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YEO WORKSHOP

MARYANTO

MARYANTO

(b. 1977, Indonesia)

Maryanto creates powerful monochromatic paintings and monumental installations that dissect socio-political structures through the depiction of landscapes. His works investigate the impact of technological development, industrialisation, pollution, and resource exploitation on the natural world, reflecting the harsh realities in his home country, Indonesia. Through fable-like and theatrical settings, Maryanto's landscapes present deeply urgent concerns around the encroachment of the environment, both physical and cultural.

He has participated in major international biennales and triennales, including the Jeonnam International Sumuk Biennial, South Korea (2025); the 2nd Industrial Biennale, Labin, Croatia (2018); Koganei Art Spot Chateau, Tokyo (2018); the Setouchi Triennale, Naoshima, Japan (2016); and the Jakarta and Jogja Biennales, Indonesia (2015).

Selected solo and group exhibitions include Muan Museum of Art, Jeollanam-do, South Korea (2025); G Gallery, Seoul (2025); Tabula Rasa Gallery, London (2023); 16Albermarle, Sydney (2023); MAIIAM Contemporary Art Museum, Thailand (2021); Jogja National Museum, Yogyakarta (2020); Yeo Workshop, Singapore (2019, 2017, 2015); Samstag Museum of Art, Adelaide; the Asia Culture Centre, Gwangju; the Bozar Centre for Fine Arts, Brussels (2017); Singapore Art Museum (2015); Stedelijk Museum Bureau Amsterdam; Rijksakademie van Beeldende Kunsten, Amsterdam; ArtAffairs, Amsterdam; and Heden, Den Haag (2013).

His works are held in public collections including the Kadist Foundation, Tropen Museum (Netherlands), and MACAN Museum (Indonesia), among others. Maryanto graduated from the Faculty of Fine Art, Indonesia Institute of the Art, Yogyakarta in 2005, and completed a residency at the Rijksakademie in Amsterdam in 2013.



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MARYANTO
Intimate Landscape, 2024
scratching and acrylic on canvas
150 x 200 cm



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MARYANTO
Cave on Ocean Waves, 2024
scratching and acrylic on canvas
60 x 80 cm

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MARYANTO

When The Trees Fall, 2024

scratching and acrylic on canvas

65 x 100 cm

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MARYANTO
Radiance of The Forest, 2024
scratching and acrylic on canvas
60 x 80 cm



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MARYANTO
Pulse of the Earth, 2024
scratching and acrylic on canvas
65 x 100 cm

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MARYANTO
Palm Spirit, 2023
charcoal on canvas
210 x 150 cm



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MARYANTO
Fresh Fruit Bunch, 2023
scratching and acrylic on canvas
150 x 200 cm

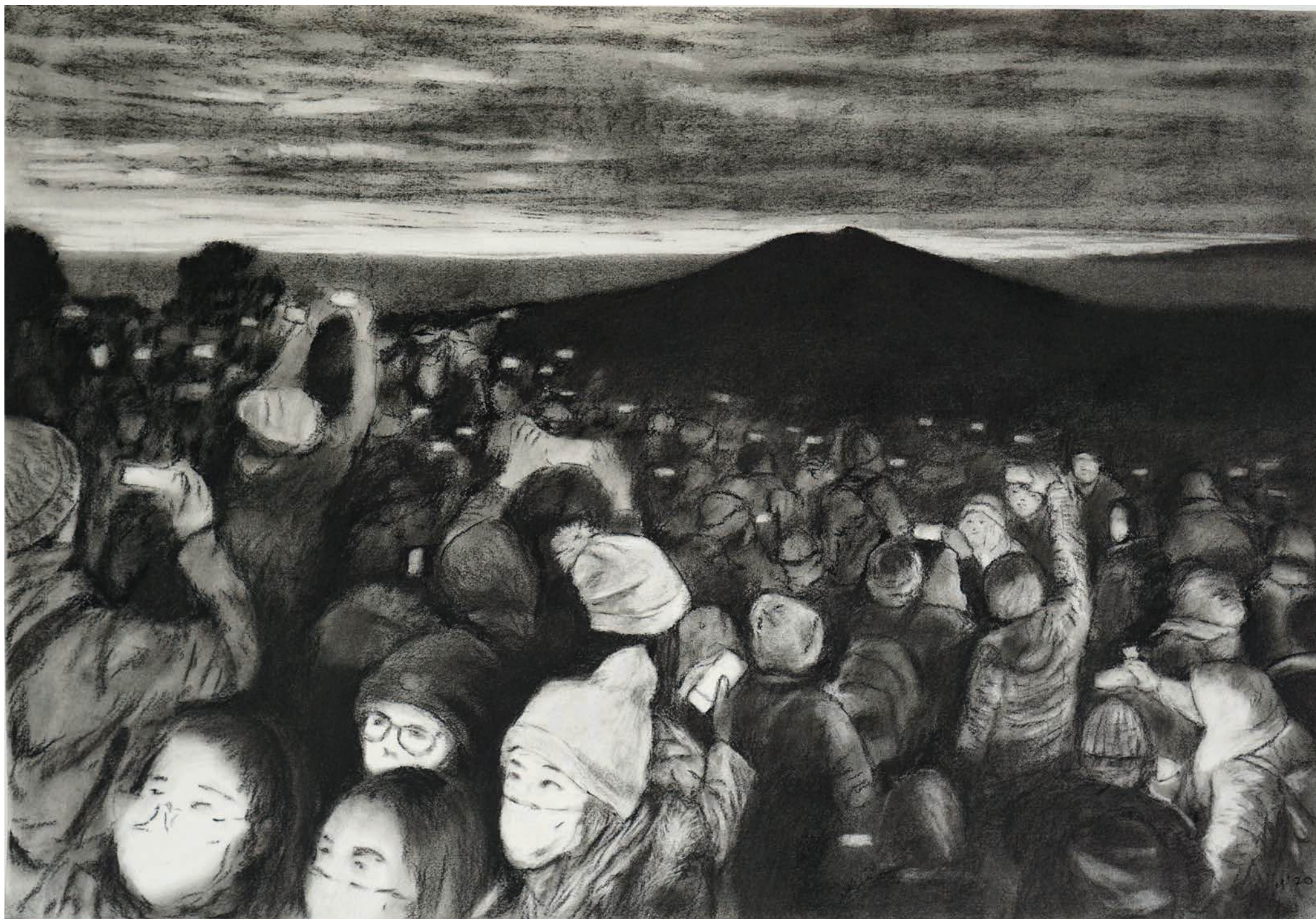


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MARYANTO
Sand Miner Bivouac, 2021
scratching and acrylic on canvas
100 x 200 cm

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MARYANTO
Sunrise Antusias (Sunrise Enthusiastic), 2020
charcoal on paper
55 x 80 cm

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MARYANTO

Kawah Sikidang Dieng / Sikidang Creater Dieng, 2020

charcoal on paper

57 x 80 cm

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"When I make a drawing,
I imagine the audience right
next to me. I try to bring to
people what I feel and see. I
create a stage. That's the only
thing I can do. I can never bring
you to the places I have been; I
can bring you to the place I can
feel, so that's the experience I
can give you."

- Maryanto, 2017

MARYANTO

Keluarga Beringin (The Banyans Family, 2020
charcoal on paper
80 x 55 cm



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MARYANTO
Spirited Mountain, 2017
charcoal on paper
68 x 96 cm

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MARYANTO

We Were There Beb, 2015
ink and watercolour on paper
98 x 132 cm

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MARYANTO
The Tower, 2015
ink and acrylic on paper
144 x 116 cm



2017-2025

SOLO EXHIBITIONS



WE ARE HERE AND STILL LIFE

Yeo Workshop, Singapore

2 December 2025 - 4 January 2026

We Are Here and Still Life points to the paradox of human desire to reconnect with nature, but increasingly through artificial means: from manicured gardens, aquariums, and terrariums to digital landscapes within video games and virtual reality. Yet Maryanto reminds us that preserving nature is deeply intertwined with preserving history and collective identity.

Building on his earlier explorations of utopia and journeys along forking paths, Maryanto presents a new body of work exploring nickel mining and the destruction of small islands across Indonesia. Among these works is *Gergasi* (2025), a monumental charcoal drawing depicting monstrous drilling machinery tunnelling ever deeper into the earth's surface — a visceral image of extraction that suggests both mechanical hunger and environmental violation. In *Of Earth, Greed and Ghosts* (2025), another large-scale charcoal drawing, colossal tentacled nickel-mining machines loom over the landscape, their limbs spreading across the terrain while small islands recede into the background—a direct reference to the recent discovery of nickel-mining activities near Raja Ampat, one of Indonesia's most biodiverse marine regions.

These works reveal the shifting terrains of our sociopolitical narratives, meditating on a kind of spiritual ecology—where cultural histories and Javanese mythologies embedded in these forests and lands find renewed life and retelling.

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MARYANTO
(Pseudo) Garden of Eden, 2025
charcoal on jute canvas
246 x 178 cm



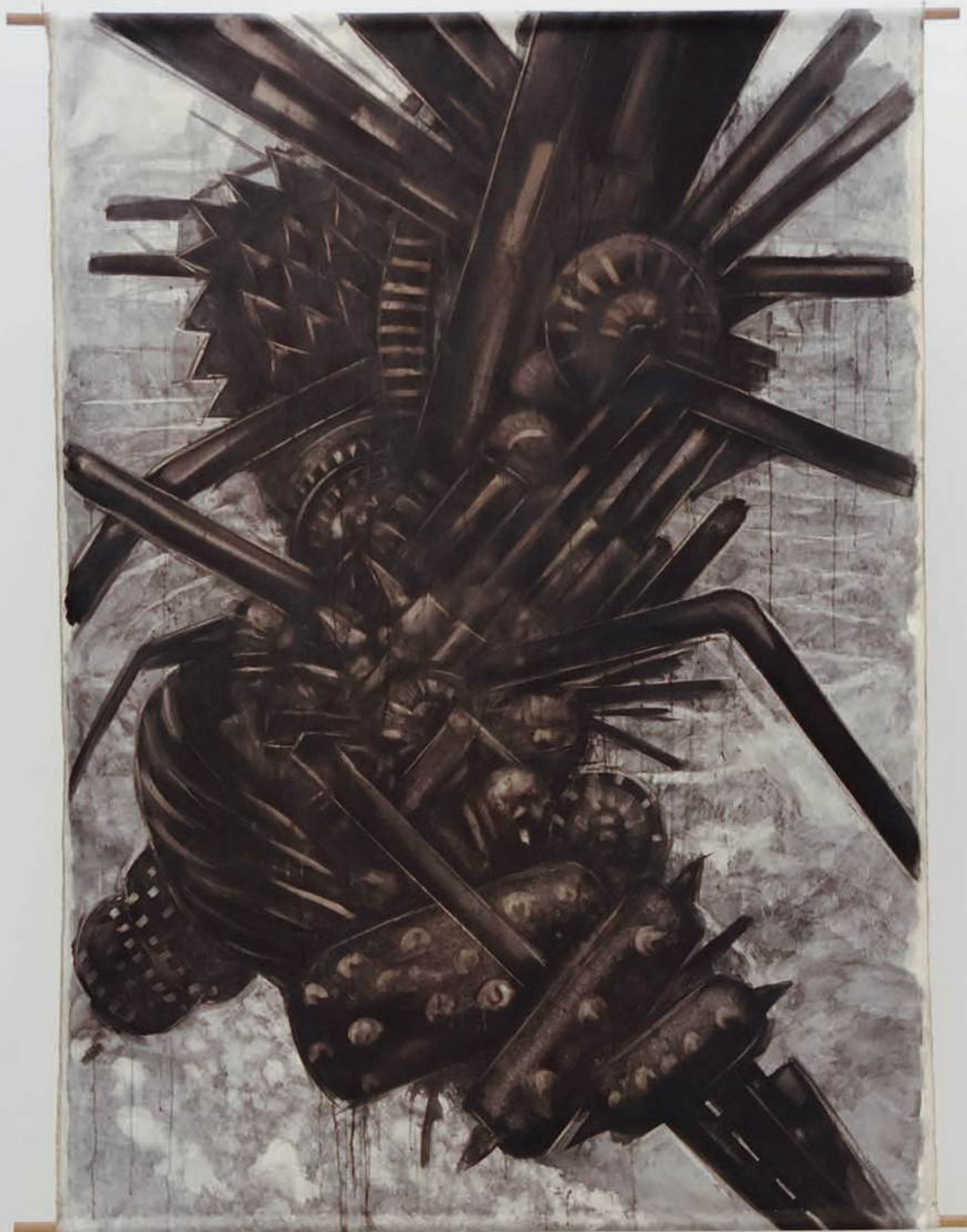


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MARYANTO

We Are Here and Still Life, 2025
scratching and acrylic on canvas
80 x 60 cm

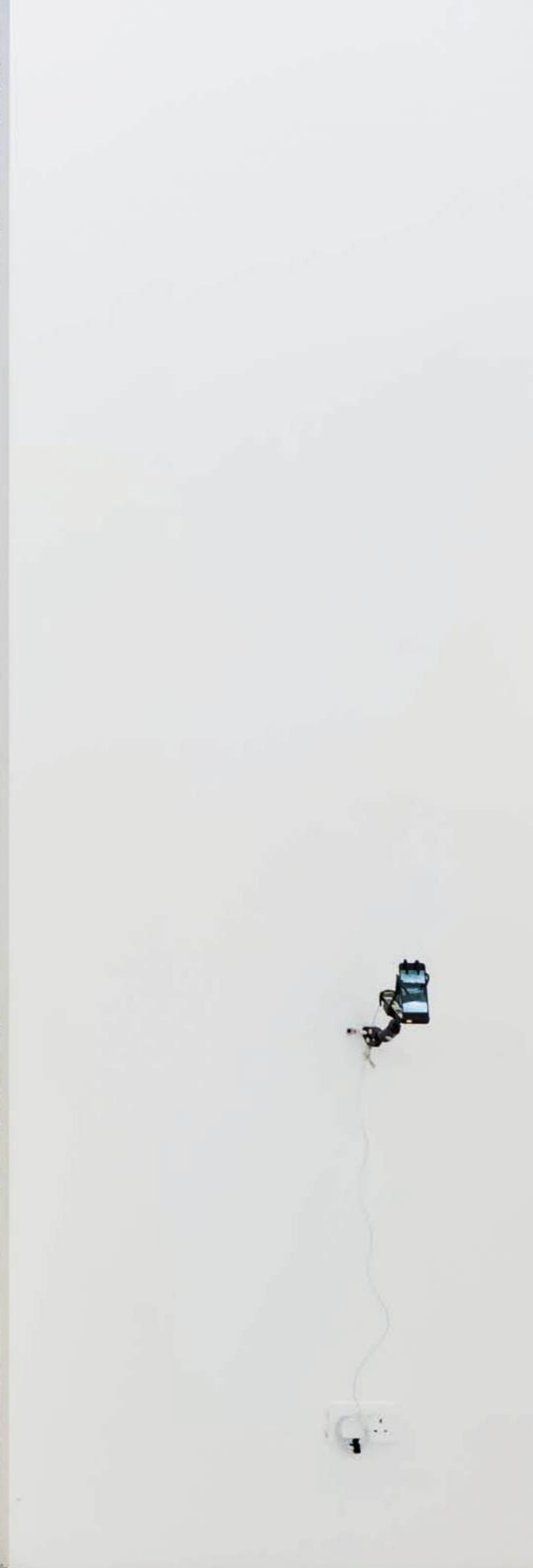


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MARYANTO
Gergasi, 2025
charcoal on jute canvas
242.5 x 175 cm



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MARYANTO

Of Earth, Greed and Ghosts, 2025

charcoal on jute canvas

257 x 178 cm



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Lampasah, Hutan Adat



Hutan Adat



Lampasah



NARRATIVES UNDERNEATH: SHIFTING LANDSCAPES & MEMORY

G Gallery, Seoul
12 March - 12 April 2025

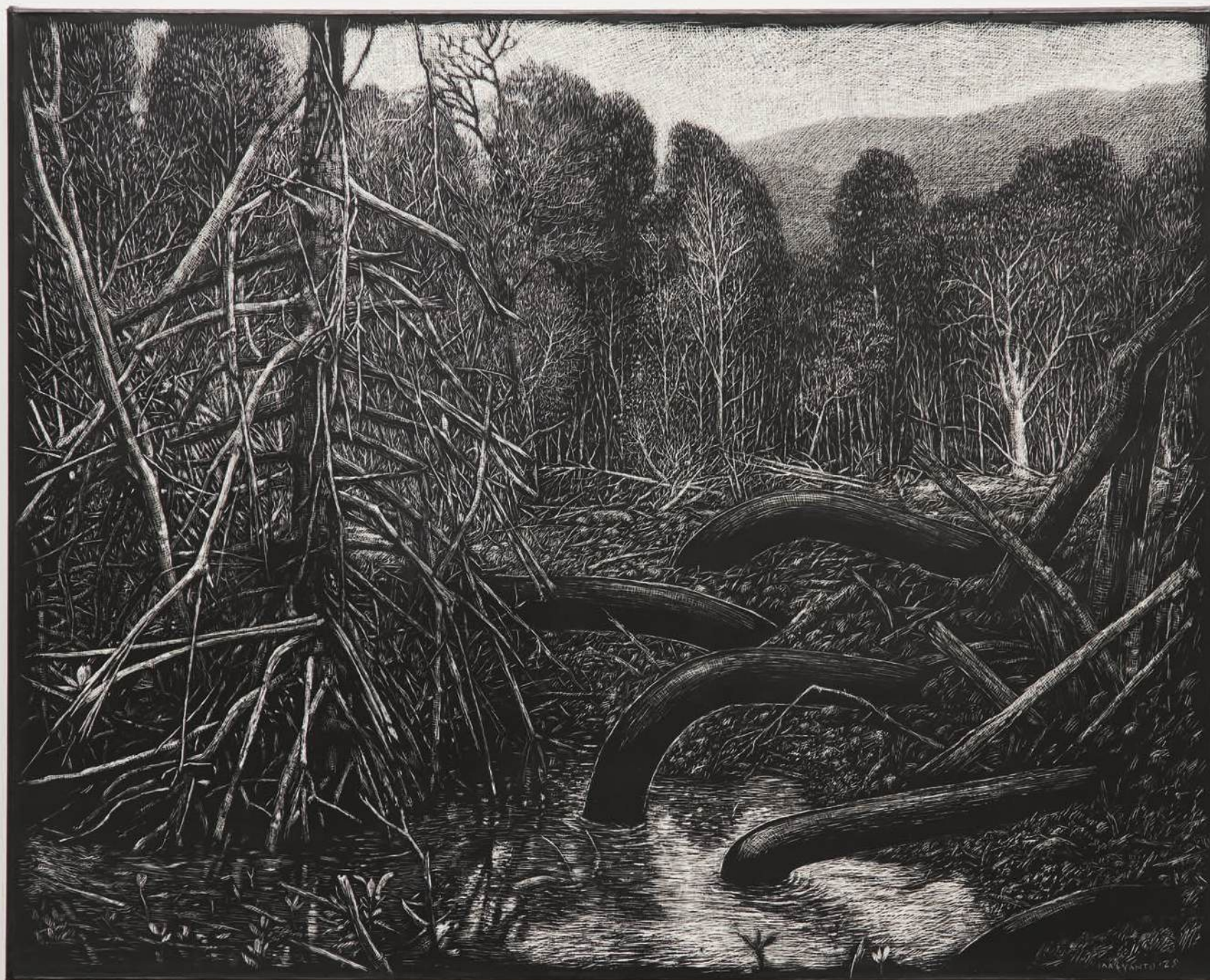
The perception of nature as a mere backdrop has long justified scenes of destruction as inevitable consequences of economic growth, allowing disappearance to be ignored. Maryanto fractures this indifference. He grasps at fading traces, exposes wounds that have remained unseen, and compels us to confront what we have overlooked.

In *The Shadow Behind Roots* (2025), he reveals the shattered ecosystem of mangroves, exploited by the surrounding shrimp farms that connect their long waste pipes to the sea. In *Breathe, Banyan Tree* (2025), a massive banyan tree stands with its sprawling roots and towering trunk, echoing the legend of a sacred being that once healed a plague-stricken village with the water from Tamblingan Lake (Tamba, meaning medicine; Elingan, meaning memory or spiritual ability). From Mount Merapi, revered in Javanese mythology, comes the ancient warning: Ojo Adigang Adigung Adiguna—one must take only as much from nature as is truly needed. Yet, the consequences of ignoring this wisdom are clear to see: vanished forests, murky rivers, and a lost history barely clinging to existence.

Maryanto's landscapes summon the voices of both the lost and the barely surviving, forcing us to reckon with truths long disregarded. We have witnessed the collapse of reason and order from many angles. How much have we erased, and how much have we chosen to forget?



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MARYANTO
The Shadow Behind Roots (Karimun, Jawa Islands), 2025
scratching and acrylic on canvas
100 x 80 cm





MARYANTO

*Ojo Adigang Adigung Adiguna (Don't be Arrogant, Stubborn,
nor Possess the Desire to Always Conquer), 2021*

charcoal on canvas
200 x 350 cm





JOURNEY OF FORKING PATHS

Yeo Workshop, Singapore

21 September - 27 October 2019

The title of the show *Journey of Forking Paths* came about as came about as Maryanto found the image of a forking path apt, in illustrating the duality he encounters in his thought process when looking at an interesting landscape. He is faced with the stories the landscape has to tell of its past, and imagine its uncertain future of preservation or destruction. The metaphor of the forking path also points to how these landscapes are not eternal, and is affected by every decision we make, every path we choose. As such, the title of the show is a premise to look at the scenes the artist has captured in his works, and he hopes to inspire the audience to reflect on the effects people have inflicted on the natural environment.

Maryanto captures these landscapes through a tedious method of layering and scratching, creating permanent images in the form of hyperrealistic paintings. Being process-focused, he patiently carves and etches fine lines and forms, gradually revealing the hidden images within the canvas covered in black acrylic paint. This show also features a large graphite drawing and a mural, where he explores depicting scenes with a different medium, but with equal intensity. In uncovering these images, he also uncovers stories of unspoken truths, bringing messages hidden in plain sight to light in these deeply dangerous and political spaces.

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MARYANTO
Ratapan Angin (The Wailing of the Wind), 2019
scratching and acrylic on canvas
150 x 200 cm



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MARYANTO
Path of Enlightenment, 2019
scratching and acrylic on canvas
150 x 200 cm



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MARYANTO

The Border Between North and South, 2019

scratching and acrylic on canvas

150 x 200 cm



STORY OF SPACE

Yeo Workshop, Singapore
28 March - 31 May 2017

Story of Space presents a synthesis of utopian and dystopian reflections of landscape and the environment by pulling together elements from Maryanto's previous exhibitions: *Space of Exception* (2015, Yeo Workshop) and *Mineral Desire* (2016, Art Basel Hong Kong). *Story of Space* is a place of thinking and reflecting on narratives or stories of the land, journeying through the past into the reality of the present to the possibility of a future.

Deeply alarmed by the relentless pillaging of land in Indonesia, Maryanto has long been investigating various industries complicit in destroying these natural landscapes. He weaves local mythologies, chronicles and personal experiences to animate these often overlooked yet grave issues—from volcanic sand mining to oil dredging—in his monochromatic paintings and drawings. While calling attention to the extent of human negligence and destruction done unto the forests and volcanoes, his works offer moments of meditation for a more hopeful and utopian hereafter.



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MARYANTO
Banyumas (Water and Gold), 2016
scratching and acrylic on canvas
65 x 99 cm



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MARYANTO

Randu Belatung (Black Tree Cotton Oil), 2016

scratching and acrylic on canvas

65 x 99 cm





SELECTED INSTITUTIONAL & GROUP EXHIBITIONS

- 2025 *Somewhere Over the Yellow Sea*, Jeonnam International Sumuk Biennial, Mokpo Indoor Gymnasium, South Korea
Memories Look at me, Muan Museum of Art, Jeollanam-do, South Korea
The Eye and The Tiger, OH! Open House, Singapore
- 2024 *Archiving Landscape*, Supported by Yenn and Alan Lo Foundation, Presented by Yeo Workshop, Singapore
- 2023 แผ่น ดิน/Tanah/Land: Surajate Tongchua and Maryanto, 16Albermarle Project Space, Newtown, Australia
- 2022 *Aqua Paradiso*, Asia Culture Center, Gwangju, South Korea
- 2021 *Pollination: Of Hunters & Gatherers*, MAIAM Contemporary Art Museum, Chiang Mai, Thailand
Threads and Tensions, Yeo Workshop, Singapore
Influx: Inauguration, Ruang Dini, Bandung, Indonesia
Kebun Sejarah/Garden of History, Zone 2 Source, Amsterdam, Netherlands
Broken White #4 Project, Ace House Collective, Yogyakarta, Indonesia
- 2020 *ARTJOG 2020: Resilience*, Jogja National Museum, Yogyakarta, Indonesia
- 2018 *Industrial Art Biennial*, Labin Art Express XXI, Labin, Croatia
- 2017 *After Utopia: Revisiting the Ideal in Asian Contemporary Art*, Samstag Museum of Art, Adelaide, Australia
Europalia, Bozar Centre for Fine Arts, Brussels, Belgium
- 2016 *In Search of Balance*, Fukutake house, Naoshima, Japan

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Maryanto, *Sapa Seneng Ngrusak Ketentremane Alam lan Liyan Bakal Dibendhu deneng Pangeran lan Dielehke dening Tumindhake Dhewe #1 (For Those who Disturb the Nature and Supernatural Beings will be Punished by God, and Get Karma for Their Own Actions #1)*, 2021. Installation view, *The Eye and The Tiger*, OH! Open House, Singapore, 2025.





Installation view, *The Hunters*, MAIIAM Contemporary Art Museum, Chiang Mai, Thailand, 2021.

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Maryanto, *Siti Panguripan (Land of Life)*, 2021.
Installation view, *The Hunters*, MAIIAM Contemporary Art Museum,
Chiang Mai, Thailand, 2021.





Maryanto, *Nek Wani Ojo Wedi-Wedi, Nek Wedi Ojo Wani-Wani (If You Dare, Don't be Half-Hearted, if You are Afraid, Don't Act as if You are Brave)*, 2021.
Installation view, *The Hunters*, MIIAM Contemporary Art Museum, Chiang Mai, Thailand, 2021.

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Maryanto, *On the ground under the trees*, 2020.
Installation view, *Threads and Tensions*, Yeo Workshop, Singapore, 2021.







Maryanto, *Rukun Tresna (Harmonious and Affectionate)*, 2019.

Site-specific installation for 900mdpl, *Hantu-Hantu Seribu Percakapan (Ghosts of a Thousand Conversations)*, Kaliurang, Indonesia, 2019.





Maryanto, *Tumpah Ruah Di Wonocolo (Brimming in Wonocolo)*, 2015. Installation view, *Neither Forward Nor Back*, presented as part of Jakarta Biennale, Indonesia, 2016.



Maryanto, *Pandora's Box*, 2013. Installation view, *RABKopen 2013*, Rijksakademie van beeldende kunsten, Amsterdam, Netherlands, 2013.



Installation view, *When Trees Fall*, Yeo Workshop at Art Dubai, UAE, 2023.



Installation view, Yeo Workshop at Art Basel Hong Kong, Hong Kong, 2016.

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