

BOOTH
A2

ArtM^oments

ISA
Art
Gallery

A.Sebastianus
Aimi Kaiya
Ardi Gunawan
Arahmaiani
Dabi Arnasa
Dolorosa Sinaga
Eunice Sanchez
Ida Lawrence
Ines Katamso
Issay Rodriguez
Jill Paz
Jumaadi
Kelli Maeshiro
Luh'De Gita
Rose Cameron
Sinta Tantra
Sillyndris
Tara Kasenda
Vanessa Jones
Yuki Nakayama
Yosefa Aulia
Zikry Rediansyah

on

not

knowing

07 – 10 AUGUST 2025 | AGORA HALL EXHIBITION

On Not Knowing 😊

A reflection on how-to, what-not, and other ways

“What is known? What is sure, predictable, inevitable — the one certain thing you know concerning your future, and mine?”

— **The Left Hand of Darkness (1969)**

Ursula K. Le Guin

What does it mean not to know?

In a world governed by the imperatives of certainty, mastery, and linearity, not knowing is often cast as failure; a lacuna, a weakness, a pause in progress. It is the silence between causes and effects, the hesitation in a sentence that demands closure.

But what if not knowing is not the absence of meaning, but the seedbed of it?

For ArtMoments 2025, ISA Art Gallery is proud to present **On Not Knowing**; a curatorial inquiry into uncertainty, unlearning, and the generative terrain of doubt. Here, not knowing is reimagined not as a deficit, but as a method, a condition, and a mode of attention. It is an aesthetic strategy, an ethical stance, and an affective state. Rather than to resolve, the works gathered in this presentation is inviting us to misread, contradict, speculate, and enjoy the pleasure of beginning again. Theorists like Emily Ogden (*On Not Knowing: How to Love and Other Essays*) and Elizabeth Fisher remind us that doubt is not the opposite of knowledge, but a part of its ecology. In a similar spirit, Ursula K. Le Guin’s speculative writing reclaims ambiguity and unknowability as spaces of generative potential; especially for those on the margins of dominant epistemologies.

What if art is not a system of representations to be decoded, but a carrier bag of possibilities? What if meaning does not arrive from clarity, but from dissonance? What if the most radical act today is to pause, to linger, to admit: I do not know? The artists in this exhibition dwell in that uncertain space; in thresholds, digressions, and unfinished thoughts. They resist the institutional pressure toward coherence and instead chart oblique routes: through improvisation, misinterpretation, delay, and rupture.

*To not know is to begin again.
To not know is to listen harder.*

To not know is to allow something else to emerge; outside the frame, beyond the page, and between the cracks!

I. Material as Epistemology

“Matter is not a passive substance to be used and discarded, but an active force, a doing, a becoming.”

— Karen Barad, *Meeting the Universe Halfway* (2007)

Who decides what counts as knowledge and what is dismissed as intuition or feeling? In the legacy of Western thought, epistemology or the philosophical study of knowledge has long privileged language, rationality, and the written word. This tradition situates truth within the realm of logic, coherence, and verbal expression, leaving little room for ambiguity, affect, or material presence. But *On Not Knowing* offers another proposition: that matter itself can be a form of knowing. That textures, surfaces, and materials do not just illustrate ideas...they are ideas!

This turn to material as epistemology aligns with critical frameworks from new materialism (Barad 2007; Bennett 2010), feminist theory (Grosz 1994; Ahmed 2006), and decolonial aesthetics (Vázquez 2017; Anzaldúa 1987). These thinkers assert that knowledge is not only discursive, but also embodied, sensory, felt. It is in the touch of bronze, the crumbling of sugar, the warp of fabric; where meaning may emerge without needing to be named. The artists in this section do not treat material as a neutral vehicle. Instead, their practices invite us to listen to the material—to witness how it resists, remembers, or refuses clarity. They do not resolve the artwork into a tidy conclusion, but linger in its becoming.

For instance, working with bronze, fiberglass and iron, Dolorosa Sinaga sculpts not monuments but wounds made visible. She is a leading Indonesian sculptor, educator, and feminist activist known for her powerful and politically engaged sculptural works. A graduate of the Jakarta Arts Institute (1977), she continued her studies in sculpture at prestigious institutions including St. Martin's School of Art (London), Karnarija-Ljubljana (Yugoslavia), the San Francisco Art Institute, and the University of Maryland (United States). Sinaga has been honored with numerous awards, including the Cultural Adhikarya Image Award and the 2009 Art Award from the Republic of Indonesia. She was appointed Dean of the Jakarta Arts Institute and is widely recognized as a mentor for generations of women artists in Southeast Asia. In 1987, she established Galeri Nasional Matra, one of Indonesia's first women-run art spaces dedicated to progressive art and cultural discourse.

In Jaipongan... It's a Real Dance, the artist captures a moment of kinetic resistance, body in motion, memory in flux. Formed in sculpted fiberglass, the work echoes the sensuality and defiance of the Sundanese traditional dance jaipongan. Rather than rendering the dancer in a realist mode, Sinaga's treatment of form is gestural, asymmetrical, and partially abstracted; suggesting not mastery, but movement caught mid-becoming. The work thus aligns with material epistemology: the idea that knowledge can emerge not just through language or representation, but through touch, weight, surface, and form. In Jaipongan..., Sinaga does not offer a definitive story, she offers a presence that moves, resists, and persists. It is a sculpture that asks us not to interpret too quickly, but to dwell in its tension. To stay with the body as it twists into something not yet fully known.

Sillyndris (Ilham Hidayat), born in Bandung in 1993, is a visual artist and creative director based in Indonesia. He graduated from Universitas Pendidikan Indonesia, majoring in Resort & Leisure Management, and later pursued a short course at the Museum of Modern Art (MoMA) in New York in 2019. Sillyndris has held two solo exhibitions: "Sterna Paradisea" (2019) and "Life After Midnight: with Tortorot" (2020).

His practice explores how shared experiences and local culture influence individual and collective consciousness. The artist captures the essence of suburban life in Indonesia through evocative storytelling, shedding light on the nuances of community existence using both traditional and contemporary methods. Sillyndris critiques modern food consumption habits shaped by impulse, advertising, and influencer culture—often at the expense of health and environmental sustainability. By highlighting how traditional preservation methods are now overprocessed for flavor and convenience, the artist draws attention to the broader societal costs of modern convenience. This focus on everyday societal details serves as a thought-provoking conclusion to the exhibition's overarching narrative, making the work resonate deeply with viewers.

Born in Sidoarjo, East Java, Jumaadi received his Master of Fine Art from the National Art School in Sydney, where he now divides his time between Australia and Yogyakarta. His work has been exhibited widely across Asia, Australia, and Europe, including at the Museum of Contemporary Art Australia (MCA), the Singapore Art Museum, and the Moscow Biennale. The artist works with materials that remember; kertas & kulit kerbau (handmade paper & buffalohide), linen, natural dyes, and hand-cut cloth; mediums that carry the imprint of labor, ritual, and time. His visual idiom draws from the shadows of wayang kulit, yet drifts far from its didactic clarity. In his compositions, figures hover: a couple entangled in parting, animals mid-flight, limbs caught between embrace and departure. These are not stories told from beginning to end, but fragments, recurring, folding, hesitating.

The material is never neutral. Hide breathes. Paper buckles. Fabric frays. These physical properties are not accidents...they are integral to meaning. Knowledge here is not linear or declarative but tactile and speculative. The textures of his work evoke what cannot be said but is nonetheless felt: grief that lingers, love that stammers, history that refuses closure. His practice invites us to consider that the page is not just a site of inscription; it is a membrane. One where memory flickers, where narrative softens into atmosphere, where meaning emerges through material trace rather than textual clarity. What remains is not conclusion, but an opening.

Using experiential ethnographic as research, A. Sebastianus explores the decontextualization of material cultures and how it is perceived, understood and ritualized in practice. He completed his BFA at the Massachusetts College of Art and Design and also was an apprentice for a Javanese master weaver, in East Java. His work interrogates the ways in which objects—textiles, offerings, tools, architecture—are decontextualized, ritualized, and re-perceived across time and geography. Rather than positioning art as a fixed category ('art/kunst'), Hartanto turns toward Sani: a lived ontology grounded in offering, service, and the continual search for that which evades naming.

Through the recreation of sacred sites, woven forms, and fragmentary pilgrimages, Hartanto's installations become sites where knowledge is not codified but intuited. The practice does not seek permanence or documentation. It dwells in what remains; fibers, ashes, suspended threads—as traces of processes both seen and unseen. What is left are not conclusions, but material witnesses to moments of encounter. In this, Hartanto invites a form of knowing that moves with the ephemeral, the unfinished, and the quietly sacred.

A pioneer of performance and conceptual art in Southeast Asia, Arahmaiani has for over four decades, cultivated a radical, embodied practice that traverses performance, installation, poetry, and participatory ritual. Her work grapples with religion, gender, ecology, nationalism, and cultural memory often through ephemeral gestures, material offerings, and public interventions. From placing prayer mats and vessels of sand in city streets to sharing composted earth as a tactile invocation of collective stewardship, Arahmaiani works with what resists permanence. Her materials such as earth, fabric, chant, breath are never symbolic in the abstract; they are active conduits of relation. Meaning, in her practice, is not delivered whole, it unfolds across time, in ceremony, in the body, and in exchange.

Ines Katamso, an Indonesian-French artist whose practice moves between painting, ecology, and myth-making. Based in Bali, she works with handmade soil pigments, natural fibers, and raw linen, materials drawn from the land itself. Her process is slow, tactile, and intentionally grounded in earth-based epistemologies, where pigment is not merely applied, but cultivated, fermented, and embedded with memory. Katamso's paintings unfold as fragmented cosmologies, evoking planetary systems, microscopic life forms, biological growth, and ancestral terrains. Each mark is both intimate and expansive, a trace of time and touch. She blurs the line between scientific observation and intuitive speculation, between geology and story, molecule and myth. The surface of her paintings is not a representation of nature, but a living archive of it, porous, sedimented, and always in motion.

An interdisciplinary Filipino artist, Issay Rodriguez weaves together participatory engagement, ecology, and material storytelling. Grounded in textile and community-based methods, Rodriguez's works often unfold through acts of stitching, unravelling, and reassembling; transforming fabric into both a medium and a method of remembering. Rodriguez has shown in the 2017 Venice Biennale, along with other institutional places around the world.

Jill Paz is a Filipino-Canadian artist whose transgenerational practice traverses photography, painting, and archival excavation to explore the instability of memory and belonging. Working with old family photographs, handwritten letters, and historical fragments, Paz's process is not about restoration, but about rupture as form. She is the direct descendant of Félix Resurrección Hidalgo, one of the greatest Filipino painters in 19th century. Using her great-great grandfather's paintings, she creates the 'repair' version of it by using contemporary tools such as laser cutting. Through these gestures, she proposes that the archive is not fixed but porous, vulnerable to time, light, and migration. She invites us to sit with gaps in knowledge, with the silences passed down across generations. In doing so, Paz crafts an aesthetics of remembering that does not seek to resolve history, but to feel its edges.

Kelli Maeshiro is a Native Hawaiian artist and cultural worker whose practice spans weaving, installation, and ancestral ecology. Drawing on Hawaiian cosmology, Maeshiro interlaces natural fibers and earth pigments into sculptural compositions that hold space for grief, kinship, and regeneration. She reflects on her mixed-background being a diaspora artist and pour that reflection into her ephemeral suspended sculptures. Her forms listen more than speak. They breathe with the ocean, remember with the wind. In Maeshiro's practice, to make is to return, to weave is to remember; slowly, sensuously, and without finality.

This sensibility returns us to the deeper undercurrent of this chapter: that matter may not simply carry knowledge, but constitute it. When artists weave pigment into memory, or when others in this exhibition let bronze oxidize, thread unravel, or ash settle, they are not seeking resolution. They are asking: what if meaning lives in the unspoken? What if we trust what cannot be fully translated? To say that material knows is not to mystify, but to listen more carefully; to attend to the felt, the broken, the unarchivable. It is to understand that some truths arrive not as declarations, but as fragments: a gesture, a stain, a rhythm repeated across generations. In this way, the artwork is not a vessel for certainty, but a site for lingering...with what we do not yet know, and what may never be fully known.

II. Margins of Meaning

"The words are there, but I cannot read them.

It is not illiteracy, but a kind of silence."

— Gloria Anzaldúa, *Borderlands/La Frontera* (1987)

What lies at the edge of meaning? In this section of *On Not Knowing*, we turn our attention to the textual: to fragments, repetitions, mistranslations, and absences that resist resolution. These are works that do not rely on language to clarify, but instead mine it for its gaps; for its stutters, stains, and slippages.

Language, long the cornerstone of Western knowledge systems, is typically understood as a tool for mastery: to name, to classify, to stabilize the world into legible form. But here, language is undone. Treated not as a fixed system of meaning but as a living, material field: cut, erased, rewritten, obscured. What emerges is not a linear narrative, but a fractured poetics. A sense that meaning may arrive obliquely, through association or dissonance, rather than explanation.

The artists in this section embrace this instability. They collage, annotate, redact, and reframe. Their gestures are often soft but insistent—gestures that trust in the ambiguity of the incomplete. They speak in a language of refusal: refusing translation, refusing coherence, refusing the violence of a singular, authoritative voice. These practices are deeply informed by approaches to knowledge and storytelling. Thinkers like Hélène Cixous, Trinh T. Minh-ha, and Gloria Anzaldúa remind us that not all knowing happens through clarity; sometimes it arrives through the body, through intuition, through contradiction. Sometimes it arrives only when we are willing to read slowly, to read otherwise, to linger in the space where something almost makes sense—and then slips away.

To dwell in these margins is not to abandon meaning, but to meet it on unfamiliar ground. Meaning here is a tension, a vibration between what is said and unsaid, visible and erased. It is not a fixed point but a practice of attunement, a listening not just to the voice, but to the echo it leaves behind.

Australian-Indonesian artist, Ida Lawrence, is currently based in Berlin. Her narrative paintings, text and image do not function as fixed signifiers. They meander, interrupt, contradict, or dissolve. Her works are guided by the aesthetics of incompleteness and the poetics of miscommunication. Rooted in autobiography but open to collective resonance, Lawrence builds layered visual essays that foreground the tension between what can be said and what refuses articulation. Her interest lies not in resolution, but in the messy intervals between understanding and misunderstanding, between sincerity and irony, between affect and ambiguity.

Each painting is an archive of half-held thoughts and remembered gestures—small moments enlarged, minor feelings amplified and jokes turned toward pathos. Language, when it appears, is never stable. Patterns fall out rhythm, phrases are painted over, and mistakes are left visible. In these fissures, Lawrence gestures toward a more generous kind of storytelling—one that admits to doubt, contradiction and vulnerability.

Rose Cameron confronts the fragmentary nature of diasporic identity—not through direct representation, but through textures. Born in the Philippines and immigrating to the United States at age twelve, Cameron's work contends with the linguistic and cultural ruptures imposed by assimilation. The pressure, to forget, language, ritual, even the tonalities of belonging. Against this backdrop, Cameron's art becomes an act of return, not to a fixed origin, but to a condition of suspended memory.

At the core of her visual lexicon is the motif of weaving. Drawing from the basket-weaving traditions passed down by her mother, Cameron incorporates woven patterns symbolically and structurally across her compositions. These interlaced textures form a veiled narrative—at once intimate and abstract, that resist legibility in favor of resonance. Using the sampaguita flower, the national flower of the Philippines, recurs a quite cipher of femininity, resilience and devotion. In Cameron's hands, such symbols are not nostalgic tokens, but fragments of lived knowledge—held together through paint, gesture and intuition.

Bangkok-based artist, Aimi Kaiya is best known for her works on paper and canvas using acrylic paint, oil paint, oil sticks, charcoal, soft pastel and spray paint. She is an award-winning contemporary artist with her artworks selected for the Chianciano Biennale in 2022. Her semi-abstract works are marked by gritty, tactile and distinctive marks on the canvas, using vivid colors to create lyrical and minimal compositions marked by rough edges and surfaces. Kaiya is interested in the power of painting, that is almost naïve, encompassing glimpses of nature and life's ephemerality by depicting flowers, lakes, the sky or formal motifs such as vertical bands of colors.

Using self-portrait to explore the topic of femininity, Dublin-based artist Vanessa Jones graduated with MFA from National College of Art and Design in Dublin. She was shortlisted for the RDS art prize in 2021 and received R.C. Lewis-Crosby Award and the RDS Mason, Hayes & Curran LLP Centre Culturel Irlandais Residency Award. Operating within the traditional realm of oils, the artist skilfully incorporates the rich history of Western painting and symbolic associations. Her work engages with concepts of myth, beauty, replication and duality. Her artistic personas inhabit landscapes that are both familiar and unknown, teeming with cultural symbolism. As self-portraits, these paintings seamlessly merge Western and Eastern influences, reflecting the artist's dual American and Korean heritage.

Tara Kasenda's work turns to the sky; a space that, despite its seeming vastness, is always changing, impermanent, and filled with movement. Tara Kasenda is a Paris-based artist who works across mediums such as installation, sculpture, and new media, with a principal focus on oil painting on canvas. After earning her master's degree from the Paris College of Art in 2019, she developed a practice that merges traditional techniques with a contemporary, digital-inflected sensibility. The sky, long a subject of aesthetic contemplation, has been approached variously as an object of divine symbolism, a site of meteorological study. Kasenda's color palette—composed of muted blues, soft whites and ethereal pinks, evokes early Renaissance depictions of the celestial sphere, where lapis lazuli was used to signify the divine. Her paintings do not depict the sky as a static entity but rather as a lived experience, investigating the post-representational sky paintings, a continual unfolding of the shifts that mirror the ephemeral.

III. Where Structures Drift

"Form itself can be a kind of questioning—what holds, what falls apart."
— Lisa Robertson, Nilling (2012)

What happens when structures no longer behave as they should, they lean, fragment, dissolve, or drift? In this section of *On Not Knowing*, form is not understood as a container of meaning, but as a process of unmaking and becoming. The architecture of the work, its physical composition, spatial orientation, or conceptual armature—no longer promises coherence or stability. Instead, these artists offer us forms in motion: vulnerable architectures, soft geometries, and sculptural propositions that resist resolution.

To drift is not to be lost, but to surrender to a kind of openness. Here, spatial thinking becomes improvisational, intuitive, precarious. The works in this section question the logic of permanence and instead gesture toward temporariness, collapse, transformation. Buildings fold inward. Bodies become maps. Installations lean, fragment, or unravel mid-thought. What emerges is not a declaration, but a suspension.. of structure, of certainty, of the very ground upon which we try to stand.

This mode of practice aligns with new materialist and post-structuralist thinking, where meaning is generated not through fixed frameworks, but through affective relationships, porous boundaries, and embodied gestures. In an era of social, environmental, and epistemic uncertainty, these drifting structures do not offer solutions. Instead, they model a way of being with ambiguity—attuned to fragility, fluctuation, and the unknown. Architecture, in its classical sense, privileges solidity, order, and legibility. But the artists gathered here reimagine structure as permeable, precarious, or incomplete. Their works unfold across space without seeking to dominate it. They invite us to move differently, to stand at awkward angles, to slow down and listen to what has not yet taken form.

To enter *Where Structures Drift* is to inhabit an epistemology of the unformed, the suspended, the gently falling apart. It is to consider that the most urgent forms today may be those that do not hold, but instead allow space for error, softness, and improvisation.

I Made Dabi Arnasa—known simply as Dabi—pursues a more introspective and speculative path. His work gently nudges us to notice the often-overlooked entanglements between the human and the more-than-human world. A Balinese artist currently based in Yogyakarta, Dabi completed his fine art studies at the Indonesia Institute of the Arts (ISI) Yogyakarta. His artistic journey began with an exploration of the dream world, documenting the dreamscapes of both himself and those around him. These early works reflect a fascination with the unconscious, rendered in surrealistic compositions that blur the line between internal perception and external reality. Over time, Dabi Arnasa's practice has evolved from explorations of dreamscapes into a deeper investigation of the complex and often ambivalent relationship between humans and the natural world. While his visual language retains a surreal, almost whimsical tone, the underlying concerns in his work speak to the psychological, emotional, and ecological entanglements that define contemporary existence.

In the case of Zikry Rediansyah, affectionately known as Uye, this commitment is not metaphorical, but literal. Born in 1994 in Bandung, where he continues to live and work, Zikry is a graduate of the Visual Art Education program at Universitas Pendidikan Indonesia (UPI). Since 2011, he has been actively producing paintings and performance works that excavate the absurdities of everyday life and the often awkward business of simply existing. His artistic lexicon is deeply personal, yet strangely universal, built not on grand narratives, but on the odd choreography of the mundane.

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At the heart of his painted world is a recurring figure: Alex. Who is Alex? We might ask. At first glance, he might appear to be just another stand-in for the artist or a familiar kind of protagonist, a regular Joe navigating irregular circumstances. But Alex is anything but ordinary. His presence in the paintings is marked with what can only be described as a kind of existential slapstick: his movements are exaggerated, his expressions deadpan, his surroundings surreal. If Camus's absurd hero Sisyphus is condemned to roll a boulder uphill for eternity, Alex's burden is far less grand, and far more awkward, he must keep on living, often in funny activities. What makes Alex so compelling is his refusal to transcend the absurdity he inhabits. Instead, he folds into it.

Yosefa Aulia earned her Bachelor of Art in the Sculpture Program from the Bandung Institute of Technology (ITB) in 2014 and currently based in Bandung, Indonesia. While her recognized portfolio predominantly features installation art and ceramics objects, Yosefa has a deep affinity for drawing. Her artistic endeavors often manifest as visual embodiments of her contemplations on individuals and the spaces they inhabit. In her works, she explores the interconnected elements of interactions between subjects, objects, and their gestures, creating a nuanced exploration of the relationships that define and shape the human experience.

Ardi Gunawan maintains his practice as a transdisciplinary artist, seamlessly navigating the expansive realms of art, design, and architecture. His diverse work spans painting, sculpture, architectural-scale installations, video, and stage design. His work is informed by a deep-rooted interest in the philosophy of process, physics, and natural history. In his recent solo show at ISA Art Gallery, he reflects on his observations of mass media, digital cultures, even technology and the usage of AI in this contemporary era. Gunawan is also questioning the role of artistic beauty, humor, and aesthetics in our daily lives. In parallel to his artistic pursuits, Ardi contributes to the field of Visual Communication Design as an Assistant Professor at Pradita University. Notably, he served as a teaching associate at Monash University (Drawing) and RMIT University (Landscape Architecture) in Melbourne, Australia, from 2010 to 2011.

Born and raised in Okinawa and currently based in New York, Yuki Nakayama was educated at Parsons the New School for Design focusing on interior design and then furthered her education at the Cooper Union for architecture. She operates within a lineage of artists who explore the dichotomy between architecture and abstraction. Her paintings evoke the skeletal frameworks of blueprints, the logic of construction plans, and the pulse of urban spatial arrangements.

Utilizing lines, using graphite, layered geometrics, grids, interlocking forms, Nakayama's compositions articulate a sense of both precision and contingency. The work suggests a spatial choreography, where the forms are not static but are instead engaged in a silent yet dynamic negotiation of relationality. By stripping her visual vocabulary down to these essential elements, Nakayama participates in a long-standing tradition of abstraction as a means of spatial inquiry, re-evaluating the ways in which we conceive and move through architectural and psychological space.

Sinta Tantra 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 was 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. Tantra's work has been showcased internationally at prestigious venues, including the Pavilion of Croatia at the 60th International Art Exhibition La Biennale di Venezia (2024), Pitzhanger Manor and Gallery (2024), Sharjah Islamic Art Festival (2020), Karachi Biennale (2019), Accademia Belle Arti Di Roma (2017), Folkestone Triennial (2017), The House of St Barnabas London (2016) and Liverpool Biennial (2012).

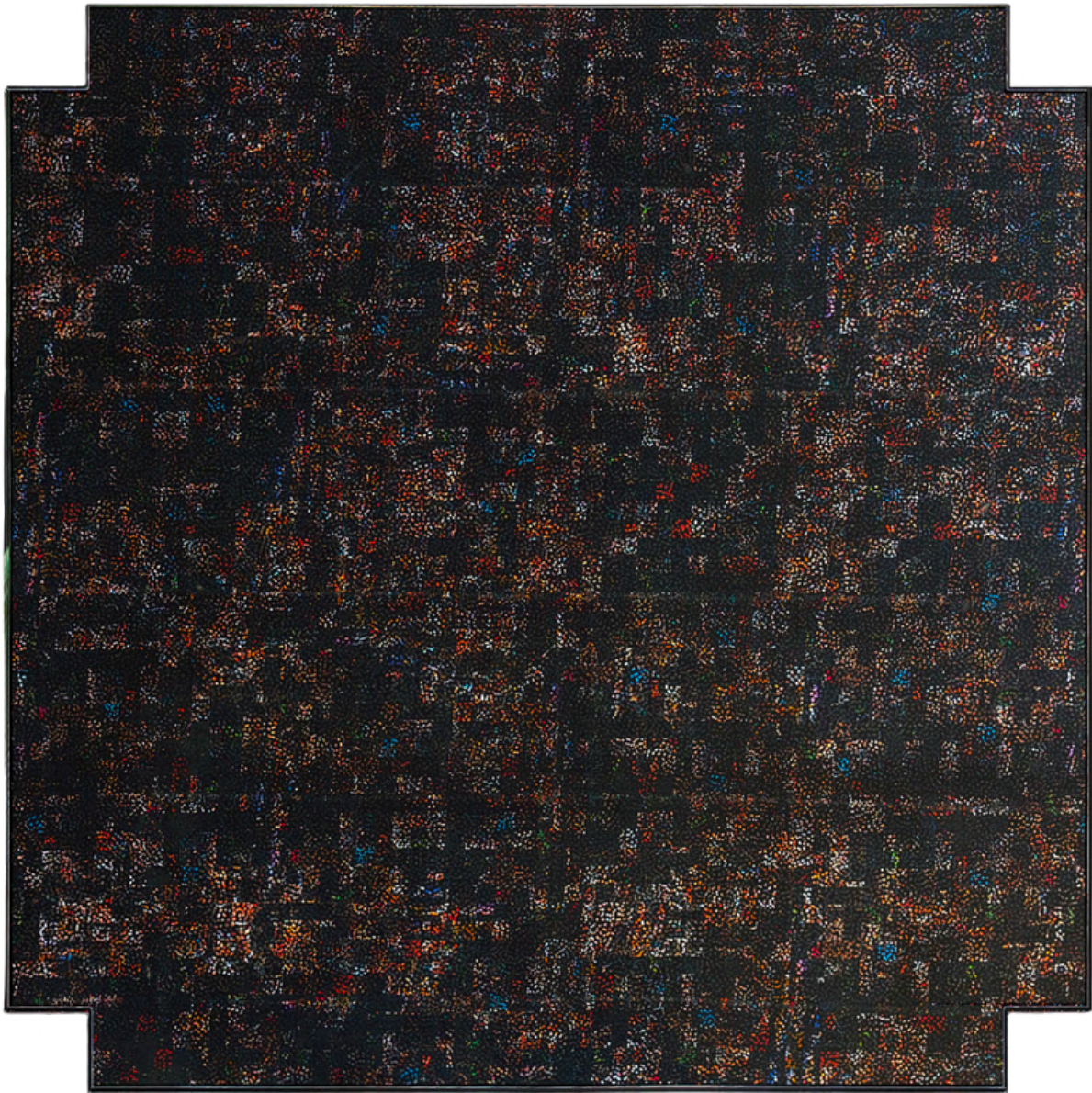
Tantra's compositions often employ repetitive, meditative forms that evoke processes of introspection and balance, while her choice of materials—including the use of gold leaf—engages with histories of ritual and ornamentation, reflecting both individual and collective cultural legacies. Her work is also characterized by vibrant color palettes, a compelling interplay of geometric and organic forms, and a distinct sensitivity to the passage of time and the dynamics of space. Tantra's compositions, whether realized as monumental public installations or meticulously crafted canvases, use a universal visual language that prioritizes the experiential; emphasizing emotional resonance and physical engagement. Her works evolve in response to environmental conditions, transforming subtly throughout the day to offer shifting moods and perspectives.

Therefore, when we think about the term On Not Knowing, it does not imply disengagement. On the contrary, it demands a different kind of attention: improvisational, embodied, slow. As with Donald Barthelme's reflections on writing, it is through the act of beginning without knowing that something unexpected — and more honest — might arise.

To misread is not always to misunderstand. To fail is not always to fall short. As viewers, too, we are asked to participate not as decoders but as co-dwellers in the field of ambiguity. What do we allow ourselves to feel when we relinquish the demand to "get it"?

Let us hold the unknown — not as an enemy of understanding, but as its first and truest companion.

A. SEBASTIANUS



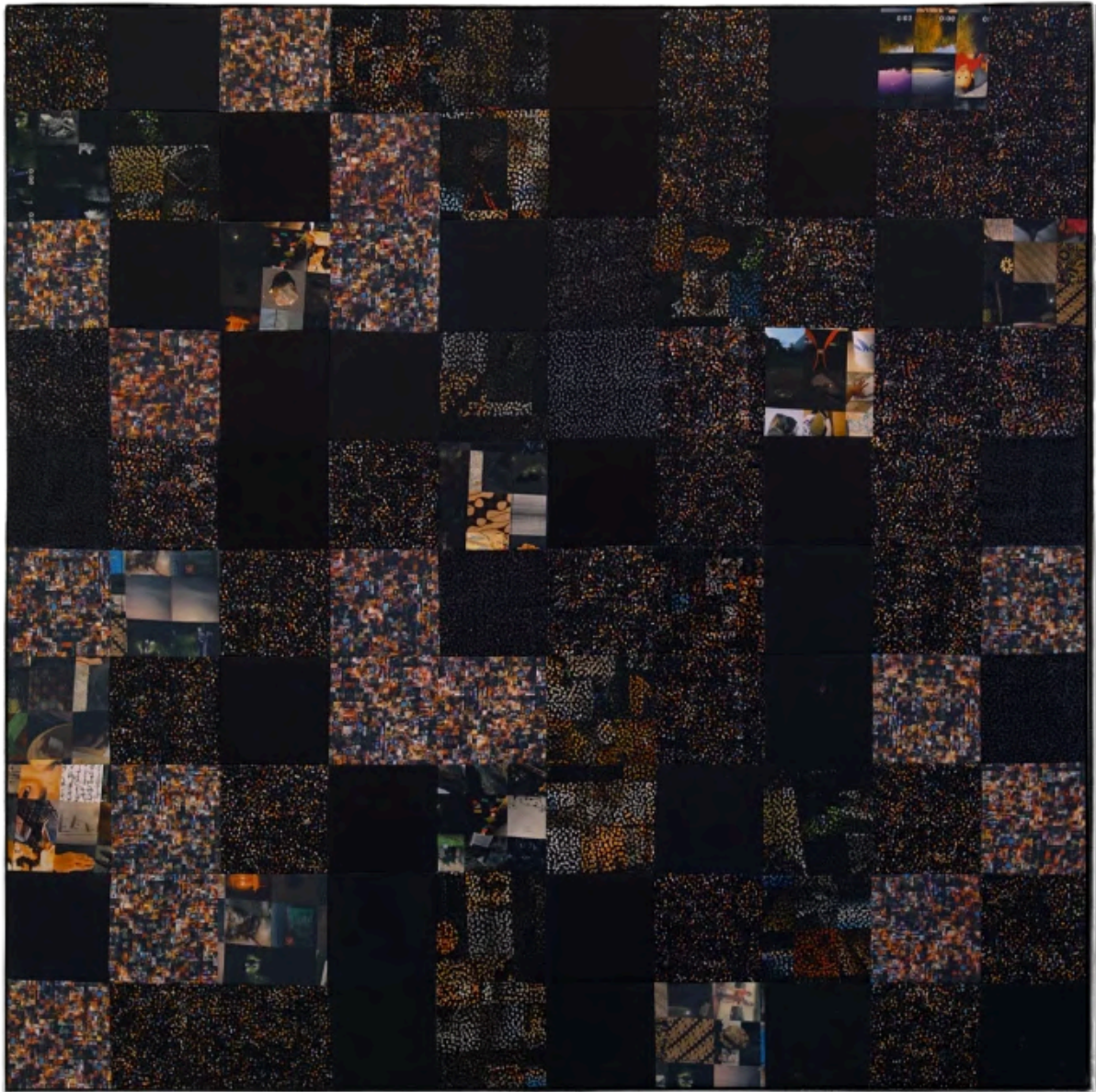
Semua dan Segalanya #02

130 x 130 cm

Batik on archived photograph on cotton

2024

A. SEBASTIANUS



Bayangan Dari #02 (Remnants of From)

105 x 105 cm

Quilted Handbatik on archived photograph on cotton

2024

A. SEBASTIANUS



Tumpal Dharma #01-1

235 x 60 cm

Batik on archived photograph on cotton

2025

AIMI KAIYA



Lake & Copper

40 x 30 cm

Acrylic, Acrylic Ink, Gold Mica Flake and Black Mica Flake on Leonardesca Italian Linen
2024



SKY MINES

40 x 30 cm

Acrylic, Acrylic Ink, Gold Mica Flake and Black Mica Flake on Leonardesca Italian Linen
2024

ARDI GUNAWAN



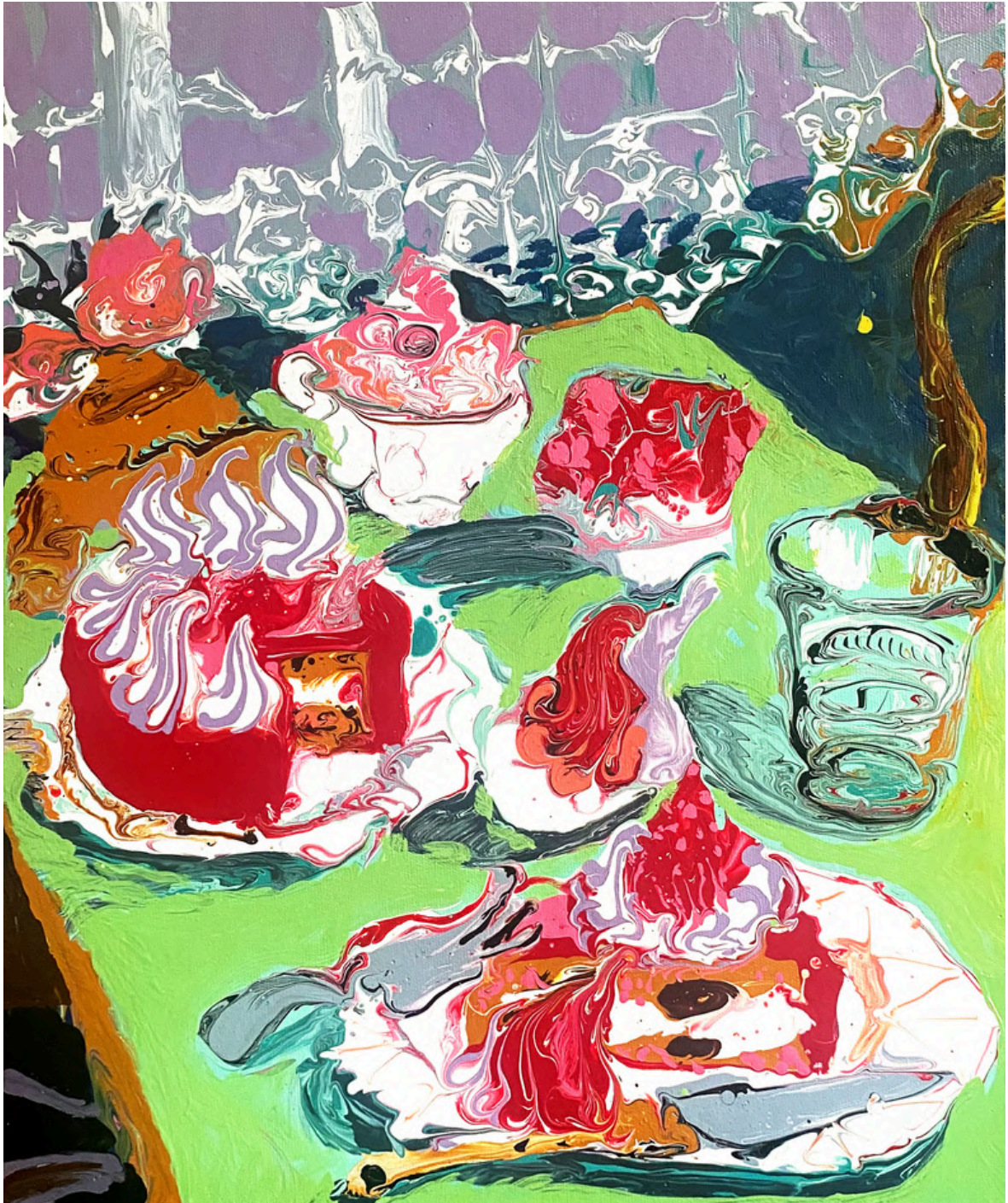
Study for Entropy via Disney

75 x 45 cm

Acrylic on Canvas Paper

2022

ARDI GUNAWAN



Climate Painting #1

50 x 60 cm

Acrylic on Canvas

2025

ARDI GUNAWAN



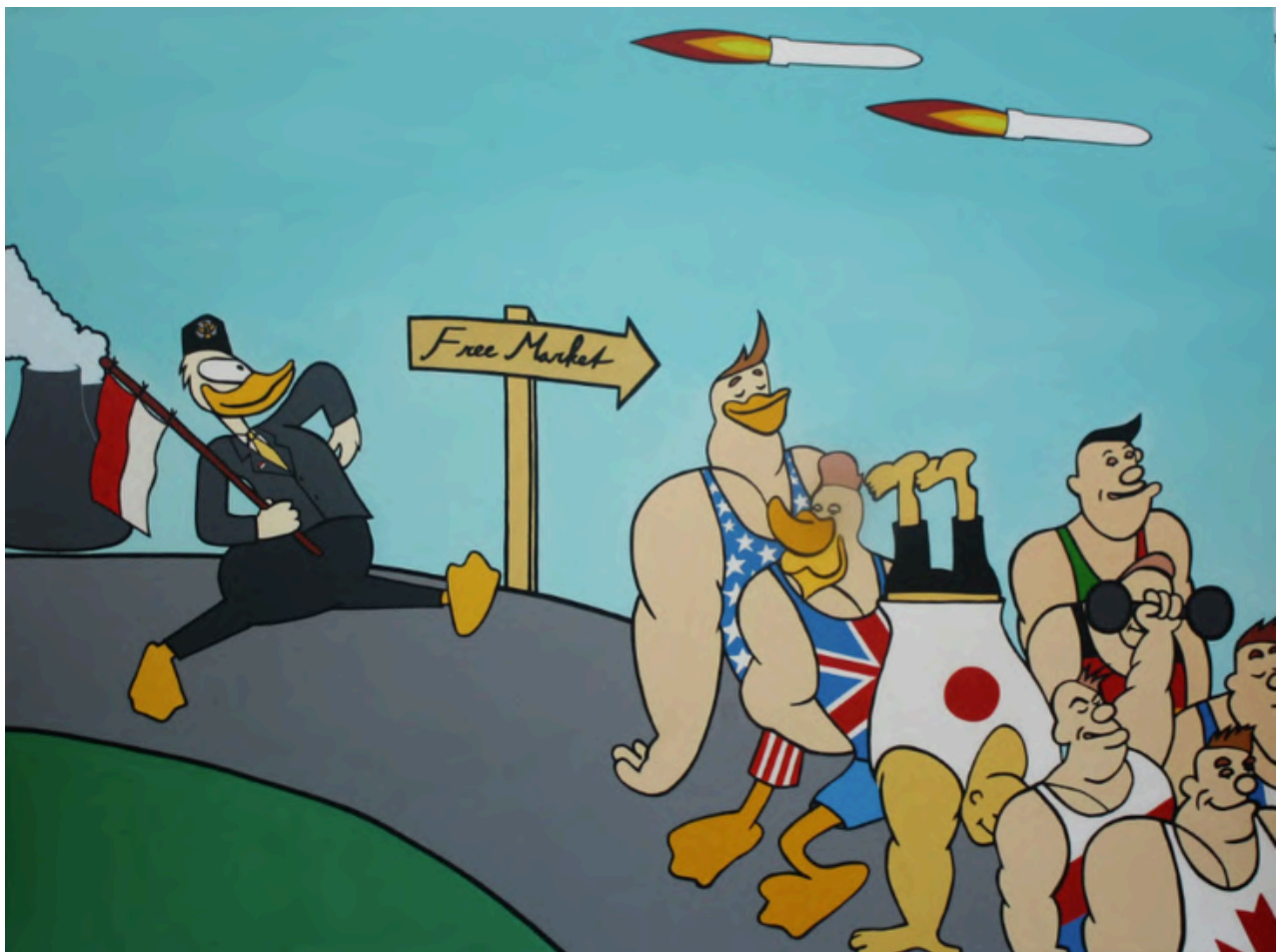
Climate Painting #2

60 x 60 cm

Acrylic on Canvas

2025

ARAHMAIANI



Free Market
150 x 200 cm
Acrylic on Canvas
2008

ARAHMAIANI



Silent Rainbow III

150 x 125 cm

Acrylic on Canvas

2018

DABI ARNASA



Dialog Diri
140 x 150 cm
Acrylic on Canvas
2024

DABI ARNASA



Batu Bercerita
65 x 65 cm
Acrylic on Canvas
2025

DABI ARNASA



Kembali ke Akar
60 x 70 cm
Acrylic on Canvas
2025

DOLOROSA SINAGA



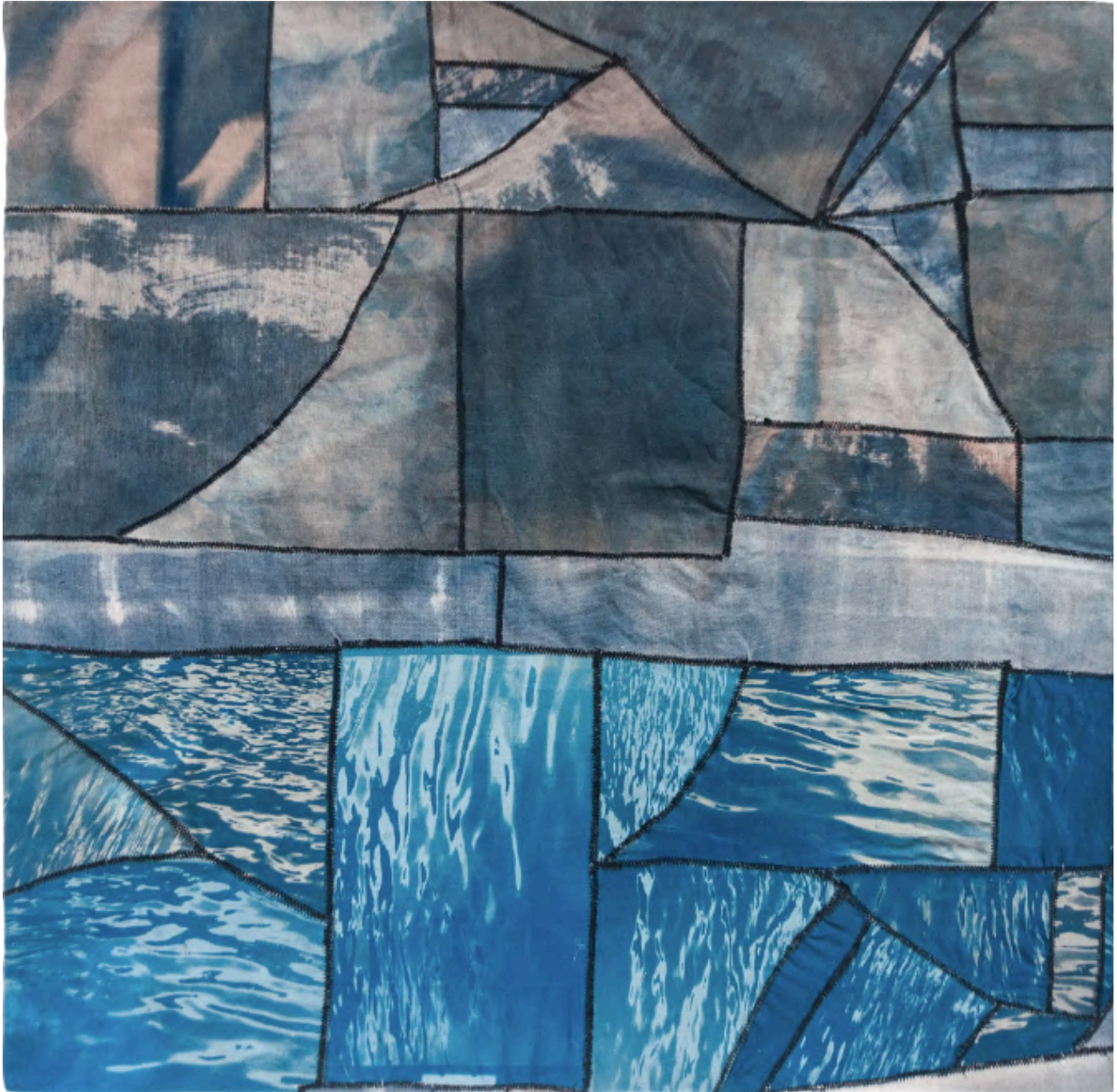
Jaipongan.. Its a Real Dance

210 x 150 cm

Fiberglass

2025

EUNICE SANCHEZ



Threshold

75 x 75 cm

Cyanotype, textile, and thread

2022

EUNICE SANCHEZ



Chances I
30.48 x 30.48 cm (unframed)
38.1 x 38.1 cm (framed)
Cyanotype, textile, and thread
2022

IDA LAWRENCE



The greater the volume the greater the love

150 x 200 cm

Acrylic on Polycotton

2024

IDA LAWRENCE



Satyam Vada Dharmam Chara

120 x 155 cm

Acrylic on Polycotton

2024

INES KATAMSO



Terraphytic Narrative 5

93 x 63 cm

Soil on Handwoven Cotton

2025

INES KATAMSO



Terraphytic Narrative 6

42.5 x 57 cm

Bali soil, french clay

2025

INES KATAMSO



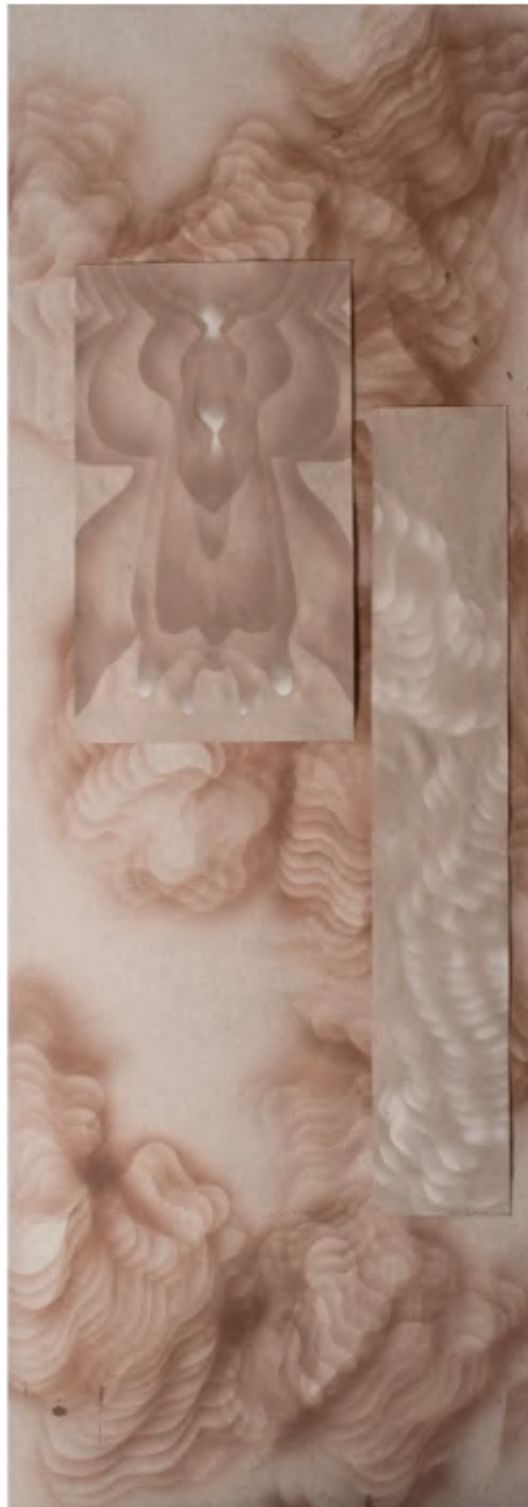
Terraphytic Narrative 7

117 x 71.5 cm

Bali and bandung soil, terracotta, brass frame

2025

INES KATAMSO



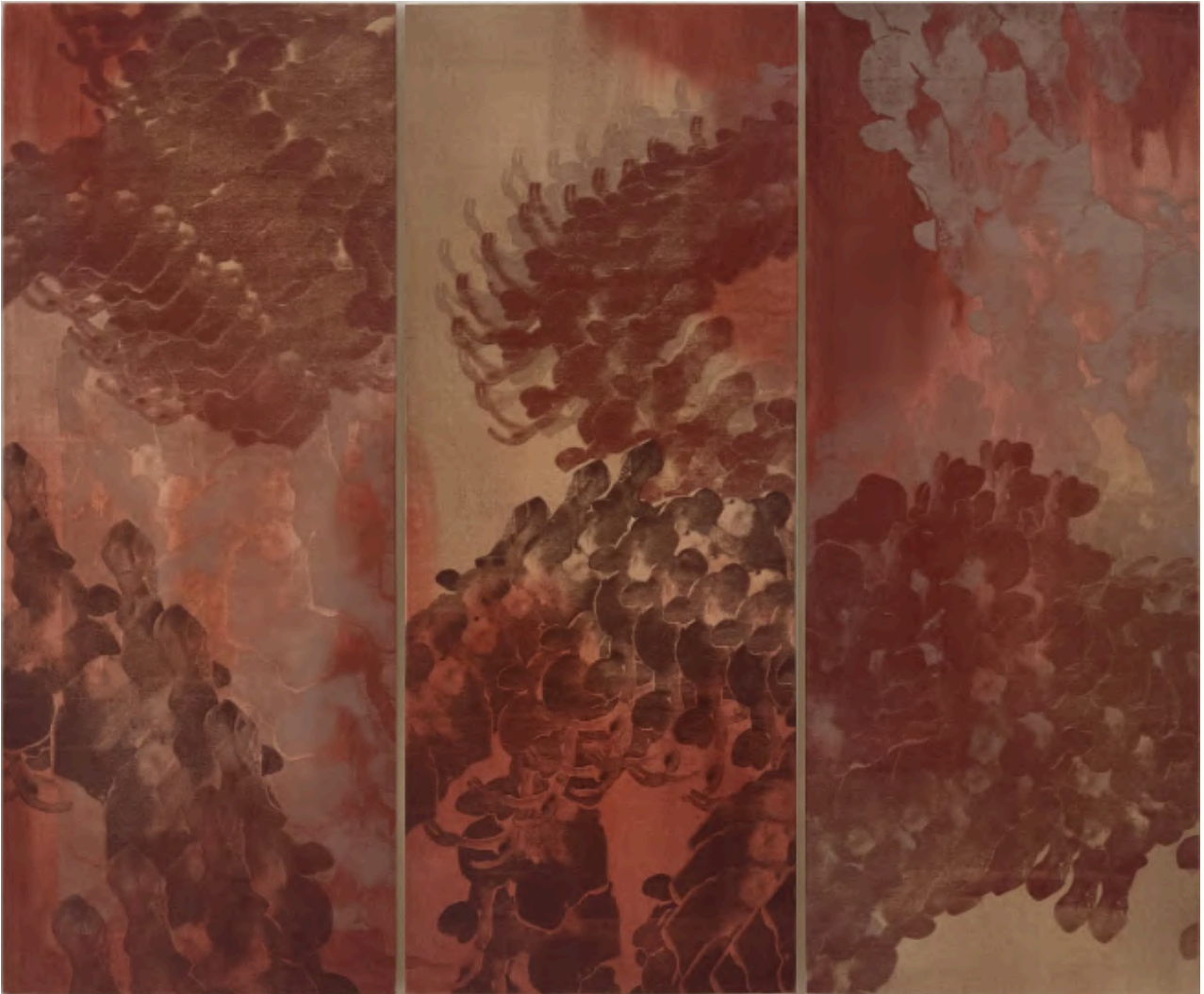
ANTABOGA 4

200 x 70 cm

Handmade soil pigment pastel on linen

2024

INES KATAMSO



Terraphytic Narrative 4
125 x 155 cm
Soil on Handwoven Cotton
2025

ISSAY RODRIGUEZ



Untitled VIII

42 x 32 cm

Cyanotype on Paper

2023



Untitled VI

42 x 32 cm

Cyanotype on Paper

2023

JILL PAZ



Dunes (After FRH)

33.7 x 48.3 cm (artwork)

37.5 x 54.6 cm (framed)

Laser-carved Cardboard
2023



Woods (After FRH)

30.5 x 48.3 cm (artwork)

40.6 x 54.6 cm (framed)

Laser-carved Cardboard
2023

JUMAADI



Sebelum Mimpi

180 x 160 cm

Acrylic on buffalo hide

2024

JUMAADI



Pengantin Abadi

90 x 66 cm

Acrylic on buffalo hide

2024

KELLI MAESHIRO



love it well and it will stay

30 x 20 x 11 cm

Mixed Media

2025

LUH'DE GITA



Sang Hyang Dedari

120 x 80 cm

Oil on Linen hung on a Wooden Hanger

2025

ROSE CAMERON



Memory Over Circumstance

122 x 183 cm

Acrylic on Canvas

2025

SILLYNDRIS



A Feast Too Small To Matter

25 x 20 cm

Aerated concrete, enamel paint, hdpe plastic

2025

SILLYNDRIS



Of Crumbs and Lemon Lust

25 x 20 cm

Aerated concrete, enamel paint, hdpe plastic

2025

SILLYNDRIS



Unseen by The Queen

35 x 20 cm

Aerated concrete, enamel paint, hdpe plastic, polymer plastic
2025

SILLYNDRIS



Carried by the ones who should crawl

35 x 20 cm

Aerated concrete, enamel paint, hdpe plastic

2025

SINTA TANTRA



My Homeland, I Shall Not Forget
100 x 120 cm
Tempera and 24ct gold leaf on linen
2025

SINTA TANTRA



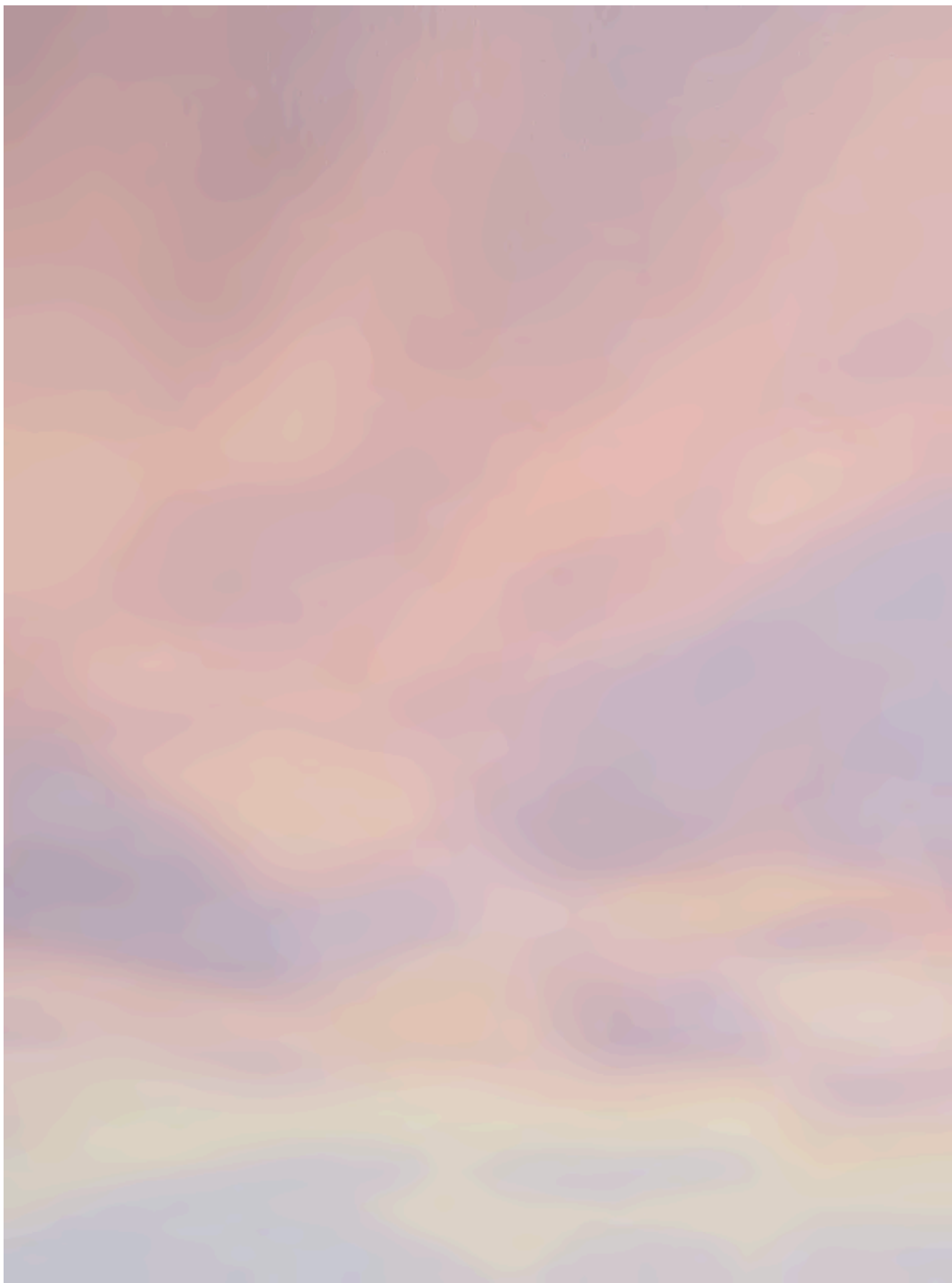
In My Memory for Life

120 x 100 cm

Tempera and 24ct gold leaf on linen

2025

TARA KASENDA



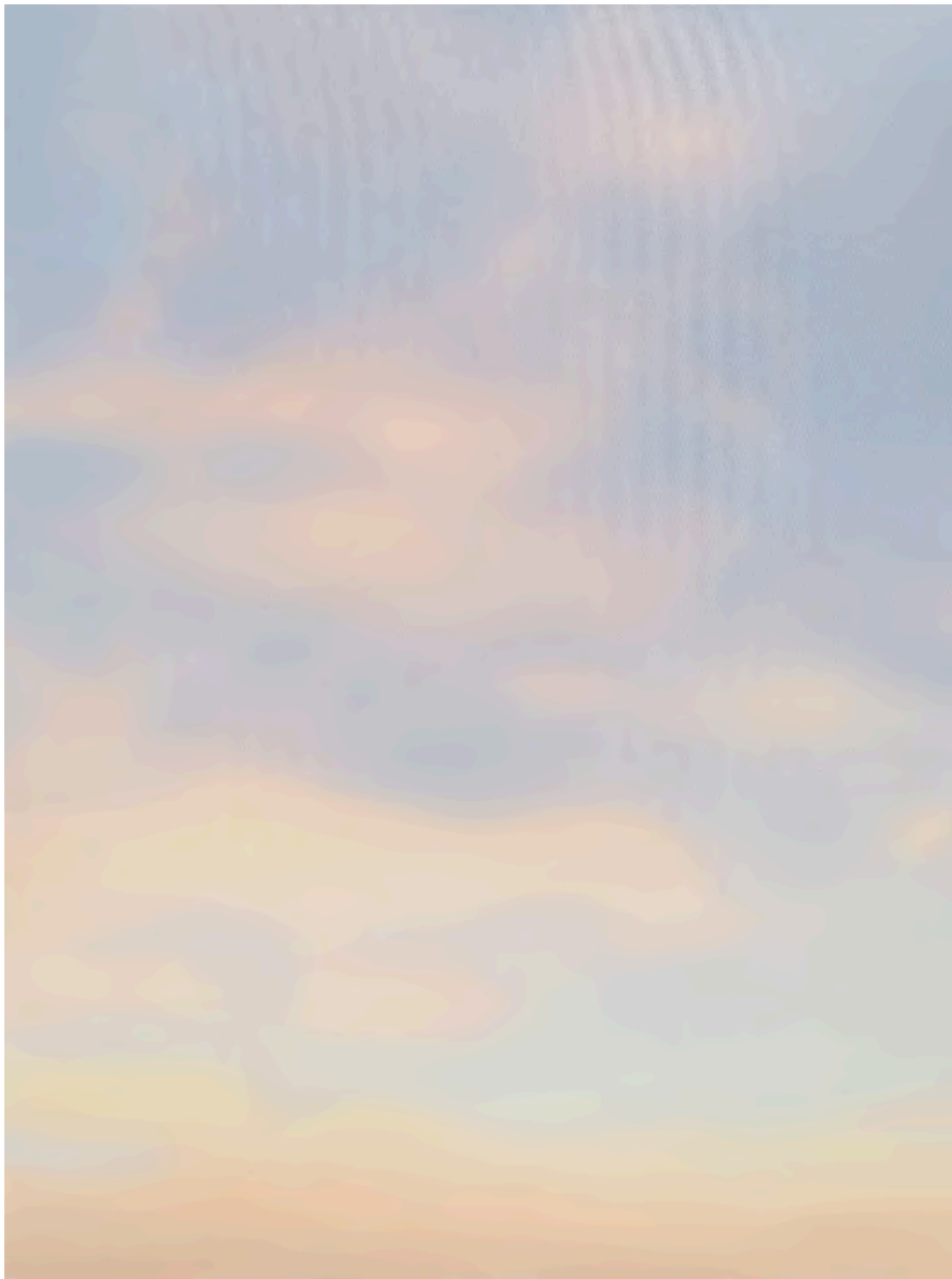
Indira's Milan

130 x 97 cm

Oil on Canvas

2025

TARA KASENDA



Indira's Madrid

130 x 97 cm

Oil on Canvas

2025

TARA KASENDA



Indira's Lazaronte

100 x 81 cm

Oil on Canvas

2025

VANESSA JONES



Fishing Net at Night

80 x 80 cm

Oil on Linen

2025

VANESSA JONES



Holding Octopus

80 x 80 cm

Oil on Linen

2025

VANESSA JONES



Korean Parasol

100 x 80 cm

Oil on Canvas

2025

YOSEFA AULIA



Cork

15.5 x 24.5 cm (unframed)

46.5 x 55 cm (framed)

Pencil and marker on hahnemuhle paper

2024

YOSEFA AULIA



Screw

20 x 30 cm (unframed)

46.5 x 55 cm (framed)

Pencil and marker on hahnemuhle paper

2024

YUKI NAKAYAMA



Notes from yesterday #13
152 x 127 cm
Acrylic and Graphite on raw
cotton canvas
2025

YUKI NAKAYAMA



Notes from yesterday #14
152 x 127 cm
Acrylic and Graphite on raw
cotton canvas
2025

YUKI NAKAYAMA



Notes from yesterday #19
71 x 61 cm
Acrylic and Graphite on raw
cotton canvas
2025

YUKI NAKAYAMA



Notes from yesterday #17
152 x 127 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



Notes from yesterday #4

35 x 28 cm (unframed)

37 x 30 cm (framed)

Acrylic and Graphite on Paper

2025



Notes from yesterday #7

35 x 28 cm (unframed)

37 x 30 cm (framed)

Acrylic and Graphite on Paper

2025

ZIKRY REDIANSYAH



Enjoyment

30 x 30 cm

Acrylic on Canvas

2025

ZIKRY REDIANSYAH



After Coffee

30 x 30 cm

Acrylic on Canvas

2025

ZIKRY REDIANSYAH



Birthday Cake
30 x 30 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 SHOW

- | | |
|------|--|
| 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 | 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
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 |

2024	Birama 3/4, Art Jakarta Garden, ISA Art Gallery, Jakarta
2023	NEW/NOW : Art SG, Marina Bays Sand, Singapore Art Jakarta Garden , Hutan Kota by Plataran, Jakarta, Indonesia
2022	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 Senayang, Jakarta Formless: On Human Artifice and Natural Order, Semarang Gallery, Central Java, Indonesia Sustained Rest, ISA Art Gallery, Jakarta
2021	Silver Lining, ISA Art Gallery, Jakarta Maserati X Alexander Sebastianus, ASHTA District 8, Jakarta The Thinking Hand, Unearth Space, Jakarta
2020	Rasa Sastra, Kalyan Gallery, Jakarta 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

ART RESIDENCIES

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



AIMI KAIYA

Aimi Kaiya (b.1989, Bangkok, Thailand) is a contemporary artist best known for her works on paper and canvas using acrylic paint, oil paint, oil sticks, charcoal, soft pastel, and spray paint. She is an award-winning contemporary artist. Her artwork *Romance in Venice* was selected for the Chianciano Biennale 2022 and is now part of the permanent collection of the Chianciano Art Museum.

Her semi-abstract works are marked by gritty and distinctive marks on the canvas, using vivid colors to create lyrical and minimal compositions marked by a gritty surface and rough edges. Aimi Kaiya is interested in the power of painting's—almost naïve—celebration of everyday life, encompassing glimpses of nature and life's ephemeral beauty in simplicity, depicting flowers, lakes, the sky, or formal motifs such as vertical bands of color.

Notable exhibitions include her solo presentations at ICONSIAM, Bangkok, and her participation in the 2023 London Art Biennale. Additionally, she has been featured in group exhibitions such as "The Many Faces of Thai Art – An Exhibition in Celebration of the Vogue Art Issue" in Bangkok, and "LONGEVITY: An Abstract Conversation" at Four Seasons ART Space by MOCA Bangkok, hosted at the Four Seasons Hotel Bangkok, Thailand. The artist works and resides in Bangkok, Thailand.

AWARDS & RECOGNITION

2022 1st Prize Winner for Abstract Artwork, Biennale Chianciano 2022, Chianciano Terme, Tuscany, Italy

SOLO EXHIBITIONS

2024 Craft Italia, SpaceEdition, Bangkok, Thailand
Rhapsody of Romance, ICONSIAM, Bangkok, Thailand
2023 GRASS & GROUND, Slowcombo, Bangkok, Thailand
Baan Puen, Baan Trok Tua Ngork, Bangkok, Thailand
CAT's Kaleidoscope: The Celebration of Imagination, KICHgallery, Bangkok, Thailand
2022 Into the Alice's Journey, Singha Complex, Bangkok, Thailand
Freedom, Isn't it good?, Palette Artspace, Bangkok, Thailand

SELECTED GROUP EXHIBITIONS

2025 a fold in time, Richard Koh Fine Art, Singapore
a fold in time, ISA Art Gallery, Jakarta, Indonesia
a fold in time, Mono8 Gallery, Manila
Asian Art Century Fair, Weave Artisan Society, Chiang Mai, Thailand
OSTEN BIENNIAL Skopje 2024, OSTEN Gallery Skopje, North Macedonia
2024 Water for Life International Art Exhibition 9th Edition, Niagara Falls History Museum, Ontario, Canada
Immerse, Q Stadium EmQuartier, Bangkok, Thailand
SYMPHONY OF COLOURS, M Contemporary, Bangkok, Thailand
Affordable Art Fair Amsterdam, De Kromhouthal, Amsterdam, Netherlands
ASYAAF 2024, National Theater Company of Korea, Seoul, South Korea
CLUSTER CRAFTS, London, UK
Water for Life International Art Exhibition 8th Edition, Museo Maya de Cancún, Mexico
LONGEVITY: An Abstract Conversation, Four Seasons ART Space by MOCA Bangkok
The Many Faces of Thai Art – An Exhibition in Celebration of the Vogue Art Issue, Table at soi Somkid, Bangkok, Thailand
2023 ARTFUL HOME – LIVING WITH ART, TOWNHOUSE, Bangkok, Thailand
London Art Biennale 2023, Chelsea Old Town Hall, London, UK
XSPACE ART HALL, Xspace Art Gallery, Bangkok, Thailand
2022 Biennale Chianciano 2022, Chianciano Terme, Tuscany, Italy
XYX, Xspace Art Gallery, Bangkok, Thailand

BIBLIOGRAPHY

Aimi Kaiya, 100 Quotes from My 1 Year Being an Artist, Thailand, 2023
Gagliardi Gallery, London Art Biennale 2023, UK, 2023
Suwittha Chaiyong, Bangkok Post, Thailand, 2022

COLLECTIONS

Centara Grand At CentralWorld, Thailand (Private collection)

Charras Bhawan Beachfront Hotel and Residences, Thailand (Private collection)

Museo Maya de Cancún, Cancún, Mexico (Permanent collection)

Universidad del Caribe, Cancún, Mexico (Permanent collection)

Chianciano Art Museum, Italy (Permanent collection)

SELECTED WORKS

Reed Sea (2021) – Charras Bhawan Beachfront Hotel and Residences

A Neighbor (2021), The Mine Entrance (2021), Great Barrier Reef (2021) – Charras Bhawan Beachfront Hotel and Residences

The Silver Spoon (2024) – Centara Grand & Bangkok Convention Centre Central World

Pearl Dynamic (2023) & White Sand Blue Sea (2023) – Watten House, Singapore



Ardi Gunawan maintains his practice as a transdisciplinary artist, seamlessly navigating the expansive realms of art, design, and architecture. His diverse work spans painting, sculpture, architectural-scale installations, video, and stage design. His work is informed by a deep-rooted interest in the philosophy of process, physics, and natural history. Gunawan is questioning the role of artistic beauty, humor, and aesthetics in our daily lives.

In parallel to his artistic pursuits, Ardi contributes to the field of Visual Communication Design as an Assistant Professor at Pradita University. Notably, he served as a teaching associate at Monash University (Drawing) and RMIT University (Landscape Architecture) in Melbourne, Australia, from 2010 to 2011.

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 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 SHOW

- 2025 “Made Me Dirty”, ISA Art Gallery, Jakarta.
- 2022 “Sleazy Environmentalism”, Rubanah, Jakarta. Curated by Mitha Budhyarto.
- 2013 “A Proposal for A Permanent Fixture at Ark Galerie in Two Edition: superlight”, ARK Galerie, Jakarta. Curated by 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, Curated by Raymonda Rajkowski
- 2009 “Influence(s)” (with Nikos Pantazopoulos), Light Projects, Melbourne. Curated by Leslie Eastman
“Sculptural Relations: embodiment, event, forces, and material performance”, MFA project exhibition, Monash University, Melbourne.
“Time-Racing”, Studio 12, Gertrude Contemporary, Melbourne.
“Reconfiguring still: proposals for the super light”, Gertrude Contemporary, Melbourne.
- 2008 “Substructure” (with Imogen Beynon, Remie Cibis, Catherine Connolly, Peter Pfifer, Tamsin Green, Sally Tape, Fiona Williams), Conical, Melbourne.
- 2007
- 2005 “Club goodbye party”, CLUBSproject Inc., Melbourne

GROUP EXHIBITIONS

- 2025 Stadiums and Construction Sites, Gertrude Contemporary Art, Melbourne, Australia
Salon et Cetera, Ace House Collective, Yogyakarta, Indonesia
The Apartments, Art Jakarta Gardens, ISA Art Gallery Booth, Jakarta, Indonesia
The Paper Menagerie, ISA Art Gallery, Jakarta, Indonesia
Define Comedy, ISA Art Gallery, Jakarta, Indonesia
- 2024 Whispers of Sisyphus, Art Jakarta 2024, ISA Art Gallery, Jakarta Indonesia

- 2024 Inventions of a Present, ArtMoments 2024, ISA Art Gallery, Jakarta, Indonesia
THEM Show, ISA Art Gallery, Wisma 46, Jakarta
Lost in Whimsy Wisdom: Interplay of Realities, Omah Budoyo, Yogyakarta
Salon Et Cetera, Ace House Collective, Yogyakarta, Indonesia
- 2023 "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 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.

RESIDENCIES

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



Arahmaiani (b. 1961, Bandung) is one of Indonesia's most seminal and respected contemporary visual artists. She emerged in the 1980s as a pioneer in the Southeast Asia Performance Art scene, although her practice also incorporates a wide variety of media. Her innovative and interdisciplinary approach has positioned her as a vital voice in contemporary art, both within Indonesia and internationally.

Her bold and provocative works have often sparked controversy, particularly among Islamic community leaders and political authorities, leading to her brief imprisonment in 1983.

ARAHMAIANI

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 PERFORMANCES

- 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

2017	<p>"Memory of Nature" SMAK Ghent Museum of Contemporary Art, Belgium</p> <p>Collaborative Performance, Cologne University, Germany</p> <p>"Breaking Words" Multiversity: 2017 Artrend International Performance Art Festival, Tainan, Taiwan</p>
2016	<p>"Handle Without Care" 2nd version Macan Museum of Modern & Contemporary Art, Jakarta</p> <p>"Warm Zone" Grace Exhibition Space, New York</p> <p>"Flag Project" St. Marien church, The Dom, Berlin</p> <p>"Me & The Others" Queens Museum, New York</p> <p>"Memory of Nature Part 2" Grace Exhibition Space</p> <p>"Descending Rainbow" Tyler Rollins Gallery, New York</p> <p>"Shadow of the Past" Lasem, Java</p>
2015	<p>"Flag Project" Haus am Dom</p> <p>"Shadow of the Past" – Gothenberg, Sweden</p> <p>"Violence No More" Jakarta Biennale, Indonesia</p>
2014	<p>"Warm Zone" Project Reach, New York</p>
2013	<p>"Memory of Nature" Art Stage, Singapore</p> <p>"Violence No More" Equator Art Project</p> <p>"Violence No More" Rapid Pulse Int'l Performance Art Fest. Chicago</p> <p>"Making Space, Body as Woman" Performance Art Festival, Singapore</p>
2011	<p>"Crossing Point" Singapore Art Museum</p> <p>"Breaking Words" Gallery of West Michigan University</p>
2010	<p>"Violence No More" On Edge, Cairns, Australia</p>
2009	<p>"I Love You (After Joseph Beuys Social Sculpture)" Esplanade, Singapore</p> <p>"Breaking Words" Woodford Folk Festival, Brisbane, Australia</p>
2008	<p>"Breaking Words" Siliman University, Dumaguette, Phillipines</p>
2007	<p>"His-story on My Body" Brooklyn Museum, NY</p> <p>"Flag Performance 1" Rostock, Germany</p> <p>"Toyota Era" Matsushiro Samurai School, Nagano, Japan</p> <p>"Make-up or Break-up" Sydney, Australia</p> <p>"Breaking Words" Davis Museum, Boston</p>
2006	<p>"Breaking Words" Satu Kali, Kuala Lumpur</p> <p>"Breaking Words" FOI, Singapore</p> <p>"Breaking Words" Tokyo, Toyama</p> <p>"Dancing Stitches" JT House Bangkok</p>
2005	<p>"Learning to Swing" Valentine Willy Gallery, Kuala Lumpur</p> <p>INTONNE Festival, Austria</p> <p>"We Are Not Hungry" Ambulance Int'l Performance Art Festival, Jakarta</p>
2004	<p>"Wedding Party (LAPEN Wedding)" Kedai Kebun Forum, Yogyakarta</p> <p>"Un-tittled" PSI Confrence #10, Singapore</p> <p>"Soho Baby" 2nd Dadao Live Art Festival, Beijing</p> <p>"Breaking Words" Nagano Expo, Japan</p> <p>"Breaking Words" FIX04 Belfast</p>
2003	<p>"Fusion & Strength" Gallery Benda, Yogyakarta</p> <p>MIP (International Performance Manifestation) – Belo Horizonte, Brasil</p> <p>"Don't Call it Performance Art" Reina Sophia Museum, Madrid; Andalusia Center for Contemporary Art</p>
2002	<p>"Visit to My World" Asian Finearts Gallery, Berlin</p>
2001	<p>"His-story (III)" Ist Woman Performance Art Festival, Osaka</p> <p>"His-story (III)" Hillside Terrace, Tokyo</p> <p>"Violence – Hate No More" 3rd Performance Biennale, Israel</p> <p>"Violence No More" Indonesia – Japan Exchange 2001, Bdg-Yogya-Jkt</p> <p>"Violence No More" Ludwig Forum, Aachen, Germany</p> <p>"Violence No More" Edsvik, Solentuna, Sweden</p> <p>"Violence No More" Odense Performance Festival, Denmark</p> <p>"Tell Me the Story" Za Hall, Tokyo; Japan Society, New York; Shiga Museum, Osaka</p>
2000	<p>"His-story" Jakarta International Performance Art Festival (JIPAF 2000) Jakarta</p> <p>"His-story" NIPAF 2000, Taipei, Nagano, Nagoya, Tokyo</p> <p>"His-story (II)" Funkhouse, Dresden</p> <p>His-story (II)" Werklietz Biennale, Germany</p> <p>NIPAF Asian Series – Hongkong, Macau</p>

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 Phillipines 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 Franscise, Bandung, Indonesia (Solo).
1983	"Un-titled", Bandung, Indonesia
1982	"Black Bamboo and White Cloth", Bandung, Indonesia "The Flower" Yogyakarta, Indonesia (Installation & Performance)
1982	"Newspaper Man", Bandung, Indonesia
1980	"Accident I", Bandung, Indonesia

SELECTED EXHIBITIONS

2025	Erasmus Huis, Jakarta, Indonesia The University of Queensland, Sunshine Coast Gallery, Australia Baru Baru, Rubanah Underground Hub, Jakarta, Indonesia
2024	Burning Body, Burning Country, Tate Modern, London, United Kingdom Connecting Bodies: Asian Women 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

2022	Song of The Rainbow, Tonyraka Art Gallery, Bali, Indonesia 17th Istanbul Biennial, Istanbul
2021	Distrik Seni x Sarinah: Berkelanjutan, Jakarta, Indonesia Suksesi, ISA Art Gallery, Jakarta, Indonesia ERATA, MALLAM 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	"Framer Framed", Amsterdam – Holland "We Move Amongst Ghosts" – ("Flag Project") Museum Seni Rupa & Keramik, Jakarta "Politics of Disaster. Gender Environment & Religion" PAV (Parte Arte Pivente) Turin, Italy (solo exhibition) "Art At Time Like This" New York (on-line) "Shadow of the Past" (Tibet) RAIL, Jeju Island South Korea "After Hope: Video of Resistance, Asian Art Museum, San Francisco
2019	"Sacred Coke" The Secretariat – Goethe Institute, Yangon, Myanmar "Sacred Coke" Black Box – Democracy Festival, Kuala Lumpur, Malaysia "Bruised: Art Action & Ecology in Asia" RMIT Gallery, Melbourne "Flag Project" Kayu Lucie Fontaine, Ubud-Bali "Nusantara Flag Project" Sydney Art Space "Awakenings: Art In Society In Asia 1960s – 1990s" ("Sacred Coke") National Gallery, Singapore "Solidarity As A Means of Action" Haifa Museum, Israel "Nusantara Flag Project" Art Bali
2018	"Kedem-Kodem-Kadima" group show at Tel-Aviv Museum of Contemporary Art (I Love You) "Concept Trap" Gajah Gallery, Yogyakarta Yinchuan Biennale "Memory of Nature" Yinchuan, China Solo exhibition: The Past Has Not Passed, MACAN Modern & Contemporary Art Museum, Jakarta, Indonesia
2017	"Monument To Revolution" Collective oral work, Athena "Asian Diva: The Muse & The Monster" Sema Buk Seoul Museum of Art "Art Turns, World Turns" Museum of Modern & Contemporary Art Macan, Jakarta "Flag Project" SMAK Ghent Museum of Contemporary Art, Belgium "Memory of Nature" SMAK Ghent Museum of Contemporary Art, Belgium
2016	"Do Not Prevent the Fertility of the Mind" Trapholt Museum "In & Out" Asia Society Museum, New York "AXENE07" Quebec – Canada (I Love You) SAW Gallery, Ontario, Canada "I Love You" St. Michael church, Berlin "Shadow of The Past" Tyler Rollins Gallery, New York (solo show) "Sacred Coke" Concept, Context, Contestation: Art & the Collective in South East Asia, Cemeti Art House
2015	"Violence No More" – Hause am Dom, Frankfurt (Solo Show) "Violence No More" Jakarta Biennale
2014	"Fertility of The Mind" (solo show) Tyler Rollin Gallery, New York "Concept, Context, Contestation" BACC, Bangkok "New Frontier" Chain of Fire, Prologue Exhibition of Honolulu Biennial, Hawaii.
2013	"The Grey Paintings" Equator Art Project, Singapore (solo show) "Welcome To The Jungle: South East Asia Contemporary Art From The Collection of Singapore Art Museum" Yokohama Museum of Art, Japan. "Fragile State" Brian Morris Gallery, NYC "Suspended History" Museum Van Loon, Amsterdam "Woman in Between" Okinawa Prefecture Museum, Tochigi Prefecture Art Museum of Fine Arts, Mie Prefectural Art Museum, Japan
2012	"Lost in China" Gallery 4A, Sydney, Australia "Duchamp in South East Asia" Equator Art Project, Singapore "Woman in Between" Fukuoka Art Museum, Japan
2011	"Home" Gallery 4A, Sydney, Australia

2011 "Flag Project" Museum of Contemporary Art, Shanghai
 "Crossing Point" Singapore Art Museum
 "I Love You" Richmond Center for the Arts, Michigan

2010 "Thread – Stitching the Wounds" Jogya Biennale, Yogyakarta
 "Installation I", Sydney Festival, Campbelltown Art Center
 "I Love You" Ana Tzarev Gallery, New York
 "My Grandmother's House" Museum Bochum, Germany
 "Tough Love" Gallery Plataforma Revolver, Lisbon, Portugal

2009 "Flag Project" Museum of Contemporary Art, Shanghai
 "I Love You" (After Joseph Bueys Social Sculpture), Esplanade, Singapore

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
 "6th Shenzhen Sculpture Exhibition"

2006 "Premonition" J&Z Gallery, Shenzhen, China

2005 "Stitching the Wound" Jim Thompson Art Centre, Bangkok (Solo Show)
 "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

2003 "Don't Call It Performance Art" Centro Andaluz de Arte Contemporaneo, Domus
 "The Rest of The World" Pirmasens, Germany
 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 Finearts 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
 "FRESH CREAM"
 "The Dog's Dream" ISP Open Studio, Tribeca, New York

- 1999 "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)
 AWAS! Recent Art From Indonesia, Museum Benteng Fredeburg, Yogyakarta
- 1998 "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)

BIBLIOGRAPHY

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2. Art Link "Talk, Torque, and The Garden Knot?" Vol. 15 No 2,3 page 9-10
3. Free Broadsheet, "ARX Shocks- What Criteria For Succes?" Vol. 24 No.2 Winter 95 page 18
4. Asian Art News, Indonesia Supplement (Artist's Voice) Vol.4 No.2, March
5. Tempo "The Restless One On The Crossroad" 7 Feb.1987
6. The Jakarta Post (Art & Culture) 30 Nov. 1988
7. Tempo (Art) 1 Jan.1994, page 58-60
8. Tempo (Art) 22 Jan.1994, page 70
9. Tempo (Art) 5 March 1994, page 50
10. Tempo (Art) 26 March 1994, page 94
11. Tempo (Art) 25 June 1994, page 110
12. Indonesia Business Weekly "Not A Black And White Process" Vol.II No.11, 25 Feb.1994, page 21
13. The Jakarta Post "Indonesia Artist Pushed Beyond The Modern", 13 Jan.1994, page 7

14. Kompas "On The Shadow Of Advertisement" 11 Sept.1994
15. Kompas "Asia Pacific Art Forum: Dialog And Exploration" April 1995
16. Media Budaya "Arahmaiani: I Pursuit Dialog" No.1 Nov.1994
17. Khazanah "Arahmaiani: I Have Found Liberation" 3 Feb.1995
18. Asia Week "Art's Hard Edge" 18 Oct.1996, page 46-47
19. Asian Art News "Center For Art" Jan/Feb 1997, page 35
20. Art In America "VI Havana Biennale" 1998
21. The Jakarta Post "Arahmaiani Recreates Unjust Treatment Against The Weak" 10 Dec.1998, page 7
22. Art & Asia Pacific (Article on NIPAF 98 by Lee Wen), April 1999
23. Asahi Shimbun (An article by Mr Tanaka) 8-9 April 1999, page 8
24. Kompas "There Is Not Enough Room For Woman" 3 May 1999
25. The Indonesian Observer "Arahmaiani's Homecoming" 25 April 1999, page 12
26. Tempo "The Challenge From Arahmaiani" 24 May 1999
27. The Jakarta Post "Newsy Art Work" 2 May 1999
28. Kompas "The Art Of Drawing From Era 90" 13 June 1999
29. Kompas "Isn't She A woman..." 12 June 1999
30. Ana Labrador "Exchange, Reciprocity and the Gift : The Golden Triangle of Culture, Art and ARX 4" Art and Asia Pacific – Torque (supplement), 7 April 1995
31. Apinan Poshyananda "Roaring Tigers, Desperate Dragons in Transition – Contemporary Art in Asia : Traditions/Tensions" Asia Society, New York 1996
32. Dwi Marianto : "Artistic Praxis of an Indonesian Nomadic Artist" 2nd Asia Pacific Triennial, Queensland Art Gallery, Brisbane 1996
33. Kumagai Isako : "On The White Cases" Art in South East Asia 1997 : Glimpses into the Future, Tokyo Museum of Contemporary Art
34. Art Asia Pacific, Issue no.26, 2000; page 61-71
35. Apinan Poshyananda "Fresh Cream" page 82 – 87, 2000, Phaidon Press, London
36. Barbara Pollack "The New Look of Feminism" page 132 – 136, September 2001, Art News, New York
37. James Putnam "Art and Artifact, The Museum as Medium" page 59, 2001, Thames & Hudson
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39. Astri Wright, "Iconografias Metropolitanas" 25th Bienal de Sao Paulo
40. Iola Lenzi, "The Pioneering Spirit" Asian Art News Vol 13 No 5 page 51-53, 2003
41. Iola Lenzi, "Singapore, Thailand & Indonesia at the 50th Venice Biennale" Eyeline no 52, page 40-41, 2003
42. Edward Lucie-Smith, "Art Tomorrow", 2002
43. Whitney Chadwick, "Woman, Art & Society" 3rd Edition, 2002, Thames & Hudson
44. "My Second Life In Tibet" Art Asia Pacific magazine, edition July/August 2012
45. "Arahmaiani in Tibet" Creative-I online magazine, edition April 2013
46. Astri Wright, "Fertility of The Mind" Art Asia Pacific, May/June 2014
47. Cinthya Nadelman, "Arahmaiani" Art News, March 2014
48. Holland Cotter, "Arahmaiani: Fertility of The Mind", New York Times, January 2014
49. Angela Dimitrakaki: "The Promise of Contradiction & Feminist Politics: Reflection on Arahmaiani's Art and Life", Afterall – A Journal of Art, Context & Enquiry (42), Autumn/Winter 2016
50. Wulan Dirgantoro: "Challenging the Status Quo", Afterall – A Journal of Art, Context & Enquiry (42), Autumn/Winter 2016
51. Carla Bianpoen: "Arahmaiani Shortlisted for Balestier Award", Jakarta Post, January 2017
52. "Mysterien Der Kunst Und Mystagogie" Georg Maria Roers, SJ – Sein Antlitz Koerper
53. "Von Sinnlichkeit und Saitenaltaeren" Katja Triebe – Sein Antlitz Koerper
54. "Neue Allianzen" (An interview with Inge Pett)
55. Afterall Art Journal – 2018 (Article by David Teh)
56. "Speaks of Justice Through Her Art" Jakarta Post, April 2019
57. "Modern Art of Southeast Asia: Introduction From A o Z" Roger Nelson 2019
58. "How Can You Think of Art in The Time Like This?" New York Times – 2020, USA

ESSAY

1. "From Ivory Tower To Control Tower", Pikiran Rakyat, 7 April 1987
2. "In Need Of Cultural Strategy", Pikiran Rakyat, 21 April 1987
3. "The Green Book" Horizon No.8, August 1992, page 276-285
4. "Balance, Change & Continuity" Surat Gorong-Gorong Budaya Vol.III No.4 1994, page 18-19
5. "Technology Of Love And The Science Of Plastic Invasion" 2nd APT 1996
6. "Art And Life Are Inseparable", NIPAF catalog 1998
7. "To The Mother Of The Future Artist", Kompas, 9 May 1999
8. "The Tabboo Of Naked Body And Orgy Of Violence", Kompas, 8 August 1999
9. 'Towards Healthy Indonesia Art', Kompas, 2003
10. "Change for What and for Whom", 2005

11. "The Name of God in Art" Kompas, 27 July 2007
12. "Rational Painting & Installation from China" Kompas, 27 October 2007
13. "Art Goes to Heillegendam" Suara Merdeka, June 2007
14. "Manifesto of the Sceptic" Performa NY Catalogue/Edge of Elsewhere Catalogue, 2009/2010
15. "Letter to Marinetti" Marinetti Archive. 2009
16. "Kunst & Kulturkonflikt in Indoensia" Goethe Institute/IFA publication, 2010
17. "A Reflection of A Nomad Dreamer" Ueber Lebenskunst Anthology, Suhrkamp 2011
18. "Garden and It's Care" Edge of Elsewhere Catalogue, 2012
19. "My Second Life In Tibet" Art Asia Pacific, edition July/August 2012
20. "Kunst und Activismus in Indonesien" Handbuch Indonesien, Horlemann, 2015
21. "Rejecting the Tragedy of Violence" Artseverywhere, Canada, 2016
22. "Kolektiv Kreativitaet Und Die Wisshenschaft Des Geistes" Neue Allianzen, Munchen, 2018
23. "Artists Who Defined Contemporary Southeast Asian Art" Grace Ignacia, February 21- 2019
24. "Arahmaiani Speaks Justice, Truth Through Art" Jakarta Post 2019
25. " Against Patriarkhy" Jean Cocteau, Kompas 2019
26. "Flag Project" Arahmaiani, Garland Magazine – Melbourne, Australia, September 2020
27. "Artist, Environment And Truth Telling In Indonesia" Melborne University Journal 2021
28. "Art Is A Megaphone And A Lamp" Maura Reilly, 2021
29. "Arahmaiani: Nomadic Reparation Projects, Environmentalism, and Global Islam" MOMA website Anissa Rahadiningtyas, 2021

SELECTED MUSEUM / INSTITUTION

Joan Miró Prize	Sharjah Biennale
The University of Queensland, Sunshine Coast Gallery	Jim Thompson Art Centre
Tate Modern London	Zendai Museum of Modern Art
Amsterdam Museum	Moving Image Biennale Geneva
Haifa Museum	National Gallery Kuala Lumpur
Goethe Institute Yangon, Myanmar	Gwangju Biennale
Hamburger Bahnhof Museum & National Gallery	Australian Centre for Contemporary Art Melbourne
Herbert F Johnson Museum	Hokkaido Asahikawa Museum of Contemporary Art
Ghent Museum of Contemporary Art and The City	Biennale de-Lyon
Museum MACAN	Sydney Textile Museum
Queens Museum New York	Centre Culturelle Francaise
Tyler Rollins Gallery	Cultural Centre Philippines
Equator Arts Project	Louisiana Museum of Contemporary Art
Jakarta Biennale	Hayward Gallery London
Singapore Art Museum	France Cultural Centre
Esplanade Singapore	Western Australia Museum of Contemporary Art
Brooklyn Museum	Museum of Contemporary Art Vienna
Gallery of West Michigan University	Musee for the Art Contemporaine de Bordeaux
Reina Sophia Museum	Museum of Contemporary Art Taipei
Werklietz Biennale	VI Biennale de La Habana
Museum of Contemporary Art Tokyo	Solomon R. Guggenheim Museum New York
Museum of Contemporary Art Hiroshima	
Museum of Modern and Contemporary Art Seoul	
National Gallery Singapore	
Block Museum of Art	
Istanbul Biennial	
MAIAM 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	



I Made Dabi Arnasa, known as Dabi, is a Balinese artist based in Yogyakarta and a graduate of the Indonesia Institute of Art (ISI). His practice explores the surreal nature of dreams, drawing from personal and collective experiences to create imagery that blurs the line between the familiar and the uncanny. Rooted in the Balinese concept of *rwa bhineda*—the harmony of opposites—his work embraces contradiction and duality. His debut solo exhibition, *Cabinet of Dreams* (Art Moments Jakarta 2022), introduced this dream-inspired visual language.

DABI ARNASA

EDUCATION

2015 The Indonesia Institute of the Arts Yogyakarta, BFA

SOLO SHOW

2024 Wastan Titiang, Indie Art House, curated by Ryzal Catur, Yogyakarta.

2022 Cabinet of Dreams, Art Moment Jakarta 2022 curated by Rizky A Zaelani

GROUP EXHIBITIONS

2025 The Room is Bigger Than It Looks, Omah Budoyo, Yogyakarta
JENGAHI, 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 & Contemporary Art Space, Zurich, Switzerland

2024 Define Comedy, ISA Art and Design, Jakarta, Indonesia
Whispers of Sisyphus, Art Jakarta 2024, ISA Art Gallery, Jakarta
Inventions 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

2023 Fusion Flux, Art Jakarta 2023, ISA Art Gallery, JIExpo, Jakarta
PEACEFULL SEEKER, Vin Autism Gallery, Surabaya
SDI x SDI, Yogya Annual Art #8, Sangkring Art Space, Yogyakarta
Showwww, Stem Project, R.J. 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
Art Jakarta Garden, Serpong Gallery, Hutan Kota Plataran, Jakarta
Memories, Dreams, and Reflection, Zen 1 Gallery, Kesiman, Bali
Taru Bingin, ISA Art Gallery, Jakarta

2022 Alt. Asia, Singapore Art Week organized by About Gallery, Singapore
Refresh, The Chamber – Getback Coffee, Jakarta
Peace & Love, Nuraga Project, Ruang Dalam Art 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 Ternatea, 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, Pameran Tugas Akhir, Galeri R.J Katamsi, 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 Art 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, Murni 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	Pameran Lukis Dasar I Institut Seni Indonesia, Yogyakarta



Dolorosa Sinaga (b. 1953, North Sumatra) is a renowned Indonesian sculptor whose work centers on themes of womanhood, solidarity, and resistance to violence. A graduate of the Jakarta Arts Institute in 1977, she continued her studies at leading institutions including St. Martin's School of Art in London and the San Francisco Art Institute. Her expressive sculptures reflect multicultural influences and have earned her national recognition, including the Cultural Adhikarya Image Award and the 2009 Art Award from the Indonesian government. She later served as Dean of the Jakarta Arts Institute. Now in her 60s, Dolorosa remains deeply active—teaching, mentoring, and curating exhibitions that highlight research-based practices of young sculptors. Her art is not only a personal form of expression but also a tool for social change, shaped by decades of engagement with political, feminist, and cultural movements both in Indonesia and abroad. Her practice merges traditional and global perspectives, positioning her as a vital figure in the intersection of art and activism.

DOLOROSA SINAGA

EDUCATION

- 1983 Post Graduate Program, St Martin's School of Art, London, UK
Short Course, Ringling Art School, Tampa, Florida, USA
- 1977 Jakarta Institute of Arts, Fine Arts, Jakarta, Indonesia

SOLO EXHIBITION

- 2022 "Dolo di NuArt", NuArt Sculpture Park, Bandung
- 2020 Pameran Linimasa 40 tahun berkarya", Book Launching "Dolorosa Sinaga; Body, Form, Matter", Jakarta
- 2013 "Menarilah! / Dance Your Life" Galeri Cipta 2, Taman Ismail Marzuki, Jakarta
- 2009 "Power of Shape" Kendra Gallery, Seminyak, Bali.
- 2008 "Have You Seen a Sculpture from the Body" National Gallery, Jakarta
- 2007 "Perempuan Perempuan Bicara" Tondi Gallery, Medan, Sumatera Utara
- 2003 "Via Dolorosa" Nadi Gallery, Jakarta
- 2001 "Have You Seen a Sculpture from the Body" di Galeri Nasional, Jakarta

GROUP EXHIBITION

- 2024 "Patung dan Aktivisme: Dolorosa Sinaga & Budi Santoso", National Gallery of Indonesia, Jakarta
- 2023 Fusion Flux: The Artistic Fusion, Art Jakarta, ISA Art Gallery
- 2021 Sukses: Cross-generational Exhibition of Indonesian Female Artists, ISA Art & Design Gallery, Jakarta
- 2020 Art With In & Beyond Bureaucracy" Galeri Cipta II, Taman Ismail Marzuki, Jakarta.
Mahatma Gandhi's 150-year Art Exhibition in collaboration with the Indian Cultural Center in Indonesia, Jakarta Institute of Arts, Jakarta
- 2018 Pameran Festival Debur Ombak Ikatan Alumni Institut Kesenian
Jakarta, Plaza Teater Taman Ismail Marzuki, Jakarta
Celebrating Diversity #2, Galeri Latar, Menara BTPN, Jakarta
- 2017 Jakarta Distract, Galeri Cipta II, Taman Ismail Marzuki Jiwa, penyelenggara Yayasan Jakarta Biennale, Jakarta
Wonders of Indonesia, National Art Gallery, Palace, Sofia, Bulgaria
Flow into Now, Sampoerna Strategic Square, Jakarta
Temenin LBH #2, Jaya Suprana School of Performing Art, Jakarta
- 2015 Seni Aksi Merayakan Kreativitas, Galeri Cipta II, Taman Ismail Marzuki, Jakarta.
Peninggalan/Warisan Budaya Indonesia, Dia.lo.gue art space
Medium of Living, Edwin's Gallery, Jakarta
- 2014 Bazaar Seni Anugerah Saparinah Sadli, Jakarta
Melihat Indonesia, Ciputra Artpreneur Center, Jakarta
Pameran Patung dan Gambar, Galeri Java Banana Bromo, Jawa Timur Fiesta Kota Tua Jakarta, Heripemad Art Management
- 2013 Fiesta Kota Tua Jakarta, Gedung Kantor Pos, Jakarta
Indonesia Contemporary Art & Design 2013 (ICAD), Jakarta
HORIZON OF STRENGTH : INDONESIAN CONTEMPORARY CRAFT, Kunstkring Gallery, Jakarta
Melihat/Dilihat, Galeri Nasional, Jakarta.

2012	BATAK: Perjalanan ke Tanah Leluhur" "20 tahun GFJA: "keMERDEKAan", Galeri Foto Jurnalistik Antara, Jakarta
2011	Locafore, Bale Pare, Kota Baru Parahyangan, Bandung Ekspansi, Galeri Nasional, Jakarta Homo Ludens #2, Galeri Seni Kontemporer Emmitan, Surabaya Kartini: The Power of Women ini Art, Universitas Gajah Mada, Buluk Sumur, Yogyakarta Nature, Art, & Symphony, Java Banana Gallery, Bromo, Jawa Timur Seven Recipes Dialogue, Bentara Budaya Jakarta, Jakarta A Room of Her Own, Dimensi Art Gallery, Surabaya Sedekat Konde Sejauh Cakrawala, Bentara Budaya Jakarta Intersection, Andi's Gallery, Jakarta 1001 Doors: Reinterpreting Tradition, Ciputra Gallery, Jakarta
2010	Percakapan Masa, Galeri Nasional, Jakarta ex-it, Galeri Cipta II, Jakarta Tramendum, Philo Art Space Fine Art, Jakarta 10th Anniversary, Galeri One, Jakarta Dimension, Elcanna Gallery, Jakarta Gusdurisme, Langgeng Gallery, Magelang, Jogjakarta Space and Image, Ciputra Gallery, Jakarta
2009	Exhibition with Austria Princess Gabriella Von Habsburg, Cigalontang, Tasikmalaya Kado #2", Nadi Gallery, Jakarta My Body, Andi's Gallery, Jakarta 2nd ODYSSEY" Galeri Srisasanti, Jogjakarta The Living Legends, Galeri Nasional, Jakarta Virus K, Jakarta Convention Center, Jakarta Poli[chromatic], V-art Gallery, Jogjakarta In Rainbow, Esa Sampoerna Art House, Jakarta 10 Women Artists, Salihara Gallery, Jakarta Reborn, H2 Gallery, Semarang
2008	Self-Portrait, Galeri Jogja, Yogyakarta Manifesto, Galeri Nasional, Jakarta Keindahan Rasa Gerak Tubuh, Mon Décor Gallery, Jakarta
2007	Concience Celebrate, Edwin Gallery, Gandaria City, Jakarta 16 @Sriwijaya, Theodoor Bakker, Jakarta Celebr'art'e Fire Boar, Galeri Kupu-Kupu, Jakarta, Griya Santrian, Bali. Relasi Tanah Air-Seni Patung dan Lingkungan, Pakuwon, Surabaya Indonesian Women Artists: The Curtain Opens, Galeri Nasional, Jakarta Karya untuk Kawan III, Galeri Nasional, Jakarta
2006	Bulan Purnama, Canna Gallery, Jakarta Ide dan Eksplorasi II, Galeri One, Jakarta Embodying the Present, Tonyraka Gallery, Bali Soliloquy, Galeri Nasional, Jakarta Sedulur Gempa, Goethe Institute, Jakarta Jakarta Biennale, Beyond the Limits and Its Challenges, Galeri Nasional, Jakarta Contemporary Indonesian Sculptors Exhibition, Chianti Sculpture Park Gallery, Pievasciata (Siena), Italy.
2005	Bali Biennale, Denpasar, Bali Fragments, Edwin Gallery, Jakarta 21st and Beyond, Edwin Gallery, Jakarta Mata-mata Jakarta, Galeri Nasional, Jakarta Imprinted Images of Body, Galeri Canna, Jakarta Tanda Kasih, Edwin Gallery, Jakarta
2004	Individual Memory & Memorial Society, Langgeng Gallery, Magelang Membaca Kembali Konvensi, Edwin Gallery, Jakarta Patung Kontemporer, Fabulous Gallery, Jakarta
2003	Standard Charter Bank, Jakarta. Pameran Seni Rupa Seniman Indonesia dan Malaysia, Taksu Gallery, Jakarta Kado, Nadi Gallery, Jakarta Mc(row) Media, Langgeng Gallery, Yogyakarta
2002	Karya untuk Kawan, Galeri Nasional, Jakarta Mata, Nadi Gallery, Jakarta Anniversary Komnas Perempuan, Gedung Komnas Perempuan, Jakarta
2001	Contemporary of Indonesian Women Artist, Bentara Budaya, Jakarta
1999	International Contemporary Art Exhibition: Women Imanging Women", Museum Nasional Manila, Filipina
1998	Violence Against Women, Galeri Cemara, Jakarta
1997	Contemporary Asian Art, Museum Konferensi Asia Afrika, Gedung Merdeka, Bandung International Contemporary Art Exhibition: Configuration Qritique, Paris, Prancis



Eunice Sanchez engages with themes related to preservation and perception through photography and alternative processes. She recontextualizes the materiality of her medium to demonstrate the demand for history to be re-examined. Sanchez is the Silver Recipient in the book (self-published/documentary) category at the International Photography Awards Philippines (2017) and was a resident at 'Visualising Histories,' a collaborative project between Museum Collective (Philippines), Load Na Dito (Philippines) and Sa Sa Art Projects (Cambodia), supported by the Asian Cultural Council (2021).

She completed the ASEAN Artists Residency Programme at Sharjah Art Foundation in the United Arab Emirates and the Southeast Asian Artist Residency at the Rimbun Dahan Centre in Malaysia.

EUNICE SANCHEZ

SELECTED GROUP EXHIBITION

- 2025 Without Chaos Nothing Can Evolve, Blanc Gallery, Manila, Philippines
- 2024 Between Starshine and Clay II, Altro Mondo Creative Space, Makati City, Philippines
CONVERSATIONS, Orange Project, Bacolod City, Philippines
If The Walls Can Talk, Pulitzer Center, Manila, Philippines
GRASPING AT; STILL STREAMS, West Gallery, Manila, Philippines
- 2023 Visualizing Histories, National Commission for Culture and the Arts Gallery, Manila City, Philippines
Hymns Under the Shade, Blanc Gallery, Quezon City, Philippines
11th Annual Ras Al Khaima Fine Arts Festival, Ras Al Khaima, United Arab Emirates
- 2022 Between a Rock and a Hard Place, Underground Gallery, Makati City, Philippines
Patterns of Change, White Space Art Asia, Singapore
- 2021 Visualizing Histories, Sa Sa Art Projects, Phnom Penh, Cambodia
- 2019 Position Paper: A Group Exhibit of Works on Paper, Galerie Stephanie, Mandaluyong, Philippines
Stalking Solitude Photography Exhibition, Galerie Stephanie, Mandaluyong, Philippines
- 2016 Present Progressive: Visual Narratives on Morphosis, VETRO Gallery, Quezon City, Philippines

RESIDENCIES

- 2023 Rimbun Dahan Southeast Asian Arts Residency, Selangor, Malaysia
- 2022 ASEAN Artists Residency Programme 2022 by ASEAN Secretariat, in partnership with Maybank Foundation and Sharjah Art Foundation
- 2021 Visualizing Histories
by Museum Collective (Philippines), Load na Dito (Philippines), and Sa Sa Art Projects (Cambodia), supported by Asian Cultural Council

COLLECTION

Rimbun Dahan, Malaysia
ASEAN Gallery Collection, Indonesia
Sharjah Art Foundation, United Arab Emirates

PUBLICATION

Peripheries Journal Issue 5
Center for the Study of World Religions, Harvard Divinity School

NEWS / ARTICLES

Gallery List: 8 Visually Striking Art Exhibitions This September 2023, Lifestyle Inquirer, 2023
Rimbun Dahan Southeast Asian Arts Residency, 2023
11th Annual Ras Al Khaima Fine Arts Festival, Online Catalogue, 2023
tumtumpao iti nadagsen
Peripheries Journal Issue 5, 2022
Between a Rock and a Hard Place, Art Plus Magazine, 2022
Patterns of Change, White Space Art Asia Singapore, 2022
Project Alima, Ayala Museum, Ayala Foundation Inc, 2022
Philippine Mission to ASEAN, 2022
ASEAN Artists Residency Programme, 2022
ASEAN Artists Residency Programme x Sharjah Art Foundation, 2022
Visualizing Histories, Cambodgemag, 2021
Visualizing Histories Artist Talk, 2021
Stalking Solitude, Galerie Stephanie, 2019
On Photography and Other Stories, 2017
Present Progressive: Visual Narratives on Morphosis, 2016



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 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 Giles pie, Sebastian Henry-Jones, Harriet Reid & An Sheng, Sydney College of the Arts, Sydney, Australia
- Heirlooms: From The Lawrence Family Collection (On Sale Now! Hurry While Stocks Last!), Bearded Tit, Sydney, Australia
- Dancing Fish Flakes And Other Hallucinations, Tenjunyama

- 2015 Art Studio, Sapporo, Japan Quite Subversions: From Lawrence Family Collection, Gaffa Gallery, Sydney, Australia 2013 bloody woop woop/(n)desa, MILS Gallery, Sydney, Australia
- 2013 Family Findings, Articulate Project Space, Sydney, Australia
- 2012 (n)desa/bloody woop woop: stories from Kliwonan, Barmedman & between, Tembi Rumah Budaya, Yogyakarta & Jakarta, Indonesia

SELECTED GROUP 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
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

SELECTED COLLABORATIONS

- 2024 Collective Reflections, with Woven Kolektif, in Common Beauty II, curated by Savitri Sastrawan
Nonfrasa Gallery, Ubud, Indonesia
- 2023 Collective Reflections, with Woven Kolektif, in Remembering 25 Years of reformation, curated by Savitri Sastrawan & Dwiki Nugroho Mukti, Cemeti Institute for Art & Society, Yogyakarta, Indonesia
Laila and the Poet: da la la ti-ra ta, a film by Jasmina Metwaly, MaerzMusik Festival for Time Issues, Berlin, DE
- 2021 CASCADE, with Woven Kolektif, curated by Leyla Stevens, Outer Space, Brisbane, Australia
Bara: embers, with Woven Kolektif, Bankstown Arts Centre, Sydney, Australia
- 2020 looking here looking north, with Woven Kolektif, Casula Powerhouse Art Centre, Australia
- 2019 The South of Shadows: Interactive Journey, with Bianca Gannon, Artplay, Melbourne, Australia
- 2017 Woven, with Woven Kolektif, Verge Gallery, Sydney, Australia
- 2013 Dig 2113, with Adriano Rosselli, MILS Gallery, Sydney, Australia
Goodnight Uncle John, with Eko Bambang Wisnu, Sculpture by the sea, Boni Sydney, Australia
Nge-kost, with Eko Bambang Wisnu, SLOT, Sydney, Australia

COMMISSIONS

- 2024 Festival artwork, Ubud Writers and Readers Festival, Ubud, Indonesia
Album art, Likulli Fadain Eqaeh, Khaled Kurbah, Muhawalat/Research Records, Berlin, DE (Forthcoming)
Album art, Itha Hawa, Khaled Kurbah, Muhawalat/Research Records, Berlin, DE (forthcoming)
- 2022 Painting, The St. Regis Jakarta, Indonesia
- 2020 Education kit, 4A Kids, 4A Centre for Contemporary Asian Art, Sydney, Australia
- 2019 Album art, parasite, Rhys Mottley, Splitrec, Sydney, Australia
- 2018 Album art, Strings, Bonniesongs, Arts as Catharsis Records, Sydney, Australia
- 2013 Mural, Glebe Chamber of Commerce, Sydney, Australia
- 2014 Mural Leichhardt Council, Sydney, Australia

SELECTED ROLES

- 2018 Scores for bodies and/in time, video by Alexander Spence, in Score Club | Club Score, first draft, Sydney, Australia
- 2013 5 a.m., in Family Findings, Articulate Project Space, Sydney, Australia
On Cleanliness, On, in BLEND, Articulate Project Space, Sydney, Australia
- 2012 BULE, Crack Theatre Festival, This Is Not Art Festival, Newcastle, Australia
BULE, with Darlane Litaay, Bizarre On Stage, Auditorium Teater, ISI Yogyakarta, Indonesia
- 2011 In Another Sense (Permisi), In the Arts Island Festival, Bali and East Java, Indonesia
In Another Sense (Permisi), Jogja International Street Performance, Taman Budaya Yogyakarta, Indonesia
Potongan-Potongan, World Dance Day: 24 jam Menari, Indonesia Arts Institute, Surakarta, Indonesia
Sanggul Kribo, by Darlane Litaay, Indonesian Art Institute, Surakarta, Indonesia
- 2008 Performer with Suara Indonesia Dance, Sydney, Australia (2008–2010, 2013–2014)

TEACHING/WORKSHOP/CREATIVE SUPPORT

ArtPlay, Melbourne, Australia
ASYIK Indonesian Festival, Leichhardt TownHall, Sydney, Australia
ASYIK Indonesian Festival, Casula Powerhouse Art Centre, Sydney, Australia
Australian Design Centre, Sydney, Australia
Casula Powerhouse Art Centre, Sydney, Australia
Erskineville Public School, Sydney, Australia
Exodus Foundation, Sydney, Australia
Fairfield City Museum & Gallery, Sydney, Australia
Glebe Public School holiday program, Sydney, Australia
Leichhardt Council, Sydney, Australia

ARTIST TALKS/INTERVIEWS/SHARING

ABC News 24, Sydney AU	KW Institute for Contemporary Art, Berlin DE
Articulate Project Space, Sydney AU	MILS gallery, Sydney AU
Art Wank podcast, Sydney AU	National Art School, Art Forum series, Sydney AU
Casula Powerhouse Arts Centre, Sydney AU	Redbase Foundation, Yogyakarta ID
FBi Radio, Sydney AU	This Is Not Art Festival, Newcastle AU
FELTspace, Adelaide AU	Verge Gallery, Sydney AU
Hazelhurst Regional Gallery, Sydney AU	

COLLECTIONS

Casa Luna, Ubud, Indonesia

Hotel Hotel, Canberra, Australia

Rimbun Dahan, Kuang, Malaysia

The St. Regis, Jakarta, Indonesia

Tembi Rumah Budaya, Jakarta, Indonesia

Visa Lawyears Australia, Sydney, Australia



Ines Katamso is a French–Indonesian artist whose practice inhabits the intersections of ecology, culture, and myth. Working with natural materials such as soil, recycled plastic, and botanical forms, she engages in slow, process-based methods to examine the spiritual and ecological entanglements between humans and their environments.

Rooted in animist cosmologies and vernacular knowledge, particularly from Javanese and Balinese traditions, her work reimagines land not as passive backdrop, but as narrator: a sentient archive of memory and identity. Through soil foraging, pigment-making, and fieldwork, she cultivates site-responsive methodologies that unfold in sculptural installations, paintings, and living systems, often in collaboration with local communities and ecological networks.

Recent presentations of her work include the Biennale de Lyon (2024), ArtJog (2024), and an upcoming participation in the Jakarta Biennale (2026). She has been artist-in-residence at IAC Villeurbanne and will exhibit with White Cube in October 2025.

INES KATAMSO

EDUCATION

- 2011 Textile and Fashion School, La Callade, Marseilles / France
- 2008 Art and Design School, Lycee Leonard de Vinci, Antibes, / France

SOLO EXHIBITION / DUO EXHIBITION

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

SELECTED GROUP EXHIBITION

- 2025
 - a fold in time, Richard Koh Fine Art, Singapore
 - The Apartments, Art Jakarta Gardens, ISA Art Gallery Booth, Hutan Kota by Plataran
 - 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
 - Ines Katamso, Lindy Lee, and Lynda Draper, Singapore
 - "Women in Contemporary Art", ISA Art Gallery, Jakarta
- 2023
 - "Shattering Illusion Biophilia", ISA Art Gallery Jakarta
 - Tutur Bentuk, ISA Art Gallery, Jakarta, Indonesia
 - Inquirious, Semarang Gallery, Indonesia
 - "Fusion Flux: The Artistic Fusion", ISA Art Gallery, Jakarta
 - 2022 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
- 2019
 - "Buah Tangan", ISA Art and Design / Art Jakarta
 - "I.....Therefore I Am" at Can's Gallery, Jakarta
 - "H.E.R", ISA ART and Design / Art Jakarta
- 2018
 - "Tetap Terang", ISA ART and Design, Jakarta
 - "Self Explanatory", Dia.Lo.Gue, Jakarta



Issay Rodriguez (b. 1991) received her BFA from the University of the Philippines, Diliman. She was a Jose Moreno Foundation scholar and received a bursary to attend the École Nationale Supérieure des Beaux-Arts in Paris. Rodriguez's art practice revolves around projects that deal with themes of humanism and ecology. Her research and community engagements in artist residency programs and interdisciplinary collaborations allow her to work through themes that set inquiries on thoughts, emotions, and values that can be explained or expressed through art and technology.

Rodriguez uses drawings, cyanotypes, and other formats, such as virtual and augmented realities, to materialize her long-term research on bee life and explore botanical archives. Her works were presented at the 57th Venice Biennial in 2017. Selected artist residencies include Bellas Artes Projects (Bataan, PH), Gasworks (London, UK), and at the Centre Intermondes (La Rochelle, FR). Rodriguez actively participates in programs organized by the Philippine Botanical Art Society and the Philippine Native Plants Conservation Society Inc.

ISSAY RODRIGUEZ

EDUCATION

- 2021 University of the Philippines, Diliman College of Education | CPE Program
- 2013 Bachelor of Fine Arts, Studio Arts, Painting, University of the Philippines, Diliman
École Nationale Supérieure des Beaux-Arts, Paris Exchange Program
- 2004 St. Scholastica's Academy, Marikina City

AWARDS & RECOGNITION

- 2020 First Grantee: Portfolio Art Prize (Agents of Change: 10 Artists Supporting Artists)
SPARTA Scholarship Program (Data Analyst pathway) by DOST, DAP, AAP, CB
- 2018 Ateneo Art Awards, shortlist
- 2017 2017 Patnubay ng Sining at Kalinangan, 446th Araw ng Maynila
- 2013 Tanglaw ng Sining, Outstanding Thesis Award, UP Diliman
École Nationale Supérieure des Beaux-Arts, Paris Scholarship, Exchange Program
- 2012 Petron Print Making Category, semifinalist
- 2010 Jose "Pitoy" Moreno Scholarship
- 2009 Environmental Management Bureau-DENR, On-the-Spot Poster Making Contest, finalist

SOLO EXHIBITIONS

- 2017 ..., Silverlens, Manila
- 2016 Capitol Gains, First United Building Community Museum, Binondo, Manila
2016 Blueprints, Silverlens, Manila
- 2015 She Dug A Well So Well, 1335 Mabini, Manila
- 2014 Observatory, Artinformat, Manila

SELECTED GROUP EXHIBITION

- 2025 a fold in time, Richard Koh Fine Art, Singapore
a fold in time, ISA Art Gallery, Jakarta
a fold in time, Mono8 Gallery, Manila
Art Fair Philippines, Silverlens, Manila
- 2022 Art Fair Philippines, Silverlens, Manila
- 2021 Art Fair Philippines, Silverlens, Manila
- 2019 Primary Drives, Silverlens, Manila
- 2018 Equivalent/s, Silverlens, Manila
TIRADA: 50 Years of Philippine Printmaking, Cultural Center of the Philippines
To Eat is to Survive to be Hungry, 1335 Mabini, Manila
Vanishing in the Process, PAN// Project Space, Manila
- 2017 Asia Now Paris Asian Art Fair, 9 Avenue Hoche, Paris
Parle pas français, merci, UP Fine Arts Gallery, Manila
Manila: Hidden in Plain Sight, Metropolitan Museum of Manila
Making Waves, Bellas Artes Projects, Bataan
CTRL + ALT, Para://Site Projects, Manila
- 2016 Indescribable Figure 2.O, Jing Lü Gallery, Taiwan
Art Dubai: 10th Marker Exhibition, Madinat Jumeirah

2016	Art Dubai: 10th Marker Exhibition, Madinat Jumeirah Impact Through Design, JMI M.F. HUSAIN Art Gallery, New Delhi Restorative, UP Bulwagan ng Dangal, Manila
2015	On/Line, Artery Art Space, Manila Rapid Cycling, Project Space Pilipinas, Lucban, Quezon Re:Tracings, First United Building Community Museum, Manila World Photography Day, JMI M.F. HUSAIN Art Gallery, New Delhi Nonfiction, Project 20, Manila Repulse, Makna Seni Jakarta, Indonesia Four Generations of UP Fine Arts Graduates, Corredor Gallery, UP College of Fine Arts, Manila I Went to the Forest to Live Deliberately, Artinformal, Manila
2014	Refrain, 1335 Mabini, Manila Luminescence, BSP Gallery, Metropolitan Museum of Manila Objection, PAN/// Project Space, Manila Busted, NCCA Gallery, Manila
2013	Dark Side of the Sun, Artinformal, Manila Dinner Party, Blanc Gallery, Manila College of Fine Arts Degree Show, UP Vargas Museum, Manila
2012	Mental Jungle, Cour Chimay, ENSBA Paris Souterrains de Paris: Priere et Repose, Amphitheatre d'Honor, ENSBA Paris
2011	Art by the Squarefoot, Vietnam University of Fine Arts, Hanoi City & Ho Chi Minh, Vietnam What a Pillow is Not: Unconscious, Mag:net Gallery, Manila

BIENNALE PARTICIPATION

2017	57th Venice Biennale: Viva Arte Viva!, Central Pavilion, Giardini
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RESIDENCIES

2021	GASWORKS Residency, London
2019	Bamboo Curtain Studio, Creative Talents Residency Program (Taipei)
2017	Bellas Artes Projects, Las Casas Filipinas de Acuzar, Bataan Asia in Darwin: Vanishing in the Process (Darwin, Yogyakarta, Manila)



JILL PAZ

Jill Paz is a Filipino-Canadian artist who emigrated to North America in the early eighties. In 2017, she returned to Manila, where she now lives and works. As such, Paz is informed by her experience as an immigrant, and her artworks are imbued with the lyrical tone of diasporic intimacy. Her emphatically process-oriented approach to painting combines analog and digital techniques to create intricate approximations that explore themes of repair and preservation.

Recent solo and group exhibitions include Alliance Française Manille, Makati (2020); Centre Intermondes, La Rochelle (2019); Unttd Contemporary, Vienna Contemporary, Vienna (2019); Danubiana Meulensteen Art Museum, Bratislava (2019); and Art Basel Hong Kong (2019). Paz graduated with an MFA and BFA at the Columbus College of Art and Design; studied Art History at the University of British Columbia, and attended a studio program at Parsons The New School for Design, New York. Aside from PARP, Paz has attended artist residencies at Banff Centre for Arts and Creativity, Banff, and Mildred's Lane, Narrowsburg, New York. She was the recipient of the 2016 Visual Arts Fellowship for the Columbus Museum of Art and Saxony State Ministry and subsequently attended a residency at GEH8, Dresden, Germany. Paz's works are in the collection of the Mori Art Museum in Tokyo and several international private collections.

EDUCATION

- 2015 MFA Visual Arts, Columbus College of Art and Design, Columbus, OH/USA
- 2005 Art History, University of British Columbia, Vancouver, BC/CA
- 2004 BFA Visual Art (Magna cum laude), Columbus College of Art and Design, Columbus, OH/USA
- 2003 AICAD: New York Studio Residency Program, Parsons The New School for Design, New York, NY/USA

AWARDS & RECOGNITION

- 2023 Fellowship and Artist Residency, Virginia Center for Creative Arts VA/USA
- 2022 Conversations in Practice, Ox-Bow School of Art and Artists' Residency, virtual online residency PH/USA
- 2019 Philippine Artist Residency Program, Centre Intermondes, La Rochelle, FR
- 2016 Artist Residency, Kunsthaus Raskolnikow and Geh8, Dresden DE
- Fellowship, Greater Columbus Arts Council, Columbus, OH/USA
- 2015 Fellowship, The Banff Centre, Banff, AB/CA
- 2014 Artist Residency, Mildred's Lane Art Complexity, Narrowsburg, NY/USA

SOLO EXHIBITIONS

- 2023 Echo of a Site, MoSpace, Makati PH
- 2021 Domestic Abstractions, Viewing Room, Silverlens, Makati PH
- 2020 Travelogue, Alliance Française Manille, Makati PH
- 2019 The Grove of Trees, 1335MABINI, Discoveries Sector, Art Basel Hong Kong, HK
- Fragile Anomalies, Julius Bar Lounge, Art Fair Philippines, Makati PH
- 2018 The History of the Present, 1335MABINI, Makati PH
- 2017 Homage, Archivo 1984, Makati PH

SELECTED GROUP EXHIBITION

- 2025 a fold in time, Richard Koh Fine Art, Singapore
- a fold in time, ISA Art Gallery, Jakarta
- a fold in time, Mono8 Gallery, Manila
- 2024 S.E.A. Focus, Singapore
- 2023 Women Meeting at the Sacred Grove, Art Informal, Makati PH
- Tropical Futures, Art Toronto, Myta Sayo Gallery, Toronto CA
- Yavuz Gallery for Art Fair Philippines, Makati PH
- 2022 Object & Art, A-11, Manila PH
- Future/Present, Mono8, Manila PH
- Hitherto V, Project Space Pilipinas, Lucban PH

2021	After the Storm, Mizuma Gallery, Singapore (curated by Tony Godfrey)
2019	Asia Now, La Patinoire – Galerie Valerie Bach booth, Paris Asian Art Fair, Paris, FR
	Paysages, Centre Intermondes, La Rochelle, FR (two-person exhibition)
	After Hidalgo, Unttld Contemporary, Vienna Contemporary, Vienna AT
	Far Away but Strangely Familiar, Danubiana Meulenstein Art Museum, Bratislava SK
2016	Dresden Residents, Alte Feuerwache Lochwitz, Dresden DE
	Greater Columbus, Columbus Museum of Art, Columbus, OH/USA
	Paintings, The Beeler Gallery at the Canzani Center, Columbus College of Art and Design, Columbus, OH/USA
2015	Blueprint for Happiness, Project Space, Banff Centre, Banff, AB/CA
	Tell it with a Slant, MFA Thesis Exhibition, The Beeler Gallery at the Canzani Center, Columbus, OH/USA
	ImageOhio, Roy G. Biv Gallery, Columbus, OH/USA
	Greater Columbus, Columbus Museum of Art, Columbus, OH/USA
	Blueprint for Happiness, Project Space, Banff Centre, Banff, AB/CA
	ImageOhio, Roy G. Biv Gallery, Columbus, OH/USA
	Cardboard Pantings, Roy G. Biv Gallery, Columbus, OH/USA (two-person exhibition)



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

1997 – 2000 Bachelor of Fine Art, National Art School, Sydney

2007–2008 Master of Fine Art, National Art School, Sydney

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 Gallery, 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

2011	My Australia, Kuandu Museum 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, Legge Gallery, Sydney
2010	Story from Cloud Rain and Sky, Legge Gallery
2009	Home Sweet Home Art Space, Adelaide Festival Centre, South Australia
2008	Jumaadi The 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, SoMA Galleries, Adelaide
2007	Jumaadi: World Created, French Cultural Centre, Surabaya, Indonesia
2006	Works on Paper, Legge Gallery
2005	W.S. Rendra 70th Birthday, Hotel Kartika Wijaya, Batu, East Java, Indonesia Jumaadi at Mura Clay, Mura Clay Gallery, Sydney
2004	Be-Longing, Mura Clay Gallery, Sydney
2003	Jumaadi at 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

GROUP EXHIBITIONS

2025	The Paper Menagerie, Omah Budoyo, Yogyakarta The Paper Menagerie, ISA Art Gallery, Jakarta
2024	Sirkus di Tanah Pengasiangan: Oyong-Oyong Ayang-Ayang, Voice Against Reason, Museum MACAN, Jakarta, Indonesia 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 & Nadiyah 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 Paper Scissors Rock, Hawkesbury Regional Gallery, Australia The 10th Asia Pacific Triennial (APT10), Queensland Gallery of Modern Art, Brisbane, Australia Dreamhome: Stories of Art and Shelter, Art Gallery of New South Wales, Australia
2022	Sydney Modern Project, AGNSW, Sydney Titik Kumpul, 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, Sydney Tell me a story, Town Hall Gallery, Melbourne King School Art Prize, Sydney The Sea is Still a Mystery, Shadow Theatre, OzAsia Festival Adelaide 2021 and Sydney Festival Perahu-Perahu OzAsia Festival, Adelaide Festival Centre, SA
2021	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 The Dobell Drawing Prize NAS, Biennale Jogja XVI Equator #6 2021, Indonesia 13th Gwangju Biennale, Korea Grounded, National Art School, Sydney
2020	Recent acquisitions National Gallery of Australia, Canberra Through the window, online exhibition AGNSW Connected MCA, Sydney The Mosman Art Prize, Mosman Art Gallery, Sydney The scale of things Blacktown Regional Art Gallery, NSW
2019	S.E.A. Focus, Gillman Barracks, Singapore Inside/Outside, King Street Gallery on William, Sydney I LOVE YOU MELISSA, The Lock-up, Newcastle (Curated by Courtney Novak)
2018	Mosman Art Prize, Mosman Art Gallery, Sydney

2017	<p>Mosman Art Prize, Mosman Art Gallery, Sydney</p> <p>Preview 2017, Watters Gallery, Sydney</p> <p>FINALIST, Naturally Wrong, Guirguis New Art Prize 2017, Art Gallery of Ballarat, Vic</p> <p>National Self-Portrait Prize, UQ Art Museum, Brisbane, Qld</p>
2016	<p>The Life and Death of a Shadow for the Telling Tales exhibition, Museum of Contemporary Art, Sydney</p> <p>Halfway to the light, halfway through the night for The Dobell Australian Drawing Biennale, Art Gallery of New South Wales (AGNSW)</p> <p>Stage of Love for Diaspora-Making Machines Blacktown Arts Centre</p>
2015	<p>Monster Pop! Museum and Art Gallery of the Northern Territory</p> <p>Sydney Contemporary Carriageworks, Sydney</p> <p>Mosman Art Prize, Mosman Art Gallery, Sydney</p> <p>Cement a 15 Contemporary Arts Festival, Kandos, New South Wales</p> <p>Margaret Tuckson's Private Collection, Watters Gallery</p>
2014	<p>Jumaadi and Picasso: forgive me not to miss you not College of Charleston, South Carolina, USA</p> <p>A Special Arrow Was Shot in the Neck ... David Roberts Art Foundation (DRAF), London, UK</p> <p>Re:VisitedLatvian, Centre for Contemporary Art, Latvia</p> <p>Redlands Konica Minolta Art Prize, National Art School</p> <p>Watters Gallery: 50th Anniversary Exhibition, Watters Gallery</p>
2013	<p>Loneliness was part of it, The 5th Moscow Biennale of Contemporary Art, Moscow, Russia</p> <p>Middle Head: 33°50'S, 151°14'E, Mosman Art Gallery, Sydney</p> <p>Mainly Sculpture, Watters Gallery</p> <p>Cultivating the Garden Light Square Gallery, Adelaide College of Art, SA</p> <p>Platform 2013 Metro Art, Brisbane</p> <p>Watters Gallery 27th Summer Exhibition, Watters Gallery</p>
2012	<p>Snake Snake, Sydney Town Hall, Sydney</p> <p>Contemporary Work on Paper from Indonesia, DNA Project Space, Sydney</p> <p>Melbourne Art Fair 2012, Royal Exhibition Building, Melbourne</p>
2011	<p>Who is afraid of the wood, Jakarta Biennale 2011, National Gallery of Indonesia, Jakarta</p> <p>Bali Artist Camp Made Budiana Gallery, Lod Tunduh, Ubud, Bali, Indonesia</p> <p>Xuchun Innagular Contemporary Art Workshops, Shanxi Province, China</p> <p>The Sin City, National Gallery of Indonesia</p> <p>My Australia, Kuandu Museum of Fine Art, Taipei</p> <p>Frank's Flat, Maitland Regional Gallery, NSW</p> <p>Buka Jalan Performance Festival, National Gallery of Malaysia, Kuala Lumpur</p>
2010	<p>Summer Show, Watters Gallery</p> <p>Museum of Memory, Flinders University Pendopo, South Australia</p> <p>Istanbul 5: Student International Triennale</p> <p>Art Month Sydney, Watters Gallery</p>
2009	<p>Works on Paper, Legge Gallery</p> <p>Packsaddle New England Regional Art Museum, Armidale</p> <p>Perang Kata Dan Rupa, Gallery Salihara, Jakarta</p> <p>Theatre of Grass Blue Poles Gallery, Byabarra, NSW</p> <p>Seasons of Life Chrissie Cotter Gallery, Sydney</p> <p>Common Sense National Gallery of Indonesia</p> <p>Without Boundaries: Artist Books, Art Gallery of NSW Research Library, Sydney</p> <p>Summer Exhibition, Watters Gallery</p>
2008	<p>Blake Art Prize 07, Delmar Gallery, National Art School</p> <p>Black and White, Legge Gallery</p> <p>Without Boundaries: Artist Books, Mundubbera Regional Art Gallery, NSW</p> <p>Without Boundaries: Artist Books, Art Gallery of New South Wales Research Library</p> <p>Let the Blood Run Free, East Sydney Doctors, Sydney</p> <p>Melbourne Art Fair 08, Royal Exhibition Building, Melbourne</p> <p>Blake Art Prize, National Art School Gallery</p> <p>11th Annual Members' Exhibition, Gallery 4A, Sydney</p>
2007	<p>Blake Art Prize, National Art School Gallery</p> <p>Works on Paper, Legge Gallery</p> <p>Painted Bridges, University of Southern Queensland Gallery, Queensland</p> <p>Art Sydney Fox Studios, Sydney</p>

	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	rom 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 Bininj 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

COMMISSIONS, GRANTS & AWARDS

- 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

COLLECTIONS

The National Gallery of Australia
Art Gallery of New South Wales (AGNSW)
Museum of Contemporary Art, Sydney (MCA)
The Art Gallery of South Australia (AGSA)
Mosman Art Gallery
Bathurst Regional Art Gallery
Bega Valley Regional Art Gallery
Maitland Regional Art Gallery
The National Art School, Sydney
Deakin University Art Collection, Melbourne
Charles Darwin University, Northern Territory
Macquarie Bank
The Halsey Institute, South Carolina, USA
Museum MACAN, Jakarta, Indonesia
Tumurun Museum, Solo, Indonesia

PUBLICATIONS BY THE ARTIST

Jumaadi: Jumaadi's shadow performance, Moscow: <https://vimeo.com/86582642>
Jumaadi: Jumaadi's shadow performance, Halsey Institute, South Carolina: <https://vimeo.com/110186958>
Triwikromo Triyanto, 'The Mud Purgatory Book,' Photographs by Jumaadi



Kelli Maeshiro's works are characterized as delicate and introspective, creating an inviting atmosphere that portrays themes of longing and ennui. She merges traditional and contemporary art-making techniques in forming images that examine how identity is constructed through migration and memory drawn from her experience as a Japan-born adoptee of an Okinawan-American family.

Maeshiro received her BA in Studio Art (Painting) from the Willamette University in Salem, Oregon, and completed artist residencies at the Vermont Studio Center (USA) and the Women's Studio Workshop (USA). In 2018, she received the George and Nobuko Azumano Award. Her works were featured in exhibitions at the National Museum of the Philippines, Hallie Ford Museum of Art, and the Honolulu Museum of Art. She lives and works in the cities of Manila and Honolulu.

KELLI MAESHIRO

EDUCATION

2011 B.A., Studio Art, Willamette University, Salem, Oregon

SOLO EXHIBITIONS

2024 Speak to me in a language I can hear – Drawing Room, Makati, Philippines
2023 oh my joy we're leaving tonight – West Gallery, Quezon City, Philippines
2022 tied to a night we never met, Blanc Gallery, Quezon City, Philippines
One Heart for Thee, Art Fair Philippines Presentation – Mono8 Gallery, Manila, Philippines
2020 as we came close from far – Blanc Gallery, Quezon City, Philippines
2019 In the Rear View Mirror – Artery Art Space, Quezon City, Philippines
Waving Goodbye to Me – Mono8 Gallery, Manila, Philippines
2018 Eternally up in the Air – West Gallery, Quezon City, Philippines
2017 As I wait for you – Vinyl on Vinyl Gallery, Makati, Philippines
2016 I don't know where to go, so I'm here – Vinyl on Vinyl Gallery, Makati, Philippines
2015 I wonder how you are – Vinyl on Vinyl Gallery, Makati, Philippines
2013 Onna – Art@Town, Honolulu, Hawaii, USA
2010 Mono no Aware – Willamette Art Gallery, Salem, Oregon, USA

SELECTED GROUP EXHIBITION

2025 a fold in time, Richard Koh Fine Art, Singapore
a fold in time, Mono8 Gallery, Manila
a fold in time, ISA Art Gallery, Jakarta
2024 Of Living Like You – Blanc Gallery, Manila, Philippines
equilibrium(s) – Mono8 Gallery, Makati, Philippines
2023 The Gallery – Samsung Performing Arts Theater, Makati, Philippines
metamorphosis: Art Amidst Change – Nexus Gallery, School of Design & the Arts, iAcademy, Makati, Philippines
Luwas – Curated by Eric Zamuco – Espasyo Art Pop-Up Gallery, Siargao, Philippines
Pale Blue Dot – Curated by Patrick De Veyra – White Walls Gallery, Makati City, Philippines
a world anew – Curated by Joyce Toh – S.E.A. Focus, Singapore, Singapore
2022 Visayas Art Fair – Mono8 Gallery, Cebu City, Philippines
Between a Rock and a Hard Place – Underground Gallery, Makati City, Philippines
2021 Visayas Art Fair – Mono8 Gallery, Cebu City, Philippines
WSW Gala Benefit 2021 – Women's Studio Workshop, Kingston, New York, USA
Everything is Now Everything is Different – Artery Art Space, Quezon City, Philippines
All to the Present – Mono8 Gallery, Manila, Philippines
Three: curated by Leon Gallery, Caro Wilson, & Artery Art Space – Leon Gallery, Makati, Philippines
Art in the Park – Blanc Gallery & Artery Art Space Manila, Philippines
2020 Goodbye to all that – Mono8 Gallery, Manila, Philippines
Selected Works – Artery Art Space, Quezon City, Philippines

2020	WSW Gala Benefit 2020 – Women’s Studio Workshop, Kingston, New York, USA Week 6: Fidget – Stay Home Gallery, Paris, Tennessee, USA Art in the Park, Mono8 Gallery, Manila, Philippines Art Fair Philippines – Mono8 Gallery, Quezon City, Philippines Ambient Traces – Artery Art Space, Quezon City, Philippines The Art Show Reframed, ALT Philippines – Blanc Gallery, Taguig, Philippines
2019	Xavier Art Fest – Mono8 Gallery, San Juan City, Philippines ManilArt – Blanc Gallery, Taguig, Philippines Art Market – Clear Gallery Tokyo & The Art Form, Quezon City, Philippines WXXX – West Gallery, Quezon City, Philippines Art in the Garden – Juvenal Sanso, San Juan City, Philippines Same Spot, Art Fair Philippines – Blanc Gallery, Quezon City, Philippines
2018	Cloud Control – Artery Art Space, Quezon City, Philippines World Memory – Artery Art Space, Makati, Philippines In Place – Blanc Gallery, Quezon City, Philippines Art Fair Philippines – Vinyl on Vinyl Gallery, Quezon City, Philippines Between A Puddle And The Ocean – Galerie Roberto, Alabang, Philippines
2017	Just Add Water – Mono8 Gallery, Manila, Philippines Extreme Present – Mono8 Gallery, Manila, Philippines Art Fair Philippines – Blanc Gallery, Quezon City, Philippines Art Fair Philippines – Vinyl on Vinyl Gallery, Makati, Philippines
2016	Continuum – Ayala Museum Artist Space, Manila, Philippines When Lens meets Brush – National Museum of the Philippines, Philippines The Anniversary Show – Vinyl on Vinyl Gallery, Makati, Philippines Kunstpostelle – Gedok Berlin, Berlin, Germany Art in the Park – Vinyl on Vinyl Gallery, Makati, Philippines Art Fair Philippines – Vinyl on Vinyl Gallery, Makati, Philippines
2015	Art in the Park – Blanc Gallery, Quezon City, Philippines Love Show – Gallery Big, Makati, Philippines
2014	Continuum – Ayala Museum Artist Space, Makati, Philippines Salon Mode – Kissaten, Honolulu, Hawaii, USA
2013	August Moon – Honolulu Museum of Art, Honolulu, Hawaii, USA
2011	RED – Kathryn Schultz Gallery, Cambridge, Massachusetts, USA Art Show – Articulation, Boston, Massachusetts, USA SOWA Open Studios – SOWA Artist Guild, Boston, Massachusetts, USA The 2011 Art Show – Hallie Ford Museum of Art, Salem, Oregon, USA

RESIDENCIES, AWARDS, & GRANTS

2024	MAWA Artist In Residency, Winnipeg, Canada SEAFOCUS MONO8 Presentation – Co-Curator, Mono8 Gallery, Singapore
2020	Women’s Studio Workshop – Art-in-Education Workspace Residency, Kingston, NY, USA
2018	Vermont Studio Center Residency, Johnson, Vermont, USA Vermont Studio Center Merit Award, Johnson, Vermont, USA
2010	George and Nobuko Azumano Award, Salem, Oregon, USA
2009	Carson Research Grant – Art, Willamette University, Salem, Oregon, USA

LECTURES/WORKSHOPS

2024	“Diaspora Artists: Responding to Subcultures” Moderated by Stephanie Frondoso – ALTPhilippines, Manila, Philippines February 25, 2024 “metaphormosis” Artist Talk – Nexus Gallery, School of Design and the Arts, iAcademy, Makati, Philippines
2020	“Papermaking – Installation” Workshop – Women’s Studio Workshop, Kingston, NY, USA, January 28 – Feb 20, 2020 “Kelli Maeshiro, Artist Talk” – Women’s Studio Workshop, Kingston, NY, USA, February 11, 2020
2019	“In the Rear View Mirror – Artist Talk” – Artery Art Space, Quezon City, Philippines, June 8, 2019
2018	“Kelli Maeshiro Works” – Vermont Studio Center, Johnson, VT, USA, June 5, 2018
2017	“Kelli Maeshiro – An Artist Talk” – Vinyl on Vinyl Gallery, Makati, Philippines, October 18, 2017

SELECTED PUBLICATIONS/BIBLIOGRAPHY

De Veyra, Patrick. "30 Women Artists, Curators, Designers, and Art Educators to Watch out for in 2024." *Lifestyle.INQ*, Inquirer, 12 Apr. 2024, Web.

The Editors, editor. "Art Fairs: Back in the Groove." *ArtAsiaPacific*, no. 132, 2023, <https://artasiapacific.com/issue/art-fairs-back-in-the-groove>. 30-31.

Chow, Vivienne. "Southeast Asia's Underrated Art Scene Is on the Rise. Here Are 8 Galleries That Ambitious Collectors Need to Know in the Region." *Artnet News*, 7 Feb. 2023, Web.

Buteyn, Kaylan & Taylor, Pam Marlene. *Stay Home* A curatorial study of womxn practicing social distancing in consideration of feminism and domesticity during a time of staying home. Nashville, Tennessee, USA: Stay Home Gallery & Residency, 2020. Print.

Langholz, Janna Añonuevo. "Superdomestic!" USA: Asukal*Space, June 2020. Web.

Bautista, Gwen. "Kelli Maeshiro at WSW." Manila, Philippines: Mono8 Gallery, 2020. Web. Flores, Arvin Jason. "As we came close from far." Quezon City, Philippines: Blanc Gallery, 2020. Web.

Tawczynski, Jessica. "Inside Voices Art." USA: Inside Voices, 28 May 2020. Web.

Fulfilled Space. Quezon City, Philippines: Blanc Gallery, 2020. Print.

Same Spot. Quezon City, Philippines: Blanc Gallery, 2019. Print.

Bautista, Gwen. "Fabric and Color, Happiness and Rejection Are in the Spotlight at These Exhibits." SPOT.PH, Summit Media, 28 Mar. 2019. Web.

PUBLIC COLLECTIONS AND ACQUISITIONS

Ayala Lands Inc.

Solaire Resorts & Casino

Women's Studio Workshop



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, post-realism, 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 EXHIBITION

- 2024 Native Tourists, Purga Artspace, Bali, Indonesia

SELECTED GROUP 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
- 2024
 - Define Comedy, ISA Art Gallery, Jakarta, Indonesia
 - 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
- 2023
 - Art Jakarta 2023, Mola Gallery, Jakarta, Indonesia
 - 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
- 2022
 - Rumination of The Self, Titik Dua, Bali, Indonesia
 - Taru Bingin, Balinese Contemporary Exhibition, ISA Art & Design, Jakarta
 - Emoceen Magazine Release, Mana Uluwatu, Bali, Indonesia
 - Singapore Art Week, Taksu Gallery, Singapore

- 2022 $\sqrt{2}$ (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
- 2021 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
 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
- 2018–2020 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
 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 PROJECT

2017 – 2018 Various independent curatorial projects

RESIDENCY

2025 Mandy Zhang Art Gallery, London, United Kingdom



(b. 1965) Rose Cameron, an immigrant to the United States during her early teens, earned her bachelor's degree in Art History and Fine Arts from Rutgers University. After a successful career in advertising, marketing, and fashion, she later discovered her passion for contemporary arts.

Her artistic approach revolves around the tension between what she feels compelled to reveal and what she chooses to conceal regarding her immigrant past, shaped by the pressure to assimilate in a new world. Now, standing proud, she draws from memories of her childhood in the Philippines and her heritage to celebrate her past and personal truths. Through her work, she weaves these experiences into creative abstract expressions.

ROSE CAMERON

SOLO EXHIBITION

2025 Forever. For Now., Sarah Nightingale Gallery, New York, United States

SELECTED GROUP EXHIBITIONS

- 2025 a fold in time, Richard Koh Fine Art, Singapore
a fold in time, ISA Art Gallery, Jakarta
The Apartments, Art Jakarta Gardens, ISA Art Gallery Booth, Hutan Kota by Plataran
a fold in time, Mono8 Gallery, Manila
LAKBAY, Voyages into the Absolute, Art House, Metro Manila, Philippines
- 2024 Whisper of Sisyphus, ISA Art Gallery, Art Jakarta, Indonesia
The Second Sex, The Culture Story, Singapore
Inventions of a Present, Art Moments 2024, ISA Art & Design, Jakarta, Indonesia
Birama 3/4, Art Jakarta Garden, Hutan Kota By Plataran, Jakarta
- 2023 Three Sisters Preview Presentation, ETTA Creative Lot Space, Singapore
Los Angeles Art Show, Artio Gallery
Sara Nightingale Gallery Group Show, NY
One Art Space Group Show, NYC
The Three Sisters Art Preview, Singapore Art Week
Sua Kuasa Matra, Annual Women Show, ISA Art, Jakarta
LREI AP 23, Group Show, New York
A Small Bag, And Nothing More (Solo Show), Brooklyn, NY, Sara Nightingale Gallery
Sag Harbor Summer Group Show, Sara Nightingale Gallery, NY
Tutur Bentuk, ISA Art Gallery, Jakarta, Indonesia
Where's The Line, Art Moments Jakarta, ISA Art Gallery
Rhythms of Emotions, Galleria360 Arte Contemporanea, Florence, Italy
Grand Fête, Laura Rathe Fine Art, Houston
Tropical: Stories From Southeast Asia and Latin America, National Gallery of Singapore
Art Jakarta, ISA Art Gallery, Jakarta
- 2022 Venice International Art Fair, Palazzo Bembo
Carousel du Louvre, Paris, Artio Gallery
Interconnecting Lines, Museu Europeu D'Art Modern, Barcelona, Artio Gallery
Red Dot Miami, Art Is the Highest Form of Hope, Online Exhibition
Art Miami Basel, Artio Gallery
New Art Project, Art Is the Highest Form of Hope, Online Exhibit
Certificate of Artistic Achievements, Luxembourg Art Prize, Pinacothèque Museum

AWARDS & RECOGNITIONS

- 2022 Minimal Abstract Art Projects
New Art Project
Gallery 962
New and Abstract, Alessandro Stein Gallery
Artio Gallery
ASD Magazine #1
Luxembourg Art Prize, Certificate of Artistic Achievement, Pinacothèque Museum



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

2011 – 2015 Management Resort & Leisure, Pariwisata Universitas Pendidikan Indonesia

AWARDS AND ACHIEVEMENTS

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

GROUP EXHIBITIONS

2025 *The Paper Menagerie*, Omah Budoyo, Yogyakarta

2024 *The Apartments*, Art Jakarta Gardens 2025, Jakarta, Indonesia

Whispers of Sisyphus, Art Jakarta 2025, Jakarta, Indonesia

Inventions of a Present, ArtMoments 2024, Jakarta, Indonesia

2022 *Lost in Whimsy Wisdom: Interplay of Realities*, Omah Budoyo, Yogyakarta

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

2021 *Moselo Showcase*, Online Exhibition, Moselo

Urban Society, WTC 3, ISA Art Gallery, ISA Art Gallery, Jakarta, Indonesia

2020 *Gupta by HaloBale*, HaloBale, Jakarta, Indonesia

Ritus,, Arthotel, Bandung, Indonesia

Buram, 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

RESIDENCY

2025 Rumah Tangga Residency, Depok, Indonesia



SINTA TANTRA

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.

Tantra's work has been showcased internationally at prestigious venues, including the Pavilion of Croatia at the 60th International Art Exhibition La Biennale di Venezia (2024), Pitzhanger Manor and Gallery (2024), Sharjah Islamic Art Festival (2020), Karachi Biennale (2019), Accademia Belle Arti Di Roma (2017), Folkestone Triennial (2017), The House of St Barnabas London (2016) and Liverpool Biennial (2012). Her public murals have adorned prominent locations such as Dulwich Picture Gallery, Museum of London, One Satrio at Mega Kuningan Jakarta, Gravit  Building in Paris, Canary Wharf London, The Southbank Centre, Regent's Park Bridge, The H Honor Hills Seoul, and Piccadilly Tube Station.

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
 - 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

GROUP EXHIBITIONS

2025	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

2017	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
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
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 Zabudowicz 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 (born in 1990) lives and works in Paris, France. Her oil paintings are somewhere between realism and abstract, with soft hues and blurriness as her primary visual language. Beauty, identity, and spiritualism are the themes that she emphasized throughout various mediums in the past decade.

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 GROUP EXHIBITION

- 2025 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
- 2022 ON REPRESENTATION (MENYOAL YANG LIRADA), group exhibition, 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, the first virtual event of Indonesia's biggest artfair,

2021	represented by Semarang Gallery "FIRST LIGHT", a group exhibition featuring five artists from the Asia Pacific region exploring the formal qualities of light, shadow and colour, 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



Studied at the National College of Art and Design in Dublin and lives and works in Dublin, Ireland. Vanessa was recently awarded the RDS Mason Hayes & Curran LLP Centre Culturel Irlandais Residency and the R.C. Lewis-Crosby Award at this year's RDS Visual Arts Awards for recent graduates. Her painting Cabbage Baby, 2021 was also awarded Highly Commended in the Zurich Portrait Prize at the National Gallery in Ireland. Vanessa Jones is a figurative painter who delves into the topic of femininity through the lens of self-portraiture. Operating within the traditional realm of oils, she skillfully incorporates the rich history of Western painting and symbolic associations. Her work engages with concepts of myth, beauty, replication, and duality, exploring their connections to feminine archetypes.

VANESSA JONES

EDUCATION

2003 2003 Fine Art, University of George Washington, Washington DC

GROUP EXHIBITIONS

2025 Accenture's Women on Wall with University College Cork and Business to Arts, Ireland
Where the Sidewalk Ends, ISA Art Gallery, Indonesia

2024 A Community of Hope Art Auction, Dublin Simon Community, Gormley's Dublin 2024
Birama 3/4, Art Jakarta Garden, ISA Art Gallery, Indonesia

2023 Here Comes Love, Kerlin Gallery, Dublin
Zurich Portrait Prize Exhibition, Regional Cultural Centre, Letterkenny, Co Donegal
Hortus Conclusus, Solo Exhibition, Royal Hibernian Academy, Dublin
Person Presence Perception, The Mainguard, Clonmel, Co Tipperary, Ireland
Zurich Portrait Prize Exhibition 2022, National Gallery Ireland, Dublin

2022 Art Jakarta, Jakarta, Indonesia
Ireland's Eye (Mata Irlandia), WTC Jakarta, Indonesia
Person Presence Perception, Dunamais Arts Centre, Portlaoise, Ireland
Páipéar, Hangtough Contemporary, Dublin, Ireland
Prosopopoeia, Molesworth Gallery, Dublin Ireland
The Sequestered Prize, www.thesequesteredprize.com you breathe differently down here Curated by Amanda Coogan, Draíocht Blanchardstown Ireland
Q.E.D. (NCAD MFA Show), NCAD Gallery, Dublin Ireland

2021 NCAD Works Digital Showcase, Dublin, Ireland
Zurich Portrait Prize Exhibition, National Gallery, Dublin & Crawford Art Gallery, Cork

2020 We are solitary, Rua Red NCAD Interim MFA show

2019 189th Royal Hibernian Academy Annual Exhibition

2018 188th Royal Hibernian Academy Annual Exhibition

2013 183th Royal Hibernian Academy Annual Exhibition

2007 Northside Art Club Annual Exhibition

2003 George Washington University Undergraduate Show

COLLECTION

Office of Public Works, Ireland
Private collections, Ireland & United States



Yosefa Aulia 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. Yosefa Aulia's practice follows the stories of her family by creating the bridge between the mundane life surrounding her and surrealism. Making the connections between past and future, self and others that consist of the visual embodiment of her ideas about individuals and the space surrounding them. Through her works, she believes that our desire, hope, and fear are merged into a subconscious network, collective memories. While the urge to build, destroy and classify obviously meets the eye, Yosefa's work acts as the underground that is rooted but connected inside.

YOSEFA AULIA

EDUCATION

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

SELECTED GROUP EXHIBITION

- 2025 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, ArtMoments, 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 ArtJakartaVirtual (Cemeti Institute of Art and Society Booth
- 2020 There and Then Art After Global Pandemic, Sakarsa Gallery, BekasiScope 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

AWARD

- 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 InterestingTimes", Arsenale, Venezia
- 2018 Curator for Tembus: Masa Subur Awewe Artist Residency Program, Omnispace Bandung

PROJECTS

- 2021 Indonesia Ministry of Education and Culture Young Curator Workshop
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- 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 Dweling"
Dwell Magazine | September, 2015
- 2015 "City of Play"
Newsprint Publication, actLAB | 2015

GROUP EXHIBITIONS

- 2025 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
- 2023 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



(b. 1992) Zikry Uye or Zikry Rediansyah 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 EXHIBITION

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

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

GROUP EXHIBITION

- 2025 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
- 2014 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

"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.

"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.

"Konfigurasi 1.0". Lawangwangi Creative Space – Bandung



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

ISA ART GALLERY

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Jakarta, Indonesia

ISA ART & DESIGN

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