

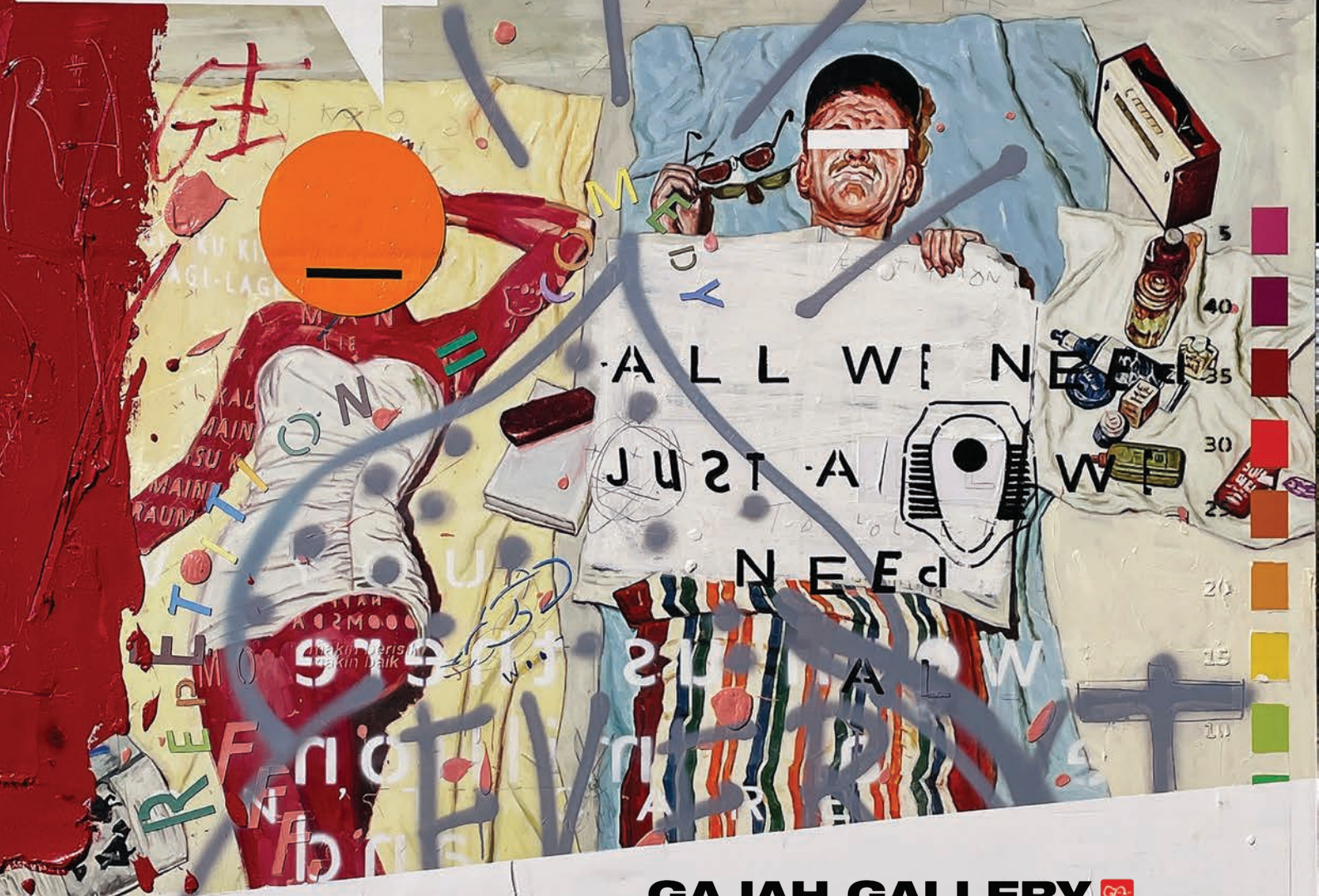
The Saturday Evening



August 16,

WON'T YOU COME ALONG AND PLAY PRETEND ?

IRONIC LIFE IN PROBLEMATIC WORLD



GAJAH GALLERY

art

I CAN'T GET NO SATISFACTION
CAUSE I TRY AND I TRY AND I TRY AND I TRY

4-6 OCT 2024
BOOTH B5
XPO KEMAYORAN



ASHLEY BICKERTON

(b. 1959, Barbados – d. 2022, Bali, Indonesia)

Ashley Bickerton is a Barbados-born American artist known for his baroque multimedia approach to exploring contemporary society. Having moved house across four continents while growing up, and migrating permanently from America to his current residence in Kuta, Bali, Bickerton's peregrine lifestyle has been a central influence upon his compositions. As a fresh graduate from the California Institute of the Arts in 1982, Bickerton's career began in New York where he was a member of the famous Neo-Geo Group during the 1980s. While in America, his compositions featured industrial materials, found objects and screen printed images such as corporate logos titled as 'Anthrospheres', 'Commercial Pieces' or even 'Self Portraits'.



Ashley Bickerton
Octopus Shark

2021, Bronze
136 x 53 x 30 cm | Edition of 6 and 2 AP



BENEDICTO CABRERA **(b. 1942, Malabon, the Philippines)**

A National Artist for Visual Arts since his conferment in 2006, Ben Cabrera, or BenCab, is an icon in the Philippines. He was a pioneer in the 1970s for addressing social and political issues, and for his portrayal of Filipino identity. He is acclaimed for his draftsmanship in expressing universal human sympathies and everyday narrative drama.

In 2009, he established the BenCab Museum in his mountain home of Baguio, where he houses his personal collection of tribal art from the Cordillera highlands, as well as contemporary Philippine art.

An undergraduate of the University of the Philippines' College of Fine Arts, BenCab was later conferred a doctorate in Humanities, honoris causa, by his alma mater in 2009. He was conferred a second honorary doctorate by the University of the Cordilleras in 2018.

A highlight of his artistic career was the yearlong celebration of BenCab 50 Creative Years in 2015, which involved retrospective exhibitions in eight museums and the publication of a 2-volume book *BenCab FILIPINO ARTIST*, authored by art historian Patrick Flores.



Benedicto Cabrera
Reunion

2024, Bronze
70 x 53 x 32 cm | Edition of 8

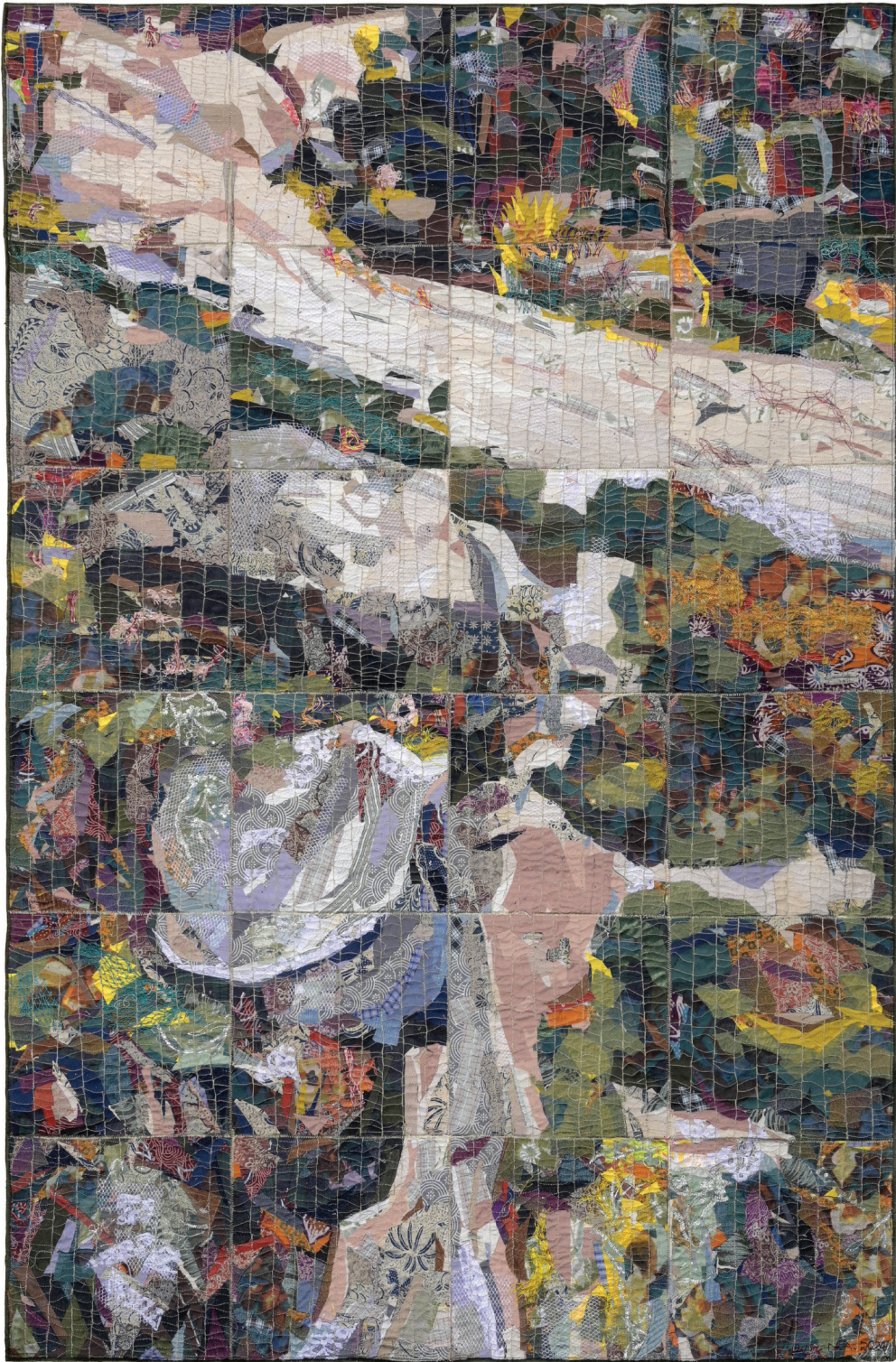


DINI NUR AGHНИЯ **(b. 1995, Indonesia)**

Based in Yogyakarta, Dini Nur Aghnia's artistic practice moves her to intensely observe the daily glories in her surrounding environment in Yogyakarta – from rugged mountains to sprawling fields, which eternally change depending on the time of day.

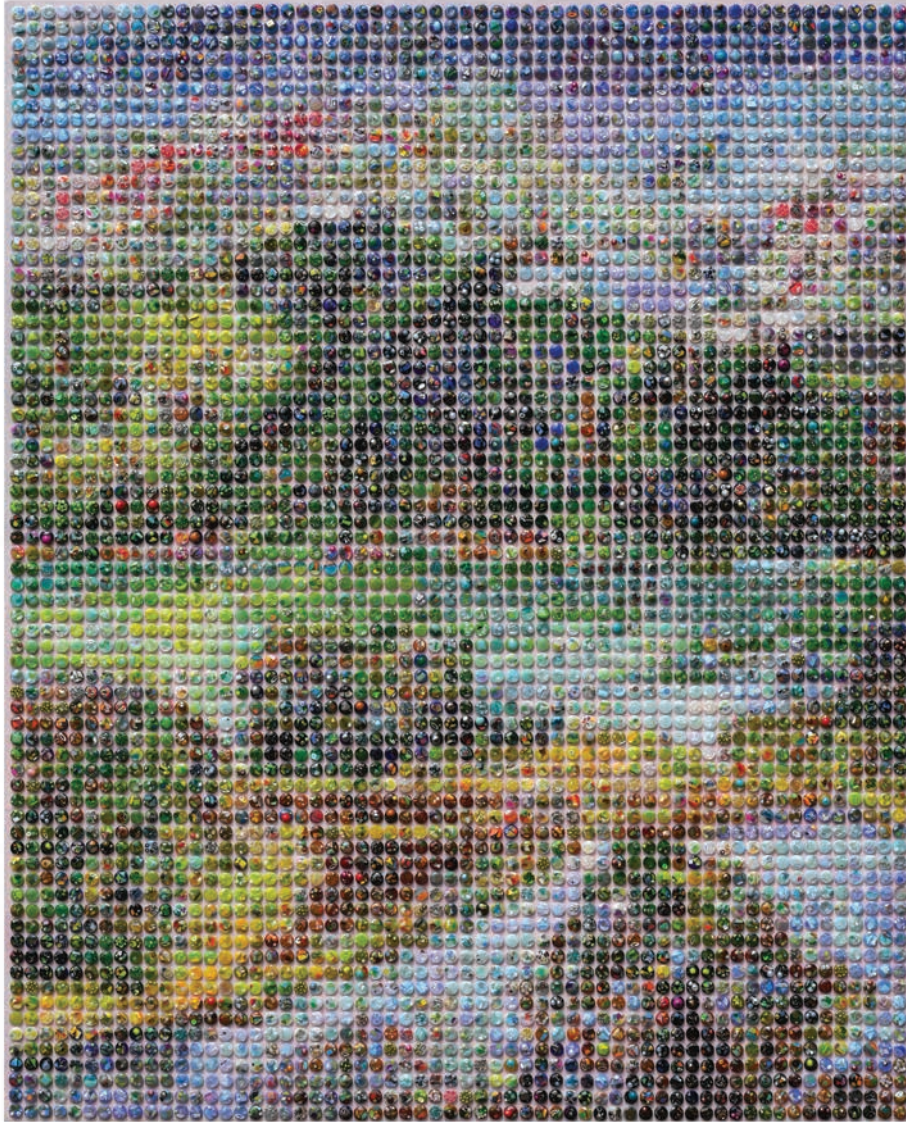
Dini manifests her humbling encounters with nature in an unconventional way. Rather than trying to emulate a photorealistic rendition of the landscape, she tests the boundaries of landscape painting to explore the depths of her inner worlds and subjectivity. She explores the power of human memory in reconstructing and imagining natural landscapes through the use of negative space and clay pixels. Through this medium, she portrays how each captured moment, from dawn to dusk, exists in her memory—and even in frozen pictures—only in fragments, pixels.

Veering away from painting a complete, fixed image, Dini's landscapes encourage one to become fully immersed in the subtleties of the present, knowing that the wonders of every moment can never be truly recreated. Her works are a discussion of familiar geographies and a way of capturing the landscapes that she believes are often overlooked. Her brightly-coloured depictions of the Indonesian landscape highlight the small victories we should be grateful for each passing day.



Dini Nur Aghnia
Land of Scraps

2024, Patchwork Quilting
156 x 104 cm



Dini Nur Aghnia

Kaleidoskop Telaga Warna
(*Kaleidoscope of Telaga Warna*)

2024, Beads, Resin on Canvas
100 x 80.5cm



Dini Nur Aghnia

Untitled

2024, Patchwork Quilting

87 x 102 cm

ERIZAL AS

(b. 1979, Indonesia)

Erizal As is renowned for his vibrant abstract paintings that break free from traditional representation. Painting directly on his canvases instead of premeditating a fixed image, he sees intuition and organic improvisation as crucial to his process. Moreover, experimenting with diverse artistic forms and the complexities between them has always been a mark of his oeuvre.

In 2019, Erizal decided to eliminate the figure entirely and venture into pure, non-representational paintings, which he presented in another solo exhibition, *Formless Existence*. While he continued to challenge humanity's conflicted values and truths, expanding these concerns towards the deceptive nature of people in power, he expressed such concerns through a distinctly abstract language. Bold, impasto strokes; dynamic textures and vibrant, contrasting colours serve as vital expressions of realities that are constantly in flux, and thus, formless. Yet, embarking on an unexpected yet natural stylistic shift, Erizal has recently begun experimenting with landscape painting. From 2021, recognisable forms—rolling hills, lush greens, lakes and cliffs—have once again emerged on his canvases.





Erizal As
Untitled

2024, Oil on Canvas
200 x 200 cm



Erizal As

Gerak, Bayangan, & Kiasan
(Movement, Shadow, & Metaphors)

2024, Oil on Canvas
200 x 260 cm



Erizal As

Synchronise and Vibration

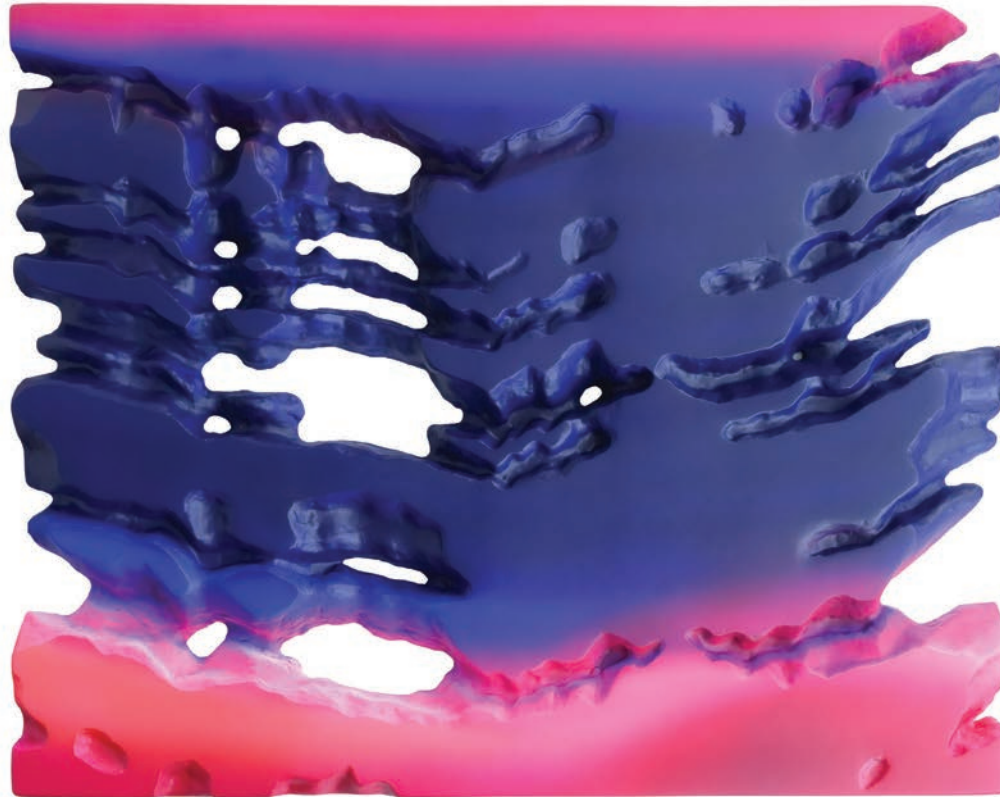
2024, Oil on Canvas
260 x 200 cm

FIKA RIA SANTIKA **(b. 1987, Indonesia)**

For Fika Ria Santika, nature has always been an unlimited source of inspiration. Born and raised in the Minangkabau Highlands of West Sumatra, a society which adopts the nature into everyday life, she seeks inspiration from themes such as unexplained change, cycles of life and inevitable growth. In particular, the phrase ‘Alam Takambang Jadi Guru,’ which means “Nature is the best teacher,” is familiar to most Minang people, but it leaves Fika wondering about its relevance to youths today. Departing from this thought, she makes sure to embrace the essence of Minangkabau as she travels out of Indonesia; always keeping it in mind as she encounters different ways of life.

Despite drawing creative stimulus from organic forms, Fika approaches her artistic practice with technological materials such as resin, acrylic, pigment, digital print, and LED lights. Her installations command presence with their luminous surfaces and sensuously colourful shapes. Upon closer look, one realises her immaculate technique of repeating small cylindrical forms which reminisces the natural subjects such as filaments or plant stalks. With these pieces emanating a fluid personality, Fika then gracefully combines the natural and unnatural, creating a series of works that harmonise seemingly disjunct aspects of the world.





Fika Ria Santika

Ruang Fana : Dinamika 17
(*Transient Space: Dynamics 17*)

2024, Resin and Polyurethane Paint
77.5 x 102.5 x 5.5



Fika Ria Santika

Ruang Fana : Dinamika 15
(Transient Space: Dynamics 15)

2024, Resin and Hydrochrome
80 x 120 cm (Top) | 25 x 46 cm (Bottom)



HAN SAI POR
(b. 1943, Singapore)

Han Sai Por is a renowned Singaporean artist known for her stone sculptures that draw from natural, organic forms, with motifs ranging from plants, seeds to fruits. Her sculptural forms are distinct for their elegance and masterful symmetry, confronting viewers with a preternatural sense of balance. Holding a background in fine arts and landscape architecture, she is particularly concerned with the rapidly changing landscape of Singapore, which often neglects concern for flora, fauna, heritage or preservation. Apart from stone, she has also worked with glass, metals, paper and ice, merging her profound understanding of the shapes of nature with the strengths and textures of her materials.



Han Sai Por

Seed Pod Series 5

2024, Cast Bronze
262 x 80 x 45 cm | Edition 2 of 2



I GUSTI AYU KADEK MURNIASIH

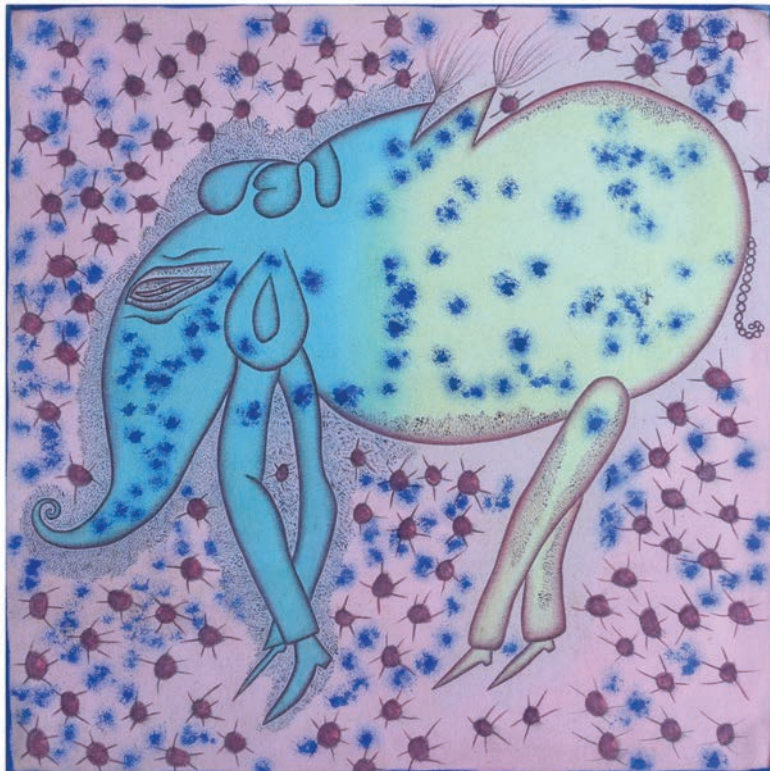
(b. 1966 - d. 2006, Bali, Indonesia)

Murni's early life was marked with hardship, movement and profound resilience. After surviving sexual abuse from her father as a young girl, she worked as a domestic worker in Ujung Pandang at the age of 10, a seamstress in Jakarta, then a jeweler in Bali before she embraced her calling as an artist. In her mid-20s, she trained under the tutelage of artist I Dewa Putu Mokoh, who taught her the Pengosekan School composed of pale earthy tones, thick black outlines and traditional motifs of flora and fauna. Murni, however, remained mainly self-taught as an artist. She eventually honed her own childlike style of strong curved lines and bright, bold colours; and broke away from traditional themes to embrace a deeply personal, interior subject matter—her traumatic past and wild, vivid dreams.



I Gusti Ayu Kadek Murniasih
Kenangan Terakhir dengan Ayahanda
(Last Memory with Father)

1996, Acrylic on Canvas
148 x 99.7 cm



I Gusti Ayu Kadek Murniasih
Tunggu-tunggu Kakiku Lagi Keseleo
(Wait, Wait, I Sprained My Leg)

1996, Acrylic on Canvas
50 x 50 cm



I Gusti Ayu Kadek Murniasih
Hatiku Menjerit Disaat Kawanku Berpulang
(My Heart Screams when My Friend Passed)

2000, Acrylic on Canvas
88 x 60 cm

IBRAHIM

(b. 1975, Indonesia)

Born in Bukittinggi, West Sumatra, Ibrahim Sutan Parpatiah, or Ibrahim, is an abstract artist distinguished among the art communities of Indonesia. Ibrahim's method of painting is founded on an acute awareness of feeling; emotions experienced day-to-day, at home or at work, are integral to his creative decision-making.

Through his work, Ibrahim attempts to intervene with a burgeoning human experience that has severed the connection between people and objects, altering the collective conscious mind. For Ibrahim, a painted canvas does not indicate a final product—but rather presents the inception of a potential shared human experience.





Ibrahim

*Irama Garis Senandung Biru
(The Rhythm of Blue Melody Lines)*

2024, Acrylic on Canvas
200 x 200 cm | Framed: 209 x 210 x 7 cm



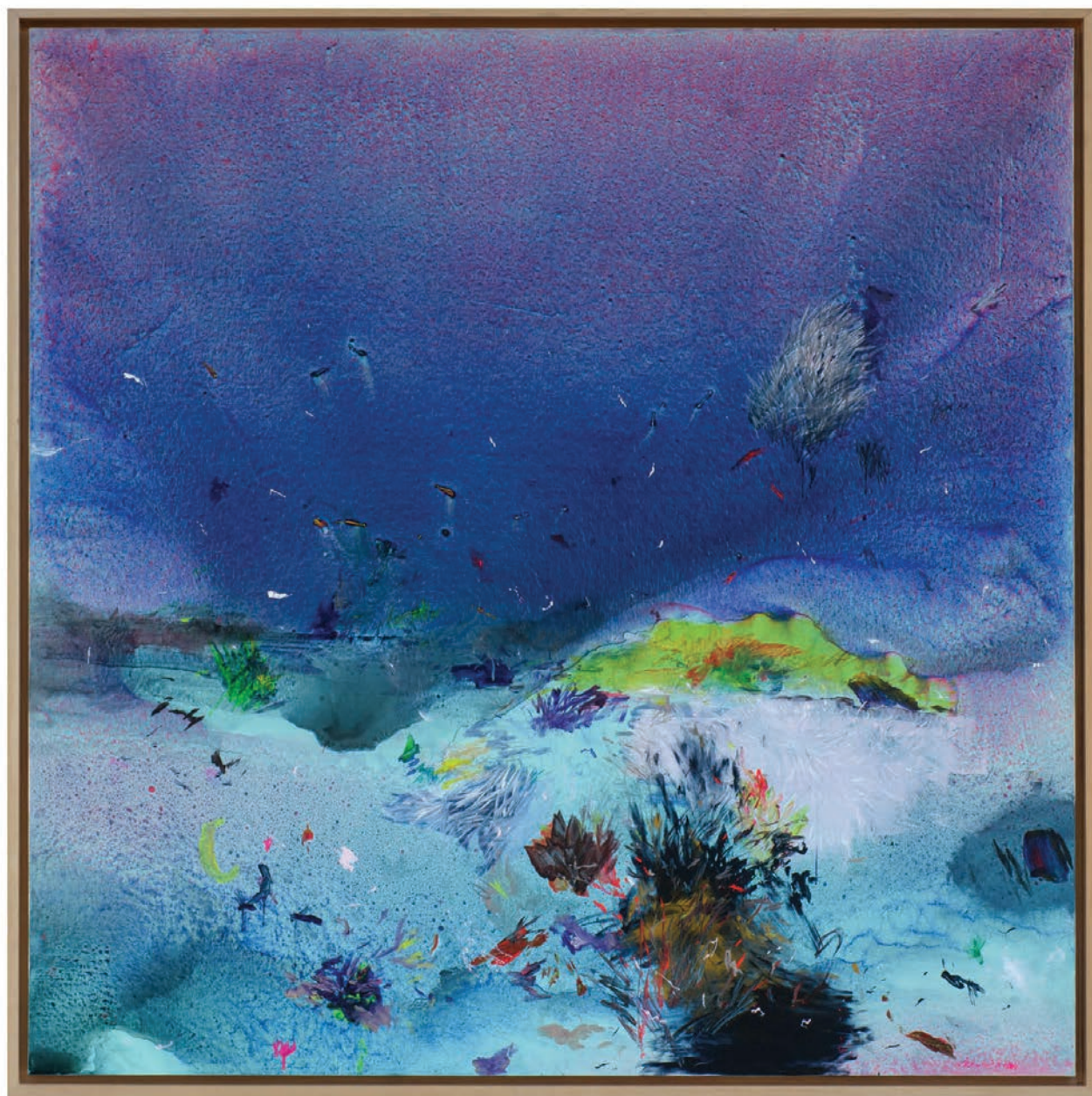
Ibrahim
Untitled

2024, Acrylic on Canvas
150 x 80 cm | Framed: 158 x 88 x 7 cm



Ibrahim
Untitled

2024, Acrylic on Canvas
150 x 80 cm | Framed: 158 x 88 x 7 cm



Ibrahim
Untitled

2024, Acrylic on Canvas
190 x 200 cm | Framed: 199 x 209 x 7 cm

JEMANA MURTI **(b. 1997, Indonesia)**

Jemana Murti is an Indonesian-born artist based in Bali. He finished his education in Fine Arts practice at Nanyang Academy of Fine Arts in 2020. His artistic practice consists of painting, sculpture, and large-scale installation. His artistic practice originates from his lived experiences and observations as a Balinese and the religious aspects of Bali.

In 2019, he took part in a group exhibition 'The New Now 3: Convergence' by Gajah Gallery Singapore and the National Gallery Singapore Benefit Auction in 2022. Jemana Murti's work is currently in private collections in Singapore, London, and Indonesia. His work is also part of the permanent installation at Raffles Maldives Meradhoo resort.

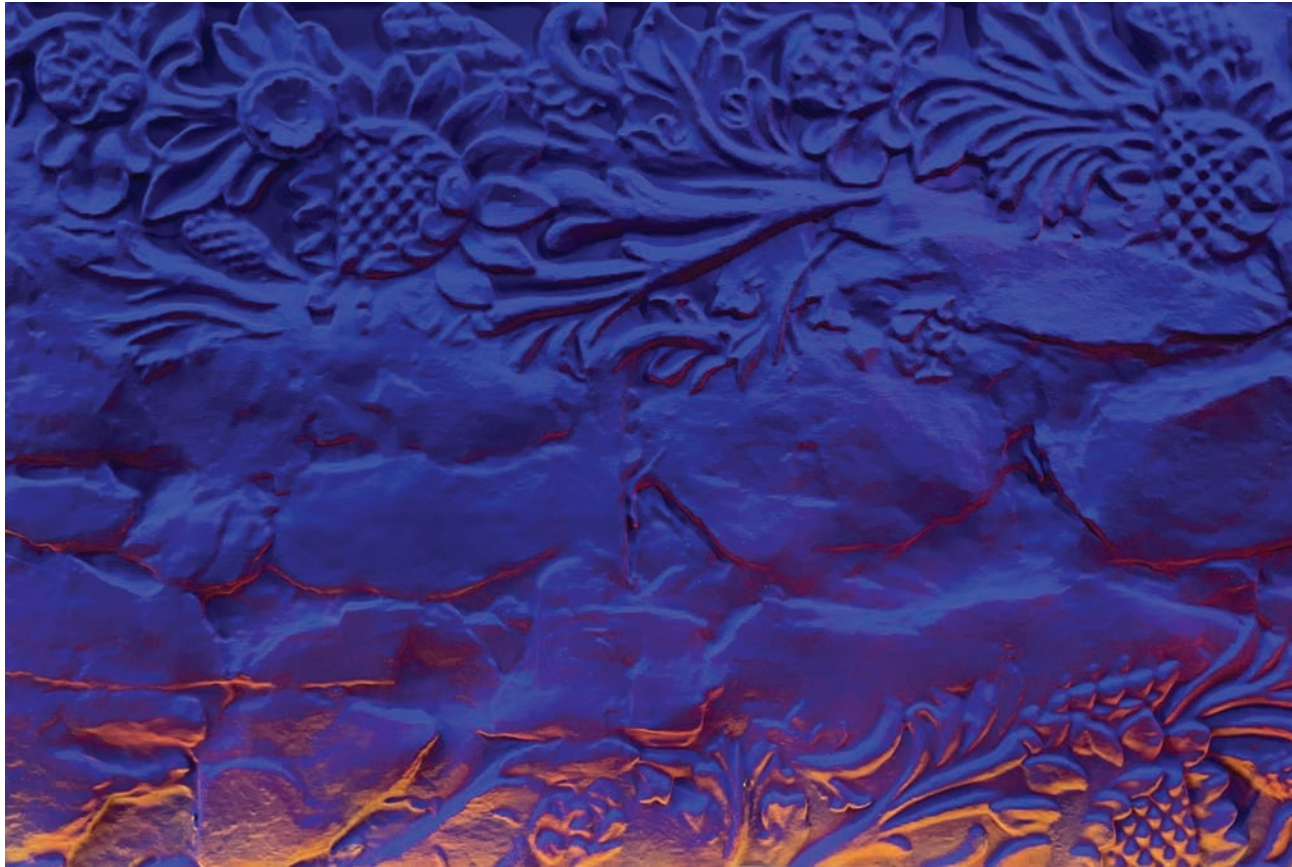




Jemana Murti

Future Relic: Jade Lotus

2024, 3D Printed PETG, Bronze Particles, and Acrylic on PVC and Aluminium
180 x 140 cm



Jemana Murti
Boolean Modifier

2024, 3D Printed PETG, Acrylic on PVC and Aluminium
100 x 150cm



Jemana Murti
Vestige

2024, 3D Printed PETG, Acrylic on PVC and Aluminium
100 x 150cm

KAYLEIGH GOH (b. 1993, Malaysia)

Currently based in Naarm Melbourne and Singapore, Kayleigh Goh is amongst the most reflective and innovative young artists in the region. Drawn to the psychological and emotional healing qualities of paintings and spatial experiences, Kayleigh's art practice draws on poetic, meditative, auto-ethnographic reflections of urban architectural environments.

Inspired by the psychological and poetic implications of place, her works are soft and quiet, gently moving the viewer to contemplate ideas of home and rest. In the fast-paced life of the city, Kayleigh's work allows us access to a metaphysical space where we can safely unpack unresolved emotions of despair. Her works then offer a temporary escape from the complexities and incongruities in life.

Kayleigh is a graduate of VCA, the University of Melbourne with a Master of Contemporary Art in 2021 and received her BA (Fine Arts) from LASALLE College of the Arts in 2016. She had her solo debut in 2018 at Gajah Gallery Singapore and has since actively shown in solo and group shows around the region.





Kayleigh Goh
Pink Lake Dessert

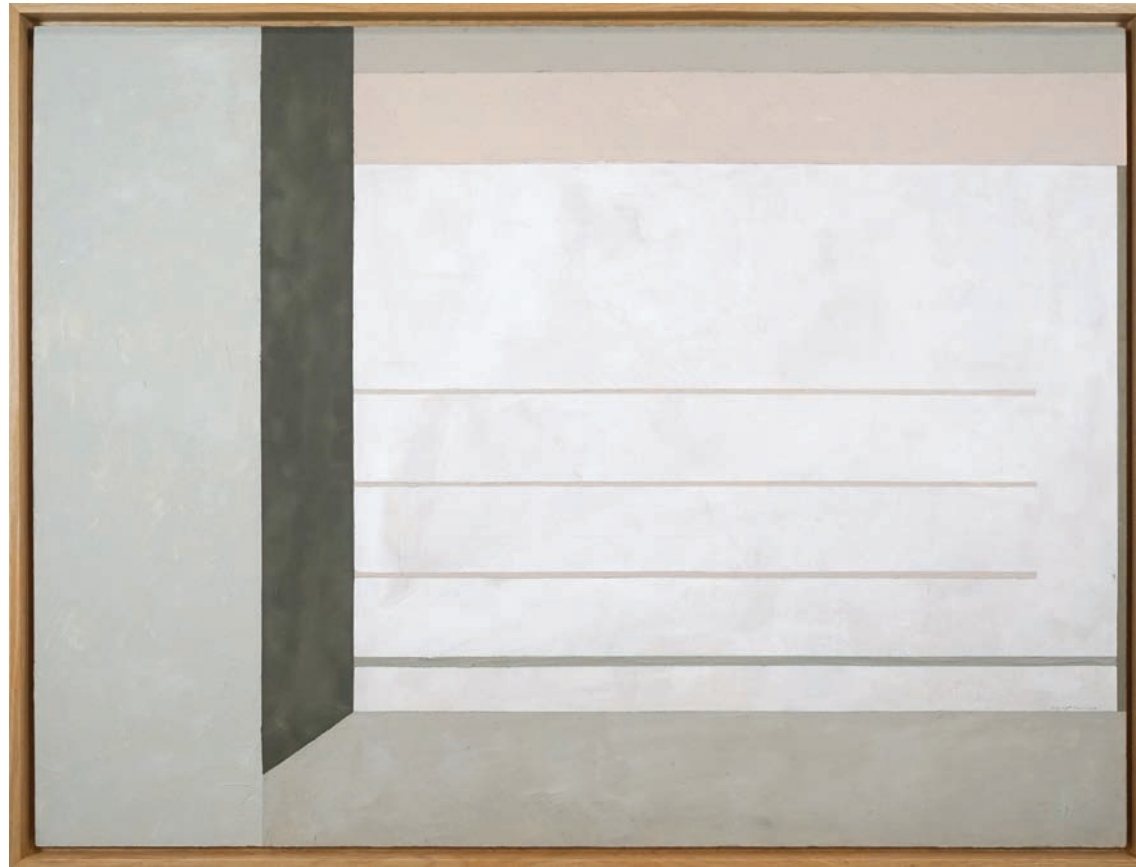
2024, Cement, Acrylic, Gesso on Accacia Hardwood
120 x 1.8 x 81 cm



Kayleigh Goh

The Architecture of Happiness

2024, Cement, Acrylic, Gesso on Accacia Hardwood
182 x 1.8 x 121 cm



Kayleigh Goh

Room of Soft Pink Roses

2024, Cement, Acrylic, Gesso on Accacia Hardwood
90 x 120 cm



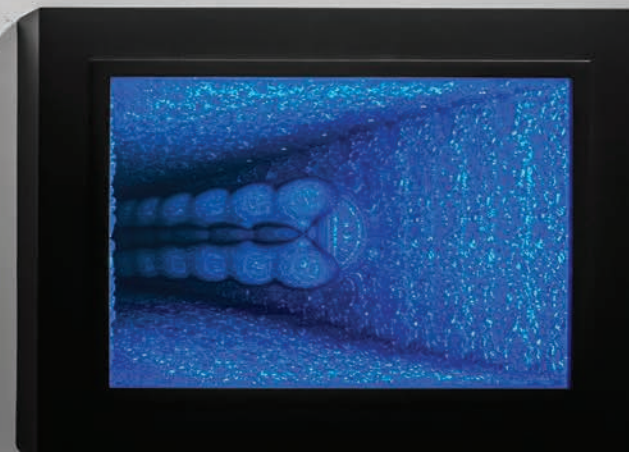
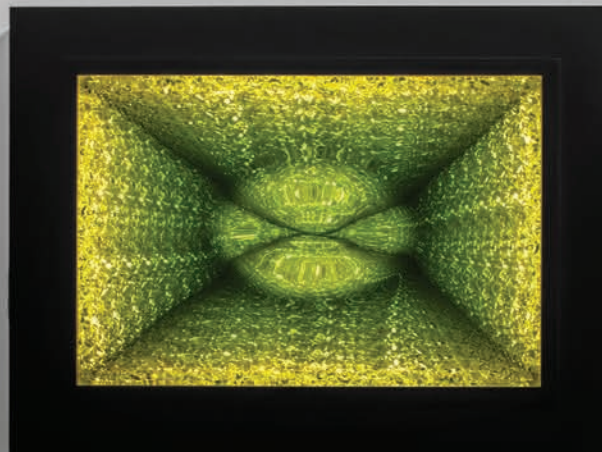
MARK JUSTINIANI

(b. 1966, Singapore)

Born in Victorias, Negros Occidental, Mark Justiniani grew up in a small town surrounded by sugar cane plantations and mills. Coming from a family of engineers and artists, he established himself as a professional artist known for his figurative paintings and jeepney assemblage using stainless steel, stickers and decals. He was actively involved in artist collectives such as Grupong Salingpusa (1985-1992), Artista ng Bayan or ABAY (1987-1990), and Sanggawa (1994-1998).

Throughout his career, Justiniani has received numerous awards and recognition for his artistic contributions. Notably, he has exhibited at the 2nd Asia Pacific Triennial in Brisbane, Australia; the Asian Art Museum in San Francisco; Artjog in Jogjakarta; the Children's Biennale at the National Art Gallery in Singapore; the Japanese Palais SKD in Dresden, Germany; and the Yokohama Triennial in Japan. Justiniani participated in the 58th Venice Biennale in Italy in 2019, where his compelling work titled "Arkipelago" represented the Philippines.

GAJAH GALLERY
ART JAKARTA 2024 | BOOTH B5



Mark Justiniani
Genesis Series

2024, Aluminium Box, 3D Printed Clear Resin, Glass, Mirror Acrylic, and LED Tube Lights
42.5 x 57 x 11.7 cm (set of 3)
Edition 1 of 2 and 1 AP



RIDHO RIZKI

(b. 1993, Indonesia)

Ridho Rizki pursued his art education at the Faculty of Fine Arts ISI Yogyakarta (Indonesian Institute of Arts Yogyakarta). In 2017, he received the Emerging Artist Award at Bakaba #6, held at the Sakato Art Community, Yogyakarta. He was also selected as a finalist for the Young Artist Award by RedBase Yogyakarta in 2016, and awarded Best Drawing Fundamental II at ISI Yogyakarta in 2015 and 2014.

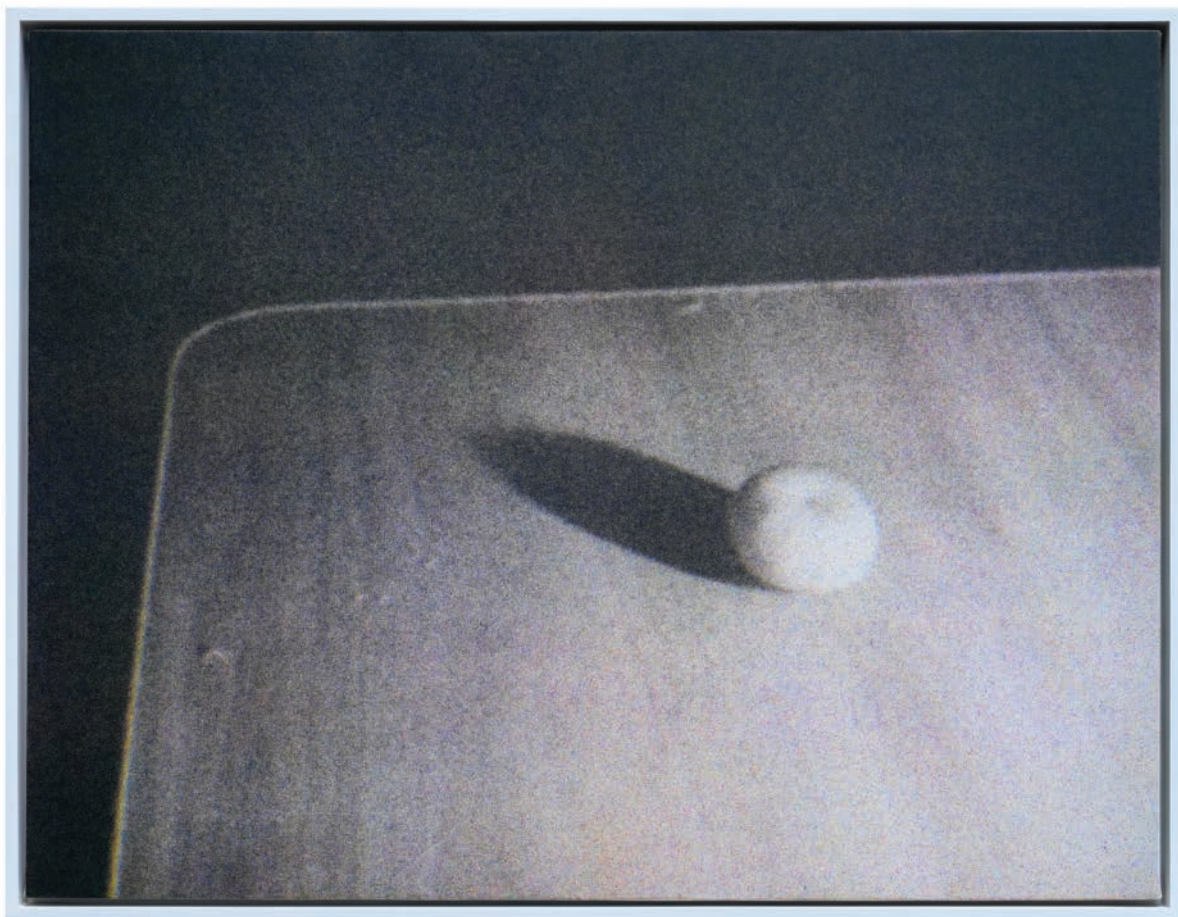
Rizki's artwork evokes the sensation of still life paintings, yet his interest lies not in the symbolic but the dramatic and optical aspects of an object. Merging pointillism, impressionism, and still life, his paintings have drawn the attention of regional collectors for their technical virtuosity and subtlety.



Ridho Rizki

Untitled

2024, Acrylic on Canvas
100 x 130 cm | Framed: 105 x 135 cm



Ridho Rizki
Untitled

2024, Acrylic on Canvas
100 x 130 cm | Framed: 105 x 135 cm



Ridho Rizki
Untitled (Jn24C)

2024, Acrylic and Ink on 300 GSM Cold Press Arches Paper
75 x 53 cm



Ridho Rizki
Untitled (Jn24A)

2024, Acrylic and Ink on 300 GSM Cold Press Arches Paper
75 x 53 cm



Ridho Rizki

Untitled (Jn24B)

2024, Acrylic and Ink on 300 GSM Cold Press Arches Paper
75 x 53 cm



Ridho Rizki
Untitled (Jn24D)

2024, Acrylic and Ink on 300 GSM Cold Press Arches Paper
75 x 53 cm

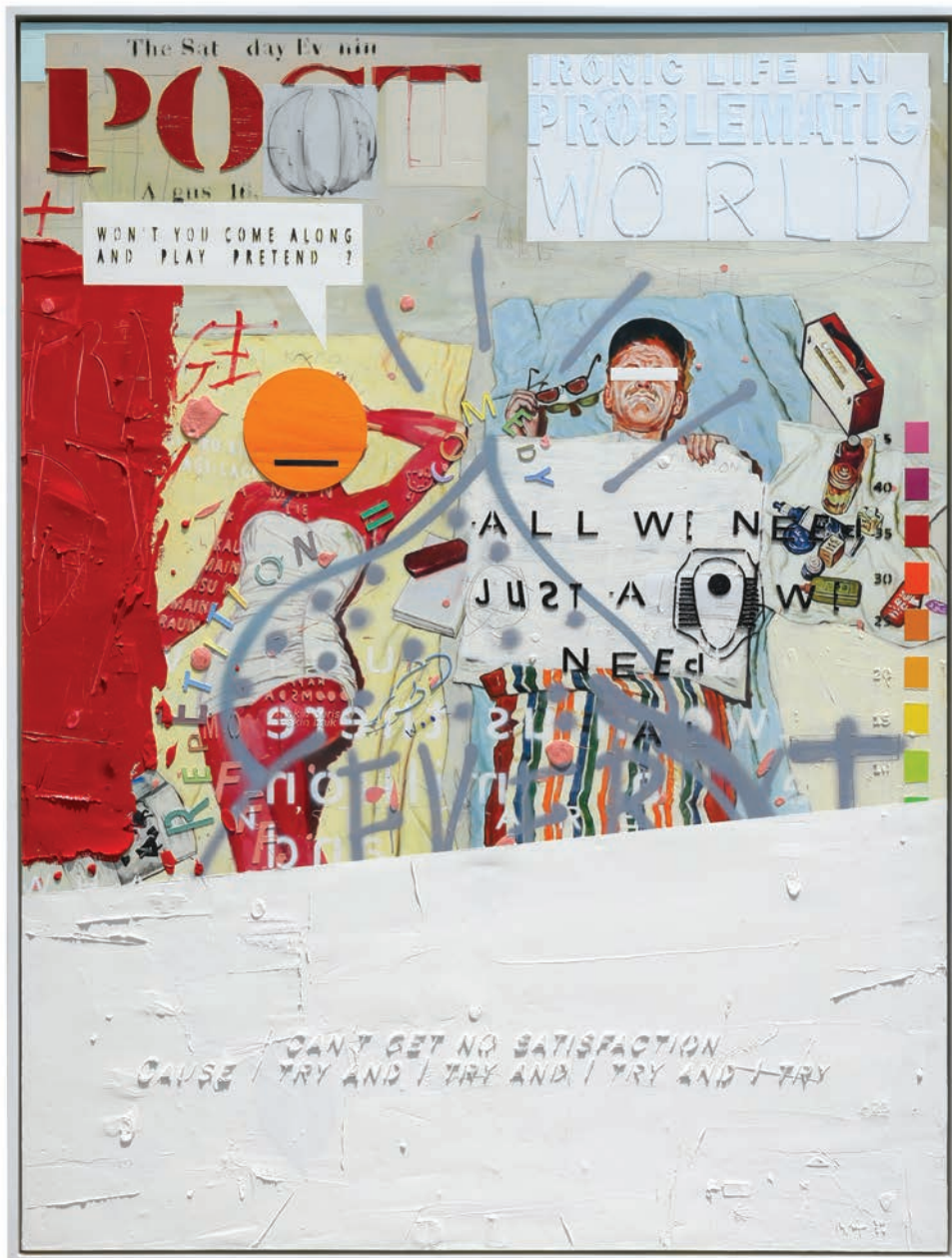
ROSIT MULYADI

(b. 1988, Indonesia)

Rosit Mulyadi was born into a conservative family of farmers in the southern coastal area of Bantul, Java. Before venturing into fine arts, he was sent to study in an Islamic boarding school, with his first encounter with art through Arabic calligraphy. While most of his peers chose to pursue further religious study, he chose to leave for ISI Yogyakarta where he majored in painting.

Mulyadi employs figuration, appropriation, and classical painting techniques to examine distinctly contemporary and sometimes ironic social realities in the context of his locale. Moreover, by distorting and obscuring Old Master works in art history with paint and text, he references the internet 'remix culture' ubiquitous in our everyday virtual communication. His work has been exhibited across Indonesia, Singapore and the Philippines.





Rosit Mulyadi

The Pursuit of Pleasure: Paradox Hedonism

2024, Oil on Canvas
150 x 200 cm



Rosit Mulyadi
Reverie

2024, Pastell on Canvas
150 x 115 cm

RUDI MANTOFANI

(b. 1973, Indonesia)

One of the founding members of the Jendela art group, Rudi Mantofani is an Indonesian contemporary artist known to incorporate the unexpected in his work. He aims to challenge the intellect by instilling questions in the viewer, demanding their examination and interpretation. In the form of both painting and sculpture, he usually transforms the iconography of ordinary objects and landscapes into puzzling visual riddles. This overturning of reality is done with daring visual ploys such as flattening the pictorial space through heavy repetitions or creating illusions of three-dimensionality.

To Rudi, all things must have communicative power as well as a life of its own, which humans do not need to understand. Since the time of the Industrial Revolution, humans developed objects with functional content, such that our understanding of them becomes limited to their utility value. In challenging this obsessive need for purpose, Rudi's objects either lack function or have unimportant ones. The surprise element of his work hinges on the viewer's expectation of function. He is hence, highly visually literate as he continually explores ways to create objects that play by their own rules.





Rudi Mantofani
Restorasi Lanskap

2024, Acrylic on Canvas
170 x 250 cm



Rudi Mantofani
Nusantara

2020, Acrylic on Canvas
200 x 200 cm



SATYA CIPTA

(b. 1988, Indonesia)

Living as a woman Balinese artist for Satya Cipta is quite a challenge in a culture and society that is largely dominated by male chauvinism. She uses her art practice as a tool to express her personal struggle and expression against this domination. The core element of this domination is of course the body, which is why the body in her painting is the crucial site of her critique and expression. Yet, her world has also been surrounded by the immense beauty and spirituality of Balinese art and culture; these two elements are therefore simultaneously embodied in her art practice.



Satya Cipta
Taman Sriwedari
(Sriwedari Garden)

2024, Chinese Ink, Acrylic, and 24K Gold Leaf on Canvas
250 x 200 cm



Satya Cipta

Hutan di Belakang Rumah
(The Forest Behind My House)

2024, Acrylic, Chinese Ink on Canvas
150 x 211 cm cm

UJI HAHAN HANDOKO EKO SAPUTRO

(b. 1983, Indonesia)

Uji Handoko Eko Saputro (also known as 'Hahan') creates works characterized by an ongoing tussle between 'high art' and 'low art', blurring realism with decoration. His works illustrate a point of contact that exists between urbanization and agrarianism — or between the local and the global — that both critiques and admits complicity with the structures and mechanisms of the commercial artworld. Indeed, themes of rejection and success are present throughout Hahan's practice, which spans painting, sculpture, drawing, and print-making. These works offer insight into the psyche of a post-boom Southeast Asian artist navigating the complexities and challenges of an expanding global art world.

In recent years, Hahan attempts to display art that emphasizes interaction with visitors and relates to the development of art in society and across the globe. Grounding his interest in the realms of value, time and speculation, Hahan lays his nonpareil craft by employing metaphor full of satirical humor. He would then elucidate the mapping of production/consumption in the cutting-edge art market, packing its gleaming ironies with an alluring spirit of artistic exploration.





Uji Hahan Handoko Eko Saputro
Post-Modern Chimpanzee: Obey As I Can

2024, Autopaint on Aluminium Plate
87.5 x 67.5 cm



Uji Hahan Handoko Eko Saputro
Valley of the Toil-ey-tubbies

2024, Acrylic and Spray Paint on Canvas
155 x 190 x 5 cm



Yunizar **(b. 1971, Indonesia)**

Born in Talawi, West Sumatra, Yunizar earned his fine arts degree at the Indonesian Institute of Arts in Yogyakarta – a school of national pride in the heart of Indonesia’s artistic and cultural capital. During his studies, Yunizar co-founded an art group called the Kelompok Seni Rupa Jendela together with five other Minang students. Amid the socio-political art that flooded the Indonesian art world after the 1998 Reformation, which saw the fall of the Suharto regime, the KSR Jendela crucially avoided overtly political themes. Instead, the group acted as a sanctuary for the artists to exchange ideas, experiment with form and material, and hone their distinct artistic sensibilities. By the late 1990s, the works that Yunizar produced were a breath of fresh air. Resisting grand, heroic narratives and didactic messages in his work, Yunizar set his gaze instead on the everyday—determined to articulate the feeling and essence, or *rasa*, of subjects that animated his immediate surroundings.



Yunizar

Mr. Kepiting
(Mr. Crab)

2024, Acrylic on Canvas
120 x 100 cm



Yunizar
Anak Beruang
(Bear Cub)

2024, Acrylic on Canvas
208 x 258 cm



Yunizar

*Di Atas Karpet Merah
(On Top of the Red Rug)*

2024, Acrylic on Canvas
200 x 100 cm



Yunizar

Dua Ikan Emas
(Two Gold Fishes)

2024, Acrylic on Canvas
200 x 100 cm



Yunizar

Twin Birds

2023, Acrylic Paint on Bronze
74 x 41 x 26 cm, 76 x 38 x 27 cm | Edition 5 of 5 and 2 AP



Yunizar
Big Bird

2024, Acrylic Paint on Aluminium
157 x 96 x 33 | Edition of 3 and 2 AP



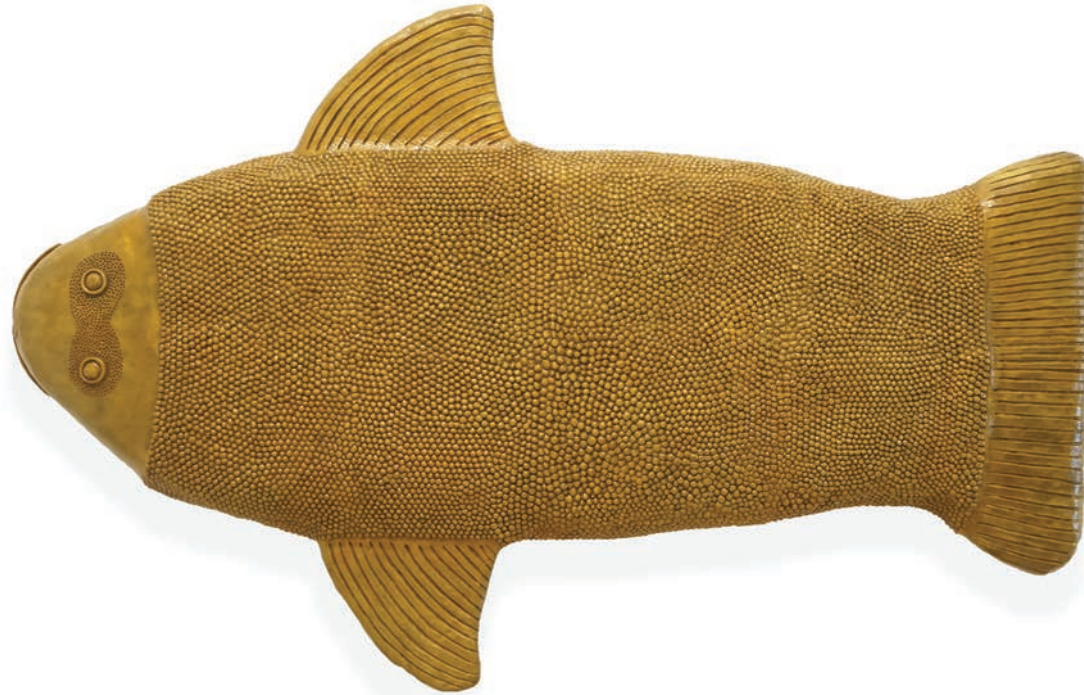
Yunizar
Pose...

2014, Bronze
105 x 30 x 163 cm | Edition 2 of 3 and 2 AP



Yunizar
Deer

2015, Bronze
150 x 160 x 17 cm | Edition 3 of 3 and 2 AP



Yunizar
Predator

2020, Cast Aluminium
18 x 12 cm | Edition 2 of 3 and 2 AP



Yunizar
Bonsai

2021, Bronze
94 x 55 x 94 cm | Edition 3 of 3 and 2 AP

GAJAH GALLERY

SINGAPORE

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10250 Indonesia
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Jalan Bugisan Selatan
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Keloran Bantul Yogyakarta
55182 Indonesia

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