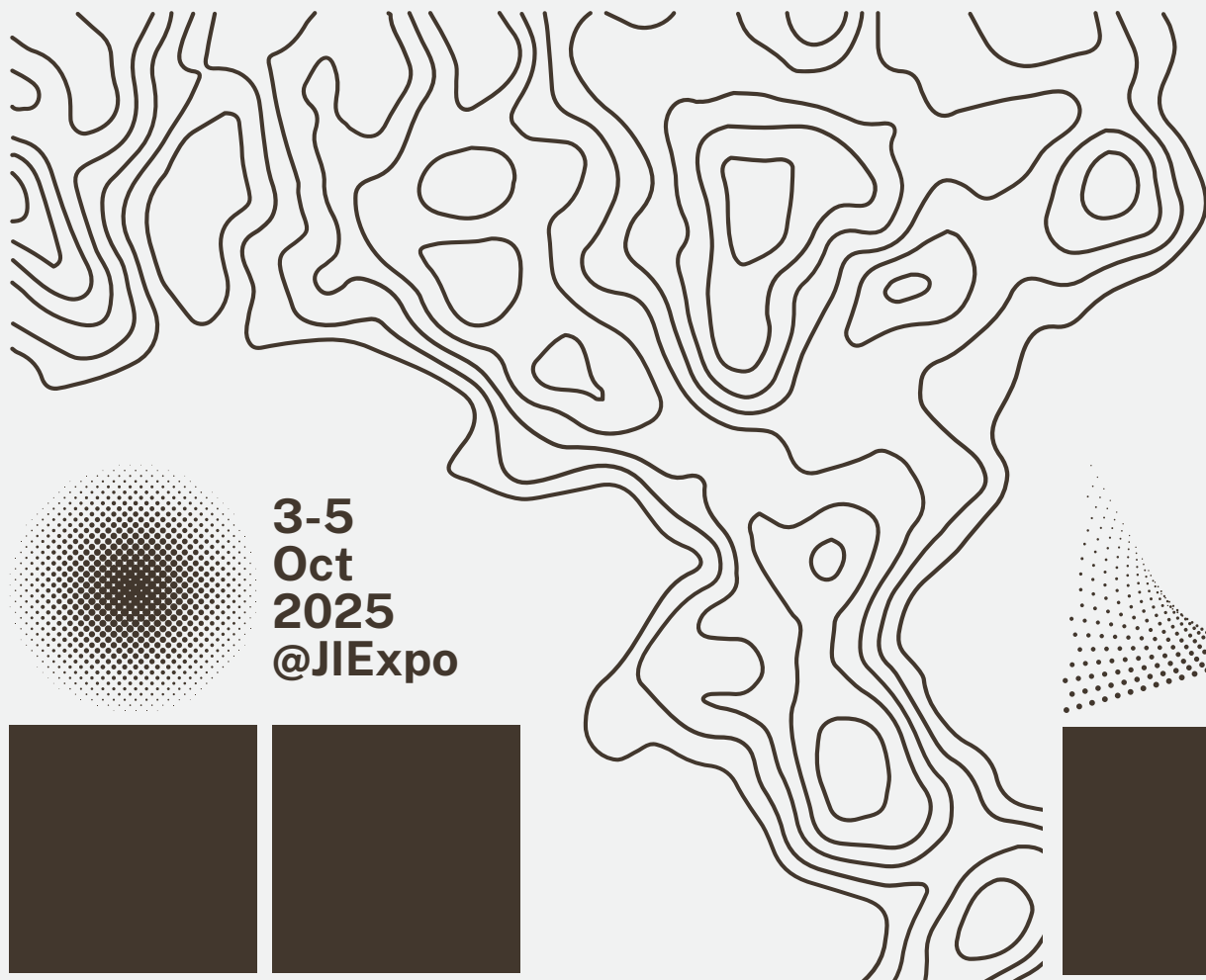
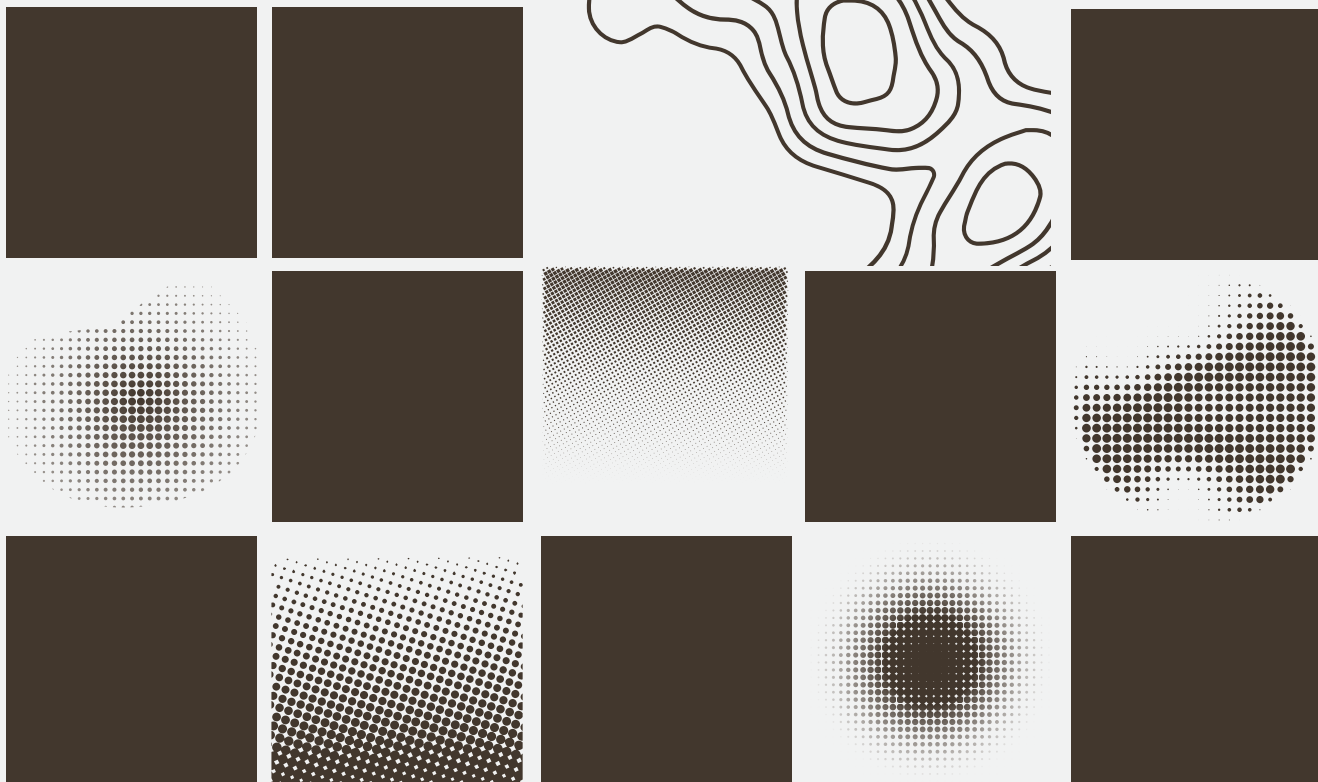


# Untranslatable Cartographies

ISA Art  
Gallery  
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3-5  
Oct  
2025  
@JIExpo



A. SEBASTIANUS • AIMAN • ARAHMAIANI • ARDI GUNAWAN • ARI BAYUAJI • DABI ARNASA  
DEWI FORTUNA MAHARANI • IDA LAWRENCE • INES KATAMSO • JUMAADI • LUH'DE GITA  
MARISA R NG • MELISSA TAN • SILLYNDRIS • SINTA TANTRA • TARA KASENDA • TAUFIQ HT  
YOSEFA AULIA • YUKI NAKAYAMA • ZIKRY REDIANSYAH

Memory never settles. It drifts, fragments, and returns. What we recall is inseparable from what we forget, so to speak of memory is to confront its instability. A restless force that resists containment across cultures and disciplines, unfolds as

### *Untranslatable Cartographies*

This force attempts to chart what cannot be fully mapped, to trace memory's restless routes across silence, fracture, and translation. These cartographies do not offer fixed coordinates or legends, instead, it portrays shifting orientations—maps that dissolve as soon as they are drawn.

In the chapters that follow, this instability of memory is approached through different artistic practices, each offering a *modus operandi* to study how memories are mapped, layered, and translated across time and form.

#### *i. Atlas as Method*

Memory unfolds as a terrain of recurrence and displacement, never fixed but always in motion. An atlas, conventionally, is a collection of maps and legends designed to chart territories. Yet in Aby Warburg's unfinished project *Mnemosyne Atlas* (1924–1929), the atlas became a field of images, gestures, and symbols assembled in relation to one another<sup>1</sup>, revealing how memory migrates across time and space. To invoke Mnemosyne, Titaness of memory and mother of the Muses, is to acknowledge that every act of creation emerges from this shifting topography of remembrance. Rather than offering a linear narrative, the atlas opens into constellations. It is a landscape both archival and unfinished, where the act of remembering itself becomes the method.

This nonlinearity is evident in the work of Ida Lawrence, who turns to herself to recall small observations and stories out of her daily life. *All that is water in Air-Air* (2022) does not form a single, continuous stream, rather, it manifests as eddies, ripples, and currents that intersect and disperse. Here, 'air'—the Indonesian word for water—multiplies into acts of swimming, raining, sweating, and sipping. As Homi K. Bhabha suggests, translating memories generates a 'third space' in which meanings are neither fixed nor fully lost, but reconstituted in unexpected ways<sup>2</sup>. These movements disintegrate and reassemble into a river of sounds, letters, and syllables, forming a symphony that calls for freedom in movement. This understanding aligns with Walter Benjamin's seminal essay *The Task of the Translator*, strengthened the argument that translation does not seek to replicate meaning but to release it into new assemblages, producing accretive facsimiles that exceed the original<sup>3</sup>. To study and map memories is to extend the boundaries of what they may become.

In this fluidity and expansion, Lawrence charts a kind of personal atlas, one that redraws lines of thought through unfixed coordinates and morphing relations between word, sound, and body. Her practice often emerges from moments of slippage and mistranslation, where language fails to hold its ground. A friend's misspelling of 'Tuesday' as 'Thuesday' becomes a site of interruption that demands clarification. In Warburgian terms, as dissected by Silvina P. Vidal, this opens up a *Denkraum*<sup>4</sup>, space for contemplation. *Is it Tuesday or Thursday?* Such moments of uncertainty open into uncharted territories, where error is not perceived as rupture, but as a point of departure.

In Lawrence's practice, memory is constituted through acts of displacement and recurrence. This configuration recalls the Mnemosynean atlas as an unfinished cartography of thought, where meaning emerges through shifting constellations. With this, Melissa Tan turns to myth and astronomy to navigate thresholds of said constellations. Her work *Iris* takes its name from the asteroid 7 Iris, as well as the Greek goddess of the rainbow. In myth, *Iris* is the swift messenger of

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<sup>1</sup>Warburg, A. (2000) *Der Bilderatlas Mnemosyne*. Edited by M. Warnke and C. Brink. Berlin: Akademie Verlag.

<sup>2</sup>Bhabha, H.K. (1994) *The Location of Culture*. London: Routledge.

<sup>3</sup>Benjamin, W. (1999) *The Task of the Translator*. In: Eiland, H. and Jennings, M.W. (eds.) *Walter Benjamin: Selected Writings*, Volume 1, 1913–1926. Cambridge, MA: Harvard University Press, pp. 253–263.

<sup>4</sup>Vidal, S. (2009) Rethinking the Warburgian tradition in the 21st century, *Journal of Art Historiography*, 1.



the Olympian gods, traversing with the speed of wind from land to sea, and descending even into the depths of the underworld. She is among the rare liminal deities who preside over thresholds, gateways, and boundaries. To inhabit such thresholds is to hold a dual nature where one is neither confined to one realm nor belonging entirely to another. Julia Kristeva, in turn, understands liminality through the concept of abjection. The thresholds that destabilize fixed categories and reveal the vulnerability of the self<sup>5</sup>. Gloria Anzaldúa describes this disruption and in-between space as a borderland—a site of friction and possibility where identities are remade through contradiction and hybridity.<sup>6</sup> Border-crossing becomes a method of memory mapping itself. To move between domains, temporalities, or identities is to chart what is partial, relational, and unfinished.

Seen through these lenses, memory mapping is never about complete capture or finality. It is relational, performative, and provisional, tracing lines across voids and perforations.

## ii. Memory Palimpsest / Afterlives of Form

To think of a memory is to rewrite the memory itself. Each act of recollection alters what is recalled, folding the present into the past and blurring the boundary between fact and fiction. As Paul Ricoeur<sup>7</sup> suggests, memory is a dynamic process that is always vulnerable to distortion and omission. In this sense, recollection is never neutral, altering the remembered event even as it seeks to preserve it. This resonates with the concept of the palimpsest, where layers accumulate over time, each inscription contingent upon what preceded it yet never fully erasing the past. Memory, like a palimpsest, preserves traces even as it is overwritten, where absence and presence coexist and the act of mapping becomes inseparable from the act of remembering. Thus, memory is a palimpsest that reproduces itself unfaithfully.

The palimpsest, an act of reprocessing which effaces, offers a figure for how cultural memory persists. In Jan Assmann's formulation, cultural memory anchors itself in "fixed points" or "figures of memory"<sup>8</sup>: events, rites, and forms that resist the passage of time, reappearing through cultural practices as "islands of time." Such islands punctuate the flow of everyday life with other temporalities, encasing memory in ritual, gesture, or form.

A. Sebastianus' works illustrate this principle in tangible form through works such as *Parts of Forest XVII* and *Saat, Bernyala Penuh Jiwa dan Warna*. Light, texture, and color function as carriers of stratified histories, revealing the latent energy of prior forms while allowing new inscriptions to emerge. His practice as a weaver underscores this preoccupation with accumulation, interlacing, and the relational nature of forms. In *Parts of Forest XVII*, a single line can signify one tree, while a woven cloth embodies an entire forest. The traditional *lurik* weaving motif, *telupat*, symbolizes the sacred barrier worn by a loyal servant to protect the royal palace. Through this work, Sebastianus assumes the role of a protector of the forest, mediating between loss and preservation. Drawing on Michael Taussig's theorization of objects as active participants in culture<sup>9</sup>, Sebastianus' works can be understood as living palimpsests. Each thread, line, and print does not merely record prior gestures but participates in the ongoing enactment of memory, carrying traces of history, ritual, and human intervention. The work does not merely record the artist's gestures in each intersection of thread, it remembers and embodies what was and what ought to be.

Expanding on the idea of living palimpsests, Ari Bayuaji's *Jade Mountain* transforms weaving into a collective gesture. Memory, in the act of weaving, along with the collaborative sourcing of discarded materials, becomes a palimpsest in itself. Bayuaji's practice attends to the histories inscribed in objects—particularly discarded fishnets that would otherwise damage coral reefs—and traces how these materials traverse time and geography.

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<sup>5</sup>Kristeva, J. (1982) *Powers of Horror: An Essay on Abjection*. New York: Columbia University Press.

<sup>6</sup>Anzaldúa, G. (1987) *Borderlands/La Frontera: The New Mestiza*. San Francisco: Aunt Lute Books.

<sup>7</sup>Ricoeur, P. (2004) *Memory, History, Forgetting*. Chicago: University of Chicago Press.

<sup>8</sup>Assmann, J. (1995) *Collective Memory and Cultural Identity*. Trans. J. Czaplicka. New York: HarperCollins, p.129.

<sup>9</sup>Taussig, M. (1993) *Mimesis and Alterity: A Particular History of the Senses*. London: Routledge.

As Bayuaji observes, objects circulate across the world much like humans, carrying traces of displacement, encounter, and accumulation. These traces neither erased nor subsumed, exist within the work's presence. The work situates memory as a topography of gestures, histories, and material residuum. Each surface, edge, and volume becomes a site where past encounters persist alongside the present, where the familiar is reframed through attention and care.

Jumaadi further complicates the layering of memory. The objects and images he produces are never fixed representations but nodes within orientations of memory, each carrying histories that extend before and beyond their immediate presence. In *Kepala Boneka (Doll Heads)*, for instance, the forms of the doll heads bear both personal and collective imprints. The figures, often elongated and spectral, occupy liminal spaces between the surreal and the folkloric. Each composition enacts a negotiation between stability and flux, demonstrating how materiality can archive temporality without collapsing it into a singular narrative.

Where Jumaadi inscribes memory onto through symbols, Arahmaiani situates that same palimpsestic layering within the body itself. This is embodied in *Lingga & Yoni*, which critiques the tension between inherited cosmologies and contemporary social norms. Drawing on Hindu understandings, excerpted from reliefs of Candi Sukuh, including the lingga-yoni and other sexualized symbols, the piece references complementary masculine and feminine energies, positioning the human body as a site of layered meaning. The *lingga* (male) and *yoni* (female), depicted in equal proportion and unified, symbolize balance and unity between genders rather than dominance of one over the other. By highlighting this, Arahmaiani's work enacts a layering of memory and cultural negotiation, making visible the traces of past cosmologies while exposing the overlays of new societal customs. Here, the body itself becomes a palimpsest. It is a site where historical, spiritual, and social inscriptions coexist in tension, demanding interpretation and reflection.

“The body is not an object to be studied in relation to culture, but is to be considered a subject of culture”<sup>10</sup>

If Arahmaiani situates memory within corporeal forms, Marisa R Ng extends it into relational and abstractive registers. Positioned in discussion with another Warburgian term, *Pathosformel* (an emotionally charged visual trope)<sup>11</sup>, memory becomes something that is felt, shared, and activated across time and encounters. Ng's *Tiga Sekawan (Three Companions)* stretches the palimpsest metaphor into the realm of relational memory and affect. The paintings and their accompanying sculptural forms—a trio of deconstructed forms—crystallize moments of kinship, intimacy, and shared experience, rendering them tangible yet fluctuating. These works disrupt conventional form, eschewing symmetry and geometric neatness, and in doing so, they mirror the layered, unpredictable textures of memory itself. Like the palimpsest, each encounter with these pieces accumulates traces of past affective connections. The works are repositories for emotional sediment. In this sense, Ng's work illustrates how memory is both archival and relational, a continuous conversation between the acts of remembering and re-experiencing.

Across these practices, medium functions less as a passive container than as an active site for the afterlives of form. Images, objects, and bodies act as loci through which trajectories of memory unfold, extending histories that precede and outlast the immediate work. The palimpsest is an operative methodology: a mode in which memory is simultaneously preserved, transformed, and unsettled, generating openings for new encounters across time and material form.

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<sup>10</sup>Csordas, T.J. (1990) Embodiment as a paradigm for anthropology, *Ethos*, 18(1), pp. 5–47. doi: 10.1525/eth.1990.18.1.02a00010.

<sup>11</sup>Becker, C. (2013) Aby Warburg's *Pathosformel* as methodological paradigm, *Journal of Art Historiography*, 9, pp. 1–25.

### iii. Apophasis as Mapping via *Negativa*

Apophasis, or *via negativa*, gestures toward a paradox where the absent is described, what cannot be directly spoken is named<sup>12</sup>. What we call memory is less an intact archive than a network of bestrewed traces, punctuated by absences. In these gaps lies the imaginative labor of remembering. Art, in this sense, is a result of a process of re-writing and re-mapping what is missing through image, trace, and speculation. Georges Didi-Huberman observes in *Atlas: How to Carry the World on One's Back?*<sup>13</sup> that mapping is an attempt to assemble what cannot be fully contained, almost resembling an incomplete index within the margins of an atlas.

Fragments surface as parody in Ardi Gunawan's paintings, which take their climate from the tropics. Colors sit next to one another without being overworked, like zones on a thermal map, each radiating its own intensity. Through Gunawan's painting technique, food is transfigured into this logic: melting, sweating, fermenting, persisting as leftovers. Refusing the demand for critical gravitas, the work embraces consumption—on a dining table, a coffee table, or simply for looking. Yet in another painting, tropical heat cools into grey and violet pauses, each object held in suspension, appetites restrained. In both, memory unfolds as residue. In both, memory is staged through what remains and what recedes: leftovers, residues. The work turns absence into an atmosphere, not by declaring it but by letting it hover between surfaces—an apophasis of appetite, where what cannot be spoken emerges in excess and waste. This recalls Mikhail Bakhtin's theory of the grotesque body<sup>14</sup>, where food, digestion, and excess become registers of life's cyclical temporality. Gunawan's apophasis is grotesque in this Bakhtinian sense—what cannot be said emerges through appetite and waste.

Building on the discourse regarding residue, through Sillyndris, play becomes a form of apophasis. Sillyndris constructs an apophatic vision through small, broken, and overlooked objects. The metaphor of ants carrying crumbs renders fragility and resilience legible, highlighting the labor in what is often disregarded. Value emerges through slowness, accumulation, and care, forming a quiet meditation on survival, attention, and persistence. Memory is enacted through this attentiveness to residue, where significance is found in what is marginal, residual, or discarded.

Apophasis takes shape as everyday silences in Dewi Fortuna Maharani's practice, where the overlooked detail becomes a partial recollection and repository of what cannot be spoken. Cropped and juxtaposed images, flattened landscapes, and mirrored skies articulate both what is captured and what slips away. The division of the canvas, the compression of depth, and the careful framing of ephemeral moments enact a form of *via negativa*: absence becomes the measure of presence, the gaps between images revealing the persistence of memory in tension with impermanence.

Sinta Tantra's gestures of repair stitch together fragments of memory into fragile yet enduring constellations. Her abstract compositions, often rendered in saturated blues, pinks, and 24-carat gold leaf, function as ciphers of familial history and migration, drawing from interviews with her parents and her rediscovery of ancestral narratives. Absence, for Tantra, is held in perception. In resisting figuration, Tantra articulates history and memory through abstraction, through what is withheld as much as what is revealed—her own method of apophasis. Ritualistic references, such as the logic of Balinese *sesajen*, fold private family narratives into broader colonial and diasporic negotiations, but always obliquely, through colour, shape, and repetition rather than illustrative representation. Tantra transforms abstraction into a reparative vocabulary, one that allows memory to circulate as an open, experiential flow.

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<sup>12</sup>Derrida, J. (1989) 'How to avoid speaking: Denials', in Budick, S. and Iser, W. (eds.) *Languages of the Unsayable: The Play of Negativity in Literature and Literary Theory*. Stanford, CA: Stanford University Press, pp. 3–70.

<sup>13</sup>Didi-Huberman, G. (2010) *Atlas: How to Carry the World on One's Back?* London: Afterall.

<sup>14</sup>Bakhtin, M. (1984) *Rabelais and His World*. Bloomington: Indiana University Press.

And in Zikry Rediansyah's speculative mappings, memory is propelled forward, tracing futures from the fissures of the past. His paintings render private experience as a terrain of ordinary yet profound reflection, with naïve, childlike motifs that gesture toward absence and incompleteness. Memory appears not as documentation but as transitional inscription.

#### *iv. Non-superimposable Images and Other Forms*

To think of memory through chirality is to acknowledge forms that mirror each other without ever fully overlapping. In science, chirality names the property of asymmetry: the left hand and the right hand are alike yet irreducibly different, incapable of being superimposed. When transposed into the field of memory and art, chirality becomes a way of understanding dualities and juxtapositions that are bound together yet never reconciled into one.

In curatorial terms, chirality suggests an atlas of reflections that remain slightly askew: artworks that echo histories but alter them in the act of reappearance, works that trace parallel paths without collapsing their differences. Memory here is not simply layered, nor withheld, but refracted—bent into multiple directions at once, revealing correspondences through their very divergences.

*"The outside is the place one can never occupy fully or completely, for it is always other, different, at a distance from where one is. One cannot be outside everything, always outside: to be outside something is always to be inside something else. To be outside (something) is to afford oneself the possibility of a per- spective, to look upon this inside, which is made difficult, if not impossible, from the inside."<sup>15</sup>*

Chirality, then, is to stand in difference, in non-superimposability, and is to open the very possibility of seeing otherwise.

Ines Katamso, through *Terraphytic*, reactivates mythologies of *Naga Antaboga* and *Dewi Sri* as ecological allegories. Her soil pigments and vegetal motifs reintroduce a sacred reciprocity between land and plants. Here chirality becomes the asymmetry of human and nonhuman. Her work echoes what Bruno Latour names a "parliament of things"<sup>16</sup>—a framework where natural entities enter into symbolic and political articulation. The soil is not substrate but speaker, positioned alongside human presence without collapsing into it. Yosefa Aulia confronts chirality at the level of the human body itself. Her fleshy motifs, intimate yet estranging, render the human form both organic and artificial, vulnerable and adorned. The body appears at once a site of exposure and concealment. Yosefa's bodies are chiral fragments—almost superimposed, always teetering between intimacy and intimidation.

Chirality between painterly tradition and digital sensibility is staged by Tara Kasenda. Her blurred hues and soft pastels oscillate between the tactile slowness of oil painting and the dematerialized screen. This is not synthesis but tension: a mirroring without overlap. Her approach recalls Hito Steyerl's notion of the "poor image,"<sup>17</sup> where the aura of the artwork persists even as it mutates through digital circulation. In Tara's canvases, realism and abstraction happen as irreconcilable halves that are generative in their disjunction. Placed alongside this, Aiman's landscapes of light and porous selfhood work less as closed images than as thresholds. His use of archetypal terrains—mountains, seas, deserts—becomes a cartography of perception itself, where relational identity is marked by the impossibility of final illumination. Here, what Jean-Luc Nancy calls *être-avec* (being-with): identity not as self-contained but as an exposure to the other, a spacing of the self aligns with Aiman's canvases. Inscribed with childlike marks, thus refract memory through this porousness—light as both disclosure and obscurity.

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<sup>15</sup>Grosz, E. (2001). *Architecture from the Outside: Essays on Virtual and Real Space*. MIT Press.

<sup>16</sup>Latour, B. (2004). *Politics of Nature: How to Bring the Sciences into Democracy*. Harvard University Press.

<sup>17</sup>Steyerl, H. (2009). "In Defense of the Poor Image." *e-flux journal*, 10.

Dabi Arnasa situates chirality within landscape and absurdity. His vast terrains punctuated by small, uncanny figures unfold as scales that reject resolution: monumental and trivial, eternal and transient. His absurd interventions resonate with Albert Camus's insistence that absurdity is not despair but the confrontation of limits, the stubborn persistence of human striving.<sup>19</sup> In Dabi's work, chirality lies in this refusal to reconcile grandeur and fragility—the mountain and the pig, the vast horizon and the faltering step.

Luh'De Gita, by contrast, insists on the dangerous edge of ritual and the colonial gaze in Balinese performance. Her evocation of the *Keris* Dance acknowledges the non-superimposable relation between the sacred and the spectacular—between the life-threatening risk borne by dancers and the tourist industry's flattening of ritual into consumable spectacle. Her portrayal of Ni Nyoman Pollok, suspended between muse and agent, recalls what Trinh T. Minh-ha names the "inappropriate/d other",<sup>20</sup> a figure who both inhabits and resists the position assigned by the colonial gaze. The painted linen-as-souvenir makes this irreducibility literal: a memory that is always already commodified, yet never collapsible into the surface prettiness of the tourist postcard.

Through these practices, chirality becomes a method for mapping memory: an acknowledgment that reflections are never complete, that parallels may illuminate while preserving irreducible difference. Non-superimposable images function like untranslatable cartographies, gesturing toward performative frameworks of memory. Each artwork traces a vector of resonance, a route of recollection that can be navigated but never fully contained, a reminder that in the act of remembering, divergence is as necessary as continuity.

#### *v. Translating an Untranslatable Cartography*

Every map is an act of translation, yet no cartography can ever fully contain the terrain it seeks to represent. To speak of "untranslatable cartographies" is to recognize that the exhibition cannot offer a final or unified picture, only shifting coordinates, fragments, and clues that point toward what remains beyond the frame. If the atlas is a method, then its ultimate gesture is openness. The works assembled here chart an impossible map, one that acknowledges the fundamental imperfection of memory.

In Taufiq HT's *Fragments: A Home that Holds Stories*, domestic fragments—tiles, plants, animals, and everyday objects—coalesce into mosaics that are both intimate and imaginative. Central to the series, *Holds Dreams* positions the silhouette of Doraemon as a "magic pocket," a metaphorical site where imagination, desire, and memory intersect. Yuki Nakayama's series *Notes from Yesterday* similarly navigates this tension through ephemeral interventions. Each mark, line, and stroke serves as a fragmentary index of movement, temporality, and memory, oscillating between presence and absence. Nakayama constructs visual lexicons that are incomplete, contingent, and relational: the viewer is invited to roam partial constellations, encountering echoes of histories, gestures, and moments that evade total comprehension. The works operate in the space of uncertainty, foregrounding the gaps that allow memory, imagination, and speculation to emerge.

And so the exhibition leaves us suspended. No single narrative, no complete map, no definitive archive is offered. Instead, we are invited into the untranslatable interstices where memory persists and mutates. Within the space the viewer becomes a participant in the ongoing act of translation and making sense of paths that are partial, and endlessly unfolding. The atlas is never finished. Its coordinates shift with every glance, every engagement, every attempt to follow what cannot be fully traced. It is in these ungraspable spaces that memory, art, and imagination continue to move and refract, leaving us with the persistent awareness that to map is never to conquer, only to reach toward, to witness, and to attempt.

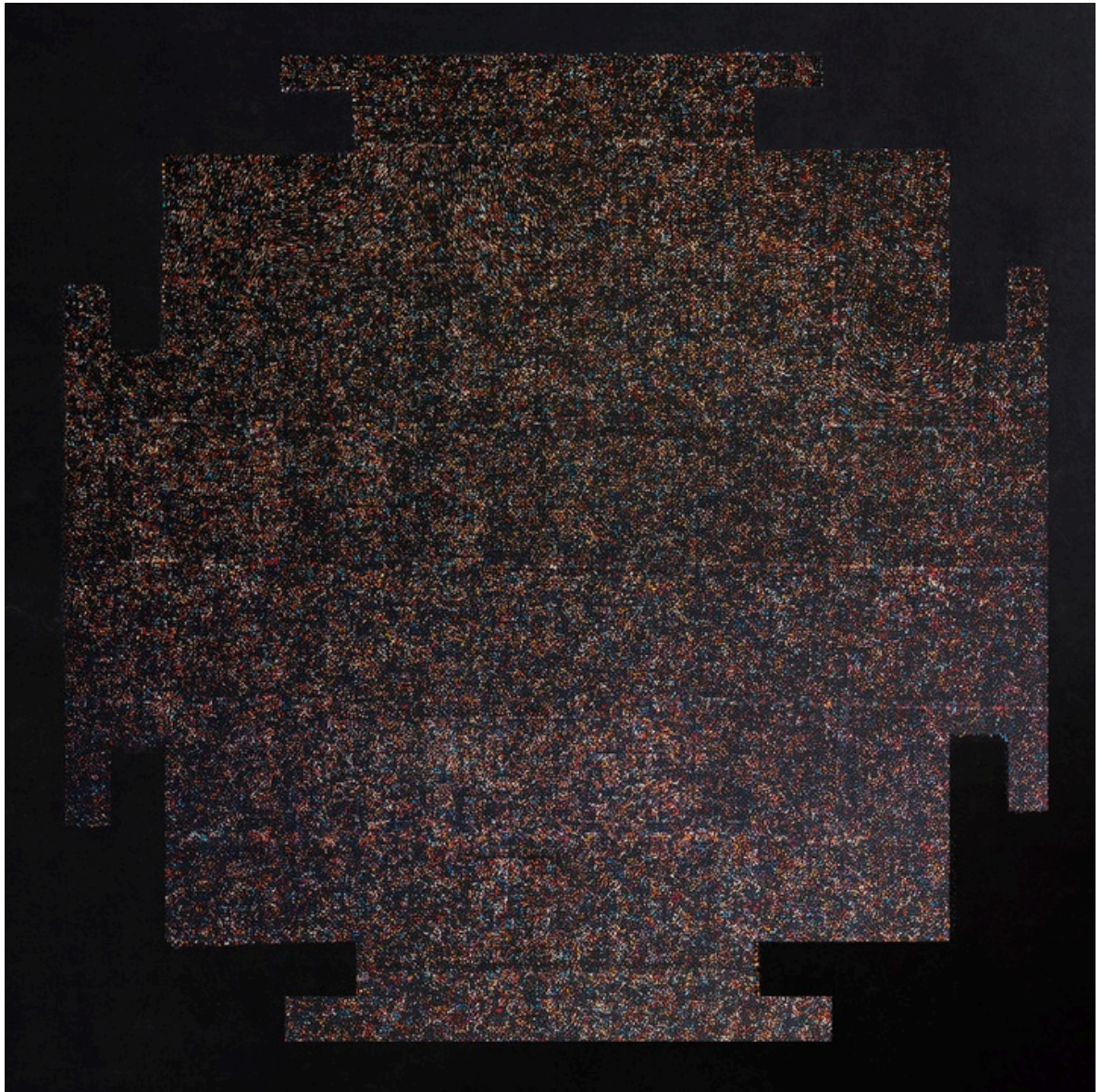
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<sup>19</sup>Camus, A. (1942). *The Myth of Sisyphus*. Gallimard.

<sup>20</sup>Trinh T. Minh-ha. *Woman, Native, Other: Writing Postcoloniality and Feminism*. Indiana University Press, 1989.



A. SEBASTIANUS



**Purnatva #02**

135 x 135 cm

Batik printed photograph on cotton

2024

A. SEBASTIANUS



**Tumpal Darma #01-1**

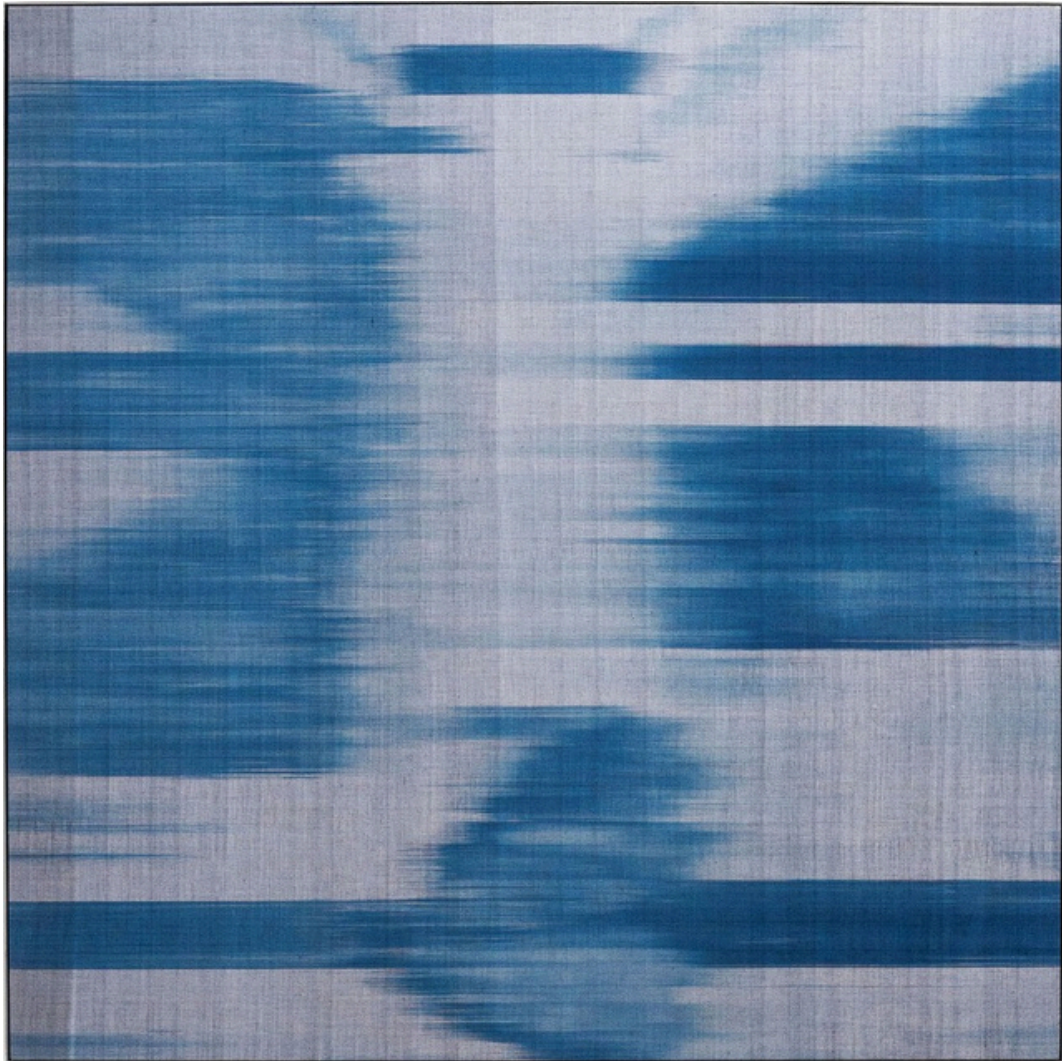
235 x 60 cm

Batik on archived photograph on cotton

2025



A. SEBASTIANUS



**Cahaya Membirumu #01**

101 x 101 cm

Handwoven ikat dyed cotton framed on teak wood

2022

A. SEBASTIANUS

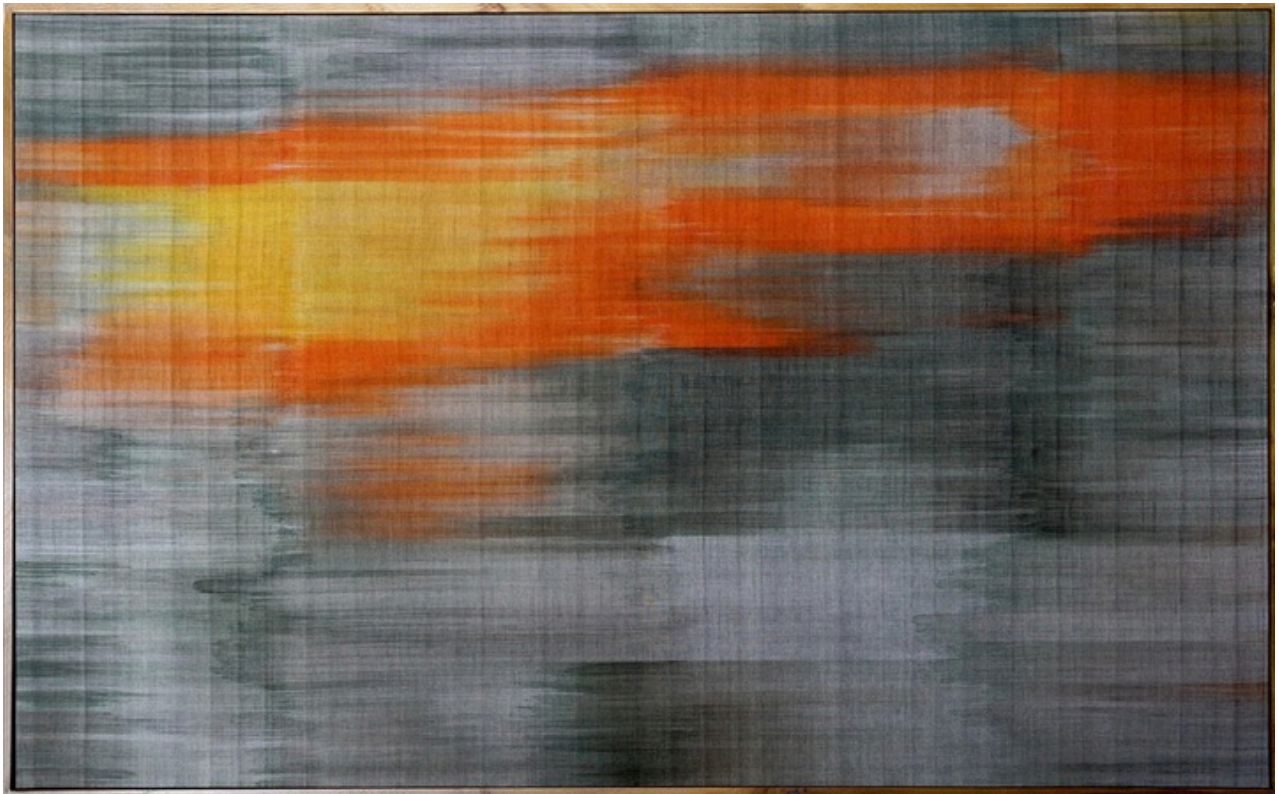


**Parts of Forest XVII**

200 x 130 cm

Stitched handwoven indigo dyed cotton framed with reclaimed wood  
2021

A. SEBASTIANUS



**Saat, Bernyala Penuh Jiwa Dan Warna**

98 x 160 cm

Handwoven ikat on cotton

2022



ARAHMAIANI



**Lingga**

140 x 120 cm

Acrylic on canvas

2023

ARAHMAIANI



**Yoni**

140 x 120 cm

Acrylic on canvas

2025

ARDI GUNAWAN



**Climate Painting #3**

75 x 75 cm

Acrylic on canvas

2025



ARDI GUNAWAN



**Climate Painting #4**

60 x 75 cm

Acrylic on canvas

2025

ARI BAYUAJI



**Jade Mountain**

188 x 113 cm

woven plastic threads and cotton threads, semi-precious stone beads  
2023



ARI BAYUAJI



**I Saw Rothko in My Dream**

168 x 120 cm

Woven plastic, cotton threads, plastic threads, semi-precious stone beads

2024

AIMAN



**#958d7e**  
95 x 169 cm  
Oil on linen  
2025

AIMAN



**#ffeddf**  
150 x 100cm  
Oil on linen  
2025



AIMAN



**#f9efe3**  
150 x 100cm  
Oil on linen  
2025

DABI ARNASA



**Garden of Legacy**

150 x 150 cm

Acrylic on canvas

2025



DABI ARNASA



**Ladders Of Life**

120 x 100 cm

Acrylic and oil on canvas

2025



DABI ARNASA



**Looking for Another Chair**

100 x 120 cm

Acrylic and oil on canvas

2025



DABI ARNASA



**Messages From The Past**

85 x 70 cm

Acrylic and oil on canvas

2025



DABI ARNASA



**Unstoppable Journey**

65 x 65 cm

Acrylic and oil on canvas

2025

DEWI FORTUNA MAHARANI



**Subsequently, per se**

65 x 175,2 cm

Oil on canvas

2023



DEWI FORTUNA MAHARANI



**Ever - Present**

60 x 90 cm

Oil on canvas

2025

## DEWI FORTUNA MAHARANI



**Harau**

78 x 52 cm

Oil on canvas

2025



IDA LAWRENCE



**Air Air**

150 x 180 cm

Acrylic on canvas

2022



IDA LAWRENCE



**Rabu Mittwoch (After Mirjam)**

30 x 40 cm

Oil on clear primed linen

2023

IDA LAWRENCE



**Unconditional**

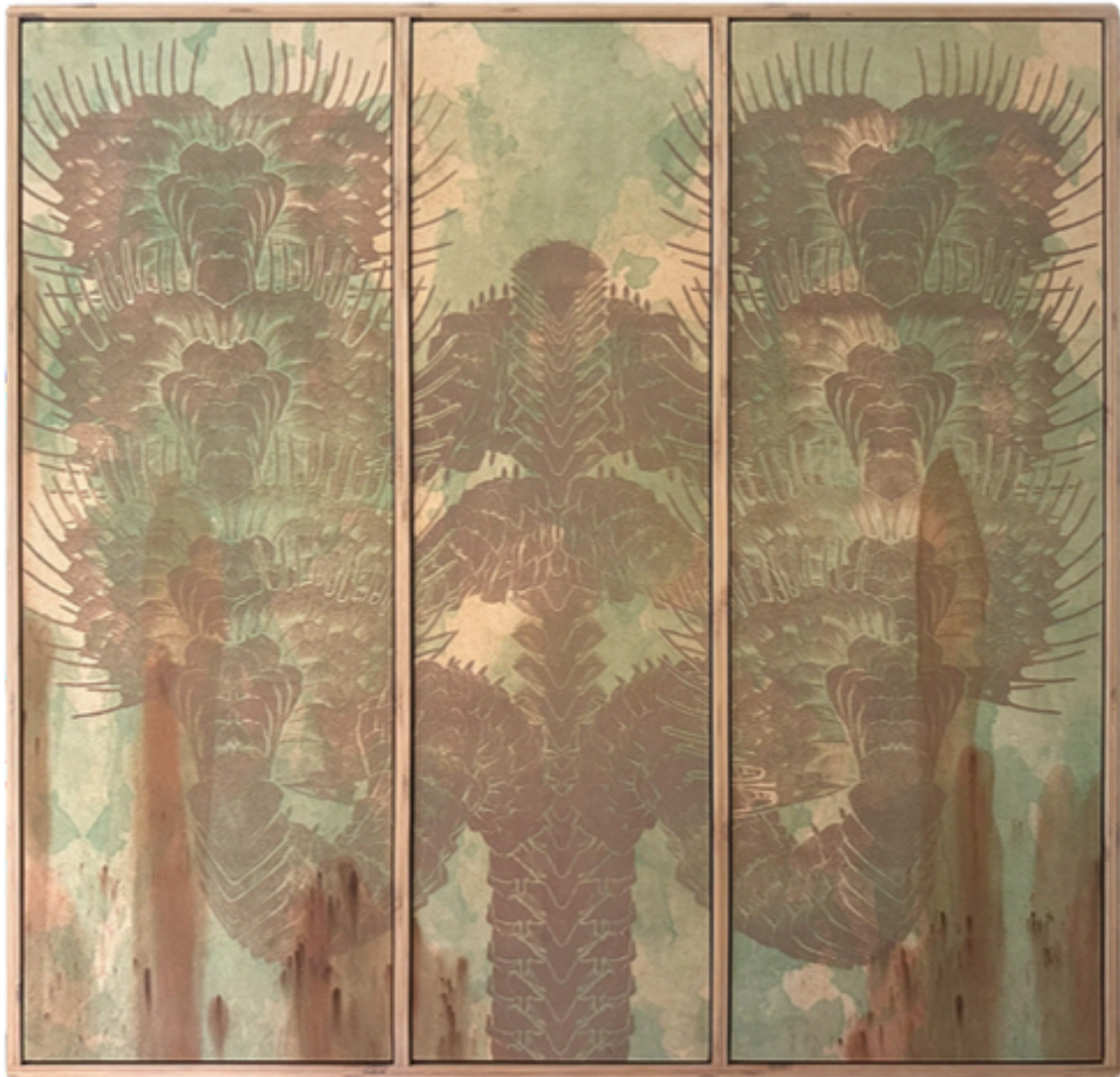
30 x 40 cm

Oil on clear primed linen

2023



INES KATAMSO



**Naga 3**

145 x 145 x 4.2 cm

Soil on cotton, bamboo frame

2025



INES KATAMSO



**Biji 2**  
30 x 27 x 27 cm  
Ceramic  
2025

INES KATAMSO



**Kayon 4**

64 x 98 x 2.5 cm

Soil on cotton, brass accent

2025

INES KATAMSO



**Naga 2**

141 x 193.4 x 4.2 cm

Soil on cotton, bamboo frame

2025



INES KATAMSO



**Kayon 3**

127 X 60 X 2.5 cm

Soil on cotton, brass accent

2025

INES KATAMSO



**Naga 7**

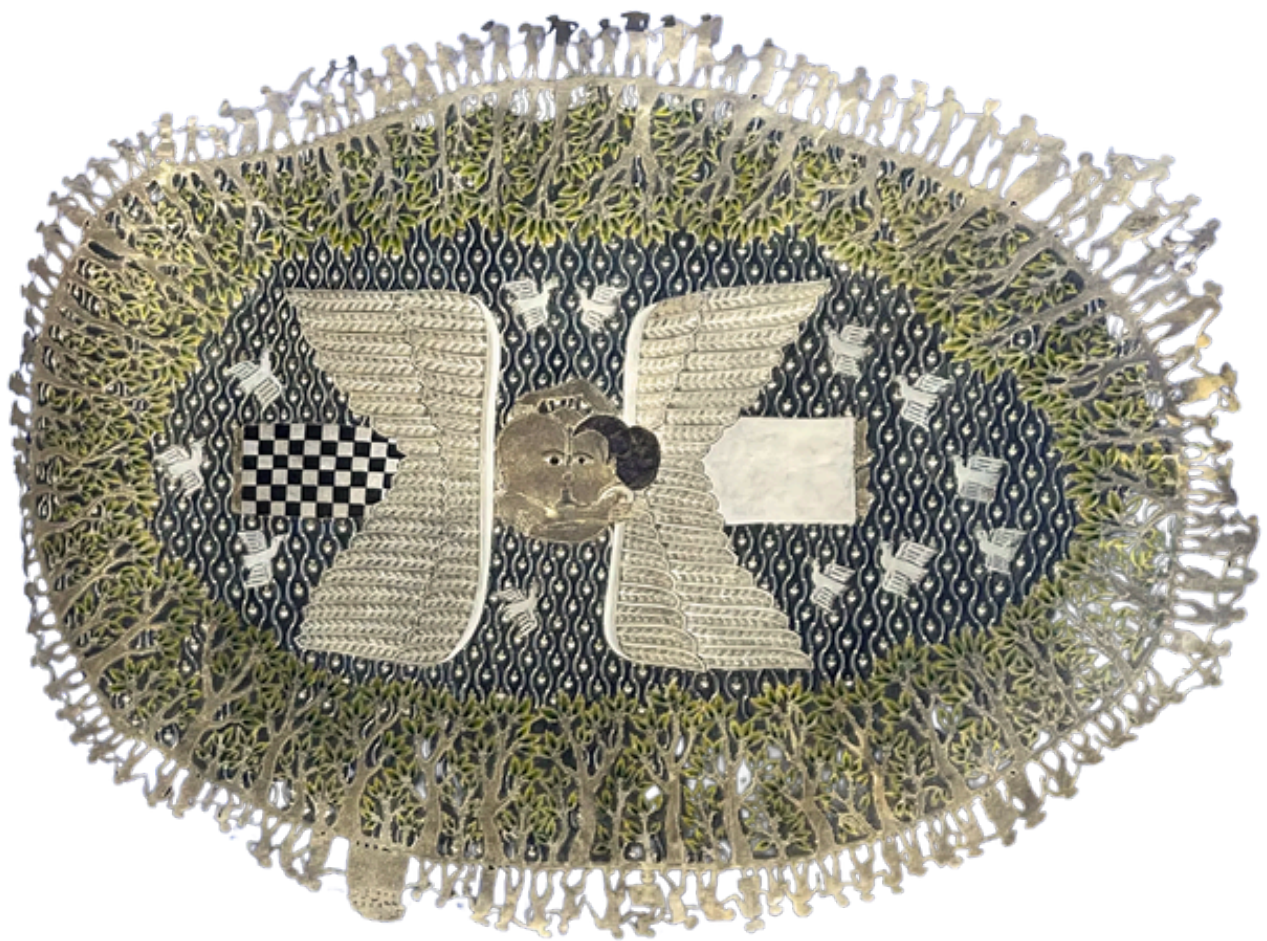
180 x 140 x 2 cm

Soil on cotton

2025



JUMAADI



**Sepasang Malaikat 2**

97 x 130 cm

Acrylic on buffalo hide

2024



JUMAADI



**Rumah Susun**

105 x 90 cm

Acrylic on buffalo hide

2024

## JUMAADI



**Kepala Boneka 01**

63 x 43 cm

Gouache on paper

2025



**Kepala Boneka 03**

63 x 43 cm

Gouache on paper

2025



**Kepala Boneka 02**

63 x 43 cm

Gouache on paper

2025

LUH'DE GITA



**Keris Dance**

50 x 40 cm

Oil on linen

2025



LUH'DE GITA



**My Foreign Audiences**

50 x 40 cm

Oil on linen

2025

MARISA R NG



**Tiga Sekawan Sculpture #1**

Varying sizes

Rovski's artist grade polymer sealant

2025



**Tiga Sekawan Sculpture #2**

Varying sizes

Rovski's artist grade polymer sealant

2025



**Tiga Sekawan Sculpture #3**

Varying sizes

Rovski's artist grade polymer sealant

2025

MARISA R NG



**Tiga Sekawan #1**

30 x 30 cm

Rovski's artist grade polymer sealant  
2025



**Tiga Sekawan #2**

30 x 30 cm

Rovski's artist grade polymer sealant  
2025



**Tiga Sekawan #3**

30 x 30 cm

Rovski's artist grade polymer sealant  
2025



MELISSA TAN

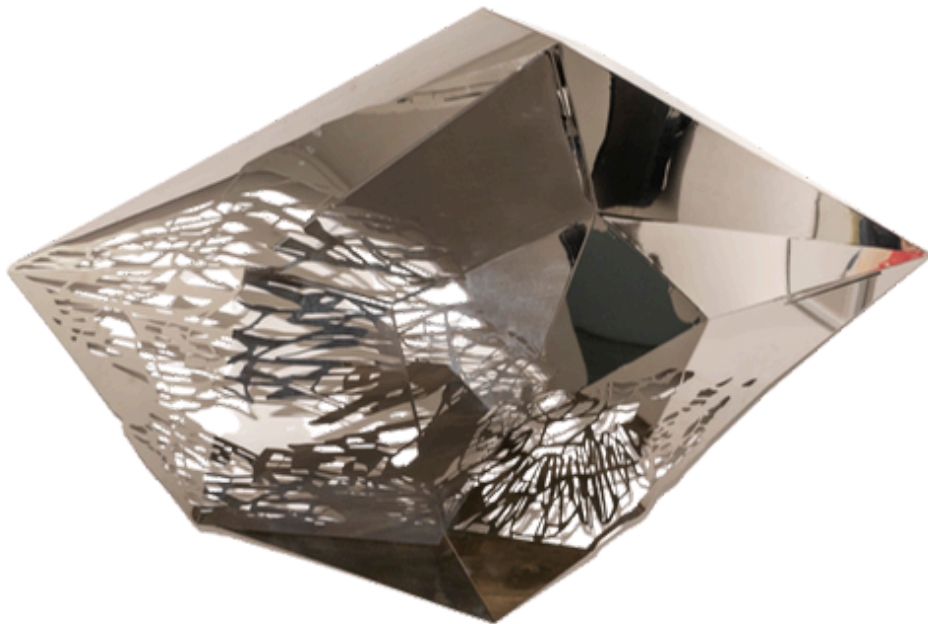


**Arches and Gateways: 7 Iris**

49 x 73 x 6 cm

Laser cut stainless steel (Mirror finishing)

2019



**Iris**

96 x 145 x 12 cm

Laser cut stainless steel (Mirror finishing)

2019

SILLYNDRIS



**Batch After Batch**

24 x 28 cm

Aerated concrete, acrylic beads, polymer plastic

2025

SILLYNDRIS



**Sugar Marching**

30 x 22 cm

Aerated concrete, acrylic beads, polymer plastic

2025



SILLYNDRIS



**Bistro Pantjo**

30 x 30 cm

Ceramic plate, melting plastic, beads, polymer plastic  
2025

SILLYNDRIS



**Cake Shop Reste**

26 x 26 cm

Ceramic plate, melting plastic, beads, polymer plastic

2025

SILLYNDRIS



**Osteria Rotta**

30 x 30 cm

Ceramic plate, melting plastic, beads, polymer plastic

2025



SILLYNDRIS



**The Last Food on The Table**

30 x 30 cm

Ceramic plate, melting plastic, beads, polymer plastic

2025

SINTA TANTRA



**Gold Beneath the Sun**

160 x 130 cm

Tempera and 24ct gold leaf on linen

2025

SINTA TANTRA



**Red Earth, Blue Sky**

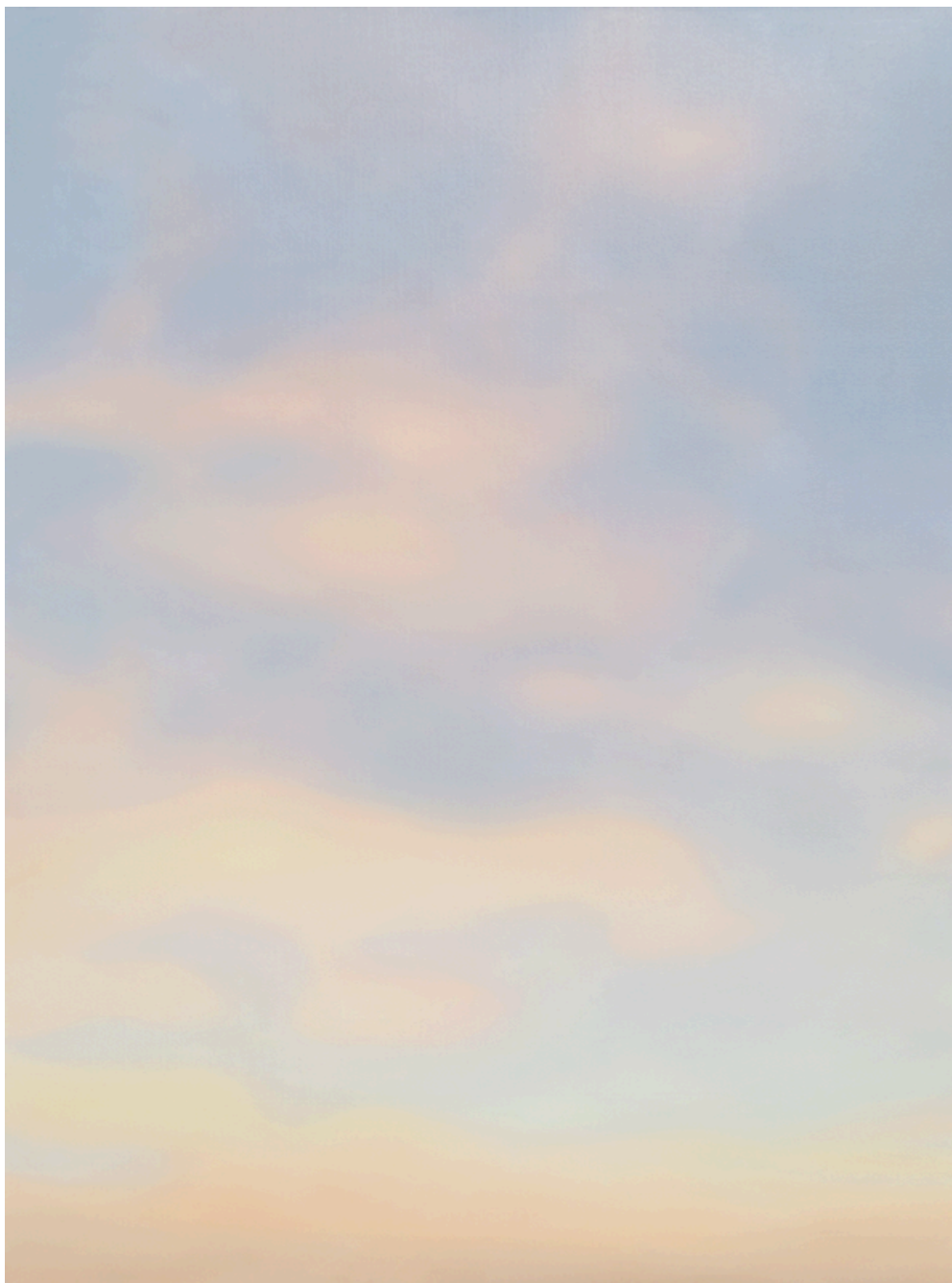
160 x 130 cm

Tempera and 24ct gold leaf on linen

2025



TARA KASENDA



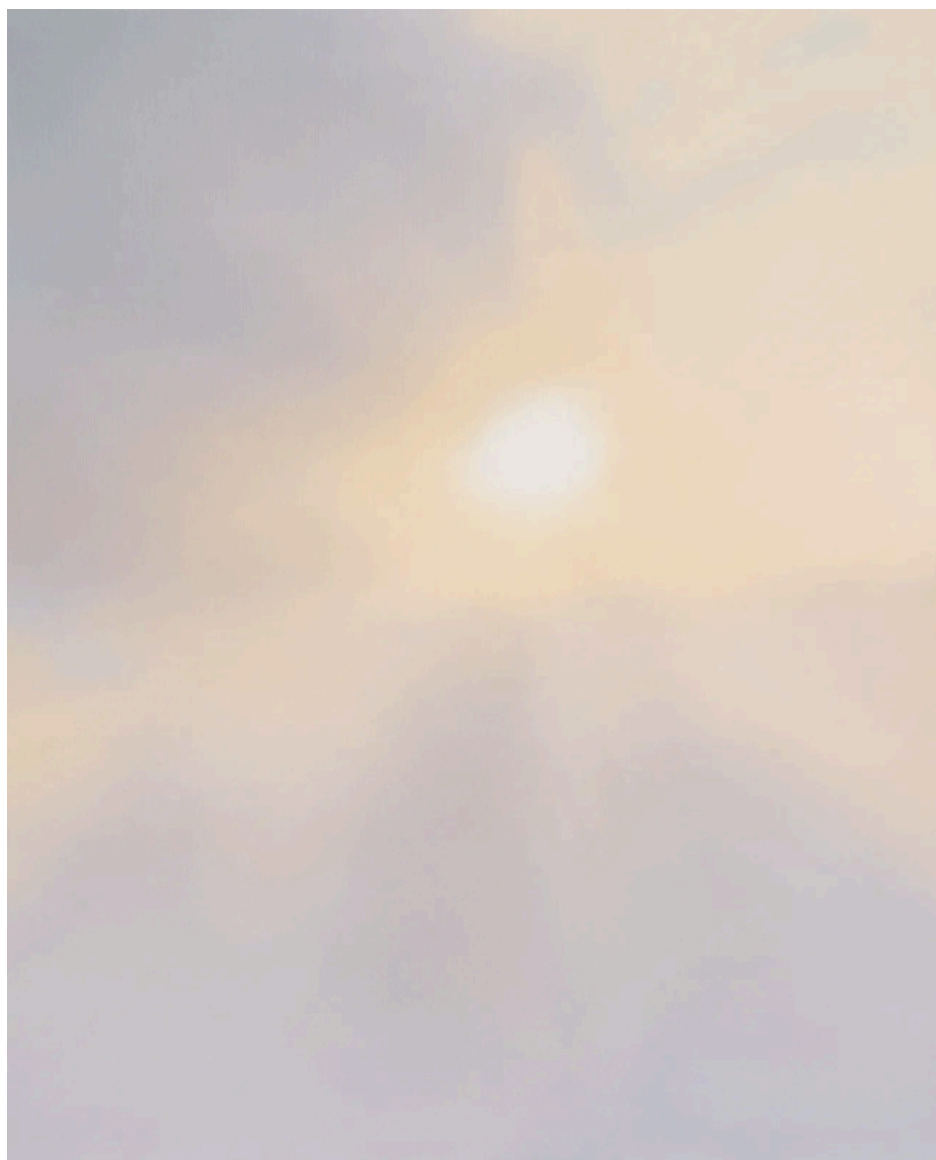
**Indira's Madrid**

130 x 97 cm

Oil on canvas

2025

TARA KASENDA



**Indira's Paris-ile Saint Louis**

100 x 81 cm

Oil on canvas

2024

TAUFIQ HT



**A Home that Holds Stories II**

90 x 80 cm

Acrylic on canvas and plywood

2025



TAUFIQ HT



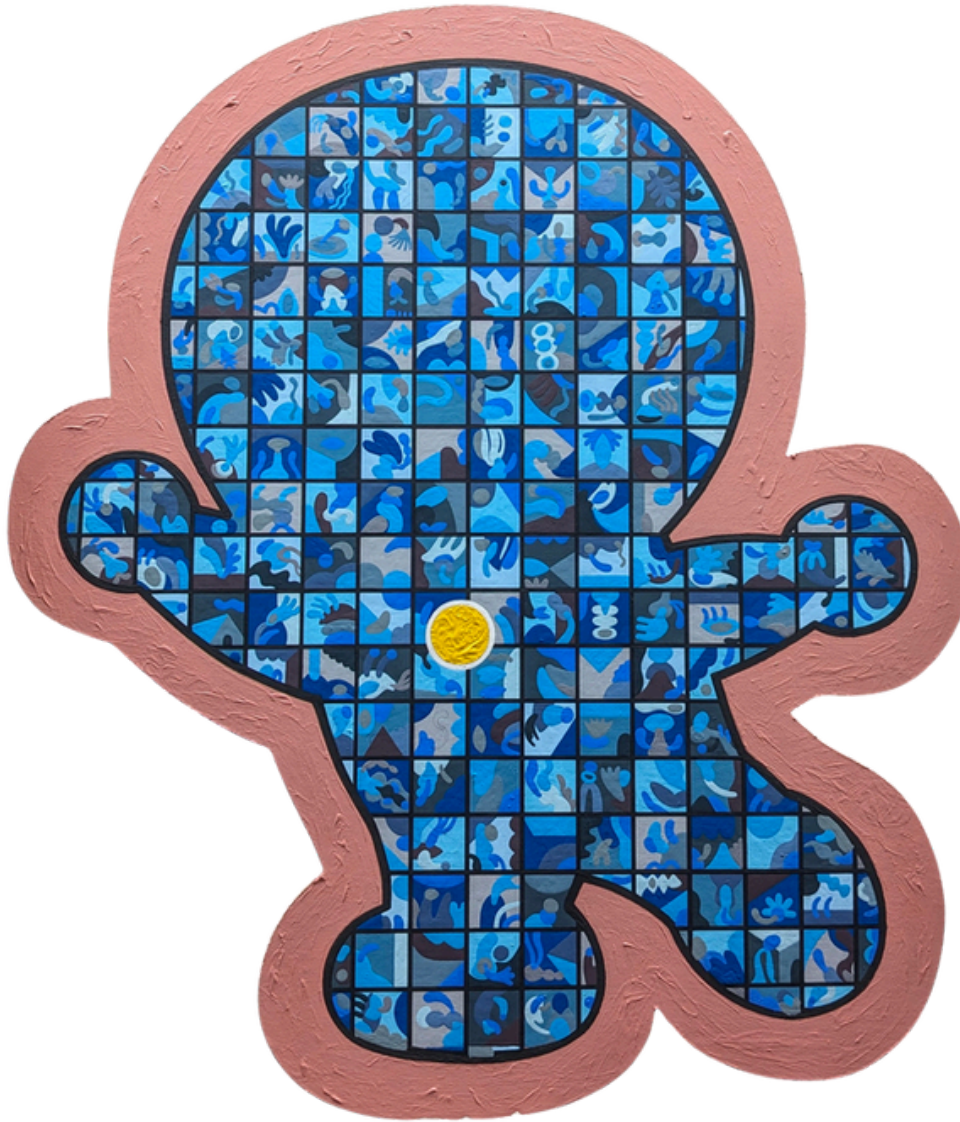
**Fragments: A Home that Holds Stories I**

90 x 80 cm

Acrylic on canvas and plywood

2025

TAUFIQ HT



**Holds Dreams**

86 x 76 cm

Acrylic on canvas and plywood

2025

YOSEFA AULIA



**Sarang**

30 x 42 cm

Pencil and marker on handmade paper

2023



YOSEFA AULIA



**Spoon**

26 x 16 cm

Pencil and marker on handmade paper

2023

YOSEFA AULIA



**Ambang**

26 x 15.5 cm

Pencil and marker on handmade paper

2023

YOSEFA AULIA



**Wahana**

26 x 15.5 cm

Pencil and marker on handmade paper

2023



YUKI NAKAYAMA



**Notes From Yesterday #15**

127 x 153 cm

Acrylic and graphite on raw cotton canvas

2025

YUKI NAKAYAMA



**Notes From Yesterday #11**

92 x 92 cm

Acrylic and graphite on raw cotton canvas

2025

YUKI NAKAYAMA



## Notes From Yesterday #21

92 x 92 cm

Acrylic and graphite on raw cotton canvas

2025



YUKI NAKAYAMA



**Notes From Yesterday #18**

61 x 72 cm

Acrylic and graphite on raw cotton canvas

2025

YUKI NAKAYAMA



**Notes From Yesterday #1**

35 x 28 cm (unframed) / 37 x 30 cm (framed)

Acrylic and graphite on paper

2025

YUKI NAKAYAMA



**Notes From Yesterday #4**

35 x 28 cm (unframed) / 37 x 30 cm (framed)

Acrylic and graphite on paper

2025



YUKI NAKAYAMA



**Notes From Yesterday #7**

35 x 28 cm (unframed) / 37 x 30 cm (framed)

Acrylic and graphite on paper

2025

ZIKRY REDIANSYAH



**Hope in The Sky**  
30 x 30 cm  
Acrylic on canvas  
2025

ZIKRY REDIANSYAH



**Human Connection**

30 x 30 cm

Acrylic on canvas

2025



ZIKRY REDIANSYAH



**The Story of The Apple**

30 x 30 cm

Acrylic on canvas

2025

ZIKRY REDIANSYAH



**Car, Fire, Grass**  
30 x 30 cm  
Acrylic on canvas  
2025

ZIKRY REDIANSYAH



**Two Flocks of Sheep**

100 x 50 cm

Acrylic on canvas

2025



ZIKRY REDIANSYAH



**Backyard Activities**

50 x 100 cm

Acrylic on canvas

2025

ZIKRY REDIANSYAH



**Long Journey #1**  
50 x 50 cm  
Acrylic on canvas  
2025

ZIKRY REDIANSYAH



**Long Journey #2**  
50 x 50 cm  
Acrylic on canvas  
2025



ZIKRY REDIANSYAH



**Long Journey #3**  
50 x 50 cm  
Acrylic on canvas  
2025



Alexander Sebastianus Hartanto perceives ethnographic research as an immersive way of life. His artworks examines the decontextualization of material cultures, probing how they are perceived, understood, and ritualized in practice. For Sebastianus, decolonizing the ontologies of art involves reclaiming *Sani*—a lifestyle encompassing offerings, service, and the pursuit of the unknown. This approach leads to the recreation of pilgrimages, sacred spaces, and woven cloths, some of which may or may not be archived, documented, or shared. In the realm of *Sani*, what remains are remnants and traces of materials.

Hartanto received the prestigious 2017 William Daley Award for Excellence in Art History and Craft. He attained mastery in weaving through an apprenticeship in East Java, his grandmother's hometown, serving as the starting point for his visual and ontological explorations.

## A. SEBASTIANUS

### EDUCATION

- 2014 Certified heritage craft Master of Batik & Dyeing, Banyuwangi, East Java
- 2018 Bachelors of Fine Arts at Massachusetts College of Art and Design

### AWARDS & RECOGNITION

- 2025 Forbes 30 Under 30, Asia 2025
- 2022 Art Moments Jakarta, Artist Highlight
- 2018 Helen Blair Sculpture Award  
Departmental Honors for Bachelor of Fine Arts in Fiber Arts  
Massachusetts College of Art and Design| Boston, USA
- 2017 William Daley Award for Excellence in Art History and Craft.  
Annual Barbara L. Kuhlman Scholars Award
- 2016 Ethnic Studies and Craft Scholarship, Theresia India-Young Awards.
- 2013 Dean Design Scholarship, Massachusetts College of Art and Design.

### SOLO EXHIBITIONS

- 2024 Mbaka Satitik: Ritualisation of From, John Hardy Gallery, Seminyak, Bali  
Titik Dari: Constellation of From, Yiri Arts, Taipei
- 2023 Dari, Curated by Tan Siuli, ISA Art Gallery, Jakarta, Indonesia  
In Between A. Sebastianus | Poliform Jakarta, Indonesia
- 2021 Abdi Alam, Solo Show A.Sebastianus at ISA Art x Omah Budoyo, Yogyakarta, Indonesia
- 2020 Interwoven: A weavers recalling of time, at Art AgendaJKT, Jakarta, Indonesia
- 2018 Dari (Coming froms), at DMC103, Boston, USA

### SELECTED EXHIBITIONS

- 2025 Conjunction of Drones, ISA Art Gallery, Indonesia  
On Not Knowing, ArtMoments Jakarta 2025, Agora Hall, Jakarta  
Rwa Bhineda, Sun.Contemporary, Bali, Indonesia  
Slovenia Textille Biennale, Kranj, Slovenia  
The Apartments, Art Jakarta Gardens, ISA Art Gallery Booth, Hutan Kota by Plataran  
The Paper Menagerie, Omah Budoyo, Yogyakarta  
Sungai Watch Charity Exhibition, Sun Contemporary, Bali  
The Paper Menagerie, ISA Art Gallery, Jakarta  
Gallery Collection: Where The Sidewalks End, ISA Art Gallery, Jakarta
- 2024 ArtSubs, Surabaya, Indonesia  
IOTA Triennial, Kuala Lumpur, Malaysia  
Inventions of a Present, ArtMoments 2024, ISA Art Gallery, Indonesia  
Whispers of Sisyphus, Art Jakarta 2024, ISA Art Gallery, Indonesia

2024	The Missing Link, Mizuma Gallery, Singapore
	Between The Lines, Appetite, Singapore
	S.E.A Focus, ISA Art Gallery, Singapore
	Butterfly Eyes, Tang Contemporary Art, Bangkok
2023	Birama 3/4, Art Jakarta Garden, ISA Art Gallery, Jakarta
	NEW/NOW : Art SG, Marina Bays Sand, Singapore
2022	Art Jakarta Garden , Hutan Kota by Plataran, Jakarta, Indonesia
	Gallery Benefit   Past. Future. Present. – National Gallery Singapore with Phillips Auction
	A Tribute of Heritage, PIK Pantjoran, Jakarta, Indonesia
	Setelah Yang Lirada, Artsociates, West Java, Indonesia
	Common Beauty, Non-Frasa, Gallery, Bali
	Beyond Painting, Mizuma Gallery, Singapore
	ART Jakarta, JCC Senayan, Jakarta
	Formless: On Human Artifice and Natural Order, Semarang Gallery, Central Java, Indonesia
	Sustained Rest, ISA Art Gallery, Jakarta
	Silver Lining, ISA Art Gallery, Jakarta
2021	Maserati X Alexander Sebastianus, ASHTA District 8, Jakarta
	The Thinking Hand, Unearth Space, Jakarta
	Rasa Sastra, Kalyan Gallery, Jakarta
2020	Kala-Masa, OPPO Art jakarta 2020, Art Agenda JKT, Jakarta
	Humdrum Hum, ISA Art & Design, Jakarta
2019	Arisan Karya I, Museum MACAN, Jakarta
	Reading Room, Silpe Gallery, Hartford Art School, USA
2018	Retooling Critique, Anti-Racist Classroom Conference, ArtCenter Gallery, Pasadena, California
	"Nothingness, Carrying being in its heart" Distillery Gallery, Boston, USA
2017	Cultural Context Vol.I, Boston, USA
	Between You and Me, Boston, USA
	Materialisms, Gallery@ArtBlock, Boston, USA

#### RESIDENCIES

2025	Cortex Frontal, Portugal
2018	Monson Arts, Maine, USA
2017	Haystack Mountain School of Craft, Maine, USA





Arahmaiani is a leading figure in Indonesian contemporary art and a pioneer of performance art in Southeast Asia since the 1980s. Educated at the Bandung Institute of Technology and later in Europe, including the Academy of Fine Arts in Amsterdam, she developed a multidisciplinary practice shaped by diverse international influences. Her work addresses issues such as cultural commodification, environmental degradation, and religious fundamentalism, reflecting her commitment to social justice and human rights. As she states, "Art should challenge the status quo, question our realities, and inspire change." Her works are held in major collections, including the Brooklyn Museum, Museum MACAN Jakarta, Asia Society New York, and the Singapore Art Museum, continuing to inspire dialogue across cultures.

# ARAHEMAIANI

## EDUCATION

- 1983 Bachelor of Fine Art in Bandung Institute of Technology, Department of Art, Bandung, Indonesia.
- 1985 - 1986 Paddington Art School, Sydney, Australia
- 1991 - 1992 Academie voor Beeldende Kunst, Enschede, The Netherlands.

## SELECTED EXHIBITIONS

- 2025
  - Beyond Unsettled Pasts, Erasmus Huis Jakarta, Indonesia
  - On Not Knowing, Art Moments Jakarta, Indonesia
  - Baru Baru, Rubanah Underground Hub, Jakarta, Indonesia
- 2024
  - Burning Body, Burning Country, Tate Modern, London, United Kingdom
  - Connecting Bodies: AsianWomen Artists, MMCA Seoul, Korea
  - The Wrath of Earth: Arahmaiani Solo Retrospective Exhibition, ISA Art Gallery, Jakarta, Indonesia
  - "Temple of Love" (film projection of collaborative work with Wayang Merdeka Community & Milosh Luczynski), National Gallery – Singapore
  - "Memory of Nature" Block Museum of Art, Illinois– USA
  - "Flag Project" Potato Head, Bali – Indonesia
  - Biophilia, ISA Art Gallery, Jakarta, Indonesia
- 2023
  - Harmony in Hues, WTC 3, Jakarta, Indonesia
  - Indonesia Contemporary Art & Design (ICAD), Jakarta, Indonesia
  - Kiwari 13, Tumurun Museum, Solo, Indonesia
  - Dalam artina•Sarinah #2: matrajiva, Jakarta, Indonesia
  - Art Jakarta, ISA Art Gallery, Jakarta, Indonesia
  - "Exploited Painting Workshop" in ARTJOG 2023 – MOTIF: LAMARAN at Jogja National Museum, Yogyakarta. Curators: Hendro Wiyanto & Nadiah Bamadhaj
  - Where Is The Line? by ISA Art Gallery in ArtMoments Jakarta (6th edition Art Fair) at Sheraton
- 2022
  - Grand Jakarta Hotel
  - Creart, ISA Art Gallery, Astra, Jakarta, Indonesia
  - Convocation, Art Moment, ISA Art Gallery, Jakarta, Indonesia
  - Titik Kumpul, Art Jakarta, ISA Art Gallery, Jakarta, Indonesia
  - Song of The Rainbow, Tonyraka Art Gallery, Bali, Indonesia
  - 17th Istanbul Biennial, Istanbul
  - Distrik Seni x Sarinah: Berkelanjutan, Jakarta, Indonesia
- 2021
  - Sukses, ISA Art Gallery, Jakarta, Indonesia
  - ERATA, MIIAM Contemporary Art Museum, Chiang Mai
  - Sixty Percent Around The Sun, Artsphere Gallery, Jakarta, Indonesia
  - Paused Rewind Forward, Kiniko Art Management, Yogyakarta, Indonesia
  - Sixty Percent Around The Sun, Black Hand Gang, Bali, Indonesia

2020	<p>"Framer Framed", Amsterdam – Holland</p> <p>"We Move Amongst Ghosts" – ("Flag Project") Museum Seni Rupa &amp; Keramik, Jakarta</p> <p>"Politics of Disaster. Gender Environment &amp; Religion" PAV (Parte Arte Pivente) Turin, Italy (solo exhibition)</p> <p>"Art At Time Like This" New York (on-line)</p> <p>"Shadow of the Past" (Tibet) RAIL, Jeju Island South Korea</p>
2019	<p>"After Hope: Video of Resistance, Asian Art Museum, San Francisco</p> <p>"Sacred Coke" The Secretariat – Goethe Institute, Yangon, Myanmar</p> <p>"Sacred Coke" Black Box – Democracy Festival, Kuala Lumpur, Malaysia</p> <p>"Bruised: Art Action &amp; Ecology in Asia" RMIT Gallery, Melbourne</p> <p>"Flag Project" Kayu Lucie Fontaine, Ubud-Bali</p> <p>"Nusantara Flag Project" Sydney Art Space "Awakenings: Art In Society In Asia 1960s – 1990s" ("Sacred Coke") National Gallery, Singapore</p> <p>"Solidarity As A Means of Action" Haifa Museum, Israel</p> <p>"Nusantara Flag Project" Art Bali</p> <p>"Nusantara Flag Project" Art Bali</p>
2018	<p>"Kedem-Kodem-Kadima" group show at Tel-Aviv Museum of Contemporary Art (I Love You) "Concept Trap" Gajah Gallery, Yogyakarta</p> <p>Yinchuan Biennale "Memory of Nature" Yinchuan, China</p> <p>Solo exhibition: The Past Has Not Passed, MACAN Modern &amp; Contemporary Art Museum, Jakarta, Indonesia</p>
2017	<p>"Monument To Revolution" Collective oral work, Athena</p> <p>"Asian Diva: The Muse &amp; The Monster" Sema Buk Seoul Museum of Art</p> <p>"Art Turns, World Turns" Museum of Modern &amp; Contemporary Art Macan, Jakarta</p> <p>"Flag Project" SMAK Ghent Museum of Contemporary Art, Belgium</p> <p>"Memory of Nature" SMAK Ghent Museum of Contemporary Art, Belgium</p>
2016	<p>"Do Not Prevent the Fertility of the Mind" Trapholt Museum</p> <p>"In &amp; Out" Asia Society Museum, New York</p> <p>"AXENE07" Quebec – Canada (I Love You) SAW Gallery, Ontario, Canada</p> <p>"I Love You" St. Michael church, Berlin</p> <p>"Shadow of The Past" Tyler Rollins Gallery, New York (solo show)</p> <p>"Sacred Coke" Concept, Context, Contestation: Art &amp; the Collective in South East Asia, Cemeti Art House</p>
2015	<p>"Violence No More" – Hause am Dom, Frankfurt (Solo Show)</p> <p>"Violence No More" Jakarta Biennale</p>
2014	<p>"Fertility of The Mind" (solo show) Tyler Rollin Gallery, New York</p> <p>"Concept, Context, Contestation" BACC, Bangkok</p> <p>"New Frontier" Chain of Fire, Prologue Exhibition of Honolulu Biennial, Hawaii.</p>
2013	<p>"The Grey Paintings" Equator Art Project, Singapore (solo show)</p> <p>"Welcome To The Jungle: South East Asia Contemporary Art From The Collection of Singapore Art Museum" Yokohama Museum of Art, Japan.</p> <p>"Fragile State" Brian Morris Gallery, NYC</p> <p>"Suspended History" Museum Van Loon, Amsterdam</p> <p>"Woman in Between" Okinawa Prefecture Museum, Tochigi Prefecture Art Museum of Fine Arts, Mie Prefectural Art Museum, Japan</p>
2012	<p>"Lost in China" Gallery 4A, Sydney, Australia</p> <p>"Duchamp in South East Asia" Equator Art Project, Singapore</p> <p>"Woman in Between" Fukuoka Art Museum, Japan</p>
2011	<p>"Home" Gallery 4A, Sydney, Australia</p> <p>"Flag Project" Museum of Contemporary Art, Shanghai</p> <p>"Crossing Point" Singapore Art Museum</p> <p>"I Love You" Richmond Center for the Arts. Michigan</p> <p>"Thread – Stitching the Wounds" Jogya Biennale, Yogyakarta</p>
2010	<p>"Installation I", Sydney Festival, Campbelltown Art Center</p> <p>"I Love You" Ana Tzarev Gallery, New York</p> <p>"My Grandmother's House" Museum Bochum, Germany</p> <p>"Tough Love" Gallery Plataforma Revolver, Lisbon, Portugal</p> <p>"Flag Project" Museum of Contemporary Art, Shanghai</p>
2009	<p>"I Love You" (After Joseph Bueys Social Sculpture), Esplanade, Singapore</p>

2008	"No More Bad Girls" Kunsthalle Exnergasse, Vienna
	3rd International Calligraphy Biennale Sharjah -- Emirates
	"Die Wahren Orte" Alexander Ochs Gallery, Berlin
2007	"Strategies Towards the Real" NUS, Singapore
	"Global Feminism" Brooklyn Museum, NY
	"Art Goes Heilingedamm" Rostock, Germany
	"Balance" Bad Doberan, Germany
	"Make-up or Break-up" Artspace, Sydney
2006	"6th Shenzhen Sculpture Exhibition"
	"Premonition" J&Z Gallery, Shenzhen, China
2006	"Stitching the Wound" Jim Thompson Art Centre, Bangkok (Solo Show)
2005	"Lecture on Painting I" Valentine Willy Gallery, Kuala Lumpur (solo show)
	INTOENNE Festival, Austria
2004	"Magnetism – Suspension" Zendai Museum of Modern Art, Shanghai
	World Social Forum, Mumbai, India
	IMPAKT, Utrecht
	"Twilight Tomorrow" Video Exhibition Singapore Art Museum
	"Reformasi" Sculpture Square, Singapore
	"Asian Traffic" Gallery 4A, Sydney
	"Art Summit" National Gallery, Jakarta
	"SENI" Singapore Art Museum
	"Don't Call It Performance Art" Centro Andaluz de Arte Contemporaneo, Domus
	"The Rest of The World" Pirmasens, Germany
2003	Venice Biennale: "11 June 2002" (installation & performance)
	CP Open Biennale, Jakarta
	"Don't Call it Performance Art" Reina Sophia Museum, Spain
	"Transit" Northern Territory Centre for Contemporary Art, Australia
	National Gallery KL, Malaysia
2002	10th Biennale of Moving Image, Geneva
	AWAS! Recent Art from Indonesia, Asian Fine arts Gallery, Berlin
	Text & Subtext, Sternersen Musset, Oslo
	Sao Paulo Biennial, Brazil
	Gwangju Biennale, Korea "Site + Sight" Lasalle College of the Arts, Singapore
2001	"Upstream Project" Amsterdam & Hoorn
	"His-story on My Body" Hillside Terrace Gallery, Tokyo
	AWAS! Recent Art from Indonesia, Ludwig Forum, Aachen. Germany
2000	"His-story On My Body" Edvisk, Sweden
	AWAS! Recent Art From Indonesia – Australian Centre for Contemporary Art, Melbourne;
	Contemporary Art Space, Canberra; Ivan Dougherty Gallery, Sydney; Cairns Regional
	Gallery, Cairns, Australia; Hokkaido Asahikawa Museum of Contemporary Art, Japan.
	(Solo drawing show) at Lontar Gallery, Jakarta
	"His-story on My Body" Text & Sub-text, Earl Lu Gallery – Singapore; Ivan Dougherty
	Gallery, Sydney
	"Corporeal Apology" Biennale de-Lyon, France
	Werklietz Biennale, Germany
	"Le Petit du Chaperon Rooge" Le Ferme Du Buisson, Paris
1999	"FRESH CREAM"
	"The Dog's Dream" ISP Open Studio, Tribeca, New York
	"Burning Bodies, Burning Countries II" Cultural Centre Phillipines (CCP)
	"Made In Indonesia No. I" – Un Ab Die Post, Postfuhramt Berlin
	"Newspaper Man II" Semanggi Café, Jakarta (solo show)
	"Rape & Rob" Millenium Gallery, Jakarta(solo show)
	"Cities On The Move" Louisiana Museum Of Contemporary Art
	Copenhagen; Hayward Gallery London
	"Dayang Sumbi: Refuses Status Quo" France Cultural Centre (CCF)
	Bandung (solo show)
1998	AWAS! Recent Art From Indonesia, Museum Benteng Fredeburg, Yogyakarta
	"Instalasi Gawat Darurat Pembangunan", 4+4 Begegnung, Purna Budaya, Yogyakarta, Indonesia.
	"Traditions/Tensions", Western Australia Museum of Contemporary Art.



- "Plastic & Other Waste" (First Asia-Pacific Artist Solidarity Project),  
Center for the Arts, Chulalongkorn University, Bangkok, Thailand.
- "Cities on The Move", Museum of Contemporary Art, Vienna Secession,  
Austria; Musée for the Art Contemporaine de Bordeaux, France; P.S. I, New York, USA.
- "Traditions/Tensions", Museum of Contemporary Art, Taipei, Taiwan.
- 1997 "Womanifesto: Don't Prevent the Fertility of Mind", Concrete House, Bangkok, Thailand.  
"Sacred Coke – Cosmology of Mutilation", VI Biennale de la Habana, Havana, Cuba.  
Inside Project: "Sacred Coke – Cosmology of Destruction", Kassel, Germany.  
"Contemporary Art in Asia: Traditions/Tensions", Vancouver Gallery, Vancouver, Canada.  
"White Cases", Glimpses into the Future, Art from Southeast Asia,  
Museum of Contemporary Art Tokyo, Hiroshima City Museum of Contemporary Art, Japan.
- 1996 "Offerings from A to Z", Chiang Mai, Thailand.  
"Nation for Sale", Asia-Pacific Triennale, Brisbane, Australia.  
"Traditions/Tensions", Asia Society Gallery, New York, USA.
- 1995 "A Piece of Land for Sale", Artists Regional Exchange (ARX), Perth, Australia.  
"Sacred Coke", Contemporary Art from Non-aligned Countries, National Gallery, Jakarta, Indonesia.  
"Coke Circle", Claremont Art School, Perth, Australia.
- 1994 Gallery Café Cemara 6, Jakarta, Indonesia (solo show)  
"5+5 Indonesian & Dutch artists", Purna Budaya, Yogyakarta and Erasmus Huis, Jakarta, Indonesia.  
"Sex, Religion and Coca Cola", Oncor Studio, Jakarta, Indonesia (solo show)  
"Indonesia in Emergency Aid", Yogyakarta Biennial, Purna Budaya, Yogyakarta, Indonesia.
- 1993 "Four Faces", Biennial IX, Jakarta, Indonesia.
- 1992 "From Pieces to Become One-Homage to Joseph Beuys", Enschede, The Netherlands (solo show)
- 1987 "My Dog is Dead and then He Flew", Centre Culturelle Francaise, Bandung, Indonesia (solo show)
- 1984 "Fibre Art and Design", Sydney Textile Museum, Australia
- 1983 "Independent feast", Bandung Indonesia (solo show)  
"Accident I" Bandung, Indonesia (solo show)

#### SELECTED PERFORMANCES

- 2025 "Flag Project" Art Moments Jakarta, Indonesia
- 2024 "Burning Body, Burning Country" Performance, Tate Modern London, UK  
"Flag Project" Nusantara version. Desa Potato Head, Bali – Indonesia
- 2023 "New York Performance Art Festival", New York – USA  
"Furious Mother Earth" Grace Exhibition Space, New York – USA  
"Flag Project" Busan Biennale, Busan – Korea  
"Breaking Words" Worcester Art Museum, Massachusetts – USA
- 2022 "Flag Project" Charleston – South Carolina, USA  
"Flag Project" (Eurasian version) Documenta 15, Kassel – Germany.  
"Flag Project" (Turkish version) Istanbul – Turkey  
"Flag Project" (Pattani version) Pattani – Thailand
- 2021 "Memory of Nature" RE-NATURE Festival, Den Bosch – Netherlands.  
"Flag Project" Amsterdam Museum  
"Furious Mother Earth" ICAD – Jakarta – Indonesia
- 2020 "Flag Project – Nusantara Version" Gianyar, Bali  
"Memory of Nature" Framer Framed, Amsterdam – Netherland  
"Memory of Nature: Haifa Museum – Israel
- 2019 "Handle Without Care" The Secretariat – Goethe Institute Yangon, Myanmar  
"Breaking Words" Asia Contemporary Art Week, Dubai  
"Breaking Words" Open Space, Victoria, Canada  
"Handle Without Care" Democracy Festival, Kuala Lumpur, Malaysia "Breaking Words" RMIT,  
Melbourne, Australia  
"Flag Project" Rumah Topeng, Ubud – Bali  
"Flag Project" Hamburger Bahnhof – Museum & National Gallery, Berlin  
"Flag Project" Pasar Badung, Denpasar – Bali  
"Flag Project – Ahimsa" Melbourne, Australia
- 2018 "Memory of Nature Part 2" Bumi Langit Institute, Yogyakarta  
"Shinta Protes" Collaboration work with young artist and young puppet player from Yogyakarta  
"Handle Without Care" 2nd version. 13th Live Action, Gothenburg, Sweden "The Seeds" 13th Live  
Action, Gothenburg, Sweden  
"Handle Without Care" Toronto, Canada

2017 "Memory of Nature Part 2" Herbert F Johnson Museum, Ithaca, New York  
 "Flag Project" Inn Promenade, Passau, Germany  
 "Flag Project" SMAK Ghent Museum of Contemporary Art and the city, Belgium  
 "Memory of Nature" SMAK Ghent Museum of Contemporary Art, Belgium Collaborative Performance, Cologne University, Germany  
 "Breaking Words" Multiversity: 2017 Artrend International Performance Art Festival, Tainan, Taiwan  
 "Handle Without Care" 2nd version Macan Museum of Modern & Contemporary Art, Jakarta

2016 "Warm Zone" Grace Exhibition Space, New York  
 "Flag Project" St. Marien church, The Dom, Berlin  
 "Me & The Others" Queens Museum, New York  
 "Memory of Nature Part 2" Grace Exhibition Space  
 "Descending Rainbow" Tyler Rollins Gallery, New York  
 "Shadow of the Past" Lasem, Java

2015 "Flag Project" Haus am Dom  
 "Shadow of the Past" – Gothenberg, Sweden  
 "Violence No More" Jakarta Biennale, Indonesia

2014 "Warm Zone" Project Reach, New York

2013 "Memory of Nature" Art Stage, Singapore  
 "Violence No More" Equator Art Project  
 "Violence No More" Rapid Pulse Int'l Performance Art Fest. Chicago  
 "Making Space, Body as Woman" Performance Art Festival, Singapore

2011 "Crossing Point" Singapore Art Museum  
 "Breaking Words" Gallery of West Michigan University

2010 "Violence No More" On Edge, Cairns, Australia

2009 "I Love You (After Joseph Beuys Social Sculpture)" Esplanade, Singapore  
 "Breaking Words" Woodford Folk Festival, Brisbane, Australia

2008 "Breaking Words" Siliman University, Dumaguette, Phillipines

2007 "His-story on My Body" Brooklyn Museum, NY  
 "Flag Performance 1" Rostock, Germany  
 "Toyota Era" Matsushiro Samurai School, Nagano, Japan  
 "Make-up or Break-up" Sydney, Australia  
 "Breaking Words" Davis Museum, Boston

2006 "Breaking Words" Satu Kali, Kuala Lumpur  
 "Breaking Words" FOI, Singapore  
 "Breaking Words" Tokyo, Toyama  
 "Dancing Stitches" JT House Bangkok

2005 "Learning to Swing" Valentine Willy Gallery, Kuala Lumpur  
 INTONNE Festival, Austria  
 "We Are Not Hungry" Ambulance Int'l Performance Art Festival, Jakarta

2004 "Wedding Party (LAPEN Wedding)" Kedai Kebun Forum, Yogyakarta  
 "Un-tittled" PSI Confrence #10, Singapore  
 "Soho Baby" 2nd Dadao Live Art Festival, Beijing  
 "Breaking Words" Nagano Expo, Japan  
 "Breaking Words" FIXO4 Belfast

2003 "Fusion & Strength" Gallery Benda, Yogyakarta  
 MIP (International Performance Manifestation) – Belo Horizonte, Brasil  
 "Don't Call it Performance Art" Reina Sophia Museum, Madrid; Andalusia Center for Contemporary Art

2002 "Visit to My World" Asian Finearts Gallery, Berlin

2001 "His-story (III)" Ist Woman Performance Art Festival, Osaka  
 "His-story (III)" Hillside Terrace, Tokyo  
 "Violence – Hate No More" 3rd Performance Biennale, Israel  
 "Violence No More " Indonesia – Japan Exchange 2001, Bdg-Yogya-Jkt  
 "Violence No More" Ludwig Forum, Aachen, Germany  
 "Violence No More" Edsvik, Solentuna, Sweden  
 "Violence No More" Odense Performance Festival, Denmark  
 "Tell Me the Story" Za Hall, Tokyo; Japan Society, New York; Shiga Museum, Osaka

2000 "His-story" Jakarta International Performance Art Festival (JIPAF 2000) Jakarta  
 "His-story" NIPAF 2000, Taipei, Nagano, Nagoya, Tokyo  
 "His-story (II)" Funkhouse, Dresden

- "His-story (II)" Werklietz Biennale, Germany  
NIPAF Asian Series – Hongkong, Macau
- 1999 "Burning Bodies, Burning Countries II" Cultural Centre Phillipines (CCP) Manila  
"Show Me Your Heart" – Und Ab Die Post, Postfuhramt Berlin  
"Newspaper Man" Semanggi Café, Jakarta  
"Dayang Sumbi Refuses Status Quo" France Cultural Center (CCF) Bandung
- 1998 "Point Zero – My Mind Gets Stuck", Nippon International Performance  
Art Festival '98, Nagano, Nagoya, Hiroshima, Tokyo, Japan.  
Festival de Winternachten, The Hague, The Netherlands.  
"Show Me Your Heart", Nippon International Performance Art Festival, AsianSeries,  
Nagano, Nagoya, Tokyo, Japan.  
"Burning Bodies, Burning Country", Musée de Castieva, Almaty, Kazakstan  
"Show Me Your Heart", JAXPA 98: Festival of Asian Performance Art I, Bangkok, Thailand.  
"Show Me Your Heart", Cemara 6 Gallery, Jakarta; Jamzz, Jakarta
- 1997 "Do Not Prevent the Fertility of Mind", Concrete House, Bangkok, Thailand.  
"Handle without Care IV", Havana, Cuba.  
"Handle without Care, Who Cares?" Museum of Contemporary Art Tokyo & Hiroshima, Japan
- 1996 "Offering from A to Z", Chiang Mai, Thailand.  
"Handle without Care I", Brisbane, Australia.  
"Handle without Care II – You Love Me, You Love Me Not", Z Gallery, Soho, New York  
"Handle without Care III", Maga City, Bangkok, Thailand.
- 1995 "It's Late Night – Tomorrow the Sun Will Shine", collaborative work with Aboriginal and  
Phillippines artists.  
"Friday Sermon", Claremont Art School, Australia.  
A performance with Suprpto Suryodarmo, Mojosongo, Surakarta
- 1994 "Frangipani on Water", with musician Wayan Sadra, Mohosongo, Solo, Indonesia
- 1993 "Four Faces", Biennale IX, Jakarta, Indonesia
- 1992 "Breaking Words" Nagano Expo, Japan
- 1990 "Knocking the Door", Malioboro Street, Yogyakarta, Indonesia
- 1987 "My Dog is Dead and then He Flew" with musician Harry Roesli, Centre Culturelle  
Franscaise, Bandung, Indonesia (Solo)
- 1983 "Un-titled", Bandung, Indonesia
- 1982 "Black Bamboo and White Cloth", Bandung, Indonesia  
"The Flower" Yogyakarta, Indonesia (Installation & Performance)  
"Newspaper Man", Bandung, Indonesia
- 1980 "Accident I", Bandung, Indonesia

## BIBLIOGRAPHY

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Art Link "Talk, Torque, and The Carden Knot?" Vol. 15 No 2,3 page 9-10  
Free Broadsheet, "ARX Shocks- What Criteria For Succes?" Vol. 24 No.2 Winter 95 page 18  
Asian Art News, Indonesia Supplement (Artist's Voice) Vol.4 No.2, March  
Tempo "The Restless One On The Crossroad" 7 Feb.1987  
The Jakarta Post (Art & Culture) 30 Nov. 1988  
Tempo (Art) 1 Jan.1994, page 58-60  
Tempo (Art) 22 Jan.1994, page 70  
Tempo (Art) 5 March 1994, page 50  
Tempo (Art) 26 March 1994, page 94  
Tempo (Art) 25 June 1994, page 110  
Indonesia Business Weekly "Not A Black And White Procees Vol.II No.11, 25 Feb.1994, page 21  
The Jakarta Post "Indonesia Artist Pushed Beyond The Modern" 13 Jan.1994, page 7  
Kompas "On The Shadow Of Advertisment" 11 Sept.1994  
Kompas "Asia Pacific Art Forum: Dialog And Exploration" April 1995  
Media Budaya "Arahmaiani: I Pursuit Dialog" No.I Nof.1994  
Khazanah "Arahmaiani: I Have Found Liberation" 3 Feb.1995  
Asia Week "Art's Hard Edge" 18 Oct.1996, page 46-47  
Asian Art News "Center For Art" Jan/Feb 1997, page 35  
Art In America "VI Havana Biennale" 1998  
The Jakarta Post "Arahmaiani Recreates Unjust Treatment Against The Weak" 10 Dec.1998, page 7



Art & Asia Pacific (Article on NIPAF 98 by Lee Wen), April 1999  
 Asahi Shimbun (An article by Mr Tanaka) 8–9 April 1999, page 8  
 Kompas "There Is Not Enough Room For Woman" 3 May 1999  
 The Indonesian Observer "Arahmaiani's Homecoming" 25 April 1999, page 12  
 Tempo "The Challenge From Arahmaiani" 24 May 1999  
 The Jakarta Post "Newsy Art Work" 2 May 1999  
 Kompas "The Art Of Drawing From Era 90" 13 June 1999  
 Kompas "Isn't She A woman..." 12 June 1999  
 Ana Labrador "Exchange, Reciprocity and the Gift : The Colden Triangel Culture, Art and ARX 4" Art.  
 Apinan Poshyananda "Roaring Tigers, Desperate Dragons in Transition – Contemporary Art in Asia:  
 Traditions/Tensions" Asia Society, New York 1996  
 Dwi Marianto: "Artistic Praxis of an Indonesian Nomadic Artist" 2nd Asia Pacific Triennial, Queensland  
 Art Gallery, Brisbane 1996  
 Kumagai Isako : "On The White Cases" Art in South East Asia 1997: Glimpses into the Future, Tokyo  
 Museum of Contemporary Art  
 Art Asia Pacific, Issue no.26, 2000; page 61–71  
 Apinan Poshyananda "Fresh Cream" page 82 – 87, 2000, Phaidon Press, London  
 Barbara Pollack "The New Look of Feminism" page 132 – 136, September 200], Art News, New York  
 James Putnam "Art and Artifact, The Museum as Medium" page 59, 2001, Thames & Hudson  
 "Prophet of the Margins : Arahmaiani" Arts International, Spring 2002  
 Astri Wright, "Iconografias Metropolitanas" 25th Bienal de Sao Paulo  
 Iola Lenzi, "The Pioneering Spirit" Asian Art News Vol 13 No 5 page 51–53, 2003  
 Iola Lenzi, "Singapore, Thailand Indonesia at the SOth Venice Biennale" Eyeline no 52, page 40–41, 2003  
 Edward Lucie-Smith, "Art Tomorrow", 2002  
 Whitney Chadwick, "Woman, Art & Society" 3rd Edition, 2002, Thames & Hudson  
 "My Second Life In Tibet" Art Asia Pacific magazine, edition July/August 2012  
 "Arahmaiani in Tibet" Creative-I online magazine, edition April 2013  
 Astri Wright, "Fertility of The Mind" Art Asia Pacific, May/June 2014  
 Cinthya Nadelman, "Arahmaiani" Art News, March 2014  
 Holland Cotter, "Arahmaiani: Fertility of The Mind", New York Times, January 2014  
 Angela Dmitrikaki: "The Promise of Contradiction & Feminist Politics: Reflection on Arahmaiani's Art  
 and Life", Afterall – A Journal of Art, Context & Enquiry (42), Autumn/Winter 2016  
 Wulan Dirgantoro: "Challenging the Status Quo", Afterall – A Journal of Art, Context & Enquiry (42),  
 Autumn/Winter 2016  
 Carla Bianpoen: "Arahmaiani Shortlisted for Balestier Award", Jakarta Post, January 2017  
 "Mysterien Der Kunst Und Mystagogie" Georg Maria Roers, SJ – Sein Antlitz Koerper  
 "Von Sinnlichkeit und Saitenaltaeren" Katja Triebe – Sein Antlitz Koerper  
 "Neue Allianzen" (An interview with Inge Pett)  
 Afterall Art Journal – 2018 ( Article by David Teh)  
 "Speaks of Justice Through Her Art" Jakarta Post, April 2019  
 "Modern Art of Southeast Asia: Introduction From A o Z" Roger Nelson 2019  
 "How Can You Think of Art in The Time Like This?" New York Times – 2020 USA

## ESSAY

"From Ivory Tower To Control Tower" Pikiran Rakyat, 7 April 1987  
 "In Need Of Cultural Strategy" Pikiran Rakyat, 21 April 1987  
 "The Green Book" Horizon No.8, August 1992, page 276–285  
 "Balance, Change & Continuity" Surat Gorong–Corong Budaya Vol.III No.4 1994, page 18–19  
 "Technology Of Love And The Science Of Plastic Invasion" 2nd APT 1996  
 "Art And Life Are Inseparable" NIPAF catalog 1998  
 "To The Mother Of The Future Artist" Kompas, 9 May 1999  
 "The Tabboo Of Naked Body And Orgy Of Violence" Kompas, 8 August 1999  
 "Towards Healthy Indonesia Art" Kompas, 2003  
 "Change for What and for Whom" 2005  
 "The Name of God in Art" Kompas, 27 July 2007  
 "Rational Painting & Installation from China" Kompas, 27 October 2007  
 "Art Goes to Heillegendam" Suara Merdeka, June 2007  
 "Manifesto of the Sceptic" Performa NY Catalogue/Edge of Elsewhere Catalogue, 2009/2010  
 "Letter to Marinetti" Marinetti Archive. 2009

"Kunst & Kulturkonflikt in Indoensia" Goethe Institute/IFA publication, 2010  
 A Reflection of A Nomad Dreamer" Ueber Lebenskunst Anthology, Suhrkamp 2011  
 "Garden and It's Care" Edge of Elsewhere Catalogue, 2012  
 "My Second Life In Tibet" Art Asia Pacific, edition July/August 2012  
 "Kunst und Activismus in Indonesien" Handbuch Indonesien, Horlemann, 2015  
 "Rejecting the Tragedy of Violence" Artseverywhere, Canada, 2016  
 "Kolektiv Kreativitaet Und Die Wisshenschaft Des Geistes" Neue Allianzen, Munchen, 2018  
 "Artists Who Defined Contemporary Southeast Asian Art" Grace Ignacia, February 21–2019  
 "Arahmaiani Speaks Justice, Truth Through Art" Jakarta Post 2019  
 "Against Patriarkhy" Jean Cocteau, Kompas 2019  
 "Flag Project" Arahmaiani, Carland Magazine – Melbourne, Australia, September 2020  
 "Artist, Environment And Truth Telling In Indonesia" Melbourne University Journal 2021  
 "Art Is A Megaphone And A Lamp" Maura Reilly, 2021  
 "Arahmaiani: Nomadic Reparation Projects, Environmentalism, and Global Islam" MOMA website  
 Anissa Rahadiningtyas, 2021

## **SELECTED MUSEUM / INSTITUTION**

Joan Miró Prize  
 The University of Queensland, Sunshine Coast Gallery  
 Tate Modern London  
 Amsterdam Museum  
 Haifa Museum  
 Goethe Institute Yangon, Myanmar  
 Hamburger Bahnhof Museum & National Callery  
 Herbert F Johnson Museum  
 Ghent Museum of Contemporary Art and The City  
 Museum MACAN  
 Queens Museum New York  
 Tyler Rollins Gallery  
 Equator Arts Project  
 Jakarta Biennale  
 Singapore Art Museum  
 Esplanade Singapore  
 Brooklyn Museum  
 Gallery of West Michigan University  
 Reina Sophia Museum  
 Werklietz Biennale  
 Museum of Contemporary Art Tokyo  
 Museum of Contemporary Art Hiroshima  
 Museum of Modern and Contemporary Art Seoul  
 National Gallery Singapore  
 Block Museum of Art  
 Istanbul Biennial  
 MALLAM Contemporary Art Museum  
 Asian Art Museum San Francisco  
 Tel-Aviv Museum of Contemporary Art  
 Yichuan Biennale  
 Sema Buk Seoul Museum of Art  
 Asia Society Museum New York  
 BACC Bangkok  
 Museum Van Loom Amsterdam  
 Okinawa Prefecture Museum  
 Tochigi Prefecture Art Museum  
 Fukuoka Art Museum  
 Museum of Contemporary Art Shanghai  
 Richmond Center for the Arts  
 Museum Bochum Germany  
 Sharjah Biennale  
 Jim Thompson Art Centre

Zendai Museum of Modern Art  
Moving Image Biennale Geneva  
National Gallery Kuala Lumpur  
Gwangju Biennale  
Australian Centre for Contemporary Art Melbourne  
Hokkaido Asahikawa Museum of Contemporary Art  
Biennale de-Lyon  
Sydney Textile Museum  
Centre Culturelle Francaise  
Cultural Centre Philippines  
Louisiana Museum of Contemporary Art  
Hayward Gallery London  
France Cultural Centre  
Western Australia Museum of Contemporary Art  
Museum of Contemporary Art Vienna  
Musee for the Art Contemporaine de Bordeaux  
Museum of Contemporary Art Taipei  
VI Biennale de La Habana  
Solomon R. Guggenheim Museum New York





Ari Bayuaji was born in Indonesia in 1975. He graduated as a civil engineer and worked in Indonesia before deciding to settle permanently in Canada in 2005. Once in Montreal, he studied fine arts at Concordia University from 2005 to 2010 and now divides his time between Montreal and Bali. The artist is primarily known for his art installations, which incorporate the use of found and ready-made objects he collects from various parts of the world, exposing himself to different cultural traditions.

Ari Bayuaji is an expert in conveying aspects of everyday life within a culture, as his works often expose the overlooked artistic value of everyday life expressed through objects and places as well as their roles within a society. The found or ready-made objects that make up his creative material may be "old," but he injects his work with emotion influenced by the contemporary issues he seeks to address to create "content" just as his works to create something "new."

# ARI BAYUAJI

## EDUCATION

- 2010 Fine Arts, Concordia University, Montreal, Canada
- 1998 Bachelor of Civil Engineering, National Institute of Technology, Malang, Indonesia

## AWARDS & RECOGNITION

- 2008 Bronze, International Student Art Award, Danfoss Global Group, Nordborg, Denmark

## SOLO EXHIBITIONS

- 2025 The Old Soul | The New Universe, Mizuma Gallery, Singapore
- 2023 Weaving the Ocean, Biosphère, Montreal, Canada
- The Ocean Called Home, Pierre-Francois Ouellette art contemporain, Montreal, Canada
- Weaving the Ocean, Pierre-Francois Ouellette art contemporain (in collaboration with Feheley Fine Art), Toronto, Canada
- The Water | The Body | The Spirit, Mizuma Gallery, Singapore
- Weaving the Ocean: Pieces of Hope, The Apurva Kempinski Bali, Bali, Indonesia
- 2022 Weaving the Ocean, Redbase Gallery, Sydney, Australia
- Weaving the Ocean, Coral Triangle Center, Bali, Indonesia
- Weaving the Ocean, Nanyang Academy of Fine Arts, Lim Hak Tai Gallery, Singapore
- Weaving the Ocean, Warin Lab Contemporary, Bangkok, Thailand
- Weaving the Ocean, Project Casa, Montreal, Canada
- 2021 Weaving the Ocean, NUNU Fine Art, Taipei, Taiwan
- 2019 Golden, Parkhaus im Malkastenpark, Dusseldorf, Germany
- Self-Portrait, Esplanade – Theatres on the Bay, Singapore
- 2018 Silence, Musée des Beaux Arts de Montréal, Montreal, Canada
- Island of Paradise, NUNU Fine Art, Taipei, Taiwan
- Un Cabinet de Curiosites, Maison du Conseil des Arts de Montreal, Montreal, Canada
- 2017 Le Village Un Village, Fondation Agnes B. Paris and Yves de la Tour d'Auvergne, Sainte-Alvere, France
- No Place Like Home, Kunsthal Rotterdam, The Netherlands
- 2016 Censor, Redbase Foundation, Yogyakarta, Indonesia
- 2015 Ari Bayuaji, Rene Blouin Gallery, Montreal, Canada
- 2014 Silence, Esplanade – Theatres on the Bay, Singapore

## SELECTED EXHIBITIONS

- 2025 Conjunction of Drones, ISA Art Gallery, Indonesia
- Threading: Contemporary Art of Thailand, Turchin Centre for the Visual Arts, North Carolina, USA
- ARTSUBS 2025, Surabaya, Indonesia
- GO FOR KOGEI 2025, Kanazawa City, Japan
- 2024 TUMBUH, Redbase Art Gallery, Sydney, Australia

2024	Bangkok Art Biennale 2024: Nurture Gaia, Bangkok Art and Culture Centre, Bangkok, Thailand Indian Ocean Craft Triennial 2024, John Curtin Gallery, Bentley, Western Australia, Australia Reconstructing Erotica via Post-tradition, Titik Dua Ubud, Bali, Indonesia Crossing Ecotones – Thousands of Threads, Museum of Fiber Arts, Taichung, Taiwan Translations: Afro-Asian Poetics, Gillman Barracks, Singapore
2023	Sea Art Festival 2023: Flickering Shores, Sea Imaginaries, Ilgwang Beach, Busan, South Korea Cheongju Craft Biennale 2023: The Geography of Objects – Living in the net of biophilia, Cheongju Culture Factory, Cheongju, South Korea No Paint on Canvas, ISA Art Gallery, Jakarta, Indonesia RiverRun Festival, John F. Kennedy Performing Arts Center, Washington, DC, USA
2022	Celebrating European Union (EU) – Association of Southeast Asian Nations (ASEAN) 45 Years of Relations, Halles St. Gery, Brussels, Belgium Beyond Painting, Mizuma Gallery, Singapore Distrik Seni Sesi 2: Berkelanjutan!, Distrik Seni X Sarinah, Sarinah Community Mall, Jakarta, Indonesia ARTJOG MMXXII: Arts in Common – Expanding Awareness, Jogja National Museum, Yogyakarta, Indonesia BLEU PLURIEL(S), galerie Arnaud Lebecq, Paris, France Lelaki Jangan Menangis, Titik Dua x Lanö Art Project, Titik Dua Ubud, Bali, Indonesia Good News from Bali, Mizuma Gallery, Singapore
2021	Promenades, Musée National des beaux-arts du Québec, Québec City, Canada
2019	ART•BALI 2019: Speculative Memories, AB•BC Building, Bali Collection, ITDC Nusa Dua, Bali, Indonesia Flowers and Monsters, Galerie d'art, Centre culturel Stewart Hall, Pointe-Claire QC Canada
2018	Grace au Dessin, Nan Rae Gallery, Woodbury University Gallery, Los Angeles, USA
2015	125,660 Specimens of Art History, Komunitas Salihara, Jakarta, Indonesia
2014	ARTJOG 2014, Taman Budaya Yogyakarta, Yogyakarta, Indonesia
2010	Take Me Home, FOFA Gallery, Concordia University, Montreal, Canada
2008	Danfoss Art Award Winners Exhibition, Danfoss Group Global, Nordborg, Denmark

## RESIDENCIES

2023	Busan Sea Art Festival, Busan, South Korea
2018	Contemporary Art International Symposium, Baie-Saint-Paul QC Canada
2017	La Residence d'Artiste La Fondation Agnes B. Paris, 'Yves de la Tour d'Auvergne' Sainte-Alvère, Sainte-Alvère, France Kunsthal Rotterdam, Rotterdam, The Netherlands Musée des Beaux Arts de Montréal, Montreal, Canada
2016	Redbase Foundation, Yogyakarta, Indonesia
2015	United World College of South East Asia (UWCSEA), Singapore



Ardi Gunawan maintains his practice as a transdisciplinary artist working back and forth across expanded field of art, design, and architecture, including: painting, sculpture, architectural-scale installation, to video, and stage design. His artworks have been exhibited in Indonesia and abroad, including National Gallery of Indonesia (ID), Objectifs (Singapore), and Gertrude Contemporary (AUS). From Jakarta Post to Art Monthly Australia, his works have been featured, published, and acknowledged in a variety of publications. Ardi's interest in philosophy of process, physics and natural history, as well as his major in fine arts have influenced his work. He loves to explore and question the role of artistic beauty, humor, and aesthetics in our daily life. In addition to this, he also work in the Visual Communication Design program at Pradita University as an Assistant Professor. From 2010–2011, he was a teaching associate at Monash University (Drawing) and RMIT University (Landscape Architecture) in Melbourne, Australia

# ARDI GUNAWAN

## EDUCATION

- 2014 Master of Fine Arts – with Monash Graduate Scholarship, Monash University, Melbourne, Australia
- 2018 First Class Honours Degree of Bachelor of Fine Art, Monash University, Melbourne, Australia.  
Bachelor of Visual Arts, Monash University, Melbourne, Australia

## AWARDS & RECOGNITION

- 2011 Australia Council Visual Arts Board "New Work" grant
- 2007 – 08 Monash Graduate Scholarship (MGS) to complete a degree in Master of Fine Art  
Monash International Postgraduate Research Scholarship (MIPRS) for undertaking a degree in Master of Fine Art
- 2006 Head of Department's Award for Interdisciplinary Innovation

## SOLO EXHIBITIONS

- 2025 "Made Me Dirty", ISA Art Gallery, Jakarta. Curator: Hendro Wiyanto.
- 2022 "Sleazy Environmentalism" – Rubanah, Jakarta. Curator: Mitha Budhyarto.
- 2013 "A Proposal for A Permanent Fixture at Ark Galerie in Two Edition: superlight"  
– ARK Galerie, Jakarta. Curator: Mitha Budhyarto
- 2011 "luckily there's no inside (brick Muppet filth face anxiety ladder. Emotion traffic re-enactment Jakarta body)" – Open Archive, Melbourne.  
"Desperate Exhibition Making Techniques"(with Nikos Pantazopoulos) – Y3K, Melbourne.  
"Material formations and body movement"– Boxcopy Contemporary Art Space, Brisbane. Curator: Raymonda Rajkowski
- 2009 "Influence(s)"(with Nikos Pantazopoulos)–Light Projects, Melbourne. Curators: Leslie Eastman  
"Sculptural Relations: embodiment, event, forces, and material performance" --  
MFA project exhibition, Monash University, Melbourne.  
"Time-Racing" – Studio 12, Gertrude Contemporary, Melbourne.
- 2008 "Reconfiguring still: proposals for the super light" – Gertrude Contemporary, Melbourne.
- 2007 "Substructure" (with Imogen Beynon, Remie Cibis, Catherine Connolly, Peter Pfifer, Tamsin Green, Sally Tape, Fiona Williams) – Conical, Melbourne.
- 2005 "Clubs goodbye party" – CLUBSproject Inc., Melbourne.

## SELECTED EXHIBITIONS

- 2025 Of Stadiums and Construction Sites, Gertrude Contemporary Art, Melbourne, Australia  
Salon et Cetera, Ace House Collective, Yogyakarta, Indonesia  
On Not Knowing, ArtMoments, Agora Hall Exhibition, Jakarta, Indonesia  
The Apartments, Art Jakarta Gardens, ISA Art Gallery Booth, Jakarta, Indonesia  
The Paper Menagerie, ISA Art Gallery, Jakarta, Indonesia



2024	"DEFINE COMEDY!", ISA Art Gallery, Jakarta, Indonesia "Birama", Art Jakarta Gardens 2024, ISA Art Gallery, Jakarta, Indonesia. Them, by ISA Art Gallery, Wisma 46 Jakarta, Indonesia. "Inventions of a Present" by ISA Art Gallery, in ArtMoments Jakarta at Sheraton Grand Jakarta Hotel. "Whispers of Sisyphus", Art Jakarta 2024, ISA Art Gallery, Jakarta Indonesia.
2023	"Kinesthesia", Art Jakarta Gardens 2023, ISA Art Gallery, Jakarta, Indonesia "Fusion Flux: The Artistic Fusion", Art Jakarta 2023, ISA Art Gallery, Jakarta, Indonesia "Exploited Painting Workshop" in ARTJOG 2023 – MOTIF: LAMARAN at Jogja National Museum, Yogyakarta. Curators: Hendro Wiyanto & Nadiyah Bamadhaj. Where Is The Line? by ISA Art Gallery in ArtMoments Jakarta (6th edition Art Fair) at Sheraton Grand Jakarta Hotel.
2022	Convocation by ISA Art Gallery in Art Jakarta Gardens (2nd edition Art Fair) at Hutan Kota, Jakarta.
2017	"Proposal for gaze-subverting" (as part of: Fantasy Islands) – Objecttifs, Singapore. Curators: Mitha Budhyarto and Kin Chui.
2015	"Steiger dance" (as part of: Hacking Conflict – Biennale Jogja XIII) – Jogja National Museum, Yogyakarta. Curator: Wok the Rock.
2014	"Doubting Bodies" (as part of: Manifesto 4 – keseharian) – National Gallery of Indonesia, Jakarta. Curators: Jim Supangkat & Rizki A. Zaelani. "Cemeti Residence" (as part of: 1x25 Jam) – Cemeti Art House, Yogyakarta. Curator: Mitha Budhyarto.
2013	"Shifting Grounds" (as part of: South East Asia Triennial: ways around Asia) – National Gallery of Indonesia, Jakarta. Curators: Jim Supangkat & Rizki A. Zaelani. "Third/Fourth ((Y2/3/4K) Melbourne Artist Facilitated Biennial)" – Margaret Lawrence Gallery, Melbourne. Curator: Christopher Hill.
2010	"To give time-to-time" – Australian Experimental Art Foundation, Adelaide. Curator: Domenico de Clario
2009	"Gertrude Studio Artists Exhibition" – Gertrude Contemporary, Melbourne. "Gone in no time" – Australian Experimental Art Foundation, Adelaide. Curator: Domenico de Clario "West Brunswick Sculpture Triennial" (collaboration with Susan Jacobs) – Anstey & Ashton and 135 Union Street, Melbourne. Curator: Open Spatial Workshop (Terri Bird, Bianca Hester, & Scott Mitchell) "KOMPILASI: A Survey of Contemporary Indonesian Art" – BUS Artist Run Space, Melbourne. Curators: Kristi Monfries and Georgia Sedgwick
2008	"Many things seen at once" (as part of: Gertrude Studio Artists Exhibition) – Gertrude Contemporary, Melbourne. "The (self initiated, Artist Funded) second (fourth) Y2K Melbourne Biennial Art (& Design)" – TCB Artist Run Space, Melbourne. Curators: Liv Barrett, James Deutcher, and Christopher Hill. "Advance/Retreat: three experiments in transdisciplinary collaboration" (collaboration with Brad Haylock, Bianca Hester, and Symon McVilly) – West Space, Melbourne. Curators: Brad Haylock and Mark Richardson. "2020?" (collaboration with Bianca Hester) – Next Wave Festival, Arts House Meat Market, Melbourne. Facilitating artist: Ash Keating "Objects in Space" – VCA Margaret Lawrence Gallery, Melbourne. Curators: Imogen Beynon, Kel Glaister, Tamsin Green

## COMMISSIONS

2016	Corporate Commission, Ceramic wall – installed permanently at Bank Central Asia Learning Institute in Sentul City. Corporate Commission, Sculpture – installed permanently at Bank Central Asia Learning Institute in Sentul City.
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## RESIDENCIES

2018	Cemeti – Institute for Art and Society
2013	National Gallery of Indonesia, Jakarta. Co-organized by Ruangrupa Artist's Initiative. (Aug–Sept)

- 2013 Participating artist in "the Instrument Builders Project" – Indonesian Contemporary Art Network, Yogyakarta, Indonesia. Curators: Joel Stern and Kristi Monfries. (Jun– Jul)
- 2009 Research Residency with Katherine Huang for "gone in no time" exhibition, devised by Domenico de Clario – Australian Experimental Art Foundation, Adelaide. (Oct–Nov)
- 2008 Gertrude Contemporary studio artist resident. (2 years)

## WORKSHOPS

- 2024 Creative Workshop of "Space, Place, and Perception: A Workshop on Art Installation" presented by MR.DIY (Oct)
- 2010 "Cloud Farm" and "Lotuseaters" (with Claire Martin, Andrew Miller, Scott Mitchell, and Saskia Schutt) – Landscape Architecture Design Studio Elective, RMIT University, Melbourne. (Jul–Sept)

## WRITINGS

"I can't sleep at night thinking about my documentation problems (an e-mail interview with Spiros Panigirakis and Keith Wong)", published by ARK Galerie, March 2013, Jakarta.

"Entropy and Chance." Master Exegesis, Monash University, 2009

"Utilizing Tactics: some notes on 'when phrasing becomes stealing'", READER #5: You Can't Steal a Gift, November 6, 2008, Gambia Castle Press: Auckland.

## PUBLICATIONS

Mitha Budhyarto (2022). Sleazy Environmentalism. Catalogue essay, Rubanah Underground Hub, Jakarta.

Cover image for Cocky's Joy by Michael Farrell (2015). Giramondo Publishing – New South Wales.

Helen Hughes. (2014). "What's with all the site-specific art?: the Instrument Builders Project." Dissect Journal, Issue 1, 88–93.

Hendro Wiyanto (2014), "Situs, Non-situs, dan Ruang Kolaps: beberapa karya site-specific di Indonesia." Sarasvati, Edisi 5 (Jan–Mar), 21–30.

Cover image for the thorn with the boy in its side by Michael Farrell (2014), Oystercatcher Press – Norfolk.

Novia Rulistia (2013), "Resident Artists Imagine Jakarta at the National Gallery." The Jakarta Post, Oct 1, 2013. p. 21.

Mitha Budhyarto (2013), Textu(r)ality: Thinking Beyond the Text with Deleuze–Guattari and Merleau–Ponty. Paper presented at The First International Deleuze Studies in Asia Conference, Tamkang University, Taipei, (May–June).

Mitha Budhyarto (2013), Some Notes on Repetition and Difference. Catalogue essay for the project A Proposal for A Permanent Fixture at Ark Galerie in Two Editions: superlight, ARK Galerie, Jakarta.

Kristi Monfries (2013), "Authentic Visual Arts and Its Convincing Duplicate Leave a Lasting Impression." Jakarta Globe May, 2013.

<http://www.thejakartaglobe.com/features/authentic-visual-art-and-its-convincing-duplicate-leave-a-lasting-impression/>

Eungie Joo and Ethan Swan, ed. (2012). Art Spaces Directory (New Museum/ArtAsiaPacific), p 42&51.

Amita Kirpalani (2011), "Open Archive", Un Magazine (Issue 6.1), p 68–70.

Caterina Riva (2010), Desperate Exhibition Making Technique, exhibition catalogue, Y3K, Fitzroy VIC, August.

Ken Bolton (2010), "gone in no time", Art Monthly Australia (issue 229), p 9–10.

Laura Mudge (2010), Material Formations and Body Movements, exhibition catalogue, Boxcopy Contemporary Art Space, Brisbane QLD, March

James Curry (2010), "the Exhibition Makes, Unmakes and Remakes Itself", Rea/Time Arts Magazine (Issue 95), p 54–55

Brooke Babbington (2009), Time–Racing exhibition catalogue, Gertrude Contemporary Art Spaces, Fitzroy VIC.

DJ Huppatz (2009), "Breaking the Boundaries", (Inside): Interior Design Review (Issue 55), p 38–41.

Kelly Fliedner (2009), "West Brunswick Sculpture Triennial", Un Magazine, Issue 3.1, p 74–75.

Terri Bird (2008), Reconfiguring still exhibition catalogue, Gertrude Contemporary Art Spaces, Fitzroy VIC.

Bianca Hester (2008), "Enabling Restraint", keynote essay for Bureau, VCA school of Art Publication, edited by Kate Daw and Vikki McInnes, the University of Melbourne.

Robert Nelson (2008), "Visions of Ecological Destruction", The Age (May 28th), p. 16, Melbourne.



A visual artist and fine arts alumnus of Lasalle College of The Arts, Aiman's practice spans exhibitions and art fairs from Singapore to international platforms across Indonesia, Spain, the US and the UK. Other than a recent showing in Barcelona in 2025, he has held three solo exhibitions, and was also profiled alongside ten artists from South East Asia in 2020—a collaboration with ArtSEA on establishing arts-based initiatives for social impact. Through a materially grounded practice, he investigates embodiment as a dynamic process of learning and connection—where meaning emerges not only through individual experience, but through our entanglement with environments, communities, and collective memory. This intellectual and creative pursuit has been recognised with accolades such as the Stanton Archer Prize, while his passion for art has also been acknowledged by various awards such as the Homiens Art Prize, the Georgette Chen Scholarship, and the Winston Oh Travel Award.

# AIMAN

## EDUCATION

ongoing     Master of Theology (Th.M), University of Divinity  
2004         2D Studies, Painting LASALLE-SIA College of the Arts

## SOLO EXHIBITIONS

2024         S.E.A. Focus 2024, Tanjong Pagar Distripark, Singapore  
2021         The Significance Of It All Is The Insignificance Of It All, Art Porters, Singapore  
2018         The Evolution of Eian & Eien, Art Porters, Singapore  
2009         For Ages 4 and Up, Utterly Art, Singapore

## SELECTED EXHIBITIONS

2025         EXH 15, Floorr, London, United Kingdom  
                 Terra Incognita (Unknown Land), Al-Tiba9 Gallery, Barcelona, Spanyol  
2024         Urban Pulse, Oasis Art Space, Surabaya & World Trade Centre 2, Jakarta (ISA Art Gallery),  
                 The Homiens Art Prize Winners Exhibition Spring 2024, Homiens, United States  
                 THEM, ISA Art Gallery, Indonesia  
2023         Historic Kenwood Public Art Initiative, Florida, United States  
2022         Human Desire, Taksu Gallery, Singapore  
2021         ArtSEA SG, The Projector, Singapore  
2020         Streets of Hope, National Arts Council, Singapore  
2018         Art Stage Singapore, Marina Bay Sands Expo & Convention Centre (Art Porters), Singapore  
2017         Art Expo Malaysia, MATRADE Exhibition and Convention Centre (MECC), Malaysia  
                 Art Stage Singapore, Marina Bay Sands Expo & Convention Centre (Art Porters),  
                 (Singapore/Indonesia)  
2016         BI LATERAL BONDS (Kuala Lumpur), Taksu Gallery (Kuala Lumpur), Malaysia  
                 BI LATERAL BONDS (Singapore), Taksu Gallery, Singapore  
                 Locals Only, Taksu Gallery, Singapore  
2015         Fresh Takes, Chan Hampe Galleries, Singapore  
2014         Jogja Open Studios, Partner, Indonesia  
2013         The Art of Naumi, Artist/Curator, Singapore  
2012         Unnecessarily Well Made, Vue Privée, Singapore  
                 Buy Bye, Vue Privée, Singapore  
2011         Boys Who Like Boys Who Like Girls Who Like Girls, Utterly Art, Singapore  
                 Moving Stills, Vue Privée, Singapore  
2010         6th Culture and Arts Festival Songzhuang—Sunshine International Museum, China  
                 Art Triangle 2010, National Art Gallery of Malaysia, Malaysia  
2009         Winston Oh 10th Anniversary Exhibition, LASALLE College of the Arts, Earl Lu, Singapore  
                 Erotica, Arts Seasons, Singapore



## AWARDS, GRANTS AND PROJECTS

2025	Prisma Art Prize-17th Edition (Shortlist 2025)
2024	Homiens Art Prize (Winner—Spring 2024), Homiens Homiens Art Prize (Longlist—Winter 2024), Homiens
2023	Stanton Archer Prize, University of Divinity
2022	Stanton Archer Prize, University of Divinity
2009	A Marriage of Convenience, National Arts Council/Presentation & Promotion Grant For Ages 4 and Up (Solo), National Arts Council/Presentation & Promotion Grant
2004	LASALLE-SIA Scholarship for BA (Hons) in Fine Art
2003	Winston Oh Travel Award, LASALLE-SIA College of the Arts Georgette Chen Scholarship, Ngee Ann Auditorium
2002	LASALLE-SIA Scholarship, LASALLE-SIA College of the Arts

## SELECTED PUBLICATIONS

### Print

Presence Journal Vol. 30, No. 2 – Art/ article, “Writing as Deep Listening” by Elizabeth Jarrett Andrew, June 2024  
L’official Hommes – “Beyond Solace and Shadows: A Reflection On Embracing Paradoxes” by Aiman, edited by Yong Wei Jian, March 2024, p.100-107  
Create! Magazine Issue 39 – “Curated: Interview with Aiman” by Christina Nafziger, Dec 2023  
Presence Journal Vol. 29, No. 2 (Cover, and article) – “Wholeness, Not Achievement” by Phil Fox Rose, June 2023  
Al-Tiba9 Contemporary Art – “10 Questions with Aiman” by Mohamed Benhadj, January 2023  
L’official Singapore – “Establishing Connection” by Pamela Cambe, May 2018, p.146-14 Portfolio – “What’s In My Portfolio” by Marc Almagro, June 2018, p.46-47  
Men’s Folio Singapore – “Portrait Of An Artist” by Hafiz Rasid, May 2013, p.42-43  
Surface Asia – “Freedom Fighters” by Liz Zuliani, Jan. 2012, p.52-53

### Online

Fimela – “Karya-karya Seni yang Pererat Hubungan Singapura dan Indonesia” by Anastasia Trifena, <https://www.fimela.com/lifestyle/read/5766271/karya-karya-seni-yang-pererat-hubungan-singapura-dan-indonesia?page=4>  
Tribun Mataraman – “Pameran Urban Pulse di Surabaya, Tampilkan Panorama Artistik Singapura Melalui Seni Kontemporer” by Nur Ika Anisa, <https://mataraman.tribunnews.com/2024/11/01/pameran-urban-pulse-di-surabaya-tampilkan-panorama-artistik-singapura-melalui-seni-kontemporer?page=2>  
The Primer Vol. 1, Issue 4 – “In Conversation with Aiman” by Nicole Fan: <https://theprimer.co/issues/>  
Presence Journal Vol. 29, No. 2 – Cover, and article, “Wholeness, Not Achievement” by Phil Fox Rose: <https://www.sdicompanions.org/media/presence/presence-29-2-june-2023/>  
Al-Tiba9 Contemporary Art – “10 Questions with Aiman” by Mohamed Benhadj: [https:// www.altiba9.com/artist-interviews/aiman-painting-reconnect-true-self](https://www.altiba9.com/artist-interviews/aiman-painting-reconnect-true-self)  
Men’s Folio – “#MensFolioMeets Interdisciplinary Artist Aiman about His Collaboration with ArtSEA” by Bryan Goh: <https://www.mens-folio.com/86667/interndisciplinary-artist-aiman-artsea/>  
Artlyst London – “Aiman: In An Evolutionary Dream” by Eva Wong Nava: <http://www.artlyst.com/features/aiman-hakim-evolutionary-dream-eva-wong-nava/>  
Luxuo – “Exhibition: Art Porters Gallery presents Aiman” by Mary Ann Lim: [https:// www.luxuo.com/ culture/exhibition-art-porters-gallery-presents-aiman.html](https://www.luxuo.com/culture/exhibition-art-porters-gallery-presents-aiman.html)  
Portfoliomagsg – “What’s in my portfolio: Aiman Hakim” by Marc Almagro: <https://www.portfoliomagsg.com/article/whats-in-my-portfolio-aiman-hakim.html>



I Made Dabi Arnasa, also known as Dabi, is a Balinese artist currently based in Yogyakarta. He completed his fine art studies at the Indonesia Institute of Art (ASI) in Yogyakarta. His inaugural solo exhibition, "Cabinet of Dreams," showcased at Art Moments Jakarta 2022, offers a glimpse into his interpretations of imagery and experiences derived from the realm of dreams, be his own or those of others'.

Arnasa's artistic practice is deeply rooted in the traditional Balinese principle of rwa bhineda, emphasizing the unifying value between contradictions. Dabi captures the essence of dreams as experiences that are both unusual and familiar, reconstructing these dreamscapes into surrealistic-ish imagery on canvas. His work transcends the boundaries between reality and the dream world.

# DABI ARNASA

## EDUCATION

2015 Indonesian Institute of the Arts Yogyakarta

## AWARDS & RECOGNITION

2024 White Award at Ith Grey Annual Award, Grey Art Gallery, Bandung  
2023 Finalist at UOB Emerging Artist Competition  
2018 Best Painting (On The Spot Painting "Titik Nol"), Basoeki Abdullah Museum, Vredeburg Museum, Yogyakarta  
2015 Best Painting, Basic Painting I, Indonesian Institute of the Arts Yogyakarta

## SOLO EXHIBITIONS

2024 "Wastan Titiang", Indie Art House, curated by Ryzal Catur, Yogyakarta  
2022 "Cabinet of Dreams", Art Moment Jakarta 2022 curated by Rizky A Zaelani, organized by Zent Gallery, Sheraton Gandaria, Jakarta

## SELECTED EXHIBITIONS

2025 Sebuah Tak Cukup, B3rbuah, EDSU House, Indonesia  
On Not Knowing, Art Moments Jakarta, Indonesia  
"The Room is Bigger Than It Looks, Omah Budoyo, Yogyakarta  
JENGAH!, Kiniko Art, Yogyakarta  
The Apartments, Art Jakarta Gardens, ISA Art Gallery Booth, Hutan Kota by Plataran  
Unveiling Southeast Asia - Harmony in Diversity, L+/Lucie Chang Fine Arts, HongKong  
"Beyond the Closet", Anggrek Agency, Zurich, Switzerland  
2024 "DEFINE COMEDY!", ISA Art Gallery, Jakarta  
"REMIX", Sanggar Dewata Indonesia, READYSPEACE Gallery, Yogyakarta  
"Invention of a Present", Art Moment Jakarta 2024, ISA Art Gallery, Jakarta  
"Kama Chitra", Sanggar Dewata Indonesia, Sangkring Art Space, Yogyakarta  
"Mystical Horizon", Young Artist SDI, Studio Kalahan, Yogyakarta  
"Fusion Flux" Art Jakarta 2023, ISA Art Gallery, JIExpo, Jakarta  
2023 "PEACEFULL SEEKER" Vin Autism Gallery, Surabaya  
"SDI x SDI", Yogya Annual Art #8, Sangkring Art Space, Yogyakarta  
"Showwww", Stem Project, RJ. Katamsi, Yogyakarta  
"ENTANGLEMENT ", Jimbaran HUB, Bali  
"Stem Show 4", Stem Project, Tirtodipuran Link Building A, Yogyakarta  
"Child Like Wonder", Aatelier, Locca Sea House, Bali  
"Redefining the Indonesian Aesthetic", Gajah Gallery, Singapore  
"Jogja Affordable Art", Sarang Building, Yogyakarta

2023	"Art Jakarta Garden", Serpong Gallery, Hutan Kota Plataran, Jakarta "Memories, Dreams, and Reflection", Zen I Gallery, Kesiman, Bali "Taru Bingin", ISA Art Gallery, Jakarta "Alt. Asia", Singapore Art Week organized by About Gallery, Singapore
2022	"Refresh", The Chamber – Getback Coffee, Jakakarta "Peace & Love" Nuraga Project, Ruang Dalam An House; Yogyakarta "Jigsaw Falling Into Place", Achieve Art Space, Yogyakarta "Celestia" Exposure Yogyakarta, Atrium Plaza Ambarukmo, Yogyakarta "Rethinking Diaspora Kalapatra of Sanggar Dewata Indonesia", Sangkring Art Space, Yogyakarta "Clitoria Tematea", Reter Coffee, Yogyakarta "Sebuah Ruang Untuk Mengenang" Vocational Space, Bogor Creative Centre "Kuratif" Art Exhibition Project, Indie Art House, Yogyakarta
2021	"Identitas yang Hidup", Museum dan Tanah Liat, Yogyakarta "Transboundaries" Yogya Annual Art #6, Sangkring Art Space, Yogyakarta "Fragmen Cerita Kucing", Final Project Exhibition, R.J. Katamsi Gallery, Yogyakarta
2020	"Tribute to Basquiat", Langgeng Art Space, Yogyakarta "Neo Pop Culture" Kelola Art fest #5, Galeri Rj Katamsi ISI Yogyakarta "Art in Isolation" , Pulang ke Utara, Yogyakarta "Hybridity" Yogya Annual Art #5 , Sangkring An Space, Yogyakarta 2020 BAMA (Busan Art Market), Gallery Saya, Bexo, Korea Selatan "Bintang", ABunker Gallery, Seoul, Korea Selatan "Screenshot" Changwon Art Festival 2020, Korea Selatan "Isyarat", Sunrise Art Gallery, Jakarta
2019	"Samasta" Sanggar Dewata Indonesia, Bale Banjar Sangkring, Yogyakarta "Pertamax" Mumi 2015 , Galeri RJ Katamsi ISI Yogyakarta "PAP (Post A Picture)"Perupa Muda #4, Bale Banjar Sangkring, Yogyakarta "Gatuk" Kelompok Kursi Belakang , warung kopi DST, Yogyakarta "Salon", Langgeng Art Space, Yogyakarta "Incumbent"Yogya Annual Art #4 , Sangkring Art Project, Yogyakarta "New Wave" Tribute to 80 OHD , Langgeng Art Space, Yogyakarta "Inner Expression" Gurat Institut , Gallery Santrian Sanur, Bali "GOOD DAY", Tembi Rumah Budaya, Yogyakarta "Young Artist Talent #10" Workshop dan pameran, Biennale Thailand Krabi , Andaman Cultural Study Centre, Thailand
2018	"Ring Road" Perupa Muda #3 , Bale Banjar Sangkring, Yogyakarta "Asangkala" Guyub Rupa , Gedung B9 FBS UNNES, Semarang "Repositioning" ARC Bali 2018 Discovery Mall Kuta, Bali "To Be Known", Indies Hotel, Yogyakarta. "Bioartnergy #5" Mikrobiologi UGM , Jogja Nasional Museum, Yogyakarta
2017	"Aksi Artsy #2" Seni Murni ISI Yogyakarta , Galeri RJ Katamsi ISI Yogyakarta "Tribute To Nyoman Gunarsa" Sanggar Dewata Indonesia , PKKH UGM, Yogyakarta "November on Paper" Perupa Muda #2 , Bale Banjar Sangkring, Yogyakarta "Upgrade", Lorong Sangkring Art Space, Yogyakarta "Merah Muda" Seni Murni angkatan 2015 , Jogja Nasional Museum, Yogyakarta "Menanam Pintu" kelompok COPELANDIA, Magelang
2016	"Aksi Artsy" Seni Murni ISI Yogyakarta , Galeri RJ Katamsi ISI Yogyakarta "Vetta Olive – Kesadaran Sebagai Seorang Pemuda", Kasongan, Yogyakarta. "Plaza CERIA" Seni Murni FSR, Institut Seni Indonesia Yogyakarta . "History" Fakultas Pertunjukan, Gedung Concert Hall Institut Seni Indonesia, Yogyakarta .
2015	Basic Painting I Exhibition, Indonesian Institute of the Arts Yogyakarta





Dewi Fortuna Maharani (also known as Tuna) was born in Jakarta 1995. She studied painting at the Faculty of Arts and Design in ITB 2013. She had her solo exhibition held at Orbital Dago in 2022, with the title Ray of Night. In 2024, she joined a group exhibition ARTSUBS, held at Pos Bloc Surabaya.

Tuna's works are usually derived from the subtle qualities contained in a spatial experience, such as light, colors, lines and shapes. She believes colors indicate time, hence they carry ephemerality as we perceive them. Her creative process includes taking photographs of landscape and utilizing painting as a medium to explore those subtle qualities further on. Some of her works explore image framing through canvases as fragments. Tuna also delves into the color and nuance embodied in analogue photos and brings it into her painting. She thinks analogue photos have their own unique visual characteristics that are interesting to be explored through paintings.

# DEWI FORTUNA MAHARANI

## EDUCATION

2013 Visual Art, Faculty of Arts and Design, Bandung Institute of Technology

## SOLO EXHIBITIONS

2022 "Ray of Night" Solo Art Exhibition, Orbital Dago, Bandung, Indonesia  
"Looking Through: Bystander" Solo Art Showcase, Getback Parlour, Jakarta, Indonesia

## SELECTED EXHIBITIONS

2024 "ARTSUBS' Collective Art Exhibition, Pos Bloc Surabaya. Surabaya, Indonesia  
"ART IASR: Milestones" Collective Art Exhibition, Lawangwangi Creative Space, Bandung, Indonesia

2023 "Melintas Arus" Collective Art Exhibition by RUBANAH Underground Hub, Creativite, Jakarta, Indonesia  
"Image and Its Legends" Collective Art Exhibition, Soehana Hall, Jakarta, Indonesia

2022 "Ray of Night" Solo Art Exhibition, Orbital Dago, Bandung (Indonesia)  
"Looking Through: Bystander" Solo Art Showcase, Getback Parlour, Jakarta (Indonesia)

2020 "I wanna dance with somebody (who loves me)..." Collective Art Exhibition, RUBANAH Underground Hub, Jakarta, Indonesia

2018 "In Sight: Nowadays Painting" Collective Art Exhibition, Orbital Dago, Bandung (Indonesia)  
"Start.Link.Point" Collective Art Exhibition, Kolekt, Bandung (Indonesia)

2017 Tanpa Busana" Collective Photography Exhibition, Garage Room, Bandung (Indonesia)

2016 "Duduk + Manis" Collective Art Exhibition, Caleri Yuliansyah Akbar, Bandung (Indonesia)  
"Konfigurasi 1.0" Collective Art Exhibition, Lawangwangi Creative Space, Bandung (Indonesia)

2015 "Mamang Bingung Mang?" Collective Art Exhibition, Gedung FSRD ITB, Bandung (Indonesia)



Ida Lawrence is a Berlin-based visual artist whose work blends storytelling and painting, often weaving between Indonesia and Australia through her narratives. Known for her large-scale mural at Urban Spree (2020), her recent solo exhibitions include Taubenaberglauben (Raum für drastische Maßnahmen, 2025) Karsten doesn't drink coffee (Retramp Gallery, 2024), Reality Check (Purga Artspace, 2024), and Basa-Basi/Chit-Chat (ArtSG with ISA Art Gallery, 2023). A graduate of the National Art School, Sydney, she has studied at Sydney College of the Arts and Institut Seni Indonesia, Yogyakarta. Lawrence is a recipient of the Marten Bequest and alumna of the BPA// Berlin Program for Artists. She often collaborates, notably with Woven Kolektif, and has exhibited widely across Berlin, Australia, and Indonesia.

# IDA LAWRENCE

## EDUCATION

- 2014 Bachelor of Visual Arts (1:1), Sculpture/Installation major, Sydney College of the Arts, Sydney AU
- 2012 Darmasiswa Scholarship, Traditional Indonesian Dance, Indonesian Arts Institute (ISI), Yogyakarta ID
- 2009 Bachelor of Fine Arts, Painting major, National Art School, Sydney AU

## AWARDS & RECOGNITION

- 2025 Second Prize, Neukölln Art Prize, Berlin DE
- 2024 Bundanon residency, with Woven Kolektif, Illaroo AU
- Marten Bequest Scholarship for Painting, Australia Council, Australia
- 2023 Berlin Program for Artists mentorship, Berlin, DE
- 2020 Neustart Kulture Grant, Kunstfonds, Berlin, DE
- BBK Studio recipient, Berlin, DE
- Best Artist nomination, with Woven Kolektif, Sydney Music, Art & Culture Awards, Australia
- 2013 'NSW Artists' Grant, National Association for the Visual Art, Australia
- OYEA Cross-Artform Project Grant & Mentorship with Alana Schacher, Australia Council/Articulate Project Space, Sydney, Australia
- 2010 First Prize, Wall2Wall Leichhardt Council Mural Competition, with Caitlin Hespe, Sydney, Australia
- Finalist, Churchie National Emerging Art Exhibition, Brisbane, Australia
- Highly Commended, Hunter Hill Art Prize, Sydney, Australia

## SOLO & DUO EXHIBITIONS / PROJECTS

- 2025 On Not Knowing, Art Moments Jakarta, Indonesia
- Taubenaberglauben, Raum für drastische Maßnahmen, Berlin, Germany
- Gespräche mit Monstern, with Eva Pedroza, Galerie Bernau, Germany
- 2024 Karsten doesn't drink coffee, Retramp Gallery, Berlin, DE
- Reality Check, Purga Artspace, Bali, Indonesia
- 2023 Basa-Basi/Chit-Chat, ISA Art Gallery, Art SG, Singapore
- 2022 Fermented Feelings, essay by Bianca Winataputri, Art Jakarta Gardens, ISA Art Gallery, Jakarta, Indonesia
- 2021 A Bird in The Grass Is Worth A Thousand Hearts, with Caitlin Hespe, curated by Katia Hermann, Retramp Gallery, Berlin, DE
- 2020 I fill My Days in Order Ways, Mural, StillStand initiative, Urban Spree, Berlin, DE
- In Conversation: FX Harsono x Ida Lawrence, curated by Emily Rolfe & Bianca Winataputri, Fairfield City Museum & Gallery, Sydney, Australia
- 2018 Jangan Lupa Bawa Oleh-Oleh Ya, Redbase Foundation, Yogyakarta, Indonesia

- 2017 Fitri Graham's Melancholia: A Retrospective, with texts by Kate O'Boyle, Kathleen Linn, Monika Proba & Sebastian Henry-Jones, KINGS artist run, Melbourne
- 2016 Neither Spectacularly Successful, Nor a Spectacular Failure, curated by Jane Gilespe, Sebastian Henry-Jones, Harriet Reid & An Sheng, Sydney College of the Arts, Sydney, Australia
- 2015 Heirlooms: From The Lawrence Family Collection (On Sale Now! Hurry While Stocks Last!), Bearded Tit, Sydney, Australia Dancing Fish Flakes And Other Hallucinations, Tenjunyama Art Studio, Sapporo, Japan Quite Subversions: From Lawrence Family Collection, Gaffa Gallery, Sydney, Australia
- 2013 2013 bloody woop woop/(n)desa, MILS Gallery, Sydney, Australia
- 2012 Family Findings, Articulate Project Space, Sydney, Australia
- (n)desa/bloody woop woop: stories from Kliwonan, Barmedman & between, Tembi Rumah Budaya, Yogyakarta & Jakarta, Indonesia

## SELECTED EXHIBITIONS

- 2025 The Apartments, Art Jakarta Gardens, ISA Art Gallery Booth, Hutan Kota by Plataran  
The Paper Menagerie, ISA Art Gallery Indonesia  
Where the Sidewalks End, ISA Art Gallery Indonesia
- 2024 WÖRT, WÖRT! curated by Nikolas Claussen, Raum für drastische Maßnahmen, Berlin DE  
Everything We Inherit, curated by Jennifer Yang, ISA Art Gallery, Jakarta ID  
Talking... And Other Banana Skins, curated by Michelle Houston, Urban Nation: Museum for Urban Contemporary Art, Berlin DE  
Art Jakarta, with ISA Art Gallery, Jakarta ID  
Currency Exchange, initiated by Zhiyuan Yang, BPA// Raum, Berlin
- 2023 BPA// Exhibition 2023-Amid the Alien Corn, curated by Sofie Krogh Christensen & Sophia Yvette Scherer, KW Institute for Contemporary Art, Berlin DE  
Home and Away, curated by Dr Luise Guest & Jennifer Yang, 16albermarle, Sydney AU  
Art Jakarta, ISA Art Gallery, Jakarta ID  
The Woo Woo, sweet pea at Lawson Flats, Perth AU  
Art Moments, ISA Art Gallery, Jakarta ID  
FLIGHT, Casula Powerhouse Arts Centre, Sydney AU  
Sua Kuasa Matra, ISA Art Gallery, Jakarta ID
- 2022 Titik Kumpul, Art Jakarta, ISA Art Gallery, Jakarta ID  
Spoiler Alert, BPA// Raum, Berlin
- 2020 Buah Tangan, Art Jakarta, ISA Art Gallery, Jakarta ID  
INTER(SUBJECT)IVITY, ISA Art Gallery, Jakarta  
The Essayist, curated by Jasmin Stephens, The Cross Art Projects, Sydney AU  
Brisbane & Elsewhere Art UnTriennial, curated by Bridie Gillman, Alexander Kucharski & Chloe Waters, Outer Space, Brisbane AU  
Ecologies of Being, curated by Tanushri Saha & Naomi Segal, Kudos Gallery, Sydney AU  
4A A4, Centre for Contemporary Asian Art, Sydney AU
- 2018 ASYIK, Indonesian Arts & Culture Festival exhibition, Addison Road, Sydney AU
- 2017 Home Alone: Solitary Pleasures, curated by Dr Georgina Downey, Floating Goose, Adelaide  
Headgear 6, MILS gallery @ Lilac City, Sydney AU
- 2016 REC ROOM, curated by Hana Hoogedeure, Interlude Gallery, Sydney AU
- 2015 Cool Combo, curated by Adriano Rosselli, Nishi Gallery, Canberra AU  
Headgear 5, MILS gallery, Sydney AU
- 2014 Degree Show, Sydney College of the Arts, Sydney AU  
Air, 107projects, Sydney AU  
Headgear 3, MILS Gallery, Sydney, Australia
- 2013 BLEND, Articulate Project Space, Sydney, Australia  
15th Asian Art Biennale, National Academy of Fine and Performing Arts, Dhaka, BD
- 2012 Srikandi #2: Menolak Malu!, Taman Budaya, Yogyakarta, Indonesia
- 2011 Mainkan Rasa, Studio Rosid, Bandung, Indonesia  
Collision/Tubrukan, T-art Space, Ubud, Indonesia  
Jogja Art Share, Jogja National Museum, Yogyakarta, Indonesia
- 2010 Churchie National Emerging Art Exhibition, Queensland College of the Art Gallery, Brisbane, Australia  
Hunters Hill Art Prize, Hunters Hill Town Hall, Sydney, Australia  
Degree Show, National Art School, Sydney, Australia
- 2009 In.Grid, Library Stairwell Gallery, National Art School, Sydney, Australia  
Mils Will Open., MILS Gallery, National Art School, Sydney, Australia



2009	SWAY, Library Stairwell Gallery, National Art School, Sydney,Australia
	On An Island, Sydney harbour Trust & National Art School, Cockatoo Island, Sydney, Australia
	Buzz, Global Gallery, Sydney, Australia
	Indonesian Art Festival, Bondi Pavilion, Sydney, Australia
2008	Heroin'e, East Sydney Doctors, Sydney, Australia



Ines Katamso (b.1990) is an Indonesian-French painter based in Bali. After studying art and design in France, Ines was drawn back to her homeland, where she currently works as an artist and visual designer under her studio named Atelier Seni. Upon returning to the island, she initiated her artistic journey by creating commissioned murals before gradually transitioning to more intimate scales and subject matter.

Through her artworks, Ines explores themes related to biology, microbiology, and astrophysics. She is also dedicated to making her creation process more environmentally sustainable, from her choices of materials to exploring cutting and splicing into her artworks. Ines' paintings references the micro-organics that are fragile and essential to our life. By zooming in and depicting them in a larger-than-life format, she would like to remind us of the importance of these microscopic mechanisms that exist within nature.

# INES KATAMSO

## EDUCATION

- 2008 Textile and Fashion School, La Callade, Marseilles / France
- 2005 Art and Design School, Lycee Leonard de Vinci, Antibes, / France

## SOLO / DUO EXHIBITIONS

- 2022 Semarang Gallery, Semarang, Indonesia
- 2021 Solo Exhibition "It Happened", ISA Art / Jakarta, Indonesia
- Mini Solo Exhibition "All the growing", Ruci Art Space / Art Jakarta, Indonesia

## SELECTED EXHIBITIONS

- 2025 A.SINGLE.PIECE, Sydney, Australia
- On Not Knowing, Art Moments Jakarta, Indonesia
- a fold in time, Richard Koh Fine Art, Singapore
- The Apartments, Art Jakarta Gardens 2025, ISA Art Gallery, Jakarta, Indonesia
- L'Art Botanique du Paradis, Museum Nasional Indonesia, Jakarta
- a fold in time, ISA Art Gallery, Jakarta
- a fold in time, Mono8 Gallery, Manila
- 2024 Sungai Watch Charity Exhibition, Sun Contemporary, Bali
- Lyon Biennale, Lyon, France
- Inventions of a Present, ArtMoments 2024, ISA Art Gallery, Jakarta, Indonesia
- ARTJOG Motif Ramalan, Yogyakarta, Indonesia
- Ines Katamso, Lindy Lee, and Lynda Draper, Singapore
- Women in Contemporary Art, ISA Art Gallery, Jakarta, Indonesia
- 2023 Shattering Illusion Biophilia, ISA Art Gallery, Jakarta, Indonesia
- Tutur Bentuk, ISA Art Gallery, Jakarta, Indonesia
- Inquirious, Semarang Gallery, Semarang, Indonesia
- 2022 Fusion Flux: The Artistic Fusion, ISA Art Gallery, Jakarta, Indonesia
- Convocation, ISA Art Gallery, Jakarta, Indonesia
- Titik Kumpul, ISA Art Gallery, Jakarta, Indonesia
- 2021 Titicara, ISA Art Gallery, Jakarta, Indonesia
- 2020 Sensing Sensation, Semarang Gallery, Semarang, Indonesia
- 2019 Buah Tangan, ISA Art and Design, Art Jakarta, Indonesia
- I... Therefore I Am, Can's Gallery, Jakarta, Indonesia
- H.E.R., ISA Art and Design, Art Jakarta, Indonesia
- 2018 Tetap Terang, ISA Art and Design, Jakarta, Indonesia
- Self Explanatory, Dia.Lo.Gue, Jakarta, Indonesia



Jumaadi splits his time between Yogyakarta, Indonesia, and Mosman, Sydney. He made the transition from East Java, Indonesia, to Sydney in 1997 to pursue studies at the National Art School. He earned his Bachelor of Fine Art in 2000 and further advanced his education, completing a Master of Fine Art in 2008.

The central theme of Jumaadi's artistic expression often centers around the diverse forms love, whether in romantic or familial contexts. His creative endeavors frequently explore the realms of demons, spirits, and whimsical creatures. Notably, art critic John McDonald underscores the intrinsic nature of "story-telling" in Jumaadi's creations, describing it as integral to his personal history and psyche (Catalogue Essay, "An arm and a leg," 2018).

# JUMAADI

## EDUCATION

- 2007 Bachelor of Fine Art, National Art School, Sydney
- 2000 Master of Fine Art, National Art School, Sydney

## AWARDS & RECOGNITIONS

- 2025 Mosman Art Prize: Inaugural Installers Choice Award, Australia
- 2023 Shadow Factory, Museum Macan, Jakarta, Indonesia  
The Sea is Still a Mystery, Shadow Theatre, Museum of Contemporary Art (MCA), Sydney
- 2021 Perahu-perahu, Shadow Theatre, Ozasia Festival Adeaide 2021 and Sydney Festival 2022
- 2020 Outdoor public art commission, Barangaroo, Sydney
- 2017 Winner MosmanArt Prize, MosmanArt Gallery, Sydney
- 2015 The Bridge to AlengkaThe Art Gallery of New South Wales, Conversations through the Asian collections  
Journal of Dust Shadow Performance, Gallery 4A, Sydney  
Displaced Goddess video performance, MosmanArt Gallery, Sydney
- 2014 Australia Council New Work Grant for Mid-Career Artist, for Moscow Biennale Project
- 2013 Rimbun Dahan Artist in Residence, Hotel Penaga, Malaysia
- 2012 Xuchun Inaugural International Contemporary Art Workshops, Shanxi Province, China
- 2011 Jumaadi + Mawarini 'Cerita' Slot, Sydney
- 2009 Jumaadi Next Generation Art Melbourne 08, Melbourne
- 2008 Winner The John Coburn Art Prize for an Emerging Artist (as part of the Blake Prize)
- 2007 University of Southern Queensland Performance Centre Painted Bridges  
Westpac Redlands Art Prize nominated by Rodney Pople, Highly Commended
- 2006 Cowra Gallery Artist in residence
- 2005 South Project Art Play Melbourne, Victoria, Artist in residence  
Sculpture by the Sea Flower Festival Government House, Sydney  
Small Painting Prize Soda Gallery, Avalon, New South Wales, Winner  
Art on the Rocks Highly Commended
- 2003 Inaugural Scholarship Friends of the National Art School, Sydney  
East Java Art Council Certificate of Appreciation
- 2002 Waverley Art Prize Highly Commended, drawing category  
Waverley Art Prize Winner, open prize

## SOLO EXHIBITIONS

- 2025 The Birds from the Blossoms, King Street Gallery on William, Sydney, Australia
- 2024 Paper, Scissors, Shadow, King Street Gallery on William, Sydney, Australia  
Jumaadi: The Unaccounted Sea, Deakin University, Australia
- 2023 Jumaadi: ayang-ayang, Bundanon Art Museum, Australia  
At The End (My Love) Nature Wins, Manly Regional Art Gallery & Museum, Australia



2020	The Tree of Life, King Street Gallery on William, Sydney, Australia The Buffalo King, Street Gallery on William, Sydney, Australia
2019	Bring Me Back My Body and I Will Return Your Soul, Casula Powerhouse Arts Centre, Sydney Staging Love, Maitland Regional Art Gallery, NSW MY LOVE IS AN ISLAND FARAWAY, Maitland Regional Art Gallery & Mosman Art Gallery, NSW An Arm and A Leg, King Street Gallery on William, Sydney, Australia Restless Year & Your Whisper, William Mora Galleries, Melbourne, Australia
2018	½ Fish and ½ Eaten, Watters Galllery, Sydney, Australia Landscape Oddity, William Mora Galleries, Melbourne, Australia
2016 – 2017	Landscape of Longing, Kerry Packer Civic Gallery, University of South Australia, Adelaide, Australia
2015	Diary of Dust, Watters Gallery, Sydney, Australia Oddinary, Jan Manton Art, Brisbane, Australia FORGIVE ME NOT TO MISS YOU NOT, Halsey Institute of Contemporary Art, Charleston, South Carolina, USA
2014	Weighted, William Mora Galleries, Melbourne I Have Travelled a Long Way to Find Your Beauty, Watters Gallery, Sydney The Woman who Married the Mountain (with Cameron Ferguson) performance, Watters Gallery, Sydney
2013	The Figural Poetry of Jumaadi, Art:1 Museum Jakarta, Indonesia Cry Baby Cry, Jan Manton Art PAUSE, Watters Gallery, Brisbane Illumination Made Budiana Gallery, Lod Tunduh, Ubud, Bali, Indonesia
2012	Landscape of Memory Expansionist Art Empire Art Galerie, Leiden, Netherlands
2011	Traveling Light, TaksuGallery, Kuala Lumpur, Malaysia Bali Artist Camp, Made BudianaGallery, Lod Tunduh, Ubud, Bali, Indonesia Who is Afraid of the wood, Jakarta Biennale 2011, Indonesia Xuchun Inaugural Contemporary Art Workshops, Sanxi Province, China My Australia, KuanduMuseum of Fine Art, Taipei Frank's Flat, Maitland regional Gallery, NSW The Sin City, National Gallery of Indonesia, Jakarta Buka Jalan Performance Festival, National Gallery of Malaysia, Kuala Lumpur Rain rain, come again, Watters Gallery Unsent Letters, LeggeGallery, Sydney
2010	Story from Cloud Rain and Sky, LeggeGallery
2009	Home Sweet Home Art Space, Adelaide Festival Centre, South Australia
2008	JumaadiThe Next Generation Art Melbourne 08, Royal Exhibition Building, Melbourne Home is not Sweet Home, Gallery 4A, Sydney Museum of Memory Project Space, National Art School Letters and Stories, SoMAGalleries, Adelaide
2007	Jumaadi: World Created, French Cultural Centre, Surabaya, Indonesia
2006	Works on Paper, LeggeGallery
2005	W.S. Rendra70th Birthday, Hotel Kartika Wijaya, Batu, East Java, Indonesia Jumaadiat Mura Clay, Mura Clay Gallery, Sydney
2004	Be-Longing, Mura Clay Gallery, Sydney
2003	Jumaadiat Mura Clay, Mura Clay Gallery, Sydney Mapping Memory, Bondi Beach Pavilion Gallery, Sydney
2002	Dreams and Memories Hill, on Hargrave Gallery, Woollahra, Sydney The Green Paintings, French Cultural Centre, Surabaya, Indonesia
1999	One Thousand Frangipanis, Australian Volunteers International, Sydney The Green Paintings, French Cultural Centre, Surabaya, Indonesia

#### SELECTED EXHIBITIONS

2025	Conjunction of Drones, ISA Art Gallery, Jakarta, Indonesia On Not Knowing, Art Moments Jakarta 2025, Agora Hall, Jakarta
2024	The Paper Menagerie, Omah Budoyo, Yogyakarta The Paper Menagerie, ISA Art Gallery, Jakarta
2023	Sirkus di Tanah Pengasiangan: Oyong-Oyong Ayang-Ayang, Voice Against Reason, Museum MACAN, Jakarta, Indonesia
2020	ArtSubs: Ways of Dreaming, Posbloc Surabaya, Indonesia MCA Collection: Artist in Focus, Museum of Contemporary of Art, Australia The Gold Award 2024, Rockhampton Museum of Art, Queensland, Australia

2023	Where is The Line, Art Moments Jakarta, ISA Art Gallery, Indonesia "Exploited Painting Workshop" in ARTJOG 2023 –MOTIF: LAMARAN at Jogja National Museum, Yogyakarta. Curators: Hendro Wiyanto& Nadiah Bamadhaj The National 4: Australian Art Now, Campbelltown Art Centre, NSW Textile Triennial, Tamworth Regional Art Gallery, Tamworth, NSW Entwined Within, Art Space on The Concourse + The Concourse Urban Screen, Australia
2022	Paper Scissors Rock, Hawkesbury Regional Gallery, Australia The 10th Asia PasificTriennial (APT10), Queensland Gallery of Modern Art, Brisbane, Australia Dreamhome: Stories of Art and Shelter, Art Gallery of New South Wales, Australia Sydney Modern Project, AGNSW, Sydney TitikKumpul, ISA Art Gallery, Art Jakarta, Indonesia The Melbourne Art Fair, William Mora Gallery, Melbourne Superfluous Things, Singapore Art Museum, Singapore At the end of the day, love will find a way, 39+Artspace, Singapore Puppet show, Sydney Opera House, SydneyTell me a story, Town Hall Gallery, Melbourne
2021	King School Art Prize, Sydney The Sea is Still a Mystery, Shadow Theatre, Ozasiafestival Adelaide 2021 and Sydney Festival Perahu-Perahu OzAsiaFestival, Adelaide Festive Centre, SA The 10th Asia Pacific Triennial of Contemporary Art (APT10), The Queensland Art Gallery, Gallery of Modern Art (QAGOMA), Qld The Big Picture Show, King Street Gallery on William, Sydney
2020	The Dobell Drawing Prize NAS, Biennale Jogja XVIEquator #6 2021, Indonesia 13th Gwangju Biennale, Korea Grounded, National Art School, Sydney Recent acquisitions National Gallery of Australia, Canberra Through the window, online exhibition AGNSW
2019	Connected MCA, Sydney The Mosman Art Prize, MosmanArt Gallery, Sydney The scale of things Blacktown Regional Art Gallery, NSW
2018	S.E.A. Focus, Gillman Barracks, Singapore
2017	Inside/Outside, King Street Gallery on William, Sydney I LOVE YOU MELISSA, The Lock-up, Newcastle (Curated by Courtney Novak) MosmanArt Prize, MosmanArt Gallery, Sydney Mosman Art Prize, Mosman Art Gallery, Sydney
2016	Preview 2017, Watters Gallery, Sydney FINALIST, Naturally Wrong, Guirguis New Art Prize 2017, Art Gallery of Ballarat, Vic National Self-Portrait Prize, UQ Art Museum, Brisbane, Qld The Life and Death of a Shadow for the Telling Tales exhibition, Museum of Contemporary Art, Sydney Halfway to the light, halfway through the night for The Dobell Australian Drawing Biennale,
2015	Art Gallery of New South Wales (AGNSW) Stage of Love for Diaspora-Making Machines Blacktown Arts Centre Monster Pop! Museum and Art Gallery of the Northern Territory Sydney Contemporary Carriageworks, Sydney Mosman Art Prize, Mosman Art Gallery, Sydney
2014	Cement a 15 Contemporary Arts Festival, Kandos, New South Wales Margaret Tuckson's Private Collection, Watters Gallery Jumaadi and Picasso: forgive me not to miss you not College of Charleston, South Carolina, USA A Special Arrow Was Shot in the Neck ... David Roberts Art Foundation (DRAF), London, UK Re:VisitedLatvian, Centre for Contemporary Art, Latvia
2013	Redlands Konica Minolta Art Prize, National Art School Watters Gallery: 50th Anniversary Exhibition, Watters Gallery Loneliness was part of it, The 5th Moscow Biennale of Contemporary Art, Moscow, Russia Middle Head: 33°50'S, 151°14'E, Mosman Art Gallery, Sydney Mainly Sculpture, Watters Gallery Cultivating the Garden Light Square Gallery, Adelaide College of Art, SA Platform 2013 Metro Art, Brisbane Watters Gallery 27th Summer Exhibition, Watters Gallery
2012	Snake Snake, Sydney Town Hall, Sydney Contemporary Work on Paper from Indonesia, DNA Project Space, Sydney

	Melbourne Art Fair 2012, Royal Exhibition Building, Melbourne
2011	Who is afraid of the wood, Jakarta Biennale 2011, National Gallery of Indonesia, Jakarta Bali Artist Camp Made Budiana Gallery, Lod Tunduh, Ubud, Bali, Indonesia Xuchun Innagular Contemporary Art Workshops, Shanxi Province, China The Sin City, National Gallery of Indonesia My Australia, Kuandu Museum of Fine Art, Taipei Frank's Flat, Maitland Regional Gallery, NSW Buka Jalan Performance Festival, National Gallery of Malaysia, Kuala Lumpur
2010	Summer Show, Watters Gallery Museum of Memory, Flinders University Pendopo, South Australia Istanbul 5: Student International Triennale Art Month Sydney, Watters Gallery
2009	Works on Paper, Legge Gallery Packsaddle New England Regional Art Museum, Armidale Perang Kata Dan Rupa, Gallery Salihara, Jakarta Theatre of Grass Blue Poles Gallery, Byabarra, NSW Seasons of Life Chrissie Cotter Gallery, Sydney Common Sense National Gallery of Indonesia Without Boundaries: Artist Books, Art Gallery of NSW Research Library, Sydney Summer Exhibition, Watters Gallery
2008	Blake Art Prize 07, Delmar Gallery, National Art School Black and White, Legge Gallery Without Boundaries: Artist Books, Mundubbera Regional Art Gallery, NSW Without Boundaries: Artist Books, Art Gallery of New South Wales Research Library Let the Blood Run Free, East Sydney Doctors, Sydney Melbourne Art Fair 08, Royal Exhibition Building, Melbourne Blake Art Prize, National Art School Gallery 11th Annual Members' Exhibition, Gallery 4A, Sydney
2007	Blake Art Prize, National Art School Gallery Works on Paper, Legge Gallery Painted Bridges, University of Southern Queensland Gallery, Queensland Art Sydney Fox Studios, Sydney Australians with Accent Project Space, National Art School Summer Exhibition Legge Gallery Packsaddle New England Regional Art Museum, Armidale
2006	Redlands Westpac Art Prize, Mosman Art Gallery, Sydney Summer Show Legge Gallery End of Year Exhibition Legge Gallery
2005	Jumaadi and Peta Hinton LeggeGallery The Song of Grass Gardens of Government House, Sydney Outdoor Sculpture Exhibition Nan Tien Temple, Wollongong (Federation of Ethnic Community Councils of Australia) MosmanArt Prize, Mosman Art Gallery Installation of grass puppets and digital images at the Studio of the Opera House, Sydney Selected Works Craft Victoria, Melbourne Summer Show Legge Gallery
2004	Singing Shadows: Installation of grass puppets and digital images of artworks, Sydney Opera House Studio Mosman Art Prize, Mosman Art Gallery Art on the Rocks ASN Gallery, The Rocks, Sydney
2003	Mosman Art Prize, Mosman Art Gallery Art on the Rocks ASN Gallery, The Rocks Salon des Refuses S.H. Ervin Gallery, Sydney The National Art School Alumni Show Cell Block Theatre Gallery, NAS, Sydney Christmas Show Hill on Hargrave Gallery, Sydney
2002	Art Prize, Mosman Art Gallery Waverley Art Prize, Bondi Public School, Sydney
2001	Group Exhibition Bondi Wadi Gallery, Woollahra, Sydney
2000	Drawing Week National Art School Mary Place Gallery, Sydney



	Graduating Students' Exhibition National Art School
1999	Australian Volunteers International Exhibition for East Timor, Sydney Office
	Three of Us KulturShop, Bronte
1998	From Sydney to Alice Bondi Beach Pavilion
	Amnesty International Group Show TAP Gallery, Sydney

#### RESIDENCIES, COMMUNITY PROJECTS & WORKSHOPS

2025	ArtSpace Sydney
2024	Bundanon Art Museum, Australia
2023	Paper, Scissors, Shadow, Volume Festival, Art Gallery of New South Wales
2022	Shadow Puppet Workshop, The Centre for Creativity, Sydney Opera House
2016	N3 Art Lab/Yamaguchi University, Yamaguchi, Japan
2015	Children's Ground Bining Community, Kakadu West Arnhem, Northern Territory
	Walking Shadow Queensland College of the Arts, Brisbane
2014	Halsey Institute of Contemporary Art Charleston, South Carolina, USA
	Djilpin Arts Walking with Spirits Festival Beswick (Wugularr) Community, Northern Territory
	Cowra Civilian Internment Arts Program Cowra, New South Wales
2013	No Boundaries International Art Colony Bald Head Island, North Carolina, USA
	Artist in Residence The Halsey Institute of Contemporary Art, South Carolina, USA
2012	Penang State Museum shadow puppet performance and workshops, Malaysia
2010	Museum of Memory Asia Study Centre, Flinders University, SA
	Artist in Residence, Hill End, Bathurst Regional Art Gallery, NSW
2009	Letter to the Moon community art project with mud victims, East Java, Indonesia
	Indonesia in the Bush Port Macquarie and surrounds, NSW
2008	Co-director Ose Tara Lia a collaborative project with Heri Dono, OzAsiaFestival, SA
	Grass sculpture weaving workshops in collaboration with Aboriginal Tjumpi weavers, Art Space, SA
	Facilitator and Interpreter, The Eyes of Maregea collaborative project between Maccasan and Yolngu performers, Oz Asia Festival Adelaide and Sydney Opera House
2007	Artist in Residence, Painted Bridges, University of Southern Queensland, Toowoomba, Qld
2005	Community Cultural Development Grant to work with Indonesian women in Sydney
	Artist in Residence, Cowra Art Gallery, Cowra, NSW
	Artist in Residence, South Project, Art Play, Melbourne



Luh'De Gita's work explores the intersection of personal interests and collective issues, from her fascination with The Sims to the effects of overtourism in Bali. These themes appear throughout her paintings, where she moves beyond initial sketches through spontaneous interventions, allowing her work to evolve organically.

For Luh'De, The Sims symbolizes a desire for control, postrealism, and an escape from reality. Her growing interest in the gentrification and "aesthetic gaze" imposed by tourism in Bali highlights how colonial legacies have shaped the preservation of Balinese culture. Her paintings capture the tension between idealized realities and the consequences of human intervention, illustrating how Bali has become commodified in a post-realistic tourist economy, where traditional customs are curated for global consumption

# LUH'DE GITA

## EDUCATION

- 2025 MA Painting, Royal College of Art, London
- 2020 Bachelor of Fine Arts, Major in Painting, Institut Teknologi Bandung

## AWARDS

- 2022 Semifinalist, Bandung Contemporary Art Awards (BACAA)
- 2021 Finalist, UOB Painting of the Year – Established Category
- 2019 Pemuda Kaya Karya, Top Coffee, Gedung Gas Negara
- 2018 Perupa Nominator, Arc of Bali

## SOLO EXHIBITIONS

- 2024 Native Tourists, Purga Artspace, Bali, Indonesia

## SELECTED EXHIBITIONS

- 2025
  - a fold in time, Richard Koh Fine Art, Singapore
  - The Apartments, Art Jakarta Gardens, ISA Art Gallery Booth, Hutan Kota by Plataran
  - a fold in time, Mono8 Gallery, Manila
  - a fold in time, ISA Art Gallery, Jakarta
  - Define Comedy, ISA Art Gallery, Jakarta, Indonesia
  - On Not Knowing, ArtMoments, Agora Hall, Jakarta, Indonesia
- 2024
  - ASYAAF (Asian Students and Young Artists Festival), National Theater Company of Korea, Seoul, South Korea
  - Art Show, Blue Monster Gallery, Bali, Indonesia
  - Birama ¾, ISA Art Gallery, Jakarta, Indonesia
  - A Small Space on Tour, TAT Artspace, Bali, Indonesia
  - Art Jakarta 2023, Mola Gallery, Jakarta, Indonesia
- 2023
  - You NOM it – Perupa Muda #6, Sangkring Art Space, Yogyakarta, Indonesia
  - Women in Contemporary Art, WTC Jakarta, Indonesia
  - Where's The Line, Art Moments Jakarta, Indonesia
  - Tutur Bentuk, ISA Art & Design, Jakarta, Indonesia
  - The Painter, The Medium, Bali, Indonesia
  - Social Landscape, The Orient Jakarta, Indonesia
  - Ludens, Museum dan Tanah Liat, Yogyakarta, Indonesia
  - Entanglement Art Exhibition, JHUB Art Exhibition, Bali, Indonesia
  - Rumah Ibu, FutuWonder & Purga Art Space, Bali, Indonesia
  - A Kind of Blue, Hatch Art Project, Singapore
  - Art Moments Bali 2023, ISA Art & Design, Bali, Indonesia
  - Kinesthesia, Art Jakarta Garden, ISA Art & Design, Jakarta
  - Sua Kuasa Mantra, Annual Women Show, ISA Art & Design, Jakarta
  - Rumination of The Self, Titik Dua, Bali, Indonesia

- 2022 Taru Bingin, Balinese Contemporary Exhibition, ISA Art & Design, Jakarta  
 Emocean Magazine Release, Mana Uluwatu, Bali, Indonesia  
 Singapore Art Week, Taksu Gallery, Singapore  
 √2 (Square Root of 2), Hatch Art Project, Singapore  
 Convocation, Art Moments Jakarta, ISA Art & Design, Jakarta, Indonesia  
 Purpose for Prasad, Tugu Hotel Bali, Indonesia  
 Documenting Perspective, NonFrasa Gallery, Bali, Indonesia  
 Singapore Art Week, Taksu Gallery, Singapore  
 Women in Contemporary Art, WTC Indonesia, Jakarta  
 Reverberation: From Past to the Present (Tribute to Hendra Gunawan), ISA Art & Design, Jakarta, Indonesia
- 2021 Another Figure, SILVIS Contemporary, New York, USA  
 Art Moments Jakarta 2021, ISA Art & Design, Jakarta, Indonesia  
 SUKSESI: 3 Generational Indonesian Female Artists, ISA Art & Design, Jakarta, Indonesia  
 TUMPEK: Deathhord Stillsuck Artist Series x Boiler Room 2021, Neverland Canggu, Bali, Indonesia  
 Segitiga, Uma Seminyak, Bali, Indonesia  
 New Now IV: Tension/Creation, Gajah Gallery, Singapore  
 "X"-tion – Reloaded Project 2019, Bentara Budaya Bali, Indonesia  
 Pameran Seni, Desain dan Lingkungan, CADL ITB, Indonesia
- 2018–2020 100 Years Hendra Gunawan – Prisoner of Hope, Ciputra Artpreneur, Indonesia  
 Arc of Bali Repositioning, Mall Bali Galeria, Indonesia  
 Musashino x ITB Joint Exhibition, Soemardja Gallery, Indonesia  
 Moving Class: You've Got One Notification – Artists' Books Exhibition, The Parlor, Bandung, Indonesia  
 Pameran Postcard Lemari Bukubuku, Perpustakaan Nasional, Indonesia  
 MISS SOMETHING?, Experimental Art Exhibition, URBANE Art Space, Indonesia  
 LadyFast #2, Spasial, Indonesia  
 BLOOM IN DIVERSITY, Joint Exhibition between Institut Teknologi Bandung & ISI Yogyakarta, Sangkring Art Space, Indonesia  
 STATUS-QUO: Print-making Group Exhibition, Indonesia  
 KONTRAVERSI: First Year Group Exhibition, ITB, Indonesia

#### **CURATORIAL PROJECTS**

2017 – 2018 Various independent curatorial projects

#### **RESIDENCIES**

2025 Mandy Zhang Art Gallery, London, United Kingdom





Born in Selangor, Malaysia in 1977, Marisa Ng is a full-time artist who earned her Certificate Of Figurative Art from the National Academy of Art, Culture & Heritage, Malaysia. Marisa derives most of her work from the attachment that she felt towards her Ah Ma (grandmother) who suffered from cancer. Having a special connection with her growing up, Marisa describes her fondness of her abstractionist brush stroke as a personification of the way her Ah Ma cooked in the kitchen. 'Spontaneous but purposeful' and likes to get things done quickly. She values her leisure time to the extent that every line, dots and patches of color are poured upon the canvas with the intensity of the brush strokes aligned with the conversations and the emotional significance that she treasures in her heart and memory.

# MARISA R NG

## EDUCATION

Certificate in Figurative Art from the National Academy of Art, Aswara, Kuala Lumpur, Malaysia

## AWARDS

- 2024 SP Setia, Setia Karya Hotel Art Contest 2022, Consolation Prize Winner
- 2022 Mr DIY, Art Competition 2024, Outstanding Award and Spotlight Award

## SOLO EXHIBITIONS

- 2025 Anandamide, Taksu Gallery, Kuala Lumpur, Malaysia
- 2022 Table Talk, Art Xchange Gallery, Bali, Indonesia.
- 2018 The Secret Garden, Galeri Prima, Kuala Lumpur, Malaysia.
- 2017 ONG: It came from a place of love, Malaysia National Art Gallery.
- 2015 The Naked Truth, Vineria Restaurant, BSC, Malaysia.
- 2013 Monsoons, a collaboration with US Embassy and Akasha (World music band), MAS Building. Malaysia.

## SELECTED EXHIBITIONS

- 2025 Art Jakarta 2025, Indonesia
- CIMB Artober Fair, MITEC, Kuala Lumpur, Malaysia
- CIMB Hotel Art Fair, Four Points Sheraton, Kuala Lumpur, Malaysia
- Art Jakarta 2024
- CIMB Artober Fair, MITEC, Kuala Lumpur, Malaysia
- Singapore art Week, Taksu Gallery, Singapore
- Locals Only 2025, Taksu Gallery, Kuala Lumpur, Malaysia
- Berseri Kandi, Cult Gallery, Kuala Lumpur, Malaysia
- 2024 Can She Do It, AP Art Gallery, KL East Gallery, Malaysia
- Locals Only I, Taksu Gallery, Kuala Lumpur Malaysia
- Whispers of Sisypheus, ISA Art Gallery, ArtJakarta, JIEXPO Kemayoran, Jakarta, Indonesia
- Tutur Bentuk, Andis Gallery, Jakarta, Indonesia
- 2023 Afterlife, Taksu Gallery, Kuala Lumpur, Malaysia
- Art Jakarta Gardens 2023
- A New Hope, Galeri Nasional Indonesia, Jakarta, Indonesia
- The Big Picture, Ashta District 8, Jakarta by Isa Art Gallery
- She 2023, KL City Art Gallery, Kuala Lumpur, Malaysia
- 2022
- 2022 Throughline, ISA Art Gallery Booth Art Moment Jakarta Online
- A Tribute to Heritage, by ISA Art Gallery, PIK Pantjoran, Jakarta, Indonesia
- Korea The Tradition of The New, Shaksi Gallery, Mumbai
- Indo Contemporary Show, Andis Gallery, Jakarta, Indonesia

2022	Affordable Art Fair UK Art Moments Jakarta Art Jakarta 2022 ASYAAF Korea 2022
2021	A Tale of 2 Cities, KL City Art Gallery, Malaysia Pure Painting 2, Maybank Art Gallery, Kuala Lumpur, Malaysia Suri 1.O, Art Realm Gallery, Kuala Lumpur, Malaysia Choose to Challenge, Online Art Exhibition by KL City Art Gallery Duality, Zhan Art Space, Petaling Jaya Get-Go, K5 Gallery, Bukit Jalil, Kuala Lumpur The Mic is Ours, G13 Gallery, Kelana Jaya Women Unbounded, Hom Art Trans, Kuala Lumpur Niskala, Segaris Art Center, Publika, Kuala Lumpur, Malaysia Made In Malaysia, KL City Art Gallery, Kuala Lumpur, Malaysia Segaris Art Centre 10th Anniversary Exhibition, White Box, Publika, Kuala Lumpur CIMB Artober Hotel Art Fair Malaysia, Ilham Gallery, Kuala Lumpur, Malaysia Meraki, KL City Art Gallery, Malaysia Malaysia Art Ecosystem Festival, National Art Gallery, PWTC, Malaysia Space Between Us, Galeri Prima, Bangsar, Kuala Lumpur Prismatic, Dart Gallery, Putrajaya, Malaysia. CIMB Artober Hotel Art Fair Malaysia" Ilham Gallery, Kuala Lumpur, Malaysia MAEF (Malaysia Art Ecosystem Festival), World Trade Centre KL, TAPG Art is Fair, Fahrenheit 88, KL
2020	Spice Select, Nadine Fine Art, Malaysia XX, KL City Art Gallery, Malaysia Lelaki, A.P Art Gallery, Malaysia Art Moments Jakarta, Jakarta, Indonesia Colorama, KL City Art Gallery, Malaysia Discovering Malaysia Contemporary Art, Hampton's Virtual Art Fair, Hong Kong Stay Home, KL City Art Gallery, Malaysia Tales of Two Cities, KL City Art Gallery, Malaysia Traversing 175, Gallery Prima, Malaysia Female in Abstraction, ISA Art Gallery, Jakarta
2019	Painting from the heart: Art for Good, charity exhibition for SSMH Malaysia, Bangsar, Kuala Lumpur, Malaysia RRROARR 2, women group show, organized by Maybank Gallery, Kuala Lumpur, Malaysia Reinventing Eve, women group show, organized by Indonesian Luxury, 1Park Avenue, Jakarta, Disambiguation, Museum of Asian Art, Petaling Jaya, Selangor, Malaysia Painting & Empathy, Nadine Fine Art Gallery, Petaling Jaya, Selangor, Malaysia H.E.R, organized by ISA Art Gallery, Art Jakarta Fair 2019, Jakarta Convention Centre Senayan, Indonesia Sama Sama, organized by Segaris Art Centre, Fergana and Artemis Art at White Box, Publika, KL Bunga di Hati, Zhan Gallery, Petaling Jaya EVE, KL City Art Gallery, Kuala Lumpur
2018	RRRROARR, women group show, organized by Maybank Gallery, Kuala Lumpur 3 in 1, organized by AO Gallery Publika, Kuala Lumpur Inventing Abstraction III, organised by Tapak Gallery, Shah Alam, Malaysia Morphosis, organized by Galeri Prima, Kuala Lumpur, Malaysia Pure Painting, at Maybank Gallery, Kuala Lumpur, Malaysia
2017	SIMULA, organised by B Artistic Gallery, Kuala Lumpur, Malaysia Di Mana Young, Malaysia National Art Gallery Space of Time, organised by George Town Festival Penang, Malaysia Explorama, 2 Women Show, Museum of Asian Art, University Malaya, Malaysia
2016	ARAU 1,organised by ASWARA, Malaysia Women Visual Interpretation, by Galeri Prima, Malaysia Women, organised by HOM Galeri Images of Life, organised by RHB Bank at Malaysia National Visual Arts Gallery, Malaysia
2014	Colours of Malaysia, organised by Allied Motors in Mauritius
2012	Preview of 1st Solo Exhibition "Monsoons" in Petaling Jaya
2011	Group Exhibition at University Kebangsaan, Bangi, Malaysia

2011	Malaysia & France Exhibition 2011, at ASWARA, Malaysia
	Participated in the 1 Malaysia Contemporary Art Tourism Festival 2011
2009	Group Exhibition at University Kebangsaan, Bangi

#### **RESIDENCY PROGRAM**

2025	Rovski Sdn Bhd's Art Residency Program, Selangor, Malaysia
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Melissa Tan (b. 1989) is a visual artist based in Singapore and received her BA (Fine Arts) from Lasalle College of the Arts in 2011. Her works are based on nature, themes of transience and beauty of the ephemeral. Her recent projects revolve around landscapes and the process of formation. Interested in geography and textures of rocks, she explores to translate the visual language through different mediums. Employing processes such as paper cutting, painting and silk-screen techniques, she is interested in materiality and how the medium supports the work. Though trained as a painter, she also works with video, sound and objects.

# MELISSA TAN

## EDUCATION

2011 BA Fine Arts, Lasalle College of the Arts, Singapore

## AWARDS

2023 Young Artist Award/ Cultural Medallion Recipient in the Visual Arts Category

## SOLO EXHIBITION

2024 Parts, Shared & Alotted Portions, Haridas Contemporary, Singapore  
2023 Of Labyrinths & Shields, Haridas Contemporary, Singapore  
2021 False Doors, Glass Skies, Richard Koh Fine Art, Singapore  
The Dream from the Other Side, Singapore Art Museum x National Library Board, Singapore  
2019 Under the Arched Sky, Richard Koh Fine Art, Singapore  
2018 Back to where we've never been, Richard Koh Fine Art, Kuala Lumpur  
2016 Arc of Uncertainties, Richard Koh Fine Art, Singapore  
2014 And the darkest hour is just before dawn, Richard Koh Fine Art, Singapore

## SELECTED EXHIBITIONS

2025 Small Things Brought Together, Haridas Contemporary, Singapore  
World Expo Osaka, Singapore Pavillion, Osaka, Japan  
Art SG, Haridas Contemporary, Singapore  
2024 LASALLE 40th Anniversary Alumni Exhibition, Lasalle College of the Arts, Singapore  
Artistic Splendours: Thirty Years of Contemporary Art from China and Singapore, Suzhou Museum of Contemporary Art, China  
Fates And Furies, Curated by Tan Siuli, Appetite, Singapore  
Chronic Compulsions, The Private Museum, Singapore  
2023 Which is Which? Curated by John Tung, Gajah Gallery, Singapore  
Haridas Contemporary Inaugural Exhibition, Haridas Contemporary, Singapore  
SG Contemporary, Gajah Gallery Jakarta, Indonesia  
ART SG, Richard Koh Fine Art, Marina Bay Sands, Singapore  
2022 State of Play, Richard Koh Fine Art, Singapore  
Titicara: Selected Women Artist by Syagini Ratna Wulan, ISA Art and Design Jakarta x Selasar Sunaryo Art Space, Bandung, Indonesia  
Gestures of Landscape, Richard Koh Fine Art, Singapore  
SEA Focus 2022, Singapore  
2020 A Decade Apart/ Together, Richard Koh Fine Art, Singapore  
Emerging: Collecting Singapore Contemporary- Selections from the DUO Collection, The Private Museum, Singapore  
2019 H.E.R, Presentation by ISA Art Advisory, Art Jakarta, Jakarta, Indonesia  
Reinventing Eve, 1Park Avenue, Jakarta, Indonesia

2019 Adaptations, Supernormal, Singapore

2017 SUPER/ NATURAL, Gajah Gallery Yogyakarta, Indonesia  
 Participated in Art Stage Richard Koh Fine Art booth, Singapore

2016 Singapore Biennale 2016, An Atlas of Mirrors, Singapore Art Museum at 8Q, Singapore  
 Petrichor, Chan Hampe Galleries, SHOPHOUSE 5, Singapore

2015 Synthesis The Art Center 7th Floor, Chulalongkorn University, Bangkok  
 Night of Desirable Objects Grey Projects, Singapore  
 Participated in Art Stage Richard Koh Fine Art booth, Singapore

2014 Modern Love: LASALLE thirtieth anniversary exhibition, Institute of Contemporary Arts Singapore  
 The Machine Contemplating the Body, The SGH Museum, Singapore

2013 Primavera 2, CNEAI, Chatou, Ile des impressionnistes, Paris  
 Strarta Art Fair, Saatchi Gallery, London  
 Looking for Time, The Private Museum, Singapore  
 Discovering New Endeavours, Richard Koh Fine Art, Singapore

2012 Looking for space, 71 Sultan Gate, Singapore  
 The Singapore Show: Future Proof, Singapore Art Museum at 8Q, Singapore

#### **PUBLIC AND PRIVATE COLLECTIONS**

CapitaLand, Singapore  
 Facebook Office, Singapore  
 Government of Singapore Investment Corporation (GIC), New York  
 Marina Bay Sands, Singapore  
 Singapore Art Museum  
 Land Transport Authority, Siglap MRT Station, Singapore

#### **RESIDENCY PROGRAM**

2018 Facebook Artist in Residence, Facebook Office, Singapore

2013 National Art Council and Dena Foundation Artist Residency program (Paris, France)



Sillyndris (Ilham Hidayat), born in Bandung in 1993, is a visual artist and creative director based in Indonesia. A graduate of Universitas Pendidikan Indonesia, he also completed a short course at MoMA, New York, in 2019. His work explores the relationship between humans and the material world, examining how everyday objects shape identity and culture. He has held two solo exhibitions: *Sterna Paradisea* (2019) and *Life After Midnight: with Tortorot* (2020).

# SILLYNDRIS

## EDUCATION

2015      Resort & Leisure Management at Universitas Pendidikan Indonesia

## AWARDS & RECOGNITION

2022      Finalist Indonesia Art Installation Award, Erlangga, Indonesia

2019      Semi Finalist Asian IoT Award, Axiata, Indonesia

## SOLO EXHIBITIONS

2020      *Life After Midnight*, Hallway Space, Bandung, Indonesia

2019      *Sterna Paradisea*, Room Society, Bandung, Indonesia

## SELECTED EXHIBITIONS

- 2025      On Not Knowing, ArtMoments, Agora Hall, Jakarta, Indonesia  
The Paper Menagerie, Omah Budoyo, Yogyakarta  
The Apartments, Art Jakarta Gardens 2025, Jakarta, Indonesia
- 2024      Whispers of Sisyphus, Art Jakarta 2024, ISA Art and Design, Jakarta, Indonesia  
Inventions of a Present, ArtMoments 2024, Jakarta, Indonesia  
Lost in Whimsy Wisdom: Interplay of Realities, Omah Budoyo, Yogyakarta
- 2022      Downtown Obscura, Hallway Bandung, Noah Gallery, Bandung, Indonesia  
Erlangga Art Installation Award, Museum National Jakarta, Jakarta, Indonesia  
Seorang Diri, Ruang Society, Bandung, Indonesia  
Reverberation: Tribute to Hendra Gunawan, WISMA 46, ISA Art Gallery, Jakarta, Indonesia  
Moselo Showcase, Online Exhibition, Moselo
- 2021      Urban Society, WTC 3, ISA Art Gallery, Jakarta, Indonesia  
Gupta by HaloBale, HaloBale, Jakarta, Indonesia
- 2020      Ritus, Artotel, Bandung, Indonesia.  
Boram, UNPAS, Bandung, Indonesia.

## COURSE & TRAINING

2020      Art Museum Interpretation Management, MoMA New York, New York, USA

2015      Sport, Recreation, & Animation Training, Nirwana Gardens

Water Sport Training & Bintan Metaman Training

## RESIDENCIES

2025      Rumah Tangga Residency, Depok, Indonesia



Sinta Tantra (b. 1979) is a multidisciplinary artist whose practice seamlessly bridges the domains of painting, sculpture, and installation. Born in New York to Balinese parents and raised in London, Tantra's artistic identity is informed by her cultural heritage and global upbringing. She trained at the Slade School of Fine Art (2003); continuing with her masters at the Royal Academy Schools (2006), where she began developing her distinctive practice that melds formalist abstraction with personal and cultural narratives.

Her work has been exhibited internationally at major institutions and events such as the Pavilion of Croatia at the 60th International Art Exhibition La Biennale di Venezia (2024), Sharjah Islamic Art Festival (2020), Karachi Biennale (2019), and Liverpool Biennial (2012). Tantra has also created large-scale public murals for prominent sites including Dulwich Picture Gallery, Museum of London, Mega Kuningan Jakarta, Canary Wharf London, Southbank Centre, and Piccadilly Tube Station.

# SINTA TANTRA

## EDUCATION

2006	Postgraduate Diploma in Fine Art, Royal Academy of Arts, London
2003	BA in Fine Art Slade School of Fine Art, University College London, London
2000	Foundation Diploma in Art & Design, Middlesex University, London

## PUBLIC ART COMMISSIONS

2025	Museum of London, London
2023	Tirta Tawar, Art Jakarta Gardens, Jakarta
	Blue is the Colour, commissioned by Gravit� Building, Paris
	A Lost Romance, commissioned by Gracit� Building, Paris
2022	Sunset Ombre, One Satrio, Mega Kuningan, Jakarta
2021	Pink Moon Rising, Seolhaewon, Gangwon-Do
	Temple of Flora, Ocean Flower Island, Hainan
	Illuminated, 22 Bishopsgate, London commissioned by Contemporary Art Society
2020	The Grand Tour, Dulwich Picture Gallery, London
	Crossing Mount Daemo, The H Honor Hills, Seoul commissioned by Hyundai
	Point Square, Jakarta
2019	Horizon to Horizon, Sharjah Islamic Arts Festival, Sharjah
	Bright Dawn, Karachi Biennale, Karachi
	Compose Motions, Honer Hills, commissioned by Hyundai, Seoul 2019 Tasted Flight, Honer Hills, commissioned by Hyundai, Seoul
2018	Sunset in Tanah Lot, Facebook, London
	In the Mood for Love, Lee Tung Avenue, Hong Kong
	Paintworks, commissioned by Crest Nicholson, Bristol
2017	1947, commissioned by Folkestone Triennial, Folkestone
	Pailo Drappallone, commissioned by Commune di Siena, Siena
	Diamond Minutes, commissioned by Hana Bank, Incheon, Korea
	The Sound of Colour, commissioned by St. Paul's Way Medical Centre, London
2016	A Means of Liberation, commissioned by Newnham College, Cambridge
2015	Songdo, commissioned by the South Korean Government, Songdo
	Sensory Garden, commissioned by Bristol Royal Infirmary Hospital, Bristol
	The Eccentricity of Zero, commissioned by Royal British Society Sculptors, London
	Greater Reality of Elsewhere, commissioned by Locwus, International, Swansea
2013	The Eccentricity of Zero, commissioned by Royal British Sculptor Society, Holland Park, London
2012	Together Yet Forever Apart, commissioned by Liverpool Biennial, Liverpool
	A Beautiful Sunset Mistaken For a Dawn, commissioned by Canary Wharf, London
2008	A Good Time and a Half!, commissioned by The Southbank Centre, London
2007	Neon Tetra, commissioned by CreateKX for Camley Street Natural Park, London
	Isokon Dreams, commissioned by London Borough of Camden, Regents Park Bridge, London



- 2007 Line Up, commissioned by Platform for Art, Piccadilly Tube Station, London
- 2006 Party Surprise, commissioned by Christchurch University, Canterbury
- Emporia, commissioned by London Fashion Week's On|Off, 6 Burlington Gardens, London

#### SOLO EXHIBITIONS

- 2025 Some Like It Hot, Kritsin Hjellegjerde Gallery, Miami
- 2024 The Light Club of Batavia, Pitzhanger Manor and Gallery, London
- 2023 Shrines of Gaiety, Kristin Hjellegjerde Gallery, London
- All You Could Hear, Richard Koh Gallery, Bangkok
- 2022 Constellations of Being, ISA Gallery, Jakarta
- On Being Blue, Kristin Hjellegjerde Gallery, Nevlunghavn
- 2021 Birds of Paradise, Kristin Hjellegjerde Gallery, Berlin
- 2020 Modern Times, Kristin Hjellegjerde Gallery, London
- 2018 Your Private Sky, Kristin Hjellegjerde Gallery, London
- 2017 A House in Bali, ISA Gallery, Jakarta
- 2016 A Romance of Many Dimensions, Pearl Lam Gallery, Hong Kong
- 2015 Fantastic / Chromatic, Kristin Hjellegjerde Gallery, London
- Essence of a Thing, House of St. Barnabas, London
- Nick Hornby & Sinta Tantra, Choi and Lager Gallery, Cologne
- 2011 Dynamic, Maximum, Tension, Liverpool Biennial, Liverpool
- 2010 Politics of Seduction, Stanley Picker Gallery, Kingston University, London
- Arsenic Fantasy, Gaya Fusion Gallery, Bali
- 2009 Real Phoney, Monika Bobinska Gallery, London

#### SELECTED EXHIBITIONS

- 2025 On Not Knowing, Art Moments, Agora Hall, Jakarta, Indonesia
- a fold in time, ISA Art Gallery, Jakarta
- Shadow and Void: Buddha 10, Esea Contemporary, Manchester
- Light is Therefore Colour, Turner's House, Twickenham
- a fold in time, Mono8 Gallery, Manila
- 2024 Small is Beautiful XLII, Flowers Gallery, London
- The Geometry of Abstraction, Paul Smith, 9 Albemarle Street, London
- Fates and Furies, Appetite, Singapore
- Birama 3/4, ISA Gallery, Jakarta
- By the Means at Hand, Pavillion of Croatia 60th International Art Exhibition La Biennale di Venezia
- The 2024 Sovereign Asian Art Prize Finalists Exhibition, Hong Kong
- 2023 Where the Wild Roses Grow, Kristin Hjellegjerde Gallery, Berlin
- Tutur Bentuk, ISA Gallery, Jakarta
- Kiwari, Tumurun Museum, Surakarta
- Sua Kuasa Matra, ISA Gallery, Jakarta
- Taru Bingin, ISA Gallery, Jakarta
- Art Jakarta Gardens, ISA Gallery, Jakarta
- 2022 Light in Retrospective, ISA Gallery, Jakarta
- A New Paradise, Saatchi Gallery, London
- Small is Beautiful: 40th Edition, Flowers Gallery, London
- Uprising, Kristin Hjellegjerde Gallery, Schloss Görne, Berlin
- Reverberation, ISA Gallery, Jakarta
- 2021 Facing the Sun, Kristin Hjellegjerde Gallery, Schloss Görne, Berlin
- 2020 Buah Tangan, ISA Gallery, Jakarta
- Super Flatland, White Conduit Projects, London
- On the Nature of Botanical Gardens, Framer Framed, Amsterdam
- 2019 Strangers in Town, Kristin Hjellegjerde Gallery, Berlin
- Woven & Illuminated, Kristin Hjellegjerde Gallery, Berlin 2019 Y: Collect 3.0, Ruci Art Space, Jakarta
- Reinventing Eve, ISA Gallery, Jakarta
- 2018 Small is Beautiful, Flowers Gallery, London
- London Graphic, Thameside Studios, London
- Reflections, Puerto Rojhak Gallery, Hong Kong
- Absorption as a Way of Seeing, Pearl Lam Gallery, Hong Kong
- Elysian Fields: Sinta Tantra & Haffendi Anuar, Richard Koh Gallery, Kuala Lumpur
- Hornby Tantra, Collaborative Works III, Broadgate, London
- Tetap Terang / Always Bright, ISA Gallery, Jakarta
- Voyage to Indonesia, The World Bank, Washington DC
- 2017 Empirical Atlas, Pearl Lam Gallery, Singapore

	Acts of Transgression, Pearl Lam Gallery, Singapore
	High Noon, Accademia Belle Arti di Roma, Rome
	Summer Mostra, The British School at Rome, Rome
	Identify Your Limitations, Acknowledge your Periphery, Vitrine Gallery, Basel
	Changing Perspective, Jogja National Museum, Yogyakarta
	Quotidian, Pearl Lam Gallery, Shanghai
	I Lost my Heart to a Spaceship Trooper, Griffin Gallery, London
	Spring Mostra, The British School at Rome, Rome
2016	Lost and Found: Place, Space and Identity, World Trade Centre, Jakarta
	Painting Now, Riccardo Crespi Gallery, Milan
2015	Infinity in Flux ART   JOG   8, Yogyakarta
	Inspired by Soane, John Soane Museum, London
	Nick Hornby & Sinta Tantra, Collaborative Works II, Choi and Lager Gallery, Cologne
2014	Bend Sinister, i-CAN, Yogyakarta
	What You See Is What You See, Sinta Tantra and Carsten Fock, Kristin Hjellegjerde Gallery, London
	Gatekeeper, William Holman Gallery, New York
2013	ICAD, Indonesia Contemporary Art and Design, Jakarta
	The Fine Line, Identity Gallery, Hong Kong
	Nick Hornby & Sinta Tantra: Collaborative Works, Canary Wharf, London
	Group Show, ICAD, Indonesia Contemporary Art and Design, Jakarta
2010	And There Was... Salon Vert, London
2009	Present Perfect, Monika Bobinska Gallery, London
2008	Nothing Works, Shoreditch Town Hall, London
	Gatti, The Canal Museum, London
2007	Picante, Deutsche Bank, London
2006	Twelve to One, curated by Ann Elliott, Canary Wharf, London
2005	Baroquerocks!, Espace Brochage Express, Paris
	Salon de Freehand, Seventh Gallery, Melbourne
	Boo Hoo Hoo! I'm between a Laugh and a Cry, Ada Street Gallery, London
	Waiting, Casino Luxembourg, Luxembourg

## AWARDS AND RESIDENCIES

2018	Stoneleaf Residency, New York
2017	Bridget Riley Fellowship in Drawing, British School at Rome
2015	Shortlisted for the Jerwood Contemporary Painting Prize
2014	International Development Fund, Art Council UK and British Council
2012	First Prize, Painting and Decorating Industry Award
	The Royal British Society of Sculptors AHRBS
2010	Shortlisted for the Jerwood Contemporary Painting Prize
2009	British Council Grant
	Courvoisier 'The Future 500' in partnership with The Observer Newspaper
2007	Arts Council England
	Westminster Civic Award, Public Arts
2006	The Deutsche Bank Award in Fine Art
	The Gordon Luton Award, The Worshipful Company Painters
	Stainers Trust
2005	Michael Moser Award
2003	Paul Smith Scholarship at The Royal Academy of Arts
2002	Henry Moore Sculpture Fund

## SELECTED PRIZES AND HONORS

2024	Shortlisted for The 2024 Sovereign Asian Art Prize
2015	Shortlisted for the Jerwood Contemporary Painting Prize
2014	International Development Fund, Art Council UK and British Council
2012	First Prize, Painting and Decorating Industry Award
	The Royal British Society of Sculptors AHRBS
2010	Shortlisted for the Jerwood Contemporary Painting Prize
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2006	The Deutsche Bank Award in Fine Art
	The Gordon Luton Award, The Worshipful Company Painters

Stainers Trust  
2005 Michael Moser Award  
2002 Henry Moore Sculpture Fund  
2003 Paul Smith Scholarship at The Royal Academy

#### **PUBLIC PRESENTATIONS & LECTURES**

2024 Pitzhanger Manor and Gallery, Sinta in conversation with Jennifer Scott  
Royal Academy of Arts, Sinta Tantra in conversation with Dr James Fox, London  
Sinta Tantra in conversation with Jennifer Francis, AWITA event at the Whitechapel Gallery, London  
2023 Artist Talk, Dulwich Picture Gallery, London  
2021 Artist Talk, Anglo Indonesian Society, London  
2020 Saturday Club Masters Workshop, Winchester School of Art, Winchester  
2019 Saturday Club Masters Workshop, Fearn's Gallery, Hull  
2018 Artist Talk, City & Guilds London Art School, London  
2017 Conference for the Folkestone Triennial, Folkestone  
2016 Artist Talk, Plymouth University, Plymouth  
2015 Artist Talk, Contemporary Art Lecture Series, Slade School of Fine Art, London  
Artist Talk, Professional Development Lecture Series, Bow Art Trust, London  
In conversation with Angela Chui, Kristin Hjellegjerde Gallery, London  
2014 Artist Talk, 'Future Now' Symposium, Manchester Metropolitan University, Manchester  
Artist Talk, SOAS, London  
Artist Talk, MES 56, Yogyakarta  
2013 Artist Talk, This Woman's Work Festival, London  
Risang Yuwono & Sinta Tantra in conversation, Gasworks, London  
Round Table Discussion, Identity, Transculture and Globalisation, Centre for Creative Collaboration,  
London  
2012 In conversation with curator Karen Newman, Open Eye Gallery, Liverpool Biennial, Liverpool  
2011 In conversation with architect Matt Brook, Open Eye Gallery & RIBA North West, Liverpool  
2010 In conversation with David Batchelor, The Nunnery Gallery, London  
2009 Keynote Speaker for Deutsche Bank Awards, Tate Modern, London  
Pecha Kucha, 176 Zabłudowicz Collection, London  
2008 In conversation with curator Eliza Tan, Monika Bobinska Gallery, London  
In conversation with writer Sam Phillips, Southbank Centre, London

#### **TEACHING**

Camberwell College of Arts, London  
Central St. Martins, London  
Chelsea School of Art, London  
City & Guilds London Art School, London  
College of Architecture and Urban Studies at Virginia Tech, Virginia Coventry University, London  
Greenwich University, London  
Mary Ward Centre, London Manchester School of Art, Manchester Plymouth University, Plymouth Kingston University,  
London  
Reading University, Reading  
Royal Academy of Arts, London  
School of Oriental and African Studies, London Slade School of Fine Art, London  
University Mercu Buana, Jakarta  
York University, York

#### **COLLECTION**

British Government Art Collection  
The Benetton Foundation  
The Museum of Modern and Contemporary Art Nusantara (Museum MACAN)  
Tumurun Museum  
The Louis Vuitton Collection  
and other private international collections



Tara Kasenda (b.1990) Tara is an Indonesian visual artist based in Paris, France. She obtained her Bachelor's degree at the Institute of Technology Bandung, Indonesia, specializing in painting (2013) and her Master of Fine Arts degree in Transdisciplinary New Media from Paris College of Art (2019). She works with oil painting, installation, prints, sculpture, and new media—each of them depicts the spirit of her time while still rooted in the convention of painting.

Through obscureness and soft pastel hues that ties her work together, she emphasizes the issue of identity, perception, and memory. The dream-like quality of her work simultaneously evokes the feeling of ambiguity, paradox, and comfort. Research is the foundation of Tara's work. She collects data, observes, and investigates the history, theories, and studies on color in correlation to her subject. Her soft color palette offers thresholds of beauty and chaos, the defined and undefined, reality and dream, old and new—that drifts the spectator into a contemplative sphere.

# TARA KASENDA

## EDUCATION

- 2019 Master of Fine Art in Transdisciplinary New Media, Paris College of Art
- 2013 Bachelor of Fine Art, Institut Teknologi Bandung (ITB)

## SOLO EXHIBITIONS

- 2023 Superlight, Galerie Virginie Louvet, Paris, France
- 2021 Eternal Ephemeral, Galerie Virginie Louvet, Paris, France
- Unshut Windows, Galerie Achetez de l'Art, Paris, France
- 2015 Wheeled Beings, Solo Presentation at Art Taipei 2015 Special "Future Section for Young Emerging Artists", Taipei, Taiwan
- 2014 Somatic Markers, Langgeng Art Foundation (LAF), Yogyakarta, Indonesia
- 2013 Taska, Ark Galerie, Senopati, Jakarta, Indonesia

## SELECTED EXHIBITIONS

- 2025 On Not Knowing, Art Moments Jakarta, Indonesia
- The Apartments, Art Jakarta Gardens, ISA Art Gallery Booth, Hutan Kota by Plataran
- Senang Bersamamu, Selasar Sunaryo ArtSpace, Bandung
- Kiasmos, Langgeng Art Foundation, Yogyakarta
- L'Art Botanique du Paradis, Museum Nasional Indonesia, Jakarta
- Where the Sidewalks End, ISA Art Gallery Indonesia
- 2024 Fragments, Galerie Virginie Louvet, Paris, France
- Inventions of a Present, Art Moments, ISA Art Gallery, Jakarta Indonesia
- Whispers of Sisyphus, Art Jakarta, ISA Art Gallery, Jakarta, Indonesia
- 2023 Where is The Line, Art Moments, ISA Art Gallery, Jakarta, Indonesia
- Exploited Painting Workshop in ARTJOG 2023 – MOTIF: LAMARAN at ART JAKARTA GARDENS 2023, Semarang Gallery, Jakarta, Indonesia
- THE PALETTE AND THE PLATE, Artpologi in collaboration with Semarang Gallery, Jakarta, Indonesia
- 2022 ON REPRESENTATION (MENYOAL YANG LIRADA), Galeri Ruang Dini, Bandung, Indonesia
- ART JAKARTA GARDENS, represented by Semarang Gallery, Jakarta, Indonesia
- FRAGMENTS, group exhibition, Galerie Virginie Louvet, Paris, France
- TITICARA, annual women group exhibition, ISA Art & Design in collaboration with Selasar Sunaryo Art Space, Jakarta – Bandung, Indonesia
- WARTA #2, group exhibition, Jogja Gallery, Yogyakarta, Indonesia
- ART JAKARTA 2022, represented by ISA Art and Design, Jakarta, Indonesia
- 2021 ART FAIR PHILIPPINES 2021, represented by Yavuz Gallery, Makati, Philippines
- SENSING SENSES, group exhibition, Semarang Gallery, Semarang, Indonesia
- SUCCESSION, a group exhibition of three generations of Indonesian women artists, ISA Art and Design, Jakarta, Indonesia
- ART JAKARTA 2020, represented by Semarang Gallery
- "FIRST LIGHT, represented by Semarang Gallery, Yavuz Gallery, Sydney, Australia



2020	FIRST LIGHT, Yavuz Gallery, Sydney, Australia Salon D'Art Contemporain, a group exhibition of 25 contemporary artists presented by Maison Contemporain, Bastille Design Center, Paris, France Prologue, group exhibition presented by Sumi Arts, Milieu Space, Surabaya, Indonesia
2019	Into the Future, group exhibition and book launching of 21 contemporary Indonesian female artists curated/authored by Carla Bianpoen, National Gallery of Indonesia, Jakarta, Indonesia Shift, Paris College of Art, Bastille Design Center, Paris, France Beyond the Dot, Espace F15, Paris, France
2017	X, Orange Gallery, Bacolod Island, Philippines Murni, Indonesian Contemporary Art & Design (ICAD), Grandkemang Hotel, Jakarta, Indonesia Equidistant, Provenance Gallery, Shangri-La at the Fort, Manila, Philippines Bazaar Art Jakarta 2017, The Ritz Carlton, Jakarta, Indonesia Social Turbulence, Martell, Edwin's Gallery, Jakarta, Indonesia
2016	Universe Behind the Door, Indonesia's Board of Creative Economy (BEKRAF), ArTotel, Jakarta, Indonesia Bazaar Art Jakarta 2016, The Ritz Carlton Jakarta, Indonesia Waiting for it to Happen, Nadi Gallery, Jakarta, Indonesia Saya Kata Maka Saya Percaya, Galeri Chandan, Kuala Lumpur, Malaysia A.S.A.P, G13 Gallery, Selangor, Malaysia Mulat Sarira Nagri Parahyangan, NuArt Sculpture Park, Bandung, Indonesia.
2015	Bipolarity to Multipolarity, Yogyakarta, Indonesia AGSI Artsy Weekend, AGSI Indonesia Art Gallery Association, Edwin's Gallery, Jakarta, Indonesia Bazaar Art Jakarta 2015, Equator Art Projects, Jakarta, Indonesia. New Future, The 3rd Korea-Indonesia Media Installation Art Exhibition, Art1 Museum, Jakarta, Indonesia VOID, Langgeng Gallery, Magelang, Indonesia Here-There-Everywhere, Galeri Semarang, Semarang, Indonesia

#### AWARDS AND HONOURS

2019	Forbes Indonesia's 30 under 30
2017	Finalist for Bandung Contemporary Art, Indonesia
2015	89+ Indonesia, Multi-platform research project co-founded by Simon Castets and Hans Ulrich Obrist, investigating the generation of innovators born in or after 1989



Taufiq HT (b.1990) is an artist from Mojokerto who studied at the Indonesian Institute of the Arts Yogyakarta, Faculty of Fine Arts (2009–2014).

His work often begins with memories of the floor tiles from his childhood home. He transforms the random patterns of those tiles into representational forms, then weaves them together with everyday objects like chairs, plants, and animals. In doing so, he creates domestic spaces that are more than just backdrops. Rather, they become inner landscapes where memory, nostalgia, and imagination meet.

Taufiq's works blend abstraction with representation, producing scenes that feel at once ambiguous and familiar, while leaving room for viewers to interpret them in their own way.

# TAUFIQ HT

## EDUCATION

2014 Indonesian Institute of the Arts Yogyakarta, Faculty of Fine Arts

## SOLO EXHIBITIONS

2021 "BERSEMI", Orbital Dago, Rancakendal Luhur, Bandung

## SELECTED EXHIBITIONS

- 2024 Heaven in a Wildflower, Group Exhibition, White Space Galery, Singapore.  
ART JAKARTA, JIExpo Kemayoran, Jakarta.
- 2023 Affordable Art Fair Singapore, White Space Art Asia, Singapore  
Ceasefire Now" Lano Art Project, Ubud, Bali.  
Affordable Art Fair Singapore, White Space Art Asia, Singapore.  
ART TAIPEI, White Space Art Asia, Taipei, Taiwan.  
"The Icon", AMUYA Gallery, Jakarta
- 2022 Setelah Yang Lirada", Lawangwangi Gallery, Bandung.  
ART TAIPEI, Galerie OVO, Taipei, Taiwan.  
Selected Group Exhibition, Project Mei, Jakarta.  
"Throughline" ART MOMENT JAKARTA, ISA Art, Jakarta
- 2021 "Objective List" Taufiq Ht. & TEMPA , ISA Art Incubator Gallery Omah Budoyo, Yogyakarta.  
Selected Group Exhibition, Humble House, Jakarta.
- 2018 Pameran Perupa Muda "Ring Road", Bale Banjar Sangkring, Yogyakarta.  
"ECOKO; A(RT)GRICULTURE", Kulidan Kitchen SPACE, Gianyar, Bali
- 2017 "Nandur Srawung 3" exhibition, Taman Budaya Yogyakarta.
- 2016 Pameran Perupa Muda (PAPERU) FKY 28 "(ng)impi(an)", Taman Budaya "(ng)impi(an)", Taman Budaya Yogyakarta
- 2015 "Restu Ibu" Exhibition, Moonami Coffee, Jl. Kartini 21, Mojosari, Mojokerto
- 2014 Festival Kesenian Indonesia (FKI) Exhibition, ISI Yogyakarta
- 2013 "Jenggeleg Tangi Meleg 2" exhibition, Gedung Olahraga dan Seni Majapahit, Kota Mojokerto.  
Kolaborasi Indonesia Malaysia "Pasar Karat Dondang Sayang" di Galeri Sangkring, Yogyakarta.  
Disambar Desember #4 Exhibition, Jogja Nasional Museum ( JNM ) Yogyakarta.  
PEKSIMINAS exhibition, Universitas Negeri Yogyakarta, Yogyakarta
- 2011 Dies Natalis ISI Yogyakarta.  
"The Best Of The Best" Seni Lukis Angkatan 2009 di Tujuh Bintang Art Space, Yogyakarta.  
"Festival Seni Islami" Jogja Nasional Museum ( JNM ) Yogyakarta



Yosefa Aulia was born in Palembang, March 31st 1991. She was awarded a Bachelor of Art from the Bandung Institute of Technology in sculpture program in 2014. She currently lives and works as a solo artist in Bandung, Indonesia. She draws every day, although most of her published works are known to be in the form of installation art and ceramic objects. Her works usually consist of the visual embodiment of her ideas about individuals and space surrounding them, in which there are also interrelated elements such as interactions between subjects, objects, and their gestures.

# YOSEFA AULIA

## EDUCATION

2014 Bandung Institute of Technology (ITB) Fine Arts Faculty of Visual Art and Design

## SELECTED EXHIBITIONS

- 2025 On Not Knowing, Art Moments Jakarta, Indonesia  
The Paper Menagerie, Omah Budoyo, Yogyakarta  
The Paper Menagerie, ISA Art Gallery, Jakarta, Indonesia  
The Apartments, Art Jakarta Gardens, ISA Art Gallery Booth, Hutan Kota by Plataran
- 2024 Birama 3/4, Art Jakarta Gardens, ISA Art Gallery, Indonesia  
Fates and Furies, Appetite, Singapore  
Whisper of Sisyphus, Art Jakarta, ISA Art Gallery, Indonesia  
Inventions of a Present, Art Moments, ISA Art Gallery, Jakarta
- 2022 Reverberation: From Past to The Present", ISA Art & Design, Wisma BNI 46 Jakarta
- 2021 The Vibrant Art Scene Returns In A New Form', Oppo Art Jakarta Virtual (Cemeti Institute of Art and Society Booth)
- 2020 There and Then Art After Global Pandemic, Sakarsa Gallery, Bekasi Scope Vol. 1, Bale Project Online Exhibition  
Arisan Karya I, Museum Macan Online Exhibition
- 2019 Biennale XV: Equator #5 Do We Live In The Same Playground?, Jogja National Museum, Yogyakarta  
Open P.O: Art Jakarta, JCC Senayan, Jakarta
- 2018 Art Unlimited: XYZ, Gedung Gas Negara, Bandung  
Jauh Tak Antara, NuArt Galeri, Bandung RAW vol.1, Ruci Art Space, Jakarta  
Keyfabe: Makeshift Manifest, Studio Batur, Bandung  
The Makers, Art Jakarta, The Ritz-Carlton Pacific Place Jakarta, Indonesia  
Made Of: Stories of Material, Galeri Lorong in collaboration with Arcolabs Indonesia, Yogyakarta  
A Small Universe in a Field of Meaning, Edwin's Gallery, Jakarta, Indonesia

## ARTIST RESIDENCIES

- 2017 Bergulir! Bergetar! Bertabrakan! Cemeti Institute of Art and Society AIR Periode #1 Yogyakarta.
- 2016 Out of Sight, Out of Mind, Tentacles Gallery Bangkok, Thailand
- 2015 Kaleidoskop Project, Kedai Kebun Forum, Yogyakarta

## AWARDS

- 2013 Bandung Contemporary Art Award #3-finalist

## PROJECTS

- 2021 Indonesia Ministry of Education and Culture Young Curator Workshop
- 2019 Artist Assistant for Indonesian Pavillion, 58th Art Biennale of Venice, "May You Live in Interesting Times", Arsenale, Venezia
- 2018 Curator for Tembus: Masa Subur Awewe Artist Residency Program, Omnispace Bandung



Yuki Nakayama completed her education at Parsons the New School for Design, focusing on interior design and delving into the exploration of play within domestic and public spaces. As her interests expanded to encompass larger scales, she furthered her education at The Cooper Union, where she studied architecture. Architecture and interior definitely have a big influence on her paintings. Her artworks resemble abstracted blue-prints, with shapes and lines arranged harmoniously across her canvases.

# YUKI NAKAYAMA

## EDUCATION

- 2019 The Irwin S. Chanin School of Architecture, Bachelor of Architecture, New York, NY
- 2015 Parsons The New School for Design, Bachelor of Fine Arts, Interior Design, New York, NY

## AWARDS

- 2019 "George Ledie Fund Prize", The Irwin S. Chanin School of Architecture
- 2015 "BFA IID Design Award 2015 Graduate", Parsons the New School for Design
- 2011 "Dean's Scholarship, Parsons the New School for Design

## SELECTED EXHIBITION & PERFORMANCE

- 2019 "Two Sids of the Border"  
Yale School of Architecture | Nov.29 – Feb 9, 2019

## PUBLICATIONS

- 2015 "Summer Design Program Crafts its Own Mobile Dwelling"  
Dwell Magazine, September, 2015  
"City of Play"  
Newsprint Publication, actLAB, 2015

## SELECTED EXHIBITIONS

- 2025 On Not Knowing, Art Moments Jakarta, Indonesia  
The Apartments, Art Jakarta Gardens, ISA Art Gallery Booth, Hutan Kota by Plataran
- 2024 Whispers of Sisyphus, Art Jakarta, ISA Art Gallery Booth, Jakarta  
Inventions of a Present, ArtMoments 2024, ISA Art Gallery, Jakarta, Indonesia  
Birama 3/4, Art Jakarta Garden, represented by ISA Art Gallery, Jakarta, Indonesia
- 2023 Where is The Line, Art Moments, ISA Art Gallery, Jakarta Indonesia  
"Exploited Painting Workshop" in ARTJOG 2023 – MOTIF: LAMARAN at  
Kinesthesia, Art Jakarta Garden, Hutan Kota by Plataran, Jakarta, Indonesia
- 2022 Light in Retrospective, ISA Art Gallery, Jakarta  
Through The Line, ISA Art Gallery, Art Moment Jakarta  
Sustained Rest, ISA Art Gallery, Jakarta  
A Tribute to Heritage, ISA Art Gallery, Jakarta
- 2021 Au Mur, Bunkonobunko, Okinawa, Japan  
Sensing Sensation, Galeri Semarang, Semarang, Central Java  
All The Growing, Ruci Art Space x Art Jakarta Mini Exhibition
- 2020 Humdrum Hum, ISA Art Gallery, Art Jakarta Visual, Jakarta, Indonesia  
30 Under 30: Inter(Subject)ivity, ISA Art Gallery, Jakarta  
Buah Tangan, ISA Art Gallery, part of Art Jakarta Online 2020
- 2019 Two Sides of the Border, Yale School of Architecture, New Haven, CT, USA





Zikry Uye or Zikry Rediansyah (b. 1992) was born in Bandung, 17th March. He graduated from the Fine Art Education Department, Indonesia University of Education in 2018. Some of his works were performance arts. Zikry has started writing and doing performance art since 2011. Moreover, he is also teaches painting in a non-formal school in Bandung.

Zikry's creative methods are always fun; from arranging objects, exchanging artworks with any stuffs, to searching for unused objects to make it as part of an artwork. Zikry always invites appreciators to participate in creating the artworks. He believes that those playful processes can help him answer questions about role of art in social, cultural, religious, or even artistic field itself.

# ZIKRY REDIANSYAH

## EDUCATION

2018 Fine Art Education Department, Indonesia University of Education

## SOLO EXHIBITIONS

2018 Terlanjur Cinta, Griya Seni Popo Iskandar, Bandung, Indonesia

2019 All You Need Is Love, Hotel Yello Harmoni, Jakarta, Indonesia

## SELECTED EXHIBITIONS

- 2025 On Not Knowing, Art Moments, Jakarta, Indonesia  
The Room is Bigger It than Looks, Omah Budoyo, Yogyakarta  
The Paper Menagerie, ISA Art Gallery, Jakarta  
Senang Bersamamu, Selasar Sunaryo ArtSpace, Bandung
- 2024 Inventions of a Present, Art Moments 2024, ISA Art and Design, Jakarta, Indonesia  
Mother Tongue, ISA Art Gallery, Jakarta, Indonesia
- 2022 Out Of The Book, Rumah Proses, Bandung, Indonesia Bandung Artist's Book, Thee Huis Gallery, Bandung, Indonesia
- 2020 Kita Hari ini, The Cube Virtual Space, Indonesia
- 2019 Membawa Jiwa, Humanika Art Space, Bandung, Indonesia 2018 Ngabandungan Bandung, at Temporal, Bandung, Indonesia  
DUGA, Griya Seni Popo Iskandar, Bandung, Indonesia You've Got One Notification, Parlor, Bandung, Indonesia Trace & Aura, Stamford, Bandung, Indonesia  
Perayaan Krisis Bujangan, Spasial, Bandung, Indonesia Paradox, Lawang wangi, Bandung, Indonesia
- 2017 Harus tau, Subculture exhibition, Bandung, Indonesia Re:emergence , Selasar sunaryo, Bandung, Indonesia  
Moving class, Galeri senyawa, Bandung, Indonesia  
Ditimbang sayang#2, Grilled chese, Cimahi, Indonesia 2016 Sintesia, Titik Temu Space , Bandung, Indonesia  
Perpustakaan Jalanan Bandung Art Exhibition, Kampung Pulosari, Bandung, Indonesia Archetype, Gedung Indonesia Menggugat, Bandung, Indonesia  
Merekat Erat, Titik Temu Space, Bandung, Indonesia  
EHM, Daily Routine, Bandung, Indonesia  
Remblong, Thee Huis Galeri, Bandung, Indonesia 2015 Limit, Babakan Siliwangi, Bandung, Indonesia  
Senggang senang, Palembang, Indonesia  
Toleransi dan Perdamaian, Spasial , Bandung, Indonesia Visual Attack, Galeri 212 ISBI, Bandung, Indonesia
- 2017 "Bloom in Diversity (ITB X ISI)". Bale Banjar Sangkring – Yogyakarta.  
"15 x 15 x 15 I Know What I Do and I Do It Anyway". Galeri Soemardja ITB – Bandung. Curated by Axel R.Ridzky.
- 2016 "Bandung Youth Academic Painter", Platform 3 – Bandung.  
"Himasra Art Awards 2016". Griya Seni Popo Iskandar – Bandung

2016 "Sculpture Otherwise". Blue Mountain Cultural Centre, Katoomba, Blue Mountain, New South Wales, Australia.  
"Sculpture at Scenic World 2016". Scenic World Katoomba, Blue Mountain, New South Wales Australia.

2014 "Konfigurasi 1.0". Lawangwangi Creative Space, Bandung, Indonesia  
Performarket, Serrum , Jakarta, Indonesia Posisi dasar, Galeri Kita, Bandung, Indonesia

2012 Genderang Performance Art, Popo Iskandar Gallery, Bandung, Indonesia 2011 Krisis Identitas , UPI (Universitas Pendidikan Indonesia), Bandung, Indonesia



President Director  
Deborah Iskandar

Exhibition Programme Manager  
Miranti Dian

Curatorial Text  
Clea Soebroto

Curatorial Text Assistant  
Adellard Arreshad  
Alyssa Reswari  
Elisabeth Farah

Public Relation and Social Media  
Yasirul Amri

Business Development  
Olivia Gunawan

Graphic Designer  
Alyssa Reswari  
Elisabeth Farah  
Priscilla Velove Lie



## **ABOUT ISA ART GALLERY**

ISA Art is an art gallery and art consultancy firm based in Jakarta, Indonesia. Deborah Iskandar, the owner and President Director, has invested her network and experience in Southeast Asian art and has an intense passion for Indonesian contemporary art for over two decades.

The Gallery space at Wisma 46 focuses on exhibiting Southeast Asian artist. ISA Art & Design also provides art consultancy services, assisting private viewing space at Jl. Wijaya Timur Raya No. 12. ISA is a one-stop solution to bridging the two worlds of art and design. Online gallery and upcoming projects are available on [www.isaartanddesign.com](http://www.isaartanddesign.com)

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