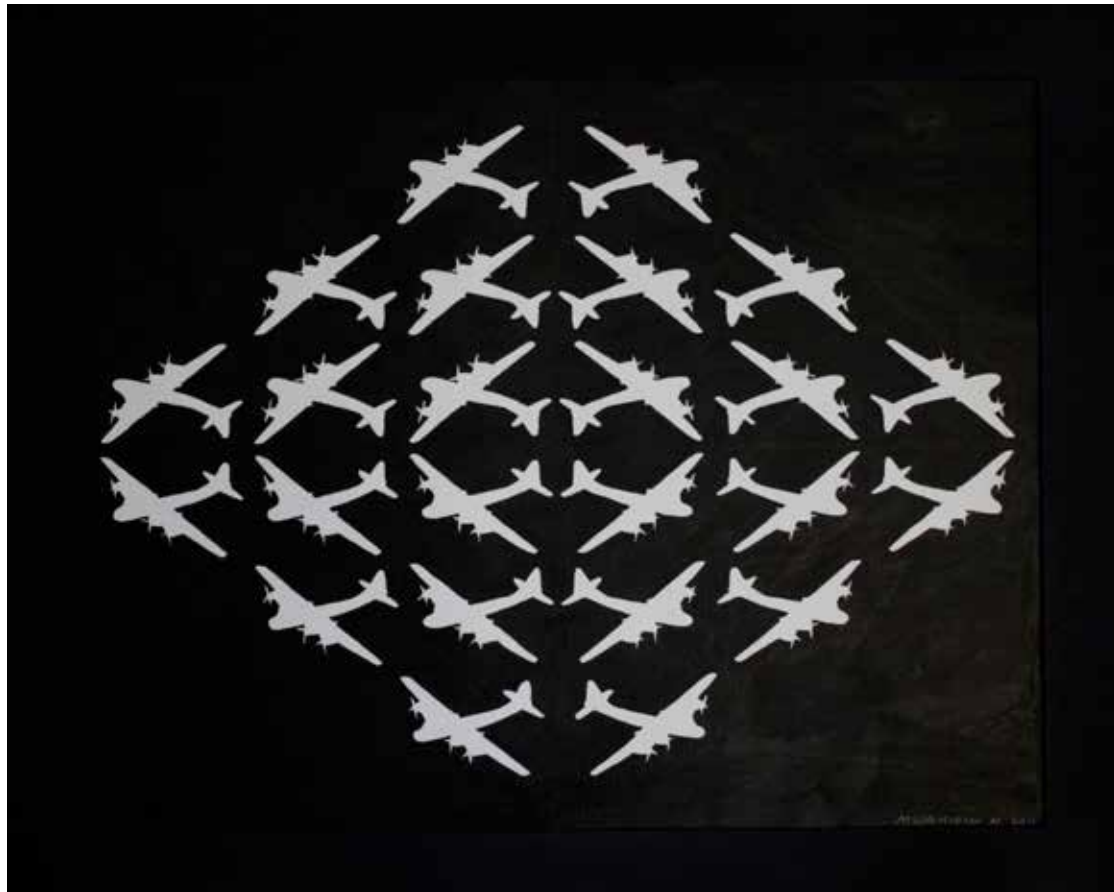
"Nimble"  
70 cm x 55 cm  
Paper cutting manual, gouache  
2014



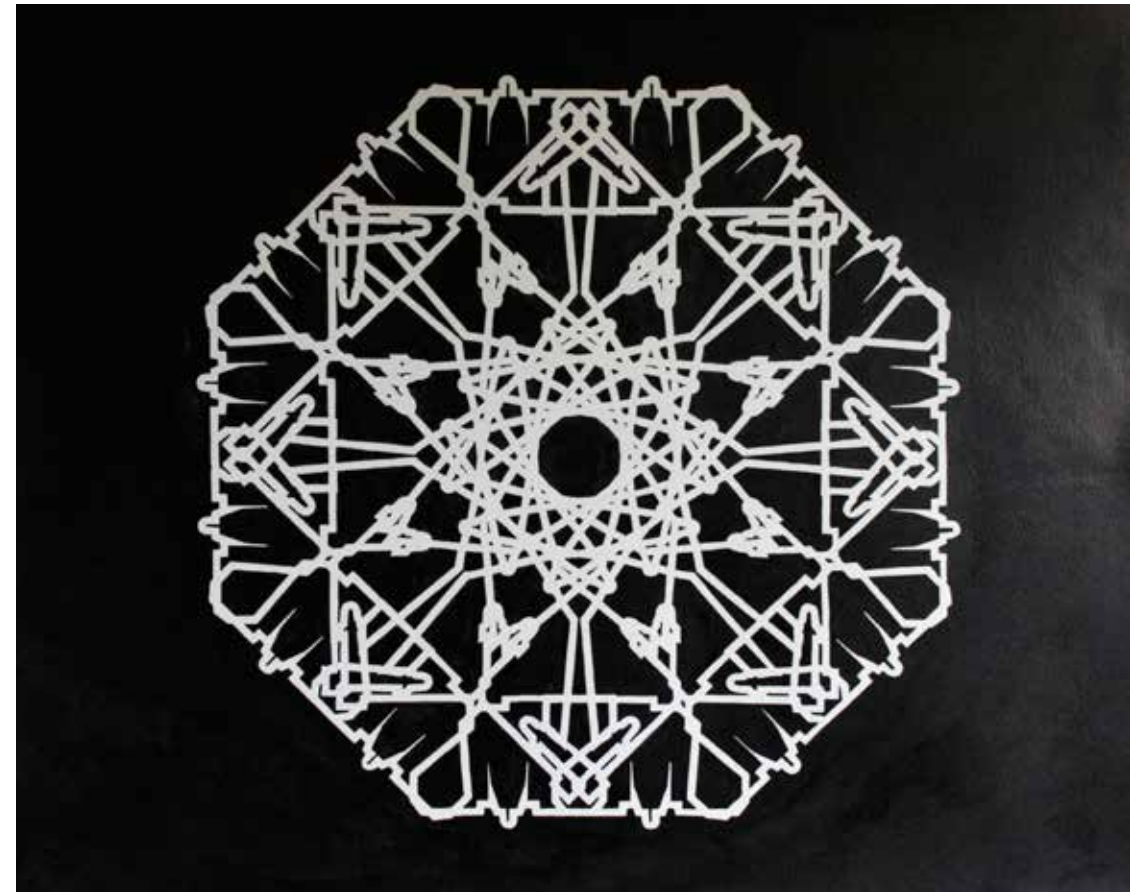
"Viper Flower"  
54 cm x 54 cm  
Cutting paper manual  
2014



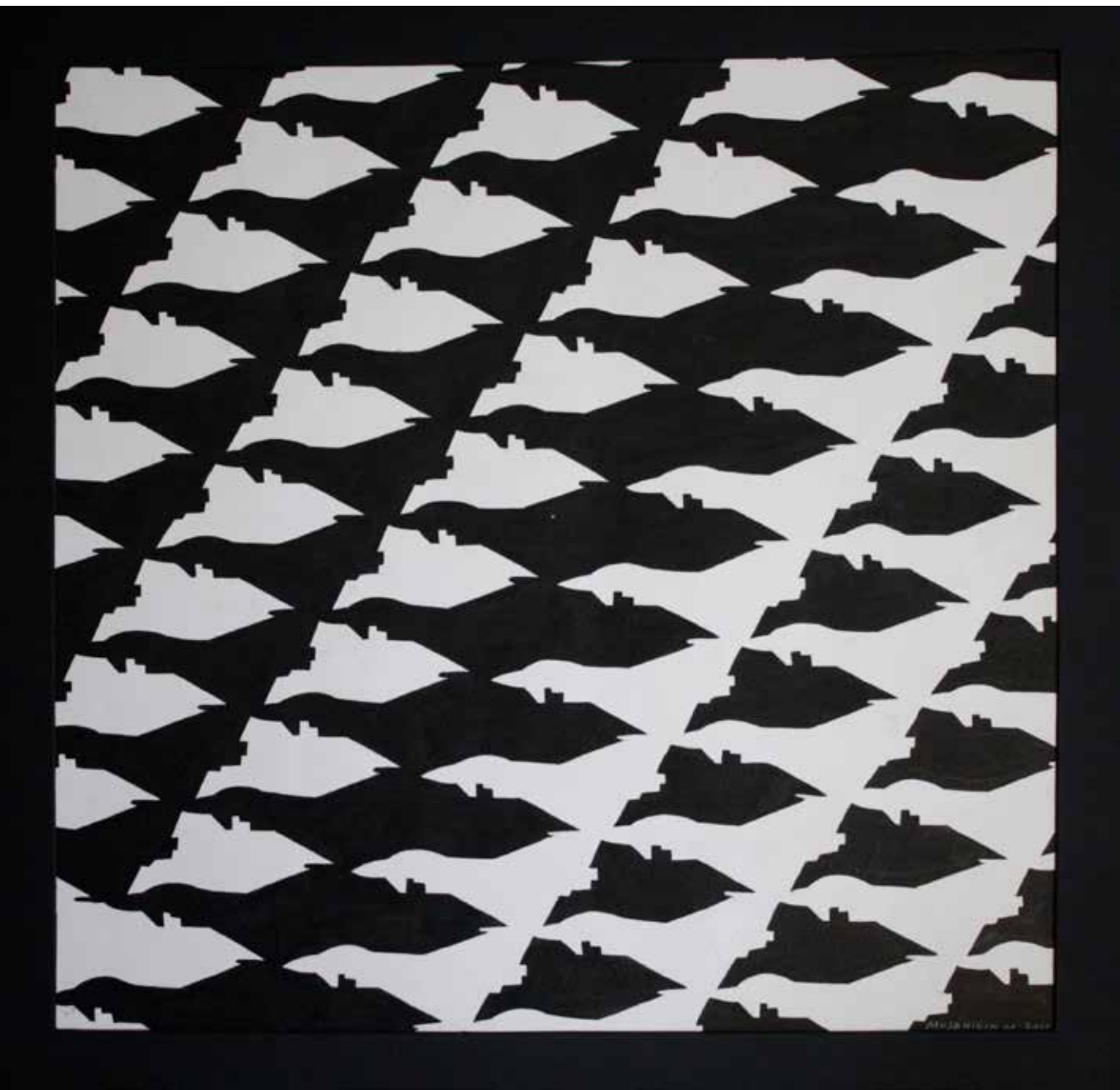
"Little Scare Crow"  
77 cm x 57 cm  
Paper cutting manual, acrylic  
2014



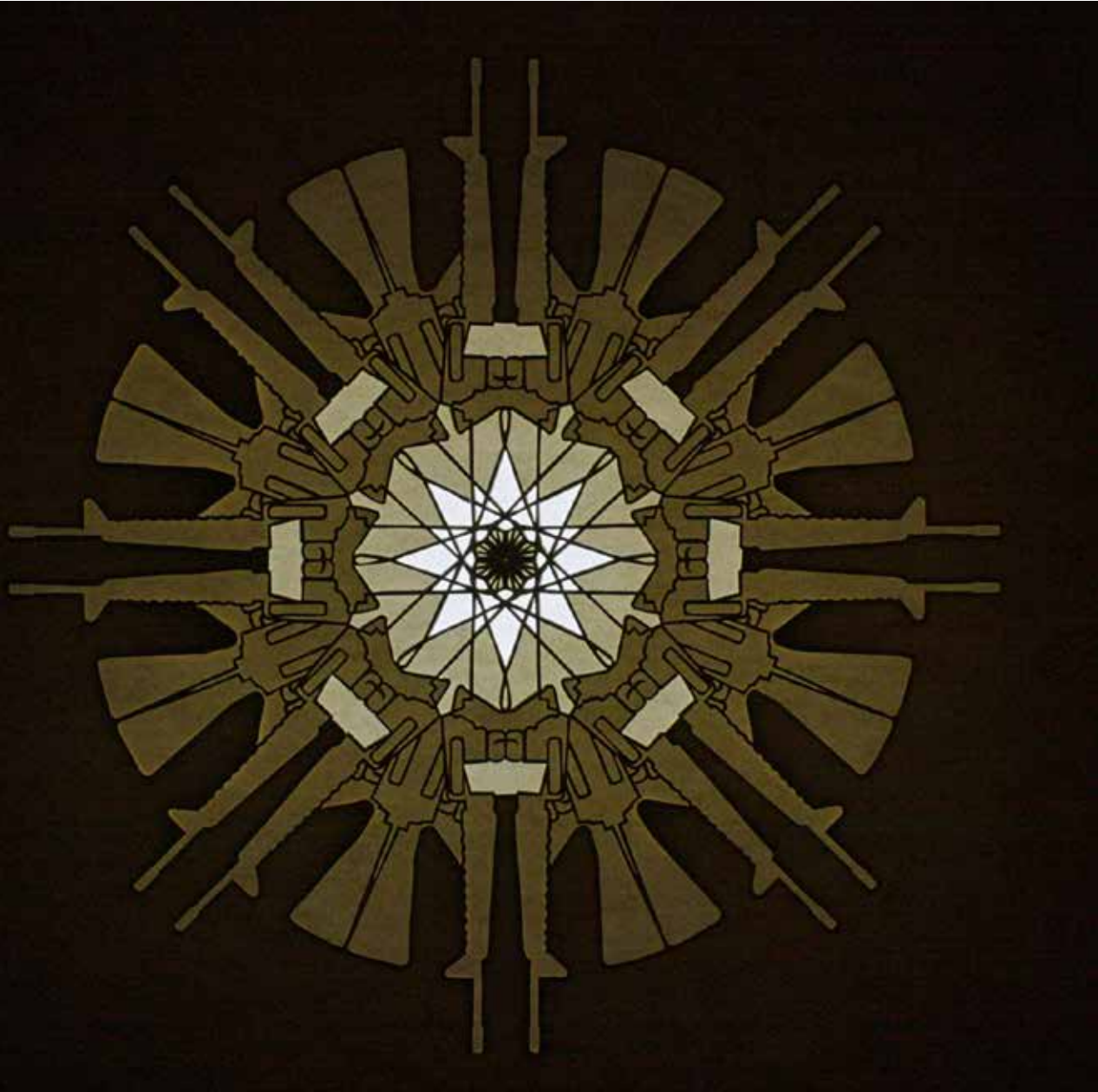
"Black Shapes"  
47 cm x 35 cm  
Ink on paper  
2011



"Multirole Viper"  
75 cm x 55 cm  
Ink on paper  
2014



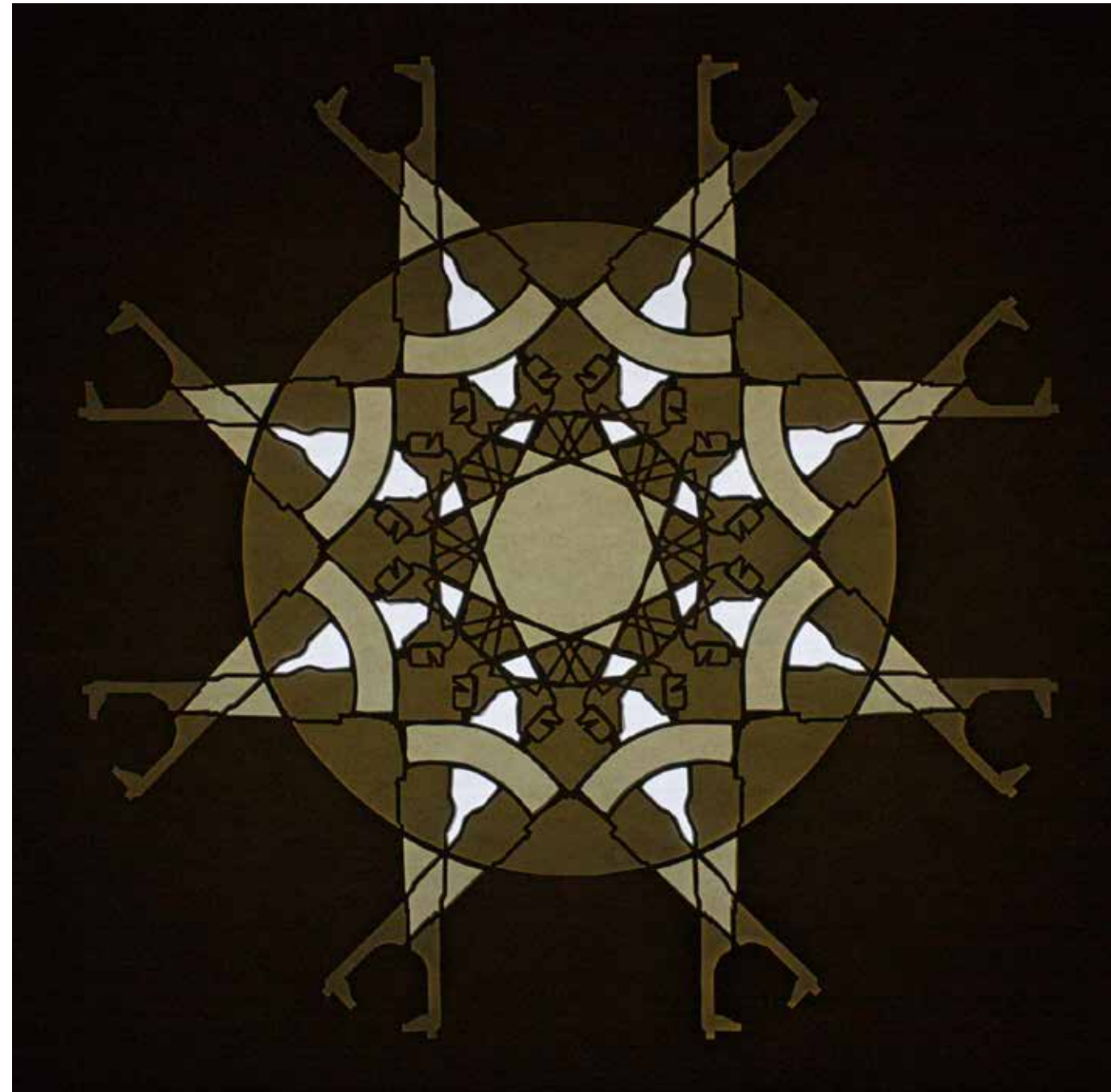
"The Alliance"  
46 cm x 47 cm  
Ink on paper  
2014

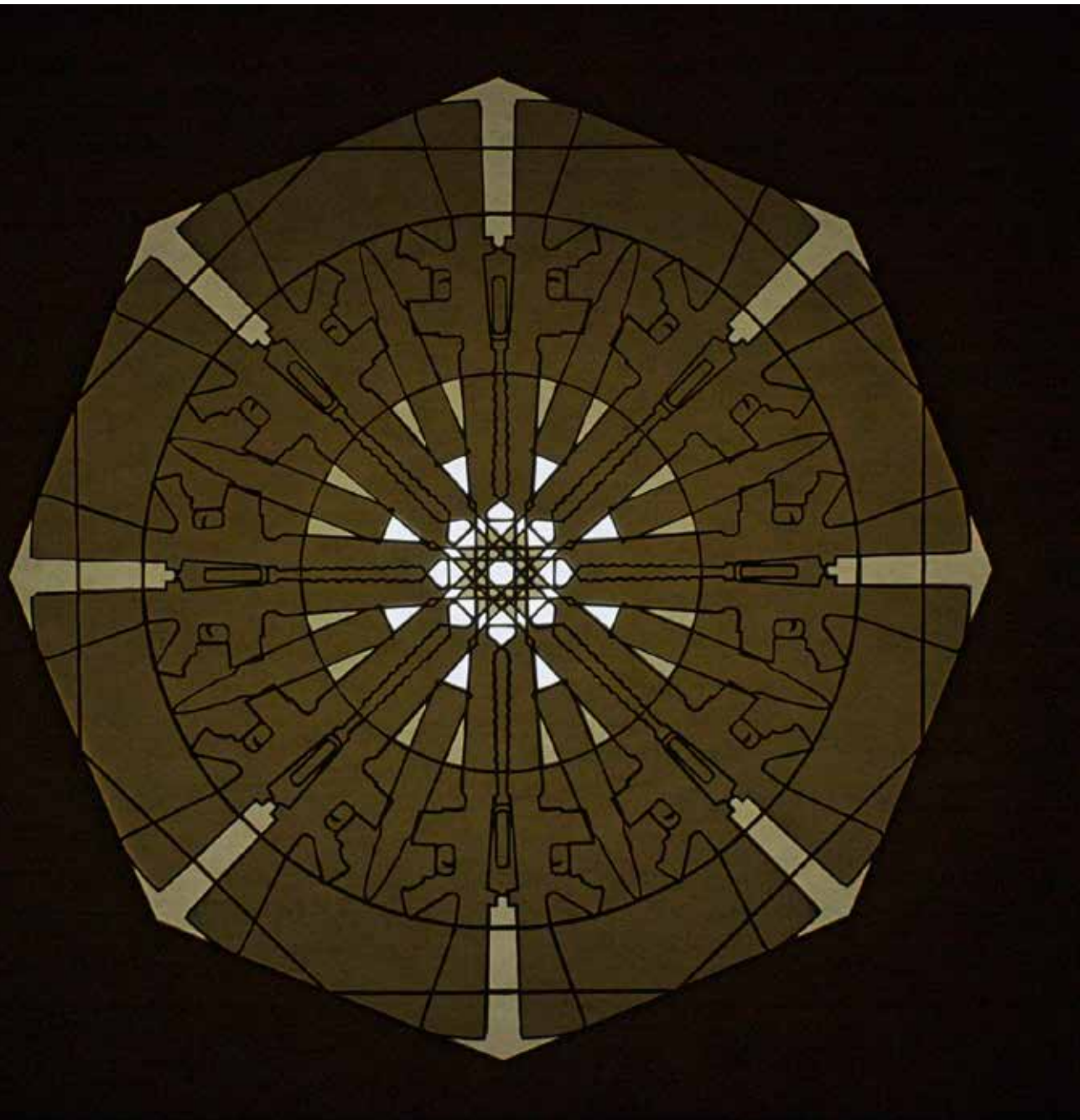


"Legal Assault"  
74 cm x 54 cm  
Paper cutting manual, neon box  
2014

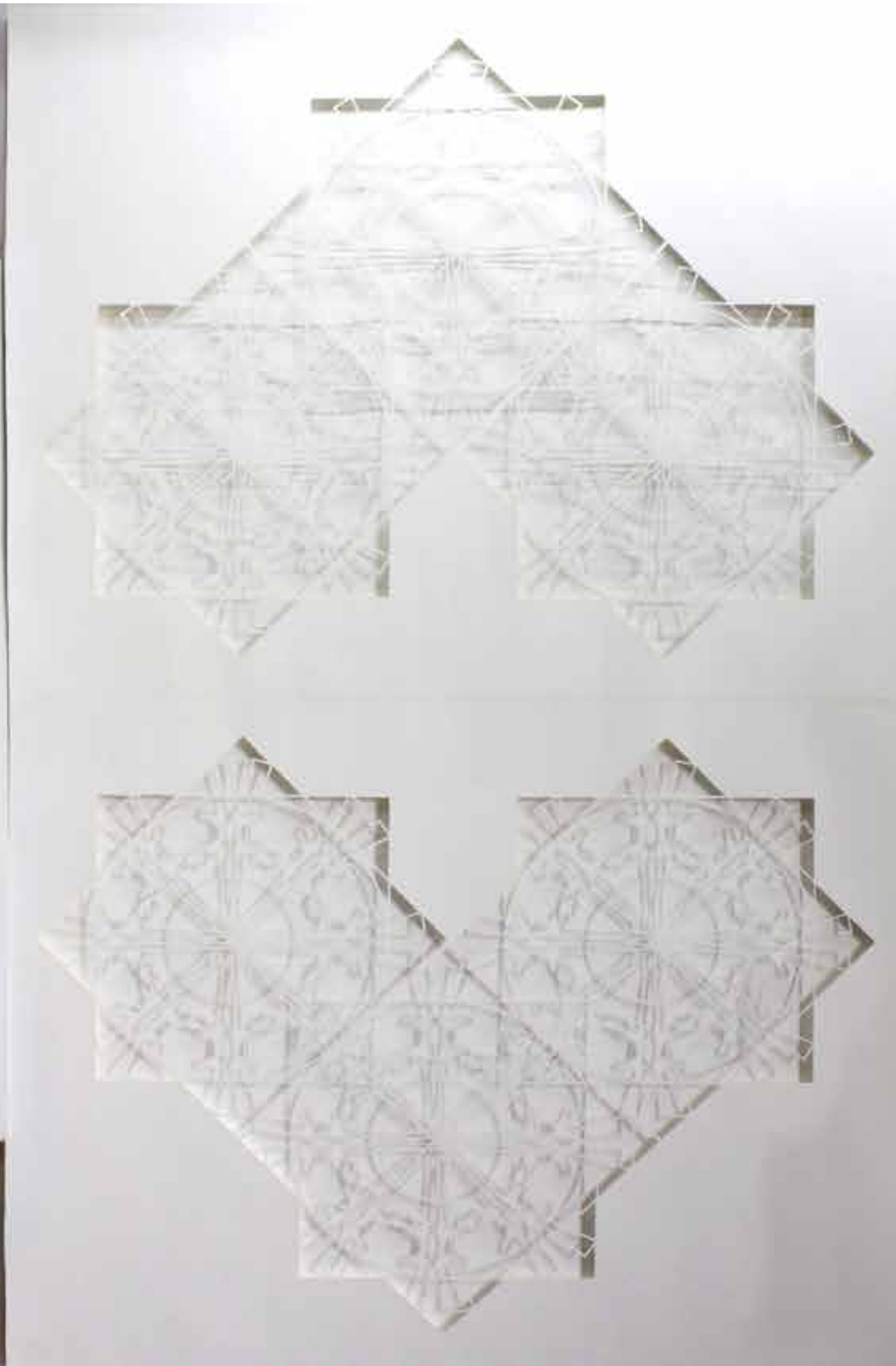


"Ubiquity"  
74 cm x 54 cm  
Paper cutting manual, neon box  
2014

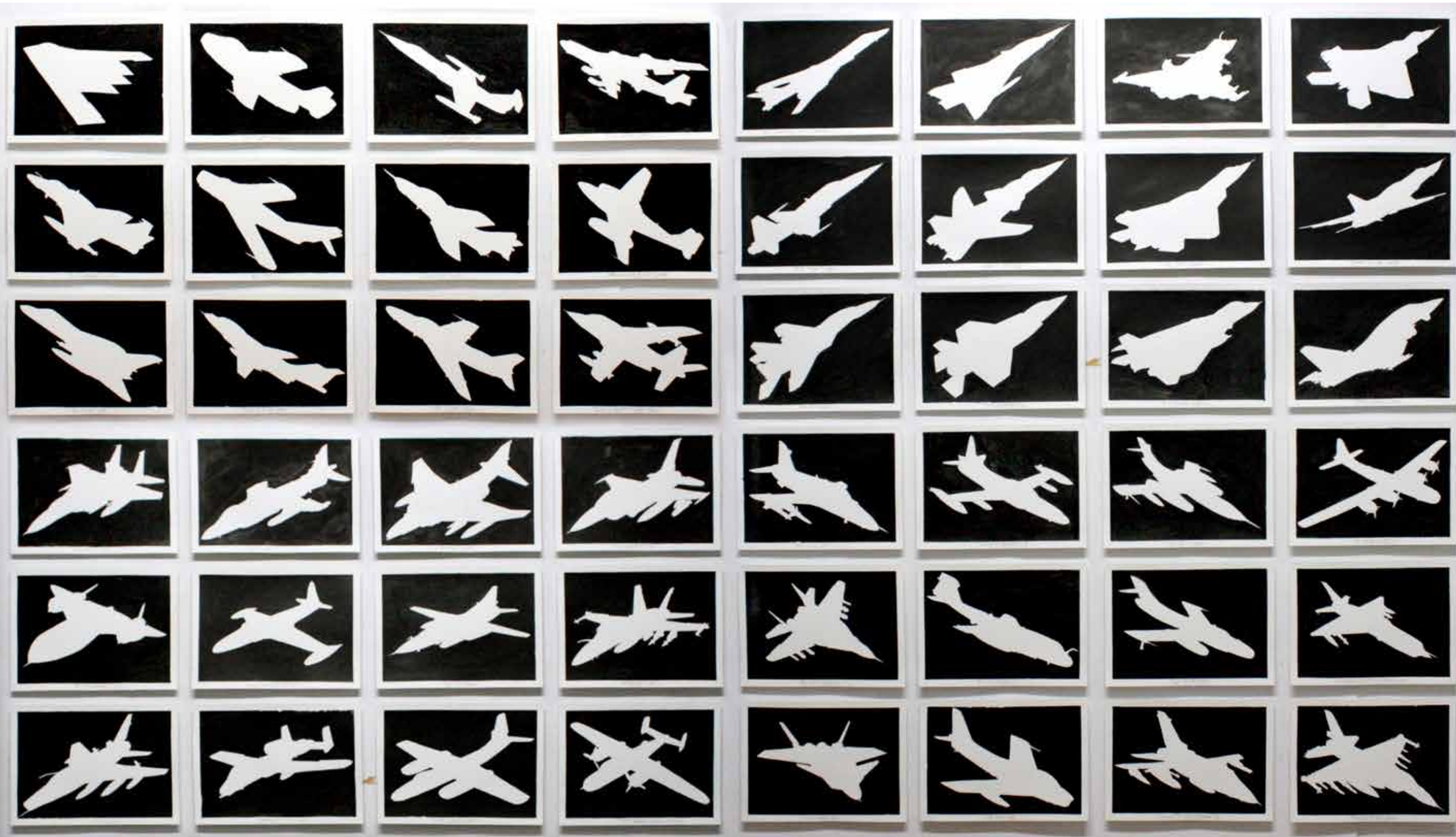




"Spread"  
74 cm x 54 cm  
Paper cutting manual, neon box  
2014



"Six Decades and Counting"  
174 cm x 106 cm  
Paper cutting manual  
2014



"A Million in Decade"  
27,5 cm x 20 cm (each)  
Ink on paper (work in progress)  
2014

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# Mujahidin Nurrahman

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Born in Bandung, November 14, 1982, Indonesia

2007, BFA, Printmaking Major, Art Dept. Bandung Institute Of Technology (ITB), Bandung, Indonesia

## SOLO EXHIBITION

2010 Ornamen Kritis, Platform3, Bandung, Indonesia

2008 In The End Of Time, Cemara 6 Gallery, Jakarta, Indonesia

## GROUP EXHIBITION

2014 The Language of Human Consciousness, ATHR Gallery, Jeddah  
Melihat Indonesia, Ciputra Art Preneure Today and Tomorrow : Indonesian Contemporary Art, Yallay Gallery  
Art Dubai, D Gallerie

2013 Every Day Is Like Sunday, Langgeng Gallery, Indonesia  
The SEA+ Triennial 2013, Galeri Nasional, Jakarta, Indonesia  
BaCAA finalist, Lawang wangi artspace, Indonesia

2012 Collective Project #1, Platform3, Emmitan Gallery, Indonesia  
Yunnan International Prints 2012, Yunnan, China

2011 Fund Rising, Platform3, Bandung, Indonesia  
ART/JOG/11, Yogyakarta's Cultural Park, Yogyakarta, Indonesia

2010 Sang Ahli Gambar dan Kawan-kawan, Galeri Kita  
Room is Mine, Edwins Gallery

2009 ASYAAF, Seoul, North Korea  
Perang, Kata dan Rupa, Salihara Gallery, Jakarta, Indonesia  
Deer Andry, Rumah Rupa, Jakarta, Indonesia  
C-art Show(Cemara 6 Gallery), Grand Indonesia, Jakarta, Indonesia  
Bandung Art Now,Galeri Nasional, Jakarta, Indonesia

2008 Deer Andry, galeri S-14, Bandung,

Indonesia

Siapa Salim, Galeri Nasional, Jakarta, Indonesia

Ilustrasi kompas 2008, Bentara Budaya Jakarta, Indonesia

Ilustrasi kompas 2008, Bentara Budaya Yogyakarta, Indonesia

Ilustrasi kompas 2008, ORASIS Art gallery, Surabaya, Indonesia

Ilustrasi kompas 2008, Soemardja gallery, Bandung, Indonesia

Survey, Edwin Gallery, Jakarta, Indonesia

B-Invasion, Canna Gallery, Jakarta, Indonesia

2007 Seven, Cemara 6 Gallery, Jakarta, Indonesia  
Seven, Soemardja Gallery, Bandung, Indonesia

2006 Exhibition of Workshop with Tisna Sanjaya, Galeri Soemardja, Indonesia  
Exhibition of Workshop with Tisna Sanjaya, Magelang, Indonesia  
Mereka Mereka, Redpoint Gallery, Bandung, Indonesia

2005 Re: (Post), Japan Foundation, Jakarta, Indonesia  
Human+Space, Soemardja Gallery, Bandung, Indonesia

2004 Pabrik Artifisial, Kedai Kebun Forum, Yogyakarta, Indonesia  
SM 3025, Soemardja Gallery, Bandung, Indonesia

2003 Inkubasi, Aula Timur ITB, Bandung, Indonesia  
Ekologi Demokrasi, Lebak Siliwangi, Bandung, Indonesia

## AWARDS

2013 Winner, Bandung Contemporary Art Award#3, Bandung

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