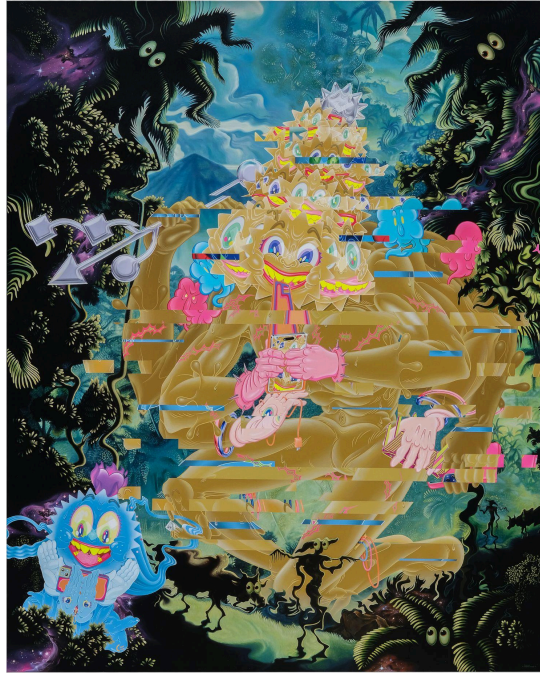


## Days That Slip Away Untouched

A Solo Exhibition by Uji “Hahan” Handoko Eko Saputro



Uji 'Hahan' Handoko Eko Saputro, *Verification Devouring Itself*  
2025, Acrylic on Canvas, 250 x 200 cm

Gajah Gallery Singapore  
9 - 26 July 2026

Singapore, 29 June 2026 – **Gajah Gallery Singapore** presents ***Days That Slip Away Untouched***, a solo exhibition by Indonesian artist **Uji “Hahan” Handoko Eko Saputro**. Following its debut in Jakarta, the exhibition continues Hahan’s investigation into the shifting relationship between physical reality and its digital mediation.

Working across painting, sculpture, and sound, Hahan examines how perception and meaning are conditioned within digitally mediated environments. His work probes the terms by which images and experiences are encountered, tracing how distinctions between the real, the constructed, and the circulated are produced, and how authenticity is negotiated in their wake.

In contrast to the immediacy of digital systems, Hahan’s practice emphasises slowness and material engagement. Developed in close dialogue with the Ace House collective and his studio artisans, the works emerge through what he describes as an “aesthetic kinship”, a process rooted in shared labour and collective exchange. Across the exhibition, Hahan appropriates imagery from works by Raden Saleh, Tomás Sánchez, and Walter Spies, using these references to reflect on how knowledge, power, and ways of seeing have shaped historical narratives. In doing so, the works draw attention to the instability of images in an era governed by algorithmic visibility, where depth and context risk being flattened.

Within these compositions, moments of disruption appear through hybrid figures and altered landscapes, introducing a sense of dissonance that unsettles familiar visual frameworks. These gestures operate as subtle “glitches”, interrupting dominant modes of representation and opening up alternative ways of seeing and understanding.

The exhibition title, ***Days That Slip Away Untouched***, speaks to an awareness of time that often passes without full attention. Across his practice, Hahan foregrounds attentiveness —to history, process, and everyday experience— as a means of resisting this condition. Here, authenticity is approached as something continually negotiated within the conditions of contemporary life.

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## **ABOUT THE ARTIST**

Uji Handoko Eko Saputro (b. 1983) , widely known as Hahan, creates works that navigate the tensions between ‘high’ and ‘low’ art, combining the visual language of popular youth culture and underground comics with the aesthetics of traditional Javanese mythology. His works are held in several major museum collections, including the Queensland Art Gallery | Gallery of Modern Art (QAGOMA), National Gallery of Victoria (NGV), National Gallery of Australia (NGA), Art Gallery of New South Wales (AGNSW), and the Museum and Art Gallery of the Northern Territory (MAGNT).

Hahan is a founding member of Ace House Collective, a Yogyakarta-based artists’ initiative and creative space. He currently lives and works in Yogyakarta, Indonesia.

## **ABOUT GAJAH GALLERY**

Founded in 1996, Gajah Gallery has developed a sustained, critically engaged commitment to Southeast Asian contemporary art, shaped through long-term collaboration with artists and the region’s leading academics and art historians. Operating across Singapore, Jakarta, Yogyakarta, and Manila, the gallery presents a rigorous year-round exhibition programme and maintains a strong presence across major regional and international platforms. Its activities extend to long-term research and scholarly engagement, as well as supporting the production of extensive printed publications on seminal artists and collectives, contributing to the scholarship and historiography of Southeast Asian art.



Uji “Hahan” Handoko Eko Saputro, 1997  
2024, Aluminium and Duco Paint, 35 x 19 x 78 cm



Uji “Hahan” Handoko Eko Saputro, *Public Sentiment, Planted and Harvested Daily*  
2026, Acrylic on Canvas, 190 x 160 cm

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