

ara contemporary Presents *I will tell you when I am home*, a Group Exhibition

Jakarta, 2026 - Drawing its title from Hala Alyan's memoir, *I will tell you when I am home* brings together six artists whose practices engage with the complexities of place, displacement, identity, and belonging.

The exhibition navigates the uncertain terrain between the desire for rootedness and the inevitability of movement. Through painting, sculpture, installation, photography, and mixed media, the artists reflect on experiences of migration, memory, and cultural inheritance, considering how these continue to shape personal and collective identities. Their works map notions of unraveling and becoming, of loss and redemption, and of origins lost and recreated.

Rather than positioning belonging as a fixed condition, *I will tell you when I am home* approaches it as an ongoing process of negotiation. Across their practices, the artists examine the spaces between departure and arrival, memory and reinvention, tracing how ideas of home are continually lost, reconstructed, and reimagined. Together, their works suggest that belonging is not defined by a return to origin, but by the ways continuity can be found and carried through displacement.

The exhibition features six artists whose practices are shaped by distinct geographies, research, and lived experiences. Dutch artist **Nazif Lopulissa**, whose practice explores place, identity, and cultural legacy through his Moluccan heritage while critically engaging with themes of decolonisation and multiculturalism. He is currently the artist in residence at the Rijksakademie in Amsterdam. New York-based artist **Shuyi Cao**, whose multidisciplinary practice explores the intersections of archaeology, ecology, science, technology, and cosmology through material-based research, recently completed a residency in Ruang Arta Derau Bali. Vietnamese artist **Nguyễn Phương Linh**, whose work was recently presented in the Uzbekistan Pavilion at the 2026 Venice Biennale, in this exhibition she observed a uniformity in the types of work available to working-class Vietnamese women in urban centres around the world.

Also featured in the exhibition, Singaporean artist **Khairulddin Wahab** draws from cultural geography, environmental history, and postcolonial narratives, presenting works that examine plantation histories and colonial power structures embedded within Southeast Asia's environmental landscape. Vietnamese artist **Arlette Quỳnh-Anh Trần**, recipient of a Graham Foundation grant, reproduces pages from the *Bauhaus* journals overlaid with drawings and AI-generated images created from the artist's prompts based on elements of her locality. Completing the exhibition is Indonesian artist **Mar Kristoff**, who recently concluded his residency at Gasworks in London, whose practice reflects on memory, archives, and the fluid construction of identity.

About the Artists

Arlette Quỳnh-Anh Trần (Ho Chi Minh City, b. 1987)

Arlette Quỳnh-Anh Trần is an art laborer based in Ho Chi Minh City. She creates art both collectively and individually and also curates and writes. Her artworks combine politics and sci-fi aesthetics through the use of animation, 3D design, historical archives, and architecture. Arlette is fascinated by the idea of a futuristic Third World utopia where political ideals are reimagined, and humans and non-human beings coexist and merge. She presents a non-linear and absurd interpretation of modern histories that challenges the dominant post-Cold War narratives about the Third World.

Recent solo shows include *PLATTENLOTUS*, station urbaner kulturen/nGbK Hellersdorf, Berlin (2025), and *iii.x_Unrealized Utopia*, at Gallery Medium, Saigon (2024). Arlette recently concluded her residency at Cité internationale des arts, supported by The Art Explora Foundation (2026). In 2026, she is also awarded a grant from The Graham Foundation for her latest research *Future Tense - Queering The Third World Architecture*, which will be developed into a solo exhibition at ara contemporary, Jakarta, Indonesia later this year.

Khairulddin Wahab (Singapore, b. 1990)

Khairulddin Wahab's paintings weave narratives drawn from cultural geography, environmental history, and postcolonialism in Singapore and Southeast Asia. Working from archival materials, found images, and iconography rooted in his geographic and cultural contexts, Wahab constructs layered tableaux that examine the intersections of history, politics, and the natural world. Through his practice, he revisits historical narratives and visual traditions, revealing the complex relationships between landscape, memory, and identity.

Wahab has participated in numerous exhibitions and art fairs, including *The Calling of Home*, Tina Kim Gallery, New York, USA (2025); S.E.A. Focus, Singapore (2025); Asia NOW Paris Asian Art Fair, Paris, France (2024); Taipei Dangdai Art & Ideas, Taipei, Taiwan (2024); *SAM Contemporaries: Residues & Remixes*, Singapore Art Museum, Singapore (2023); and Art Basel Hong Kong (2023). He was the recipient of the UOB Painting of the Year Award (2018), the inaugural National Library Creative Residency (2021), and the Winston Oh Travel Award (2014). His works are in the collections of the Singapore Art Museum, Singapore; KADIST Foundation, Paris, France; and X Museum, Beijing, China.

Mar Kristoff (Bali, b. 2001)

Mar Kristoff is a multidisciplinary artist currently based in Bali, Indonesia. Gathering inspiration and references from his personal archive and found imagery, Kristoff is known for his interpretation of a photographic image in paint that captures the nature of memories. Kristoff interrogates both the limitations and potential, and the contrast and the likeness, of painting and photography as a medium while delving into the themes of identity, memory, nostalgia, the concept of time, and the eternal pursuit of belonging.

Kristoff's solo exhibition *Interloper*, ara contemporary, Jakarta, Indonesia (2026), and group exhibitions such as *ARTJOG 2025: Motif Amalan*, Jogja National Museum, Yogyakarta, Indonesia (2025); *Temu Tamu*, TFNYT Advisory, Paris, France (2025); *TERRA*, Burgundy, France (2024); *OPC Collectors Show*, Gajah Gallery, Jakarta, Indonesia (2024); *The Inaugural Exhibition* at SUN. CONTEMPORARY, Bali, Indonesia (2024); *TOREH*, Nonfrasa Gallery, Bali, Indonesia (2023); and *Coalesce – OPC Collectors Show*, ROH Projects, Jakarta, Indonesia (2023). Kristoff recently concluded his residency at Gasworks, London and was awarded the Gold Prize in the Emerging Artist category of the UOB Painting of the Year 2024, Indonesia.

Nazif Lopulissa (Rotterdam, b. 1991)

Nazif Lopulissa is an interdisciplinary artist whose practice spans sculpture, painting, textiles, and installation. Rooted in experiences of in-betweenness, migration, and cultural hybridity, his work explores the intersections of place, history, and identity. Drawing on childhood memories, ancestral stories, and diasporic heritage, Lopulissa weaves personal and collective histories into an organic visual language that examines decolonisation, multiculturalism, and cultural legacy. His practice has gradually shifted from abstraction towards more narrative and autobiographical forms, embedding storytelling within material, gesture, and process while revealing fragments of family history through layered and intimate encounters.

His recent solo exhibitions include *Sepia Days*, Glass Museum Leerdam, Leerdam, The Netherlands (2023); and *Locomotion*, CODA Museum, Apeldoorn, The Netherlands (2021). He has also participated in group exhibitions, including *Rijks Open*, Rijksakademie, Amsterdam, The Netherlands (2025), and *IKAT wisselexpositie*, Moluks Historisch Museum, Den Haag, The Netherlands (2021); His works are in the collections of the Stedelijk Museum Amsterdam, The Netherlands; Stedelijk Museum Schiedam, The Netherlands; AkzoNobel Art Foundation, The Netherlands; and KPMG.

Nguyễn Phương Linh (Hanoi, b. 1985)

Phương Linh Nguyễn's multidisciplinary practice spans video, installation, and sculpture. She interrogates geographic and cultural shifts while tracing fragmented and ambiguous histories in Vietnam, shaped by its complex intersections of ethnicities, religions, and geopolitical influences. Her works examine the relationships between visibility and invisibility, form and time, weight and void, reflecting on displacement, endurance, violence, vulnerability, and ephemerality. Born and raised in Nhà Sàn Studio, one of the longest-established artist-run spaces in Hanoi, Nguyễn co-founded Nhà Sàn Collective in 2013, where she continues to serve as co-director.

Nguyễn has participated in numerous international exhibitions, including the Uzbekistan Pavilion at the Venice Biennale (2026); Tokyo Biennale (2025); Busan Biennale and the Asian Art Biennale, Taichung, Taiwan (2024); *Listening To The Overtones Of Fissure*, Green Island, Taiwan (2023); Documenta 15, Kassel, Germany (2022); the Asia Pacific Triennial, Brisbane, Australia (2021); the Singapore Biennale (2016); Kuandu Biennale, Taipei, Taiwan (2016); Shanghai Biennale, Shanghai, China (2016); and *HIWAR*, Darat Al Funun, Amman, Jordan (2014). She was the recipient of the Han Nefkens Foundation-BACC Award for Contemporary Art (2017).

Shuyi Cao (Guangzhou, b. 1990)

Shuyi Cao's multidisciplinary practice spans sculpture, installation, and moving images. Through alchemical approaches to material, matter, and knowledge osmosis, she explores the intersections of archaeology, ecology, science, technology, and cosmology. Combining handcrafted objects with technological artifacts, Cao creates paradoxical fossils, both tangible and intangible, that speculate on geotrauma, transcorporeal ecology, and prehistoric futurity while examining the porous relationships between human and non-human worlds.

Her recent solo exhibition was *Winding without Shore*, Gathering, London, UK (2025); *And When The Sea Was Open*, Island Gallery, New York, USA (2024); and *Ardor for Unconformity*, the 11th Biennale nationale de sculpture contemporaine, Québec, Canada (2024). Recent duo exhibitions include *Underwater, On Fire* (with Candice Lin), UCCA Clay Museum, Yixing, China (2025), and *Strange Stranger* (with Leelee Chan), Para Site, Hong Kong (2023). She has also participated in numerous group exhibitions, including *Unearthed*, Orange County Museum of Art, California, USA (2025); *Tales of the South*, He Art Museum, Foshan, China (2023); and *Do Not Black Out*, Ming Contemporary Art Museum, Shanghai, China (2021), among others.

About ara contemporary

Established in 2025, the gallery's name ara comes from the abbreviation of the founders' names: Arlin, Ramadanti, Chandra. Beyond that, the word holds a layered meaning that aligns with the gallery's philosophy. In Sanskrit, ara means a place of shelter, adaptability, and consideration of others. These values are at the heart of ara contemporary, shaping its role in the arts community.

The gallery's focus will center on artists, from emerging to established, whose practices engage with the context of Southeast Asia, exploring the connections between immediacy and global discourse. Founded with the mission to thoughtfully advocate for Southeast Asian artists, ara contemporary aims to serve as a dynamic platform for dialogue and collaboration and to contribute to the burgeoning art scene in the region and beyond.

I will tell you when I am home

11 July - 9 August 2026

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