

ara contemporary Art Jakarta 2025

Booth C3

Adyttria Negara
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Spot 2

Ipeh Nur

To access the complete list of works, please access the link below
<https://privateviews.artlogic.net/2/ee993855ac1fad816ba990/>

Adytria Negara
(b. 1995, Indonesia)

Adytria is a visual artist based in Bandung, where he also completed his education at the Institut Teknologi Bandung (ITB). His creative practice explores two-dimensional aesthetics, particularly within the fields of fine art and graphic design. Adytria frequently engages with ubiquitous objects as his subject matter—a focus that continues to evolve as part of his ongoing artistic inquiry. This interest is consistently reflected across his body of work, which includes paintings as well as various media formats such as art books, posters, zines, and more.



The Reverse of Things: Cacti and Succulents, Planet Bumi, The Complete Airbrush Book, Receipt Paper, Plastic Raffia String, 2025
oil on canvas
28 x 22 cm



The Reverse of Things: Picture Frame, Picture Card Sheet, Quality Control Label, D-Ring Hooks, Elastic Cord, 2025
oil on canvas
19 x 14 cm

Adyttria's latest series, *The Reverse of Things*, draws on Graham Harman's philosophical framework, *Object-Oriented Ontology* (OOO), which posits that objects possess "a reality that far exceeds our experience and perception." The series opens a dialogue on how the objects we often overlook have the power to interrupt our spatial and cognitive awareness—without needing to be interpreted metaphorically or anthropomorphically. Through visually precise compositions, the works reintroduce objects into a space that compels us to recognize and appreciate their existence as autonomous entities, rather than mere reflections of reality. The optical illusions presented are not simply perceptual tricks, but serve as a means to reveal a depth that is not fully present. These illusions prompt the viewer to question what is being seen and how reality is being interpreted: *Are we truly seeing the object, or merely our interpretation of it?*



*The Reverse of Things: Acrylic Glass Rule Box, Picture
Card Sheet, Sample Label, Masking Tape, Prusik Cord,
2025*

oil on canvas
32 x 15 cm

Agan Harahap
(b. 1980, Indonesia)

Known for his practice in photography and digital manipulations, Agan Harahap offers a reading of social conditions through a blend of satire and parody. Harahap creates new scenarios by blurring the threshold between fiction and reality, filling up the grey area that connects one fact with the others with his authorship. As a result, his works often carry not only a sense of humor but also a critique of contemporary society's unthinking consumption of images.

Harahap has participated in exhibitions in Indonesia and internationally such as *Indonesia Bertutur* at the Museum Puri Lukisan, Bali (2024), Indonesia; *Living Pictures: Photography in Southeast Asia*, National Gallery Singapore, Singapore (2022); *Nation, Narration, Narcosis: Collecting Entanglements and Embodied Histories*, Hamburger Bahnhof - Museum für Gegenwart, Berlin, Germany (2021); and *the 5th Singapore Biennale 2016: An Atlas of Mirrors*, Singapore Art Museum, Singapore (2016). His works are in the collections of the Sigg Collection Mauensee, Switzerland; Singapore Art Museum, Singapore; Freunde der Nationalgalerie, Berlin, Germany; and Tumurun Private Museum, Solo, Indonesia. Agan Harahap is one of the recipients of the Singapore Art Museum S.E.A Arts Fund in 2025.



Happy Days, 2025
 C-print on acrylic wooden light
 box installation
 120 x 90 cm
 Edition of 3

Agan Harahap is known for his use of digital manipulations to employ photography as a medium of storytelling, instead of documentary, by weaving parts of true fragments into a fictitious whole. *Happy Days* is a continuation of Agan Harahap's 2013 series, *Membidik Sejarah* (*Targeting History*), in which Harahap presented a series of unseen, manipulated 'documentation' of former President Sukarno. These photos garnered significant attention, going viral in several media outlets, and continue to be discussed today. In response to the reactions, Harahap concludes that the mentality surrounding Indonesia's colonial past remains unresolved. We are often dazzled and captivated by Indonesia's historical relations with world's famous, even though, in reality, the works are purely a digital fabrication. His work blends satire with social critique, and reminds us that history is not only what happened, but also what we choose to remember.

Arlette Quỳnh-Anh Trần
(b. 1987, Germany)

Arlette Quỳnh-Anh Trần is an art laborer based in Saigon. 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).



Sharing one root, why torn apart?, 2025
Joss paper, wire, book-binding tape, stainless steel,
construction clay
variable dimensions (1 set, LED panel included)



Sharing one root, why torn apart?, 2025
Joss paper, wire, book-binding tape, stainless steel,
construction clay
variable dimensions (1 set, LED panel included)

Arlette Quỳnh-Anh Trần explores the city of Vinh—a city that was extensively rebuilt after the Vietnam War with support from the German Democratic Republic (GDR) through socialist solidarity programs initiated in the 1960s. Her sculpture, *Sharing One Root, Why Torn Apart?*, is inspired by the form of an orange, originally imported from the region of Spain, and now an emblematic symbol of Vinh. Neither distinctly Vietnamese nor fully European, the orange serves as a metaphor for histories of migration, hybridity, and cultural appropriation. Rather than focusing on origins, Trần emphasizes what things become as they move and transform. Her work reflects the tensions between ideals and realities, between importation and appropriation, and between collective memory and individual experience. Through this lens, she reveals how urban and cultural landscapes are not only constructed but also continuously reinterpreted, a process central to both Vietnamese post-war history and the lived experiences of many migrants.

Alisa Chunchue
(b. 1991, Bangkok)

Alisa Chunchue, currently based in Germany and Bangkok, investigates physical and mental states, questioning what it means to be human and what drives us to perceive existence. She is particularly interested in the body inside out, treating it as a research field to explore its material and symbolic layers.

Currently pursuing her Master's degree in Media and Visual Art at the Academy of Media Arts Cologne, Germany, Chunchue expands her artistic inquiry into the physical and mental through film practice. She works across sculpture, installation, drawing, and performance. Wound, her latest series inspired by autopsy wounds at the Condon Anatomical Museum in Bangkok, has been awarded the ARTJOG Young Artist Awards (2024), The Vogue Hong Kong Women's Art Prize in The Sovereign Asian Art Prize (2023), and the Prince Claus Seed Awards (2022). She has also been awarded the DAAD Study Scholarships – Postgraduate Studies in the Fields of Fine Art, Design, Visual Communication and Film (2023).



Wound 062024, 2024
acrylic, graphite and color pencil on canvas
120 x 90 x 4.5 cm



Wound is a series of methodical meditative drawings that are a record of the artist's time spent on the piece. Starting from 2020, the ongoing series emerged from the artist's search for a way to cope with grief. However, she does not intend to portray the grief, nor express her emotions. Rather, the art is her found method of distraction, and later became a testament of her survival.

Alisa began from her interest in the conflicting nature of wounds. On breathing bodies, wounds have the ability to heal themselves. Open wounds close. The pain subsides. The scars fade. And what remains are only memories of the pain that one may remember where and how it happened. But on the dead, wounds last forever, and no wounds are remembered. Fascinated in how wounds heal, the artist researched further on various surgical suture techniques. She traces the stitching steps using a pencil and creates endless loops of patterns - tender, swiveling, unwavering - until they fill the whole space. These light lines are steady, and their creations call for concentration and endurance. To the artist, the series is a testament to how she has survived difficult moments. The lines are incisions of her existence, every breath held and released, grounding one to a present time.



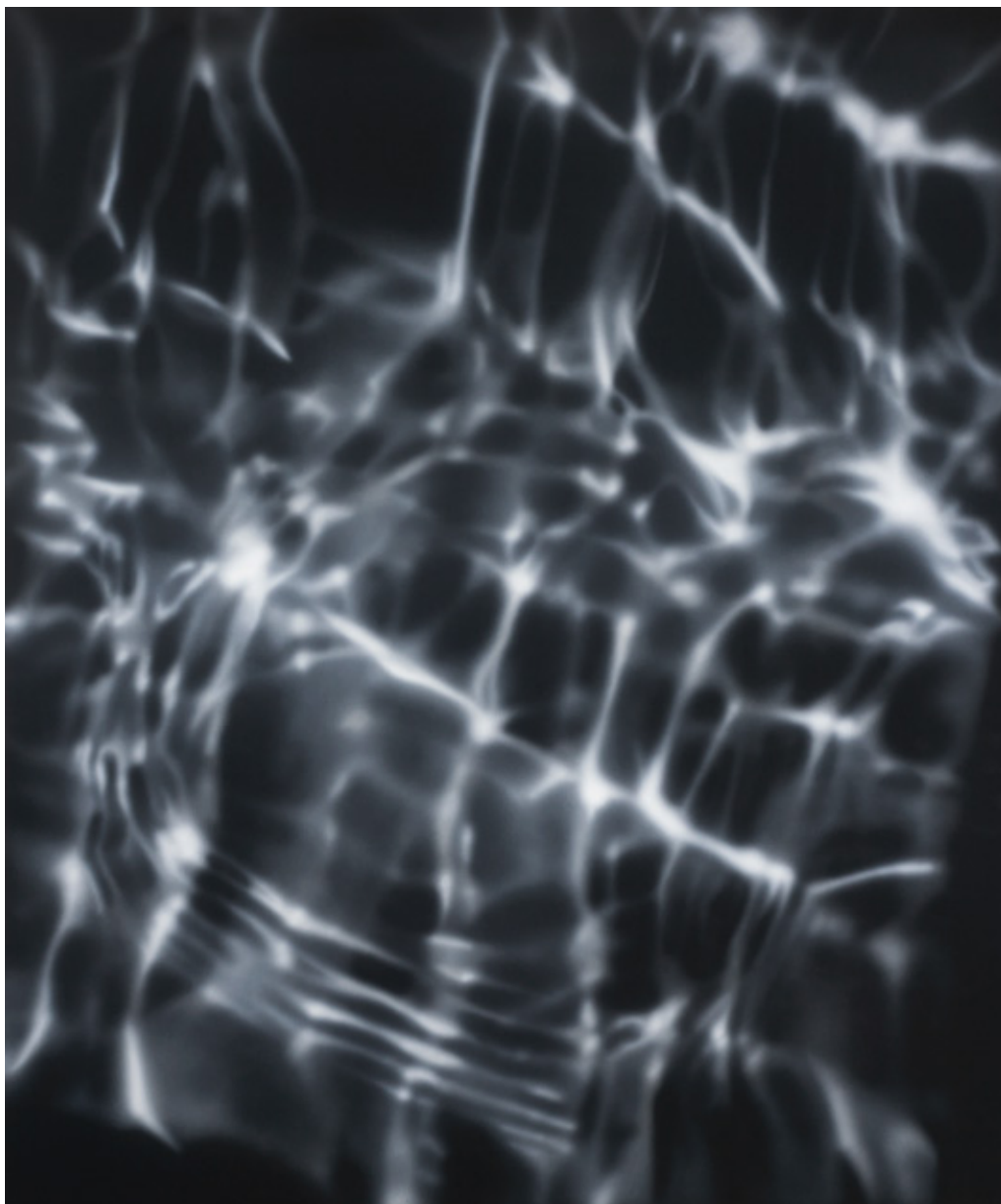
Title TBC, 2025
acrylic, graphite and color
pencil on canvas
31.5 x 78.5 x 3.5 cm

Condro Priyoaji
(b. 1993, Indonesia)

Condro Priyoaji's painting focuses on the interconnected relationship between two elements that produce color: pigments and light. While color is our perception of the energy and wavelengths of light that reach our eyes, Priyoaji's paintings aim to capture light through the use of pigments. He also explores the impermanent and fleeting nature of shadow, viewing them as the most subtle form of color, especially in how they are shaped by time and space.

Priyoaji's solo exhibitions include *Ephemeral Eternity* at A+ Works of Art, Kuala Lumpur, Malaysia (2024); and *Broken White Project #16: Lesap* at Ace House Collective, Yogyakarta, Indonesia (2024). Priyoaji was awarded the 2023 ARTJOG Young Artist Award.

Reflection Eternal is a series that delves into the visual distortion of light reflections caused by water. Through this series, Priyoaji explores how water, which appears still, can bend light in ways that give it shape and motion, transforming the way we perceive both the object and the world around us. This series continues Priyoaji's exploration of how visual reality is merely a reflection of light from the objects surrounding us. He challenges the boundaries of perception and encourages a deeper contemplation of the relationship between light, water, and reality itself. For the artist, the fleeting impression of light—a temporal moment in a specific space and time—offers a compelling subject to "freeze" in the form of a painting. The impermanence of light and the constant changes in the environment remind us of the transient nature of life in this world.



Reflection Eternal No.6, 2025
acrylic on canvas
180 x 150 cm

Dita Gambiro
(b. 1986, Indonesia)

Based in Jakarta, Indonesia, Dita Gambiro's artistic journey is deeply rooted in profound themes such as value, power, existence, and the complexities of human relationships. With a keen focus on one's connection with the divine, self-reflection, and interpersonal dynamics, her body of work reflects a rich tapestry of experiences and insights. Dita's exploration of spatial concepts and installations stems from her background in Sculpture at the Faculty of Art and Design, Bandung Institute of Technology (2009), further pursued through a Master's Degree in Production Design for Film & Television at Kingston University, London (2014). Beyond her contributions to the fine arts, Dita actively engages in the Indonesian film industry, where she has lent her creative vision as an Artistic Director to various cinematic productions.

Her works have been exhibited at ARTJOG, Jogja National Museum (JNM), Yogyakarta, Indonesia (2022); Cheongju Biennale & Ach Busan, South Korea (2019-2020); and "Synthesis: Indonesian & Bulgarian Contemporary Art", National Gallery, Sophia, Bulgaria (2019); and Asia Woman Artist, Jeonbuk Museum Of Art, South Korea (2019). Past solo exhibitions include *The Future of the Past*, Galeri Ruang Dini, Bandung, Indonesia (2024); and *White Lies At Project Stage*, Galerie Michael Janssen At Singapore Art Stage, Singapore (2012).

Through her practice as both an artist and a film art director, Dita Gambiro explores themes of value, power, existence, border, barrier, and liminal spaces. A shophouse, known in Bahasa Indonesia as rumah toko or ruko, is typically a two or three-story building found in commercial areas, often in Chinatowns. Among the Chinese Indonesian community, these buildings often symbolize financial stability and social mobility.

During the May 1998 riots, which primarily targeted the Chinese Indonesian population, many of these shophouses were looted and burned. In response, Dita Gambiro created replicas of their charred and dilapidated facades. Upon closer inspection, viewers notice "for sale" advertisements embedded within the works. For many, the riots marked both the beginning of societal change and the end of a repressive regime. For the victims, however, the sale signs evoke a deep sense of loss, a forced surrender of what had once been carefully built and hoped for.

The tragedy also left behind a lingering psychological trauma. This is reflected in the barricades that were built afterward—structures that can still be seen today, perhaps as a means of staying silent and unseen. The sense of alienation and isolation persists, both within and outside these shophouses, as the Chinese Indonesian community continues to be regarded as "the Others" or a minority. Gambiro's work preserves the memory of the tragedy, presenting these barriers outside their protective use but as monuments to the cost of survival.



Sinar Mulia / Noble Light, 2024
plywood, acrylic, wire mesh, aluminium sheets, canvas, paint
117 x 50 x 10 cm

For Sale: Dreams We Couldn't Keep, 2025
plywood, newspaper, PVC board, wire mesh, aluminium sheets,
canvas, paint
92 x 52.5 x 17 cm cm

Dzikra Afifah
(b.1998 , Indonesia)

Dzikra's practice explores the relationship between personal experience and collective conditions through drawing, installation, and sculpture. She primarily works with clay and other materials that tend in a state between bodily form and deformation. Her approach to the entire creation process opens her works to a broader narrative through both form and materiality. Her practice continues to evolve through material exploration and contextual inquiry. Her work has been presented in various exhibitions including ARTJOG 2025, at Jogja National Museum (JNM), Yogyakarta, Indonesia; and Desire, Design, Discourse, and Disaster, at GAJAH Gallery, Jakarta, Indonesia (2025). In 2022, Dzikra received the Young Artist Award at ARTJOG, and in 2024, she was named an Honorary Winner of the 8th Bandung Contemporary Art Award (BaCAA).



At The Very Momentum, 2025
ceramic (stoneware)
45 x 46 x 50 cm

In Dzikra's new works, melting slip clay and falling pastel dust form part of the artist's material lexicon, elements chosen not only for their physical properties but for their metaphorical potential. By pouring slip onto half-dry clay, a chain reaction is triggered: the sculpture begins to collapse, crumble, and reconfigure itself, folding into another form. This slow, transformative movement is eventually halted through drying and firing, capturing a moment of instability mid-transition, a process that becomes a gesture of reclamation to the artist.

At the center of the piece is an arm, its form drawn from a dissection of Apollo's pose in Albinus' anatomical skeleton. Here, classical ideals of masculine beauty intersect with scientific precision, referencing how the body has been mapped, controlled, and idealized throughout history. These symbols, often used to assert power and authority, are intentionally destabilized. As the melting arm merges into other sculptural bodies, it enacts a quiet undoing. The monumental becomes momentum. The rigid dissolves. What remains is a reclaiming of agency, embodied through material and gesture.



Metaphorical Truth Literally, 2025
soft pastel and gouache on 300 gsm
paper
108 x 150 cm

Enka Komariah
(b.1993, Indonesia)

Enka Komariah was born in Klaten in 1993. He graduated from the Graphic Arts department at the Indonesian Art Institute of Yogyakarta. The strengths of Enka's work include transforming various media and imaginative narratives as the main idea of the work, often using drawing on paper. He frequently fools around with satirical and ironic symbols while simultaneously playing with the boundaries between taboos and norms in the eyes of society. His interest in cultivating his own identity with the agrarian tradition of Java Nan and juxtaposing it with contradictory popular cultural images became a distinctive character in his work.

Recent collective and duo exhibitions include *Eroded Borders* (Gegerboyoy) at Elleboogkerk, Amersfoort, Netherlands (2025); *Ghost from the Past* at 16Albermale Project, Sydney, Australia (2023); *The Setouchi Triennale* (Gegerboyoy) at Ibuki Island Old Post Office, Setouchi, Japan (2022), and ARTJOG, Jogja National Museum, Yogyakarta, Indonesia (2021 and 2022). In 2019, Enka Komariah won the ARTJOG Young Artist Award.

Enka Komariah's *Serdadu Revolusi* investigates the enduring impact of the transition from the Dutch East Indies to the Republic of Indonesia, a period in which the struggle for independence was marked by force and violence. Drawn on an actual state-issued document addressed to individuals with physical, mental, and psychological wounds from that era, Komariah's work foregrounds how the wounds of war clung tightly to its survivors, both visible and invisible. At the same time, he poses a question: does that violent desire persist in the generations that inherited it— and could it be easily reignited in the times to come?



Serdadu Revolusi, 2025
water-based oil on decree document paper 1959
102 x 86,5 cm



The Altruist, red thorn and piety, 2025
oil on canvas
75 x 112 cm

Enggar Rhomadioni
(b.1992, Indonesia)

Enggar Rhomadioni utilizes the act of creation to process experiences, both glorious and tragic. These records of life's events are often imbued with his perspectives in relation to cultural narratives. By investigating histories and narratives, Rhomadioni's works employ artistic juxtaposition intended to provoke conversations within ourselves and with others. Rhomadioni's surreal paintings embody the concept of 'intersubjectivity,' where the elements within his paintings encourage us to see ourselves through the experiences of others, fostering a shared exploration of identity and experience.

Rhomadioni has also held several solo exhibitions, including *Kanda Laya* (2023) at Kiniko Art Room, Yogyakarta, Indonesia; and *KALABENDA* (2021), at Ace House Collective, Yogyakarta, Indonesia.



Adagio at golden hour, as the sun divides itself, 2025
oil on canvas
180 x 143 cm

Falseto muson timur, 2025
oil on canvas
43 x 30 cm



Enggar Rhomadioni's recent paintings are rooted in the Javanese belief of *Ksatria Jawa Paripurna*, a concept deeply embedded in Javanese culture, particularly within the traditional values of the Javanese aristocracy, or *priyayi*. The term 'Ksatria' refers to a warrior class in the traditional Hindu-Javanese caste system, and 'Paripurna' means complete or perfect. Through his practice, Rhomadioni dissects traditional Javanese beliefs to understand and recontextualize them from a contemporary perspective. He explores the concept of *Wanodya* (Companion), which is part of the Ksatria Jawa Paripurna belief in achieving a complete life. Rather than focusing on gender identity, Rhomadioni examines the qualities of femininity. His painting presents a surreal image of how this soft quality is often essential in guiding and shaping life.

Ipeh Nur
(b. 1993, Indonesia)

Born and based in Yogyakarta, Indonesia, Ipeh Nur creates narratives exploring Indonesian history and its connections to her experiences and memories. Her artistic practice includes black-and-white illustrations, drawings, screen printing, etching, murals, resin sculptures, and installations. Her storytelling often builds on an open interpretation of ancient mythologies.

Ipeh Nur has participated in numerous group exhibitions, including Constellations, 47 Canal, New York, USA (2025); the Sharjah Biennial 16, Sharjah, UAE; Future Generation Art Prize, Pinchuk Art Centre, Ukraine (2024); Indonesia Bertutur: Visaraloka, Arma Museum, Bali, Indonesia (2024); Small World Cinema, Sculpture Center, New York, USA (2024); Small World, 13th Taipei Biennial, Taipei Fine Arts Museum, Taipei, Taiwan (2023); and Biennale Jogja XV, Yogyakarta, Indonesia (2019).



Whispering Waves, 2025
rock powder, cloves extract, ochre, mud eruption, marble
powder, red oxide, charcoal, indigo powder, agate,
barnacle, shell, red rope on woven fabric
100 x 250 cm



Whispering Waves #2, 2025
rock powder, cloves extract, ochre, marble powder, red
oxide, charcoal, indigo powder, jute, agate, on canvas
(hung on carved wooden rafters)
160 x 430 cm

Ipeh Nur has been investigating maritime culture in different parts of the Indonesian archipelago since 2019. She depicts the embodied knowledge harboured by older generations, from the seasonal calendar and traditional medicines, to local seafood recipes. Her storytelling often builds on an open interpretation of ancient mythologies, artefacts and archaeological objects. As part of the Maritime Stories Project, a collaborative research initiative with artists Dian Suci Rahmawati and Restu Ratnaningtyas, Ipeh Nur traces the various routes that connect the shifting landscape of the northern coast of Java, from the Muria Strait of prehistoric times, to the Great Post Road during the colonial period, to the rapidly eroding coastline in the current climate crisis. The artist's use of materials such as karst, soil, wood and sand imparts a sense of ruin, blurring boundaries between the past, the present and the speculative future.

Irfan Hendrian

(b. 1987, USA – lives and works in Indonesia)

An artist and printmaker by profession, Irfan Hendrian has consistently explored and pushed paper's formal qualities as well as its sculptural potential. In Hendrian's hands, paper is no longer merely a planar support for representation; it becomes both pigment and canvas, shaped into objects and installations that have grown in intricacy and scale throughout Hendrian's artistic practice.

He has held several solo shows; these include *Incognito*, The Arts House, Singapore (2024); *Incognito* at Art Jakarta, Jakarta, Indonesia (2022); *Constructed _scape* at Sullivan+Strumpf Singapore (2020); *Some Other Matter* at Aloft at Hermes, Singapore (2019); *SANS*, at Sullivan+Strumpf Singapore (2018); and *Terenne* at Jeonbuk Museum of Art, South Korea (2016). Hendrian's works are in the collection of Deutsche Bank, Germany; Jeonbuk Museum of Art, South Korea; Museum MACAN, Indonesia; Singapore Art Museum, Singapore; and Tumurun Museum, Indonesia.

Chinatown Window Sample:
Kawung #1, 2025
risograph and dye-cut on
layers of paper
36.2 x 17.8 x 10 cm





Chinatown Window Sample: Seroja #1, 2025
risograph and dye-cut on layers of paper
150 x 50 x 13.5 cm



✿, 2025
layers of paper on board
181 x 239 x 6.3 cm

Irfan Hendrian's artistic practice centers around paper as the primary medium in his works. By challenging the medium's inherent nature as a two-dimensional surface, Hendrian uses paper both as the medium and as pigments, emphasizing its sculptural possibilities. His latest work continues his exploration of paper's formal qualities and its sculptural potential. Drawing on his experience as both an artist and industrial printmaker, Hendrian often incorporates leftover materials from the bookbinding studio where he works. The artist layers and compacts offcuts and other paper waste into abstract compositions that reflect Bauhaus principles of abstraction and simplification, aiming to distill the most sublime essence of things. In this context, paper is treated not just as a medium, but as an entity in itself, harnessed for its formal properties of texture, line, color, and shape. *Chinatown Window Sample* is a continuation of Hendrian's research on the marks of discrimination and persecution experienced by Chinese Indonesians through tragedies in the past. The work depicts a heavily barricaded window from the Chinatown area in Bandung, West Java, symbolizing the heightened need for protection that is often felt. In this way, the piece represents the constant sense of insecurity that remains a part of his position.

Iwan Effendi
(b.1979, Indonesia)

As the Co-Founder and Co-Artistic Director of Yogyakarta's Papermoon Puppet Theatre, Iwan Effendi brings puppet characters to life with their narratives and emotions. His artistic practice spans puppet-making, painting, drawing, and performance, all grounded in a fascination with the memories and stories that each puppet embodies, even when their expressions remain static. This approach invites the viewers to have the authority to interpret it, and by doing so, they find reflections of themselves in the puppets.

His solo exhibitions to date include *Once Was* at ara contemporary, Jakarta, Indonesia (2025); *articulate*, Mizuma Gallery Tokyo Japan (2024); *preload* at Mizuma Gallery Singapore (2023); *Daydreaming Face* at Ruci Art, Jakarta (2021); *DRAWING withdrawing* (2020) and *Face to Face* at Mizuma Gallery, Singapore (2019); *Eye of the Messenger* at Yavuz Gallery, Singapore (2011); and *Two Shoes for Dancing* at Valentine Willie Fine Art (Project Room), Kuala Lumpur, Malaysia (2009). Iwan has also participated in group exhibitions in Bulgaria, Singapore, Australia, The Netherlands, the Philippines, France, Japan, the USA, and Mexico. He has undertaken residencies with the Museum of Art in Kochi, Japan (2015); Federation Square, Melbourne, Australia (2014); and Asian Cultural Council in New York, USA (2009-10) researching puppetry, visual, and performance arts.



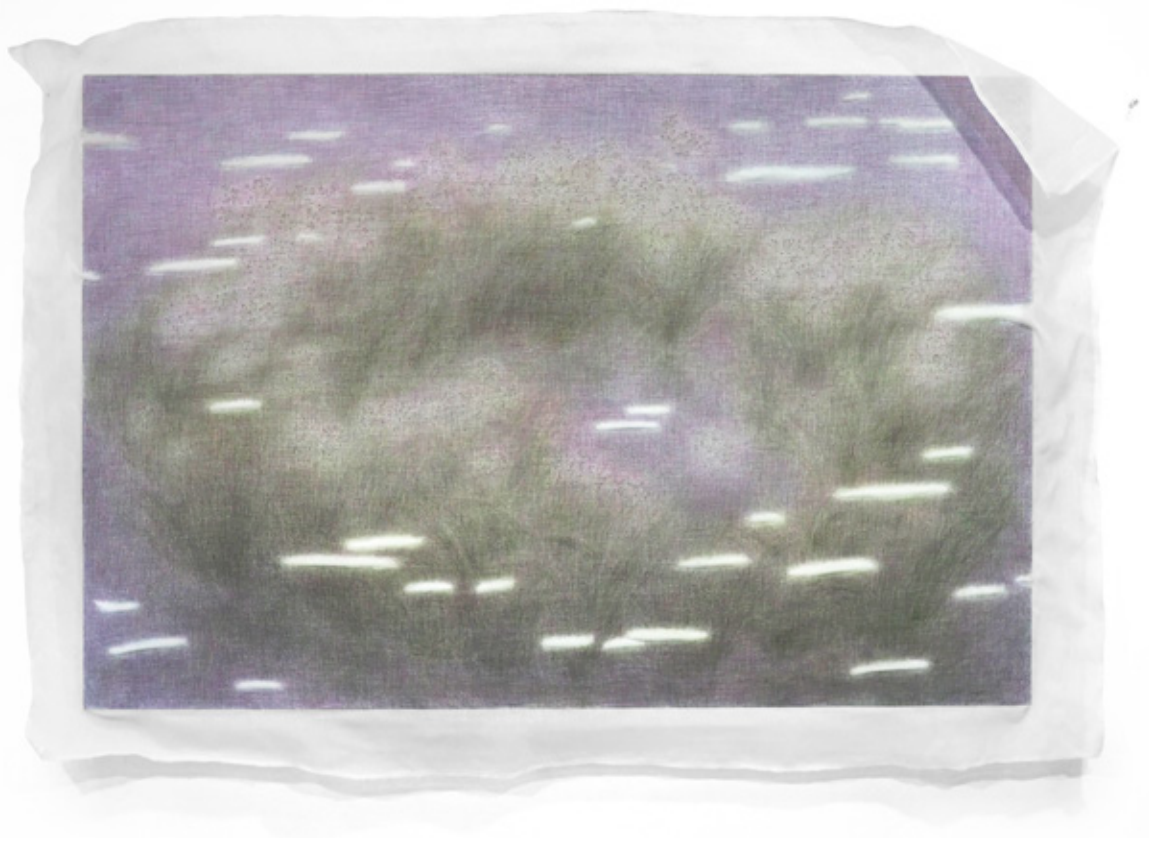
Left to Right :

Burn, 2025
charcoal, softpastel on paper
29.7 x 21 cm

Hand, 2025
charcoal, softpastel on paper
29.7 x 21 cm



Wrinkles, 2025
charcoal, soft pastel on canvas
105 x 105 cm



Yha Rad Khiet (Lesser Fimbristylis) Meadow, 2025
colored pencil on filter fabric, mounted on wood panel
73 x 105 cm

Kanokwan Sutthang
(b. 1997, Thailand)

Kanokwan Sutthang is drawn to the small, often overlooked elements of the natural world, particularly short-lived plants like rice and weeds. Through these subjects, she explores cultural narratives and personal stories connected to her own life. Her work examines the influence of foreign elements that blur the boundaries between nature and human existence, uncovering their hidden or unacknowledged histories. Using a range of media, including painting, object installation, and site-specific research, she seeks to highlight the presence and interconnections of these forms of life.

In 2024, Kanokwan was awarded a grant and selected to join Early Years Project 7, at the Bangkok Art and Culture Centre (BACC), Bangkok, Thailand. In the same year, her work was featured in a group exhibition including *Hallucination* (2024) at the Silpakorn University Art Centre, Wang Tha Phra, and *‘Merely Encountering the Evident* (2025) at HOP PHOTO GALLERY.



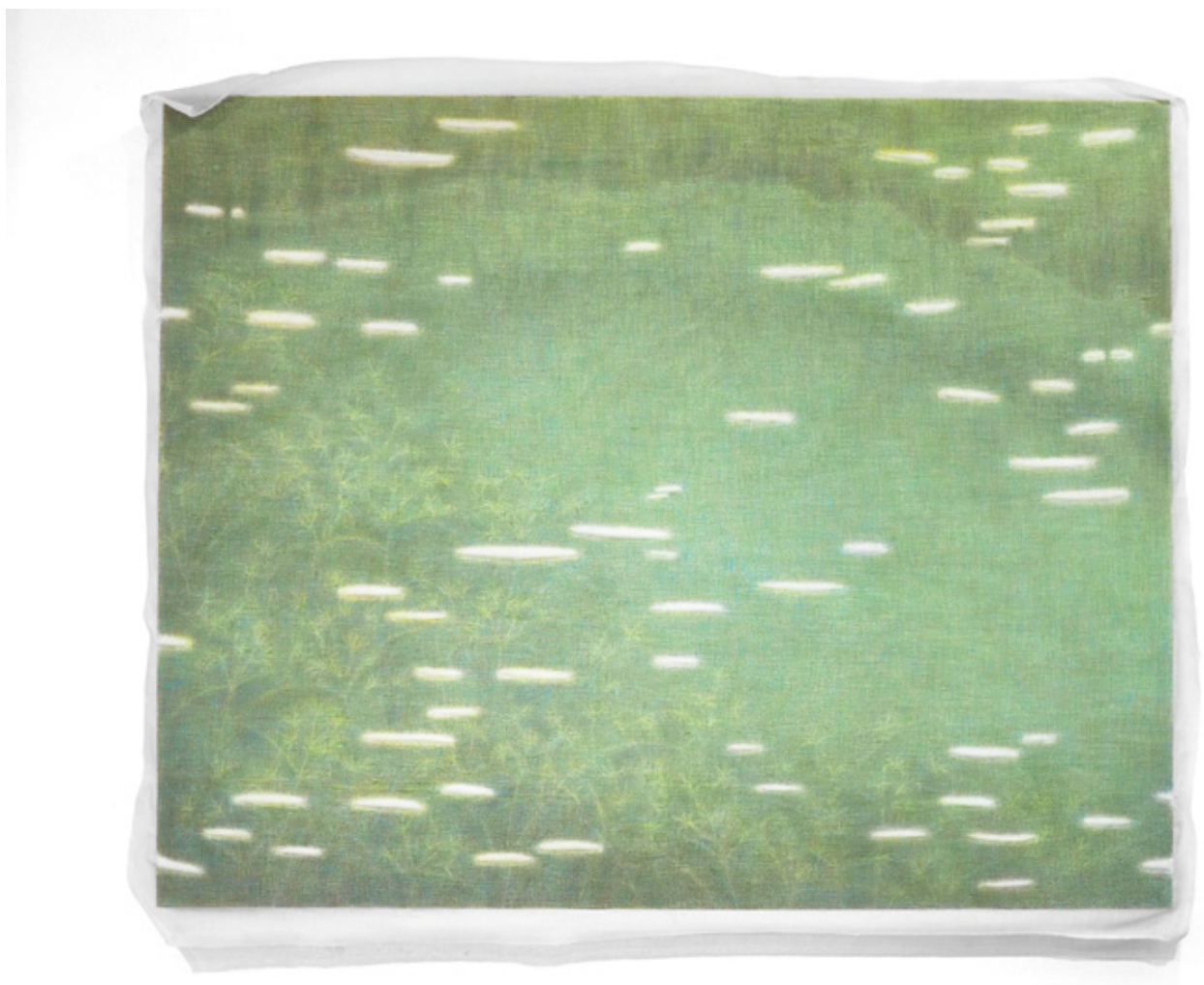
A Fleeting Moment of Kok Sai, 2025
colored pencil on filter fabric,
mounted on wood panel
34 x 41 cm

Kanokwan explores the brief lives of weeds in rice fields, those fleeting moments when seeds fall, drift, and emerge within their small ecosystems. Her interest began in childhood, working alongside her family on rice farms, where weeds grew among the crops but were often destroyed and gradually disappeared from notice. Yet they always returned quietly, as if they had never left.

Her recent work focuses on two such plants: Yha Rad Khiet (Lesser Fimbristylis) and Kok Sai (Rice Flat-Sedge), two species deemed harmful to agriculture but still an inherent part of natural growth. Kanokwan highlights the beauty of these so-called invasive plants by drawing them with colored pencil on filter fabric, referencing the rice selection process. What remains on the fabric captures a moment suspended between human intervention and natural persistence. She also leaves space beneath and beyond the frame to represent the air that carries the weeds—making both the plants and the invisible wind visible. In doing so, she questions the boundaries humans place on nature and invites reflection on what we choose to see or ignore.



*The Binding Grass, Where Frogs
Are Held, 2025*
colored pencil on filter
fabric, mounted on wood panel
34.5 x 38.5 cm



Kok Sai (Rice Flat-Sedge) by the Rice Field, 2025
colored pencil on filter fabric, mounted on wood
panel
89 x 104 cm

Lai Yu Tong
(b. 1996, Singapore)

Lai Yu Tong is an artist from Singapore who works across drawing, image-making, sculpture and sound. His practice is interested in creating adequate media to articulate the present, believing in the intrinsic need for humans to make images and tell stories.

His selected solo exhibitions include *Tom's Day Out*, Temporary Unit, Singapore (2022); *Cardboard Lamps & Adequate Images*, Comma Space, Singapore (2021); and *It's strange I feel like I've seen this one before*, DECK, Singapore (2019). Yu Tong has participated in numerous group exhibitions such as *Restless Presences*, Radio28cs, Mexico City, Mexico (2025); *Lineage: The Winston Oh Travelogue Award 25 Year Anniversary*, LASALLE Institute of Contemporary Art, Singapore (2024); *Ode to Absense*, ADM Gallery, Singapore (2024); and *Time Present Time Past*, DECK, Singapore (2022). Lai Yu Tong is one of the recipients of the Singapore Art Museum Arts Funds at the S.E.A Focus 2025, Singapore.



Newspaper Painting No.80, 2020
synthetic polymer paint on newspaper
63 x 76 x 4 cm (framed)



Newspaper Painting No.55,
2019
synthetic polymer paint
on newspaper
63 x 76 x 4 cm (framed)

Lai Yu Tong builds a practice that centers on articulating the present and creating media that adequately reflect the times we live in. Originally trained as a photographer, his series *Newspaper Painting* marks a shift in his practice prompted by the theft of his first DSLR camera—an event that led to the realization that he might not need it after all. The series involves painting over selected newspaper spreads with white acrylic paint, a response to the growing overproduction and overconsumption of images in the present day. He paints over printed text and graphics, intervening in a medium traditionally regarded as a primary source of public information. Through the process of erasure and selective preservation, Yu Tong alters both text and imagery until a composition emerges.

His method involves a close reading of each page, through which he discerns recurring patterns in the newspaper's publishing cycle. For instance, he has observed the cyclical appearance of luxury watch and jewelry advertisements, occupying the centrefold of Sunday editions. Such insights inform his broader interest in systemic structures that operate beneath the surface of everyday life, often unnoticed unless deliberately sought out. Yu Tong's practice is marked by a consistent and sincere rhythm, drawing inspiration from the mundane and the ubiquitous with a quiet attention to the material and temporal layers embedded in the media we consume.

Marcos Kueh
(b. 1995, Malaysia)

Growing up in a post-colonial developing country, Marcos Kueh has always been fascinated about his identity as Malaysian and his place in the larger discourses of the West. His practice mainly revolves around using textiles as a tool to encapsulate day-to-day stories that he finds meaningful – just as the ancestors of Borneo did with their dreams and legends, before the arrival of written alphabets from the West. In many of his artistic research projects, he explores the spectacle of how his country is being perceived – from colonial descriptions in anthropological museums around the world to marketing texts in tourism advertisements, versus his lived experiences as a human from a small town in Borneo, navigating through mundane expectations to progress as a modern citizen in a gradual, uniform, globalized world. These perspectives shape the fundamental worldviews of how he participates and contributes to discussions.

Kueh started his artistic career in 2022 when he was awarded the Ron Mandos Young Blood Award, and his works were acquired by Museum Voorlinden in Wassenaar, and Stedelijk Museum in Amsterdam. Some key exhibitions where his works have been included are the Rijswijk Textile Biennale, the 15th edition of the Manifesta Biennale in Barcelona, Kunstinstituut Melly in Rotterdam, and the National Art Gallery Malaysia in Kuala Lumpur. Kueh has also participated in Art Rotterdam, the Armory Show in New York, ASIANOW in Paris, Unknown Asia in Osaka, Art Jakarta, and ArtSG in Singapore..

Marcos Kueh's practice explores the disorientation and tension that linger in post-colonial realities, those quiet moments when the subconscious surfaces unsettling questions. What does it mean to kneel in prayer before a white figure in a chapel? In spaces built on the promise of harmony, equality often means sameness, where cultural difference is erased in favor of a single, dominant image. Through the work, he navigates these layered contradictions, how suppression is masked as unity, how tradition is shaped by inherited power, and how identity is often negotiated in silence.

Alongside these grounded realities, he drew from myth and possibility as he looks to Chang Er, the moon goddess, who defied gravity and escaped the world. To some, she is exiled; to others, she is free, a symbol of resistance, solitude, and quiet transcendence. Her story offers an alternative: that to step away from imposed narratives may be an act of liberation.

Woven Banner: The Virgin's Voyage - to the Moon, 2024
industrial weaving, recycled PET 8 threads
110 x 170 cm
Edition 2 of 4

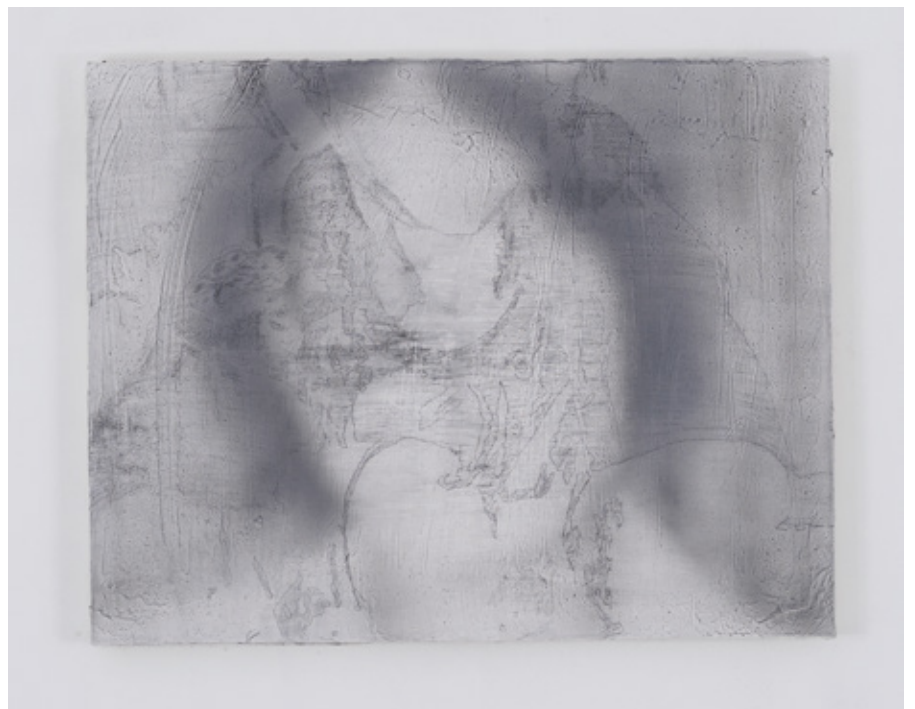


Mar Kristoff
(b. 2001, Indonesia)

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 has participated in exhibitions such as Tandur, Nonfrasa Gallery, Bali, Indonesia (2024); TERRA, Burgundy, France (2024); OPC Collectors Show, Gajah Gallery, Jakarta, Indonesia (2024); Salon Et Cetera, Ace House Collective, Yogyakarta, 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). He is the gold winner of the emerging artist category of the UOB Painting of the Year 2024, Indonesia.

You, 2025
gesso and acrylic ink on
canvas
70 x 90 x 5 cm





*It makes me feel both dead and alive, just
not at the same time, 2025*

gesso and acrylic ink on canvas

130 x 110 x 5 cm

Mar Kristoff's paintings are interpretations of photographic images, primarily drawn from his personal family photographs, rendered in abstract forms that retain traces of figuration. In his work, the photograph becomes an apparatus of power – one that constructs, distorts, and separates identity as much as it records it. *Untitled* is the first painting in which he used not his own family photos, but those of strangers, to evoke a sense of overlapping and parallel realities. By working exclusively with various strangers' photo albums found online, particularly one of a family from Yogyakarta in the 1980s and another from a family trip to Bali in the early 1970s, Kristoff seeks to make sense of these intimate, often staged moments, and to locate a sense of familiarity within them. The work raises questions about authorship and the fractured temporality that governs memory and time.



Leave a whisper, 2025
oil on canvas, stainless steel
frame
60 x 46 x 3.5 cm

Natalie Sasi Organ
(b.1999, Thailand)

Natalie Sasi Organ examines fragmented historiographies, creating artificial yet familiar scenes of composite memories and territories. Investigating the liminalities of her own biracial experience, Sasi Organ confronts the personal and cultural tensions of migration, displacement, and assimilation. Forming a practice of recollection and recontextualization, Sasi Organ highlights the ephemeral and overlooked, challenging the subjective ambiguities of identity and memory.

Sasi Organ has participated in numerous group exhibitions including *ruins and blueprints*, ara contemporary, Jakarta, Indonesia (2025); *Soft Forgetting*, Sangheeut, Seoul, South Korea (2025); *from here to here*, Nova Contemporary, Thailand (2023); *Hell: Arts of Asian Underworlds & Bernice Bing Open Call*, Asian Art Museum, San Francisco, U.S (2023); and *Friends and Family: Part II*, Pi Artworks, London, UK (2023).

Natalie Sasi Organ's new series of works interrogates the paradox of Methavalai Sorndaeng, a Bangkok restaurant opened in 1957 located next to the democracy monument, its colonial interiors and militarised service uniforms preserved under the tagline "Authentically Thai". Once hailed as the epitome of elegance during a time when Westernised opulence symbolised progress, the space now feels trapped in a performative loop: Thai pop ballads from the 1980s drift through the air, their synth melodies clashing with the gaudy draped curtains, both a façade and a veil, critiquing how such spaces, marketed as cultural bastions, often perpetuate an aesthetic rooted in colonial nostalgia. Now in the midst of renovation as the new generation of the family-owned business takes over, this series is an act of preservation but also exposes how internal colonization reshapes identity, privileging aesthetics of power over authenticity. Many of the elements that fabricate a restaurant – such as uniform, the drapery, the tablecloth – are all emphasised within the work, and for this show they are a testament to the collective memory spaces hold for generations before and generations to come.



Second Skin, 2025
oil on canvas, stainless
steel frame
44 x 30 x 3.5 cm



A Gentle Dissolve, 2025
oil on canvas
65 x 120 x 30 cm (curved outward)

Restu Ratnaningtyas
(b.1981 , Indonesia)

Restu Ratnaningtyas is a visual artist and illustrator currently living and working in Yogyakarta. Her multifaceted practice spans a wide range of media, including watercolour, paper, video, fabric, installation, and multimedia. Often rooted in the everyday, her works reflect on contemporary issues, shifts in social behaviour—both individual and collective—and objects that symbolise the delicate balance of human life. Restu has presented several solo exhibitions, including *Memento: Privatization Room* at Vivi Yip Art Room, Jakarta (2008); *Tantrum* at Kedai Kebun Forum, Yogyakarta (2016); *Subsume* at Baik Art, Los Angeles (2017); and *Ranah/Tanah* at Cemeti Art Institute, Yogyakarta (2019). She has also participated in numerous international group exhibitions, such as *mnēmonikos: Art of Memory* in Bangkok, Thailand (2013); *The Roving Eye* in Istanbul, Turkey (2014); *Stealing Public Space* at The Substation, Singapore (2020); the Canberra Art Biennale (2020); and the 2025 Sharjah Art Biennale, to carry.



Keris Tanpa Pegangan, 2025
liquid charcoal and watercolor on paper
25 x 20 cm

Continuing her project at the 16th Sharjah Biennale (2025), Restu Ratnaningtyas' work highlights the collective resilience of fisherwomen, incorporating spiritual practices as sources of inner strength and wisdom. In her work, *eye sea*, she also examines the ongoing degradation of the sea, alongside shifts in maritime cultural traditions—and how these changes ultimately reflect the conditions of life on land.



eye sea, 2025
watercolor on paper
140 x 110 cm



Aftertaste, 2025
oil on canvas
20 x 30 x 2 cm

S. Urubingwaru
(b.2000, Indonesia)

Suliswanto Urubingwaru, commonly known as Urubingwaru, is an artist, researcher, and writer. He is the co-founder of Titik Kumpul Forum, an art collective based in Yogyakarta. In his work, Urubingwaru often intersects visual art and literature as a means of exploring narratology. He uses fiction and interpretation to address themes of history, myth, and identity across various mediums, including drawing, painting, installation, and interactive installations.

He is currently completing his studies in Fine Arts, ISI Yogyakarta, but has participated in numerous group exhibitions, most recent ones including *We Begin with Everthing*, at ara contemporary, Jakarta, Indonesia (2025); *Pulse* at Haridas Contemporary, Singapore (2024); *Fugitive Shadows* at Ace House Collective, Yogyakarta, Indonesia (2024); *Lost in Whimsy Wisdom: Interplay of Realities*, ISA Art Gallery x Omah Budoyo, Yogyakarta, Indonesia (2024); and *Like a Crowd of Extras* at Seven Sisters Gallery, Houston, USA (2024). He is the winner of ARTJOG Young Artist Award 2025.



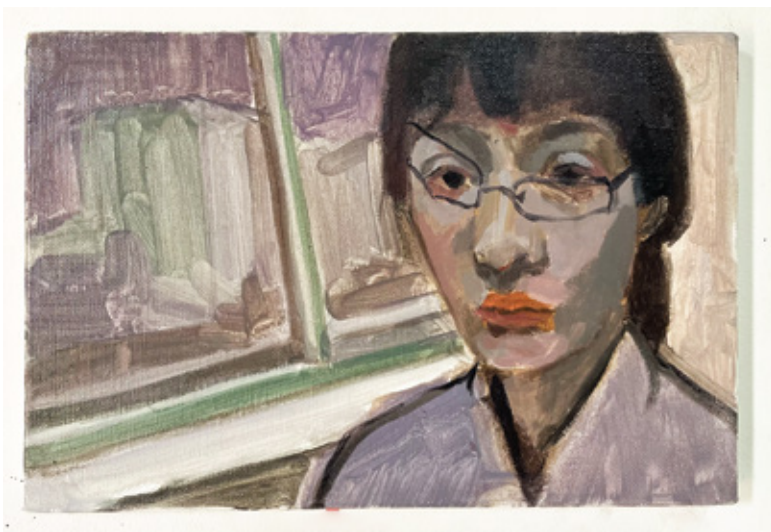
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1. *The first glance*, 2025
oil on canvas
35 x 25 x 2 cm

2. *The death of a lone wolf*, 2025
oil on canvas
32 x 25 x 2 cm

3. *The visitor*, 2025
oil on canvas
35 x 25 x 2 cm

4. *Michelle*, 2025
oil on canvas
20 x 30 x 2 cm

5. *Death in a magical land*, 2025
oil on canvas
30 x 30 x 3 cm

Urubingwaru's work explores a cosmic perspective on both the personal and collective realms. Imagine Adam and Eve choosing to part ways after arriving on Earth, or a vast emptiness shaped by wars and disasters that separate lovers, mothers, and children. The work also reflects on how unresolved inner voids can give rise to dictators—and, eventually, to the tragedies that shape our world. In a snowy landscape on the painting *Forever wandering under the light of the aurora, this endless Siberia*, two small figures are seen approaching one another. If the two panels of the painting are separated, it signifies their separation—as if their fate were to be decided by forces beyond their control.



*Forever wandering under the light of the aurora, this
endless Siberia, 2025*
oil on canvas
100 x 90 x 4,5cm each panel (100 x 180 x 4.5 cm overall)



The morning we said goodbye, 2025
oil on canvas
95 x 200 x 4,5cm

Wedhar Riyadi
(b.1980, Indonesia)

Wedhar Riyadi is part of a group of Indonesian artists whose work is deeply influenced by a period of transformation marked by the fall of the Suharto regime, the subsequent transition to democracy, and the rising influence of popular culture on local entertainment. Recently, his practice has focused on combining natural and man-made elements within a single composition, exploring both the tension and interconnectedness that arise when these two forces coexist.

Recent solo exhibitions include *In Between Stillness*, at ara contemporary, Jakarta, Indonesia (2025); *Light and Shadow* at Ames Yavuz Gallery, Singapore (2023); and *Slices* at Ames Yavuz Gallery, Singapore (2019). He participated in the 9th, 10th, and 11th edition of ARTJOG (2016, 2017, 2018) and The 7th Asia Pacific Triennale of Contemporary Art (2012). In addition to numerous private collections worldwide, his works are included in the collections of the Queensland Art Gallery | Gallery of Modern Art, Australia; National Gallery of Victoria, Australia; Anne & Gordon Samstag Museum of Art, Australia; and Tumurun Museum, Indonesia.



Aftertaste, 2025
oil on canvas
80 x 120 x 4 cm



Shelter, 2025
oil on canvas
200 x 150 cm

Riyadi's latest works continue his ongoing exploration of opposing contexts within a single composition, the natural and artificial, where, in the series, *Shield*, he depicted man-made attempts to protect against nature. While the *Tabletop Diaries* feature the arrangements of inanimate domestic objects, echoing the tradition of still life paintings, however, the objects he depicted were clay replicas. These reproductions are not intended to replicate; they are reduced to monochrome without any labels or characteristics, allowing the objects to reveal their meanings through the viewer by reflecting the spiritual principle that meaning arises in silence and emptiness. Human presence is seen through the pinched surfaces of the clay forms. The traces of touch, wear, stains, scratches, and patina become layers of history, markers that these objects once made and used.

Xiuching Tsay
(b.1993, Thailand)

Xiuching Tsay explores the fragile, persistent trace of human selves in spaces where accelerated industrialization and enduring spiritual beliefs coexist. Her practice reworks material remnants with vivid colour palettes and DIY-inspired visual language, creating spaces where memories are recollected not as fixed records but as shifting, living vessels. She responds to the emotional fallout of industrial saturation, where spirit and memory fight to persist.

Tsay lives and works in Chonburi, Thailand, and London, UK. Her solo exhibitions include Homelink, Well Projects, London, UK (2024); and A Haze in Their Gaze at Daniel Benjamin Gallery, London, UK (2019). She has participated in several group exhibitions including A Fixed Point Observation From Two Billion Light-Years Away, Tang Contemporary, Hong Kong (2024); Un/Inhabiting, Changingroom Gallery, London, UK (2023); Seeds of Changing, curated by Miranda Chance, Sapling, London, UK (2022); Myself, Kohn Gallery, Los Angeles, USA (2020); and The End of Expressionism, Jan Kaps, Cologne, Germany.



Anonymous signet, 2025
oil, chalk, acrylic and pencil colour on canvas
24 x 30 cm

*The refractive projection of
a lotus*, 2024
oil and mulberry saa paper on
canvas
110 x 80 cm



Xiuching Tsay's works explore the idea of interconnectedness rooted in the beliefs of Modern Theravada Buddhism, while simultaneously reflecting the human condition in the post-internet era. The visuals in her works evoke haunting images that stem from the endless recycling of memory until they reach a state of uncertainty, confusion, and desolation. Tsay connects this to the concept of time, a question that has been asked repeatedly, yet remains elusive. The past, although scientifically fixed, is continually reinterpreted in the mind, creating a space where time becomes fragmented—glitching, looping, and recycling through memory, or even fading away. In her works, Tsay re-encounters these images of memory as a process of accepting change while preserving the essential links between oneself and the memory objects. Rather than seeking to freeze a moment in time, she engages with memory as a living, evolving process. She simplifies or deconstructs memory objects to their fundamental elements: lines and dots. The lines in her sculpture and mixed-media works are the result of wrapping them in Saisin threads, a sacred material symbolizing protection and connection.



Ombak Belum Tidur (The Waves Haven't Slept yet), 2024
rock powder, charcoal, indigo paste, turmeric, egg
shells on canvas and threads, carpet, video
installation
250 x 400 x 250 cm





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