



Inagural Exhibition: *We Begin with Everything*

Agan Harahap
Albert Yonathan Setyawan
Alisa Chunchue
Carmen Ceniga Prado
Condro Priyoaji
Dawn Ng
Enggar Rhomadioni
Ipeh Nur
Irfan Hendrian
Iwan Effendi
Kelly Jin Mei
Mar Kristoff
Marcos Kueh
Natalie Sasi Organ
S. Urubingwaru
Wedhar Riyadi
Xiuching Tsay

12 April - 4 May 2025

ara
contemporary

We Begin with Everything

ara contemporary is delighted to present *We Begin Everything*, the gallery's inaugural exhibition featuring works by 17 Southeast Asian artists that marks the beginning of the gallery. The exhibition title draws inspiration from a chapter in Rick Rubin's book *The Creative Act: A Way of Being*. It reflects a central tenet of Rubin's philosophy: that the act of creating is an endless, ever-present source. The word 'begin' celebrates processes as a concept turned into tangible manifestation, from exploration, discovery, and finally, transformation. This resonates with the inception of the gallery but also the artists' process of making. These processes of becoming echo the philosophical tenets of process theory, which suggests that reality is defined by constant flux, change, and growth. Just as the universe is in constant motion, so too are the artists' works, ever-changing and developing over time.

As we navigate different versions of a changing self, some artists in this exhibition explore the multifaceted aspects of what it means to be human—specifically, the body and identity. **Carmen Ceniga Prado** seeks to cultivate a reconnection with subtle physical sensations, using abstraction as a gateway into an embodied space. **Alisa Chunchue**'s latest body of work focuses on the diagnosed body, meditating on it as a means of coping. Our identity is initially shaped by how we are raised, through family and cultural influences. Works by **Enggar Rhomadioni, Marcos Kueh, Natalie Sasi Organ, Kelly Jin Mei, and Mar Kristoff** delve into, dissect, and recontextualize these values, examining them through the lens of the present and their relations to the complexity of human conditions.

Wedhar Riyadi engages with the poetic dimensions of the human condition through still-life paintings and clay models. Clay or in this case baked clay very often reminds **Albert Yonathan Setyawan** of the idea of a 'body', not only the physical but also a mode of being in the world. His process involves repeatedly casting until a certain quantity and this repetition eventually transcends the meaning of that action itself.

Irfan Hendrian initially identifies as an industrial printmaker until he observes how paper is subjected to heavy buffeting during the printing process. His practice now explores the three-dimensional potential of paper, negotiating its lightness and thinness. Similarly, **Iwan Effendi** looks into his own background, drawing on the notions and nuances of his practice as a puppeteer, which significantly informs his works.

The changing nature and development of the self are inseparable from the concept of time, which is understood differently across various aspects of life.

Dawn Ng investigates the emotional nuances and impermanence of time through colors, shapes, and forms, documenting the disintegration of frozen pigment blocks and capturing their residue. The concept of impermanence also appears in **Condro Priyoaji**'s painting, rooted in his interest in the temporal moment in a specific space and time. His work is, in a way, the fleeting impression of light 'frozen' in the form of painting. Meanwhile, **Xiuching Tsay** explores the elusive nature of time through visuals that evoke haunting images, stemming from the endless recycling of memory until they reach a state of uncertainty, confusion, and desolation. On another note, **Ipeh Nur** investigates the concept of time through the historical layers that is embedded in our landscape.

Finally, a tangible manifestation often emerges from everything unseen—the imagined and the spiritual. **S. Urubingwaru's** paintings continue his exploration of the literary genre of magical realism. Centered on the artist's perspectives, his works blend opposing themes, allowing them to coexist within a single, cohesive composition. Meanwhile, **Agan Harahap** employs photography and digital manipulation to create new scenarios, blurring the threshold between fiction and reality and filling the grey area that connects one fact with another through his authorship.

AGAN HARAHAAP

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.



The Memory Remains 1, 2025
c-print on Ilford smooth cotton rag
40 x 60 cm (unframed)
57.5 x 77.5 x 5 cm (framed)



The Memory Remains 2, 2025
c-print on Ilford smooth cotton rag
40 x 60 cm (unframed)
57.5 x 77.5 x 5 cm (framed)

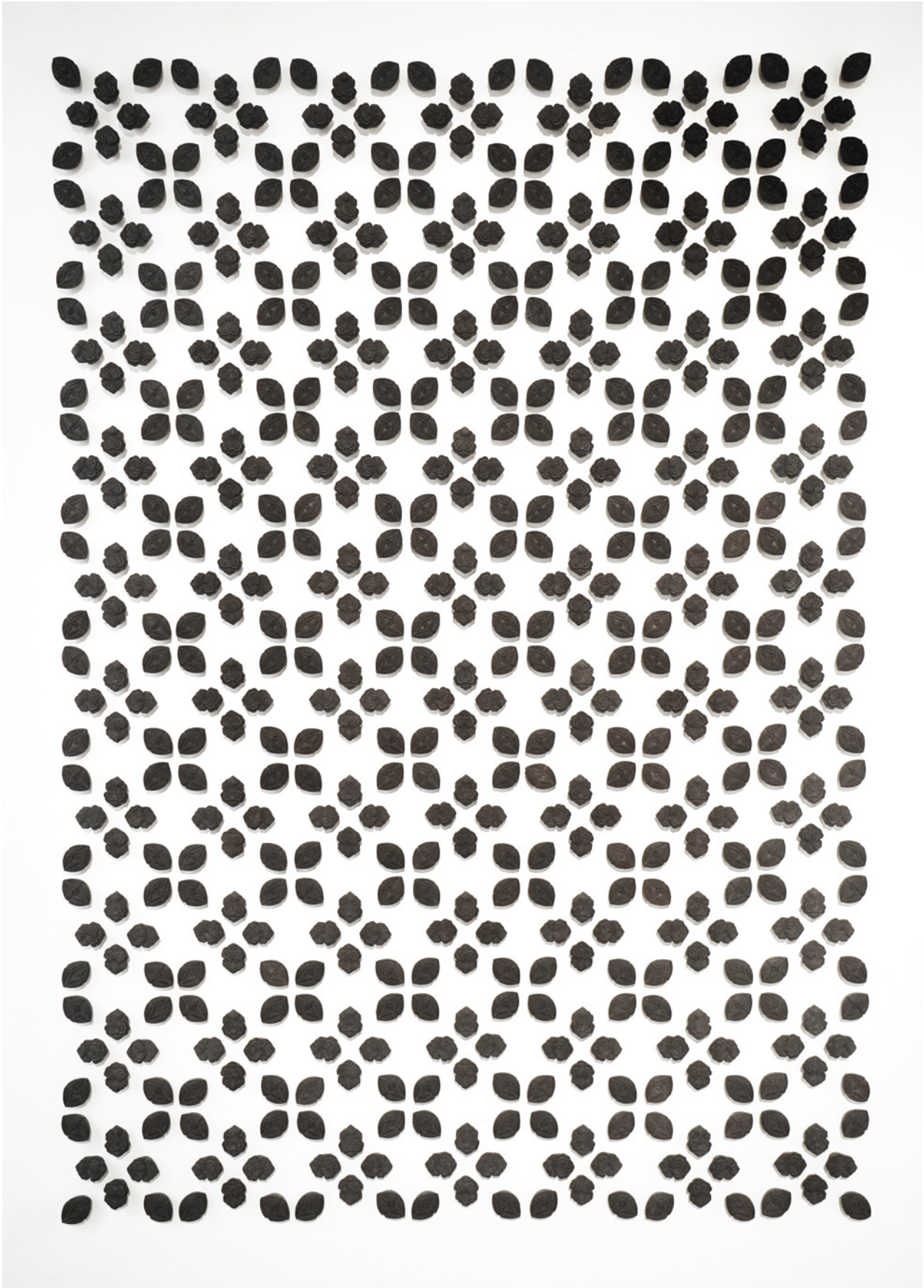
The Memory Remains is a continuation of Agan Harahap's 2013 series, *Membidik Sejarah (Targeting History)*, in which Harahap presented a series of unseen, manipulated 'documentation' of former president Sukarno. These photos garnered significant attention, going viral in several media outlets, and continue 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 powers, even though, in reality, the works are purely a digital fabrication. *The Memory Remains 1 and 2* tie these issues to the uncertainty people feel today, suggesting that we are not merely clinging to the past. Instead, the virality stems from a place of hope—particularly toward the government's vision of Indonesia 2045, where the country is expected to be a sovereign, advanced, fair, and prosperous nation by its centennial in 2045.

ALBERT YONATHAN SETYAWAN

Concerned with repetitions—how we form patterns in daily life—and the materiality and genealogy of clay in a cultural context, Setyawan has built an artistic practice in contemporary ceramic art while also translating his conceptual ideas into various mediums such as drawing, multi-media installation, performance, and video documentation. In his ceramic works, the objects that are used to form one specific pattern may look similar and identical to one another. However, on closer inspection, some slight variations and differences can be seen in each one as a result of cleaning and carving each of the individual objects by hand after casting. Yonathan looks into the ‘meditative’ quality that can be achieved through the repetition of form or action.

Setyawan represented Indonesia at The 55th Venice Biennale in 2013. He has also participated in major group exhibitions such as *The 11th Asia Pacific Triennial of Contemporary Art* at Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Brisbane, Australia (2024); *Contemporary Worlds: Indonesia* at the National Gallery of Australia, ACT Canberra, Australia (2019); and *SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now* at Mori Art Museum, Tokyo, Japan (2017). Recent solo exhibitions include *Transitory Nature of Earthly Joy*, Tumurun Museum, Solo, Indonesia (2024); *Capturing Silence*, Jogja National Museum, Yogyakarta, Indonesia (2024); and *Speaking in Tongues*, Mind Set Art Center, Taipei, Taiwan (2022). His works are in the collection of the National Gallery of Australia; Mori Art Museum, Japan; Museum of Modern Ceramic Art, Japan; OHD Museum, Indonesia; Singapore Art Museum, Singapore; Tumurun Museum, Indonesia, amongst other notable institutions.



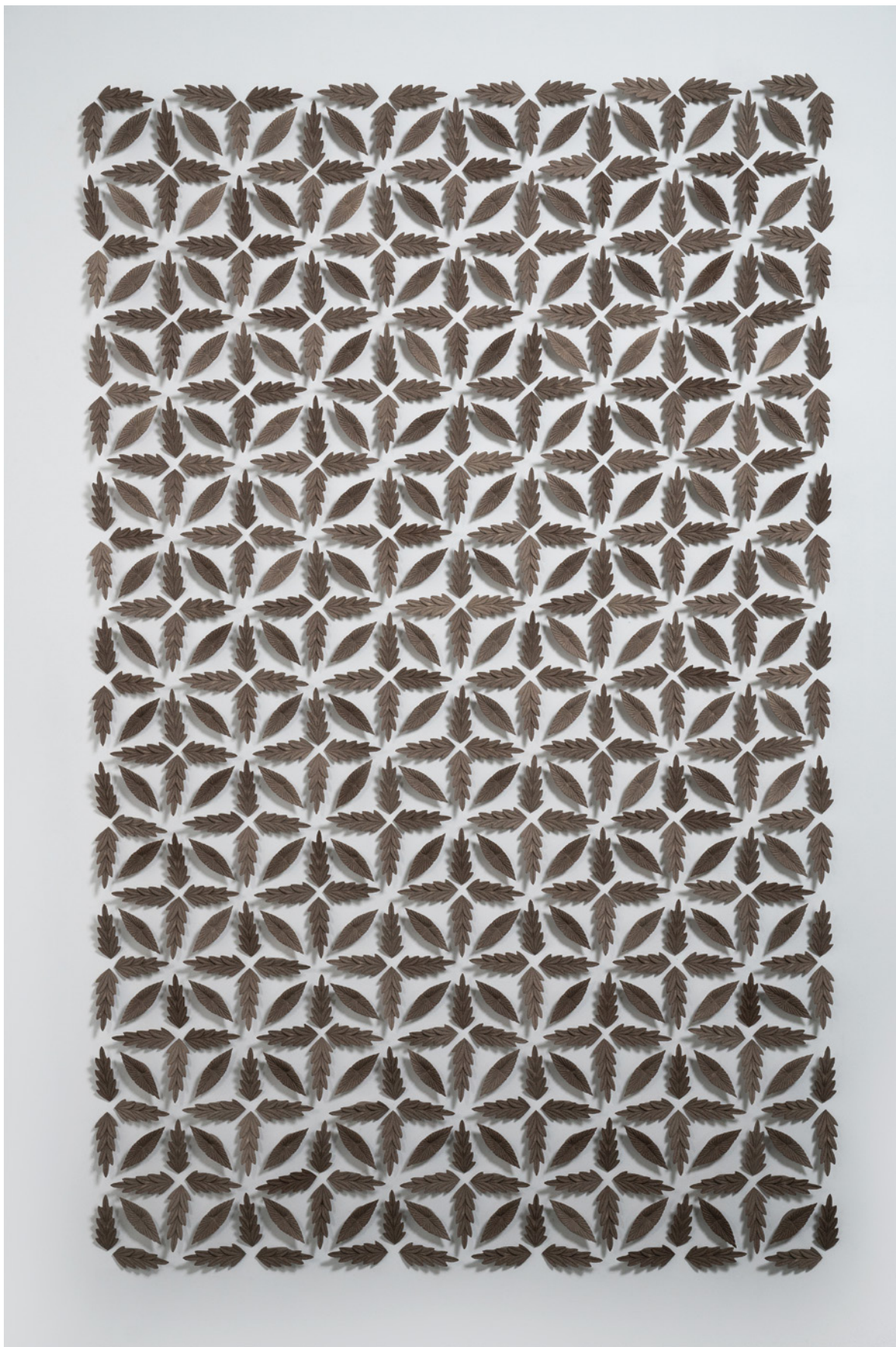


Latticework 22.04.2024, 2024
terracotta
205 x 143.5 x 3 cm (560 pcs)

Latticeworks comes out of Yonathan's continuous exploration and fascination of patterns and ornaments, specifically those that are quite often appeared on textiles. The works each consisted of two different motifs that are symmetrically composed into a net like configuration hence the title latticework with the addition of dates, months and year the work were completed to give a sense that they are some form of records of the process they've gone through.

Yonathan thinks work always polarizes between two opposing aspects, the representational and the abstract (non-representational) or categorically, the craft and the art, based on their material presence and visual references (ornaments and decorative arts), if such categorical distinction still has its own relevance. In other words, these two ceramic works along with a whole lot of other works that he has produced so far came from this place of negotiation and convergence between these two opposing aspects that are there in the background of his practice.





Latticework 07.07.2024, 2024
terracotta
208 x 131.5 x 3 cm (506 pcs)

ALISA CHUNCHUE

Alisa Chunchue investigates the physical and mental states, questioning what it means to be human, and what drives us to perceive existence. She looks into how human bodies are intertwined in today's society, with multi-layered interconnectedness. Chunchue works across mediums and disciplines in a series of large-scale projects, comprising sculpture, installation, drawing, performance, and recently, videography. Wound, her latest series of meditative drawing procedures inspired by autopsy wounds on human cadavers 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).

Chunchue has participated in group exhibition such as *ARTJOG : Ramalan*, Jogja National Museum, Yogyakarta, Indonesia (2024); *The 2023 Sovereign Asian Art Prize Finalists Exhibition*, H Queen, Hong Kong (2023); and *Illuminated Curiosities*, the Nguyen Art Foundation, Ho Chi Minh, Vietnam (2022).

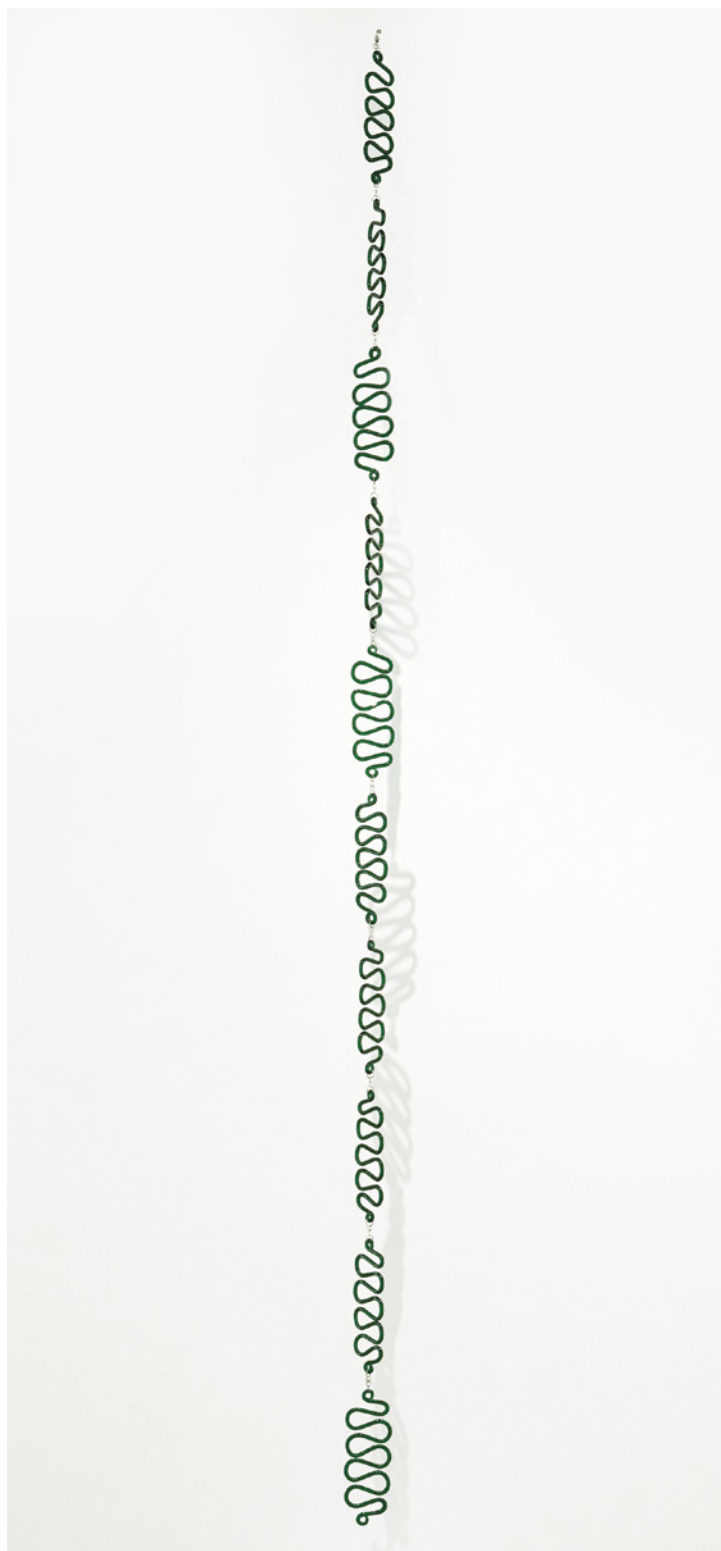


Crashing, 2022
acrylic and coloured pencil on canvas
200 x 160 cm (unframed)

Alisa Chunchue's works from the series *Crashing* and *Wound* are part of *The Resonance Project*, a project that emerged from her daily record of hospital experiences. *Crashing* takes inspiration from a book written by an American neurosurgeon Paul Kalathini, *When Breath Becomes Air*. In his book, Kalanithi addresses the root of "disaster" which means a star coming apart, an image that expresses the look in a patient's eye when hearing a diagnosis. The word then speculates the devastation of lives and a family torn apart by illness, a state of broken felt both physically and mentally. The project was developed as an analogy for the artist's personal experience and then interpretatively expressed through artistic practice. *Invisible Suture 1 (Emerald)* is developed from a meditative drawing, inspired by autopsy wounds, in which suture patterns were transformed into material language. Chunchue works with glass as a material that needs to be handled with care during the production process. Fragility is essential in both materials and how we gently care for the body. Her series *Wound* then centers on the time and process of making the works instead of the meaning behind the images.



Scarlet Sutures 022024, 2024
colour pencil and graphite on paper, framed with
aluminium frame and non reflective glass
64 x 49.5 x 2.5 cm (framed)



Invisible Suture 1 (Emerald), 2024
glass and metal fittings
variable dimensions
edition of 2



CARMEN CENIGA PRADO

Carmen Ceniga Prado uses her work as a medium to reconnect with the internal body and its cycles of subtle shape-shifting. Through abstract painting and carved wooden sculptures, her works grapple with the invisible but potent pulses of vitality that move through and around us. Using the body as a starting point, the pieces reflect the range of emotional states or embodied sensations, such as darkness, clarity, anxiety, and the moments in between.

Recent notable shows include *Rite of Passage* at Sullivan+Strumpf, Singapore (2024); *Unbearable Lightness* at ROH Projects, Jakarta, Indonesia (2023); *Rationale for Fables*, Singapore (2023), *New Makers* at Atta Gallery, Bangkok, Thailand (2023); *Entre Aguas* at Aldama Fabre Gallery, Bilbao, Spain (2022); and *At Dusk, We Tread the Earth* at starch, Singapore (2022).



Breathing Room, 2025
ink and acrylic on canvas
200 x 150 cm

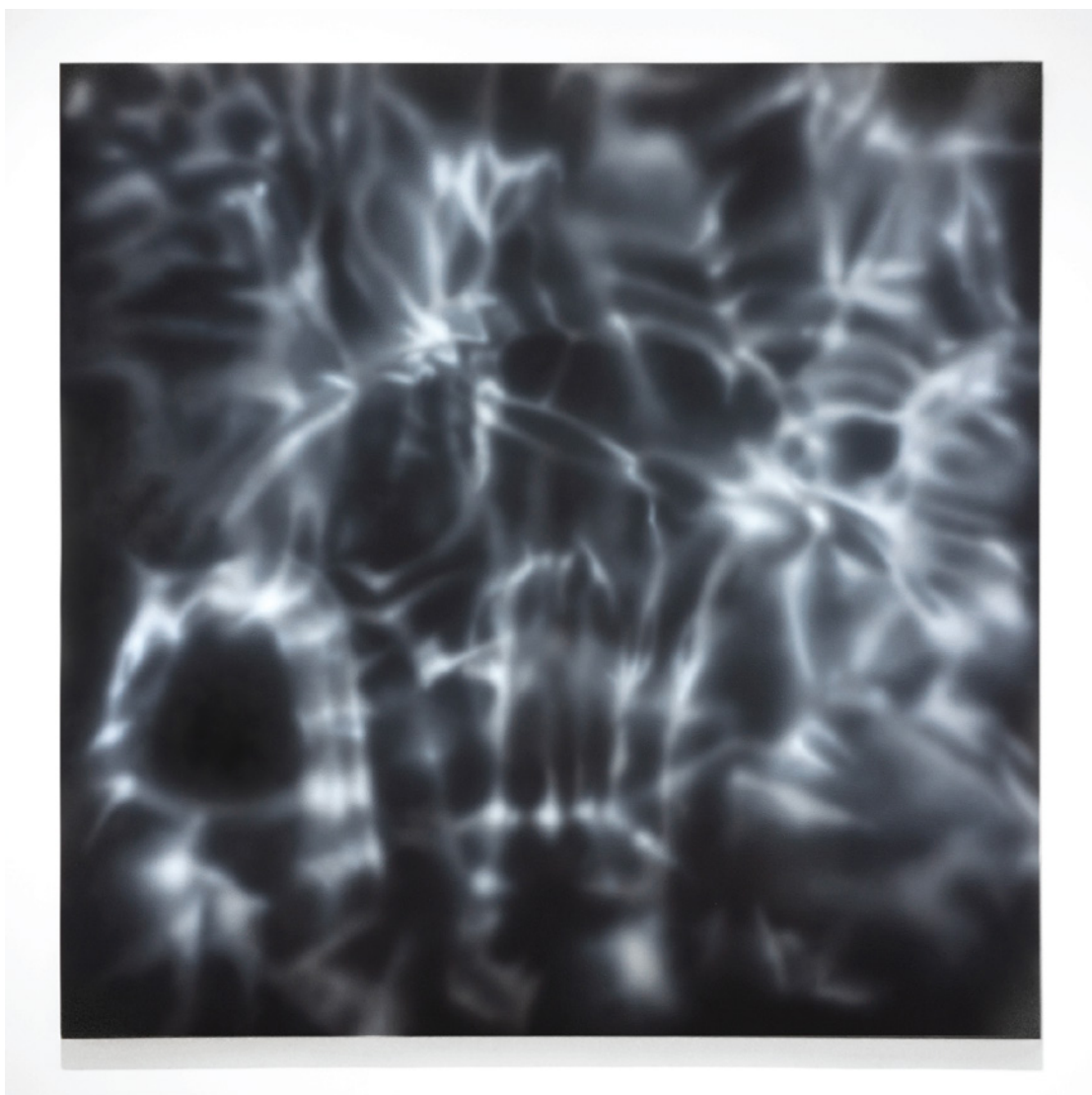


Carmen Ceniga Prado's practice explores the body as the source of creation and how abstraction can depict the formless and visceral, offering an entry point into an embodied space. Using the body as a foundation, her works reflect an internal space that encompasses a range of emotional states and embodied sensations, such as darkness, clarity, anxiety, and the moments in between. Her paintings invite the complexity of emotions in their full totality, without categorizing them as positive or negative, and raise the question of how to imbue a painting with a sense of a body that is alive. By implementing shadows both metaphorically and emotionally, as well as compositionally, Prado introduces depth into her work, where these various aspects are interconnected. The paintings transcend being mere two-dimensional surfaces and become embodied reflections of these facets at play.

CONDRO PRIYOAJI

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). He has participated in group exhibitions including *Tumbuh Rimpang* at Non Frasa, Bali, Indonesia (2024); *Chronic Compulsions: Selected Works from Art Addicts Anonymus*, Private Museum, Singapore (2024); and *Pascamasa*, National Gallery of Indonesia, Jakarta, Indonesia (2023). Priyoaji was awarded the 2023 ARTJOG Young Artist Award.



Reflection Eternal 1, 2025
acrylic on canvas
180 x 180 cm

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.

DAWN NG

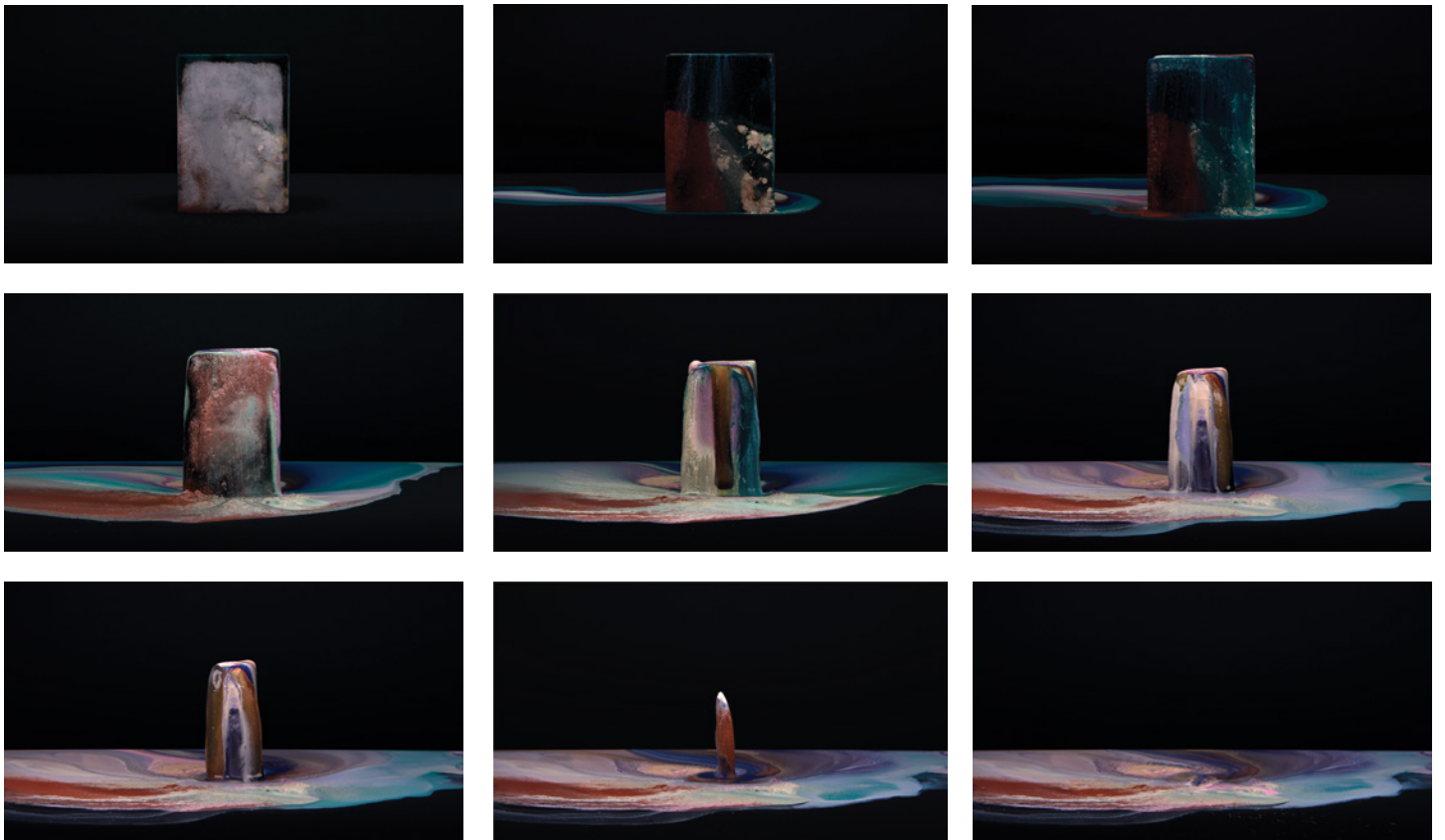
Dawn Ng's practice investigates concepts of time, memory, nostalgia, and temporality. In her most significant and ongoing body of work, *Into Air*, Ng incorporates ice—the ultimate ephemeral material in the tropical climate of her native country—to articulate time's shifts and nuances, through a series of paintings, films, photographic prints, light boxes, and performance. Often characterized by visual and emotive connections to landscape and geology, Ng's work explores time's transience through mark-making in a resplendence of color, texture, and detail.

Ng's work has been exhibited in group exhibitions, most recently at *The 11th Asia Pacific Triennial of Contemporary Art* at Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Australia (2024); *An Ode to Absence: Works from Private Collections*, NTU ADM Gallery, Singapore (2024); *WILD: Women Abstractionists on Nature*, Metropolitan Museum of Manila, the Philippines (2024); and *TERRA*, Burgundy, France (2023). She has held solo exhibitions and presentations in Singapore, South Korea, Australia, the UK, and the USA. Her works are in the collections of Singapore Art Museum, Singapore; Singapore Land Group; Tumorun Museum, Indonesia; UBS Art Collection, Queensland Art Gallery | Gallery of Modern Art (QAGOMA), Australia, amongst other notable collections.



Volcano Blossoms IV, 2025
acrylic paint, dye, ink, and sand on
wooden panel
73 x 53 x 5 cm (framed)





Waterfall IX, 2025
4K Video
50 mins
edition 1 of 3 + 2 APs

Investigating time and temporality over the past decade, Dawn Ng uses ice—the most ephemeral material in her tropical climate—as a medium to articulate the shifts and nuances of time through color and form. Once each block fossilizes into a geological mass of acrylics, watercolors, inks, and dyes, Ng introduces it to the natural environment, transforming its inevitable disintegration into an assemblage of paintings, photographs, and films that mark time's entropy. Ng's video works are records of her exploration of time's passage—from monumentality to nothingness. Encouraging slow looking, Ng's works speak to creation and change, existence and transience—how, from the earth to our own selves, there is an evolution, one that is marked by our experience of time. The paintings on wooden panel explore the idea of time as residue. Ng treats each panel as a micro-universe, drawing from the past 2 years of studying satellite images of Earth and Geological time. The work emulates the primary forces that sculpt planetary landforms over millennia – wind, water, time, gravity, and heat – by applying them to arranged conglomerates of frozen pigment. Fans, stands, heat lamps, and ramps are employed to control and influence the release of melting pigments. Here, tributaries and ducts connect and swirl, collectively heaving into place.

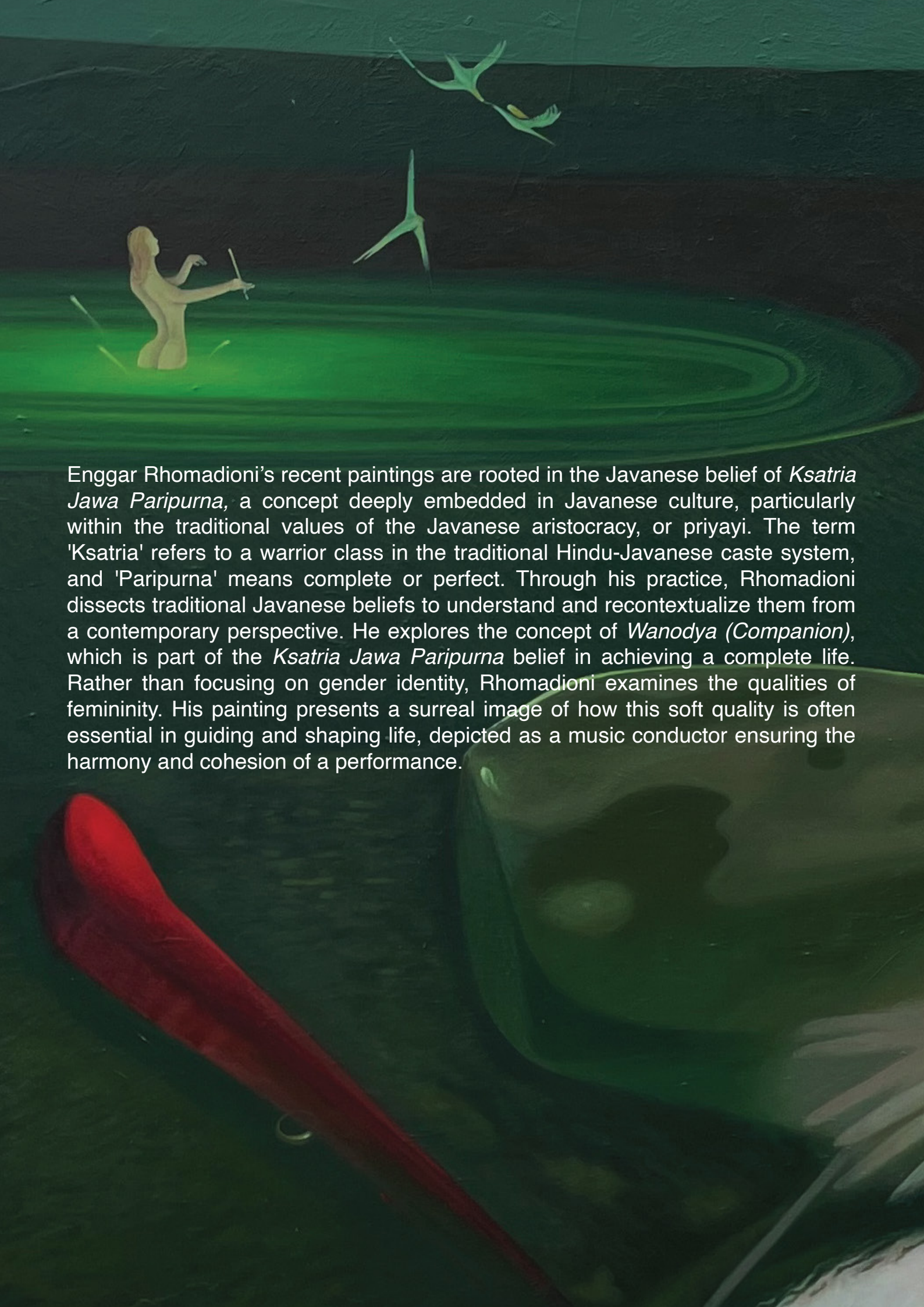
ENGGAR RHOMADIONI

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.



Lantunan Telanjang Lembah Purba, 2025
oil on canvas
130 x 225 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, depicted as a music conductor ensuring the harmony and cohesion of a performance.

IPEH NUR

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. Since 2019, Ipeh has been investigating maritime cultures in different parts of the Indonesian archipelago. She depicts the embodied knowledge harbored by the older generations, from the seasonal calendar and traditional medicines to local recipes. 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).



Dejavu: I see an ocean, 2025

rock powder, yellow ochre, mud, charcoal, indigo paste, red oxide, marble powder on paper and wood
158.5 x 114 x 3.5 cm



A stretch of yellow-brown rocky mountains, hilly, barren—who would have guessed it was once an ocean in the past? A landscape that unveils layers of time. *Dejavu: I See an Ocean* continues Ipeh Nur's exploration of the historical layers embedded in our landscapes. The work depicts Bukit Patiayam, an archaeological site and the highest peak in the cluster of hills on the southeast side of Mount Muria, known for the discovery of prehistoric human fossils and Pleistocene fauna. Once an ocean, this now dry and arid stretch of rocky mountains is a symbol of memory and transformation. Nur evokes the concept of *déjà vu*—a history of the past now hidden, leaving only vague recollections.

IRFAN HENDRIAN

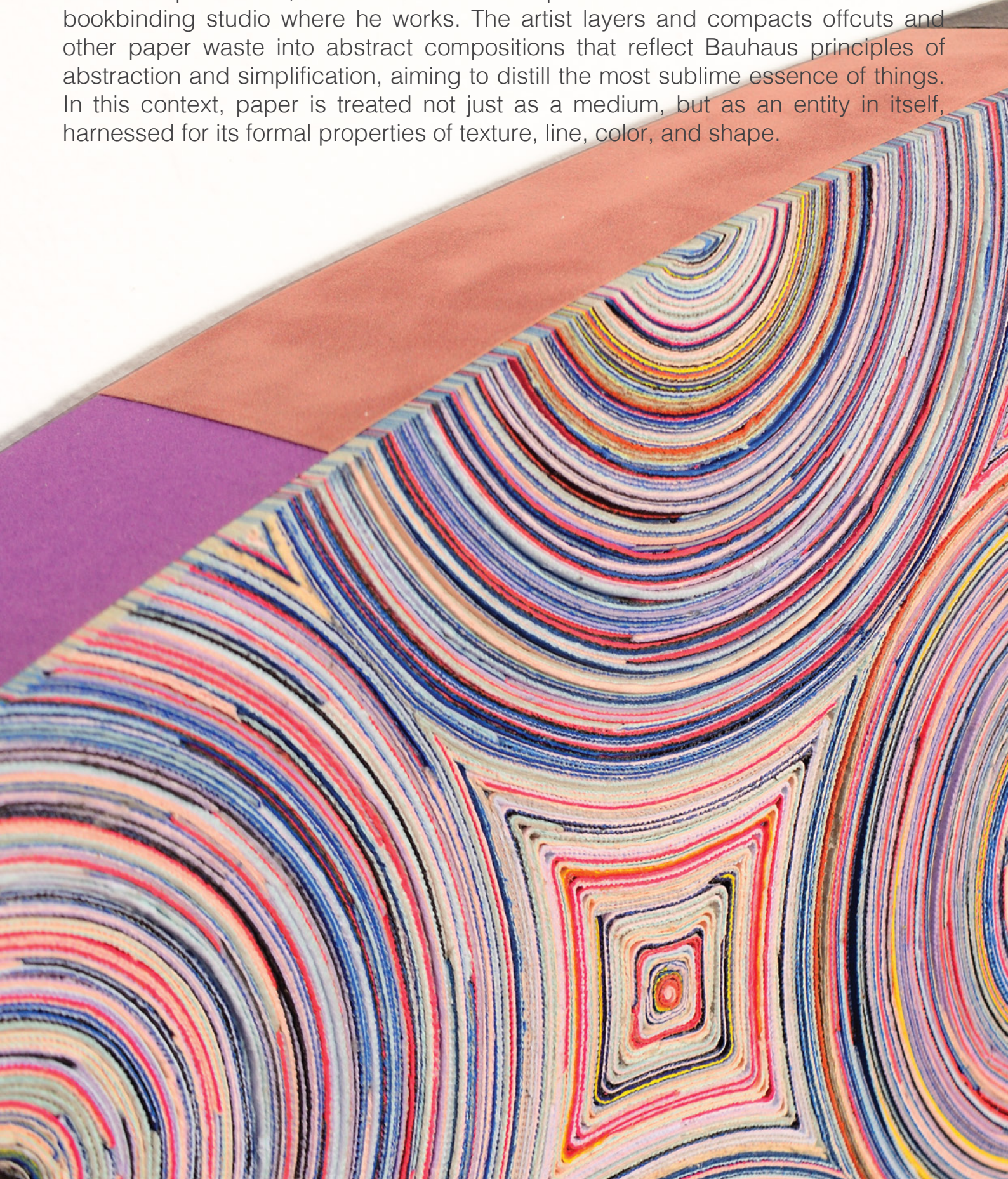
An artist and printmaker by profession, Irfan Hendrian has consistently explored and pushed paper's formal qualities as well as its sculptural potential. In Hendrian's hands, paper is no longer merely a planar support for representation; it becomes both pigment and canvas, shaped into objects and installations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

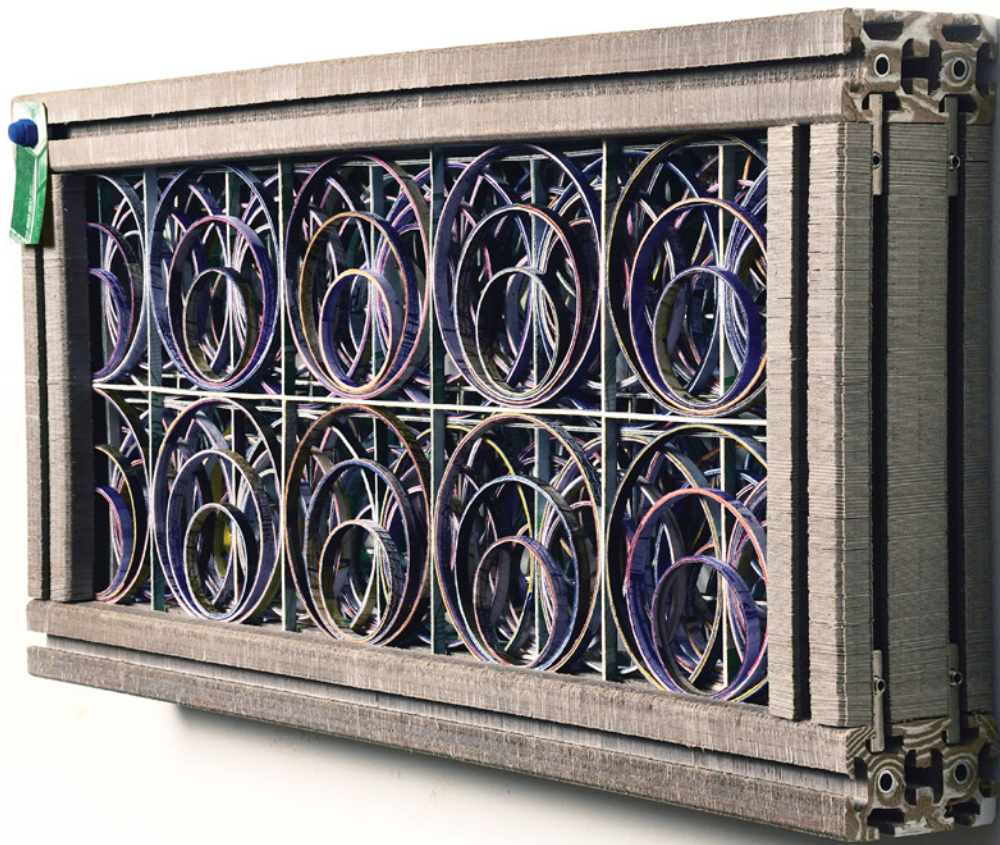
He has held several solo shows; these include *Incognito*, The Arts House, Singapore (2024); *Incognito* at Art Jakarta, Jakarta, Indonesia (2022); *Constructed _scape* at Sullivan+Strumpf Singapore (2020); *Some Other Matter* at Aloft at Hermes, Singapore (2019); *SANS*, at Sullivan+Strumpf Singapore (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.



O O O O O, 2025
layers of paper on wooden panel
95 x 200 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.





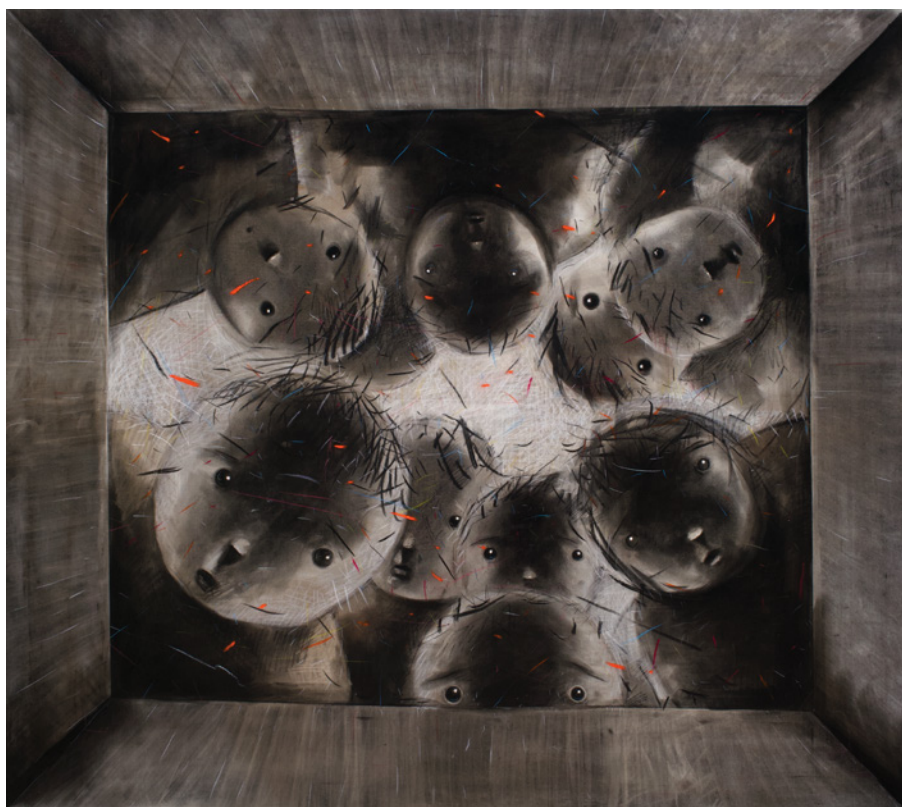
Chinatown Window Sample #4, 2025
risograph and dye cut on layers of paper
31 x 59 x 10 cm

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

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 *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.



Unbox, 2025
charcoal and soft pastel on canvas
85 x 95 cm

Iwan Effendi's practice draws from his background as a puppeteer, incorporating both the core principles and the emotional resonance of puppetry. In the context of Wayang Kulit performance, *Simpingan* refers to the arrangement of puppets placed in rows on the right and left sides of the screen, serving both as stage decorations and as a way to introduce the characters to the audience. The term co-presence in puppet performances suggests that the performer creates a character through the puppet, directing the audience's attention to it. Effendi replicates this arrangement in his drawings, but without the puppeteer's presence, as if the puppets are waiting to be given life. He likens this to our own existence in the world, where we search for our purpose.



Simpingan, 2024
charcoal and soft pastel on canvas
200 x 200 cm

KELLY JIN MEI

Kelly Jin Mei first picked up crochet and knitting in 1997. After attaining her diploma in Apparel Design in 2011, she began her artistic practice in 2015 while living in Tokyo, Japan. Jin Mei creates textile works with an emphatic focus on her medium's materiality as well as its histories and applications. Much of her work explores how a word, textile, or vessel may hold multiple meanings and perspectives. Today, her work ranges from soft sculptures, textile hangings to multi-media installations.

In 2024, Kelly took part in the LOHJINAWI residency in Yogyakarta, supported by The Institutum (Singapore). The residency works were then presented by The Institutum and Art Outreach in ART SG 2025, Singapore. Her other solo exhibitions include *In Vain* at Kotomath Hyogomachi, Japan (2024); and *Unbecoming* at Cuturi Gallery, Singapore (2022).



The 'garlic head vase,' popular during the Ming Dynasty, is named for the small bulb atop its slender neck. Its color and openwork pattern mimic Korean celadon pottery, known for minimalist elegance. This vessel continues Kelly Jin Mei's exploration of crocheted nylon vessels—blending a 'hard' form with a 'soft' medium. Part of the vessel remains pliable, while melted sections stiffen and become brittle. Marbles rush through molten nylon, aided by gravity, while the soft nylon gently envelopes some. The scene reflects a conversation between softness and hardness.

The anthropomorphic form of the vessel amplifies its destruction. Hung by a noose cutting into its neck, it sinks into the nylon 'flesh.' Despite being inanimate, watching this defenseless object disintegrate evokes empathy, reminding us of the hours of craftsmanship that go into its making.



Tender, 2023-2025
crocheted and melted nylon, marble
glass, and ramie
40 x 21 x 20 cm

MAR KRISTOFF

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.



Foreigners, 2025
water-based airbrush paint, gesso, and sand on
cotton canvas
130 x 110 x 4 cm



Interlude, 2025

water based airbrush paint, gesso, black sand, volcanic gravel,
calcium carbonate, PVA glue, and titanium dioxide on cotton canvas
130 x 110 x 4 cm

Mar Kristoff's work explores the complexities of the human condition by recontextualizing personal narratives through abstract paintings based on family photographs. These images are digitally manipulated with a Gaussian blur before being projected onto canvas, allowing Kristoff to "relearn" memories and uncover new meanings. *Foreigners* focuses on a photograph of the artist's late father holding his grandmother's hand. The work examines the concept of familiar strangers, particularly in relation to a great-grandmother figure whom Kristoff never met and his late father, who he knows only through fragmented memories. *Interlude* is inspired by a family photograph of his sister as an infant in the lobby of a resort in Hanoi. The setup reflects a continuous temporality within transitional spaces—such as hotel lobbies and waiting rooms—that Marc Augé describes as 'non-places', where identities are primarily defined by actions or roles in the moment. Kristoff then questions how our identities are shaped by fleeting experiences and interactions that characterize contemporary existence.

MARCOS KUEH

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.



Kerbau Ditangkap Harimau, 2024
industrial weaving, 8 colours, recycled PET
110 x 170 cm
Edition of 3 + 1 AP



Bangau Hinggap di Belakang Kerbau, 2024
 industrial weaving, 8 colours, recycled PET
 110 x 170 cm
 Edition of 3 + 1 AP

In his recent works, Marcos Kueh explores the symbolism and affiliations of animals in Malaysia. Kueh grew up thinking that the buffalo symbolized labor and hard work, only to later learn that, in Malay sayings, it is associated with stupidity and stubbornness. He wonders if this is why we all aspire to be apex predators in the food chain—typically dragons, lions, or tigers. This perspective has subtly shaped our understanding of status, leading us to sometimes look down on laborers as our intelligence and wits take precedence. The white cranes in his works represent our ego, which soars through the clouds. However, no matter how high the white cranes fly, they will eventually land back on the backs of the buffaloes. Kueh's textile works highlight the dependency of the white cranes on the buffaloes as the buffaloes continue with their labor.



Telah dapat gading bertuah, terbuang tanduk kerbau mati, 2024
industrial weaving, 8 colors, recycled polyester
510 x 170 cm
Edition of 3 + 1 artist's proofs

NATALIE SASI ORGAN

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. Her practice, defined by continuous dualities and dichotomies, mirrors the binary thinking of cultural hybridity, also tracing the artist's personal search for living in the in-between. 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 *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).



Faultlines 2025

spray paint and oil on canvas, stainless steel frame
110 x 99.5 x 6.5 cm

Faultlines explores the fractures in histories, collective memories, and materiality, focusing on the lingering impact of imperial legacies. At its center hangs a chandelier from King Rama V's era, painted in bruised, gilded strokes—a fragile symbol of borrowed excess. Once a beacon of clarity, its light now casts shadows revealing the cost of adopting foreign ideals over indigenous ways of life. Found in the Villa Musée Khao Yai, a museum in a national park, houses from different periods have been relocated and renovated, preserving colonial-era interiors that reflect the country's complex histories.

The painting is encased in a metal frame, shaped like betel plant leaves. Once symbols of ritual and kinship, these leaves are now hollow, recast as cold imitations—yet monumentalized in an act of reclamation. Living practices become relics, lost across generations in a rapidly changing world. The research into postcolonial theory and colonial legacies began with the artist's family history and the betel nut, becoming the foundation for all her work. The title *Faultlines* refers to hidden ruptures—geographical and cultural—while the chandelier and frame embody the instability of collective memory. *Faultlines* stands as a testament to Sasi Organ's ongoing research, affirming her place in the present while honoring the past.



S. URUBINGWARU

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 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).



I sound my barbaric YAWP!, 2025
oil paint on canvas
160 x 120 cm



The Business' Secret Playtime, 2025
oil on canvas
160 x 120 cm

The 2 paintings of Urubingwaru present the idea of silent rebellion towards the panopticon phenomena. This concept has since been used metaphorically to discuss issues of surveillance, control, and power in modern society, often in the context of social media, mass surveillance, and governmental oversight. Using the approach of 'Magical Realism', *I sound my barbaric YAWP!* dan *The Business' Secret Playtime* depict the act of rebellion in a systemic setting such as a classroom and an office. The world of Urubingwaru accepts all forms of existential cunning, where individuals find ways to maintain control over themselves under the pressure of certain system concepts, even if they are actually monkeys, jiangshi, vampires—forms that will always be accepted. For the artist, in addition to being a way of asserting individual power, through movement and small acts of sabotage, silent rebellion can become a crack to disrupt homogenization. He believes that reality and fantasy are inseparable; as an artistic method and perception, fiction is a process of believing in reality.

WEDHAR RIYADI

Wedhar Riyadi is part of a group of Indonesian artists whose work is deeply influenced by the era of change, which saw the fall of the Suharto regime, the subsequent transition to democracy, and the growing influence of popular culture on local entertainment. His latest series, *Tabletop Diaries*, depicts arrangements of domestic objects made from clay, referencing the still-life paintings of the 16th century, which often explore themes of life and the passage of time, as well as the association of clay—or soil—with both the origin and the end of human life.

He has exhibited widely in Asia, Australia, Europe and USA. He participated in the 9th, 10th, and 11th edition of ARTJOG (2016, 2017, 2018) and in 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.



Bouquet, 2025
oil on canvas
90 x 70 cm



Cookies Construction, 2025
oil on canvas
150 x 120 cm

Wedhar Riyadi's series, *Tabletop Diaries*, was inspired by observing the uncertainty and fragility of the pandemic period. As people spent prolonged periods at home, his works depicted arranged domestic objects made from clay, referencing the still-life painting technique of the 16th century, which explores themes of life and the passage of time. Clay or soil is employed as a medium in his paintings due to its association with both the beginning and end of human life. His contrasting use of light and unnatural saturation in his paintings blurs the lines between privacy and publicity, reality and imagination, as well as the natural and the artificial.

XIUCHING TSAY

Comprising a series of interconnected sculptures and paintings, Xiuching Tsay taps into the relationships specific to Thai culture that shape both a way of living and a way of relating to oneself. Her vibrant mixed-media works evoke patterns reminiscent of soundwaves or spiderwebs, often featuring unconventional armatures made from mass produced metal and electrical components, interwoven with Saisin threads—sacred materials symbolizing protection and connection. Set against the backdrop of Modern Theravada Buddhism, which blends local animistic practices with political and economic influences, Tsay's practice embodies "existential transformation". This concept explores the navigation of spiritual beliefs and the impact of Western ideals on Thailand's capitalist evolution, mapped through the threads of Saisin and the intricate communication technologies that connect body, world, and spirit.

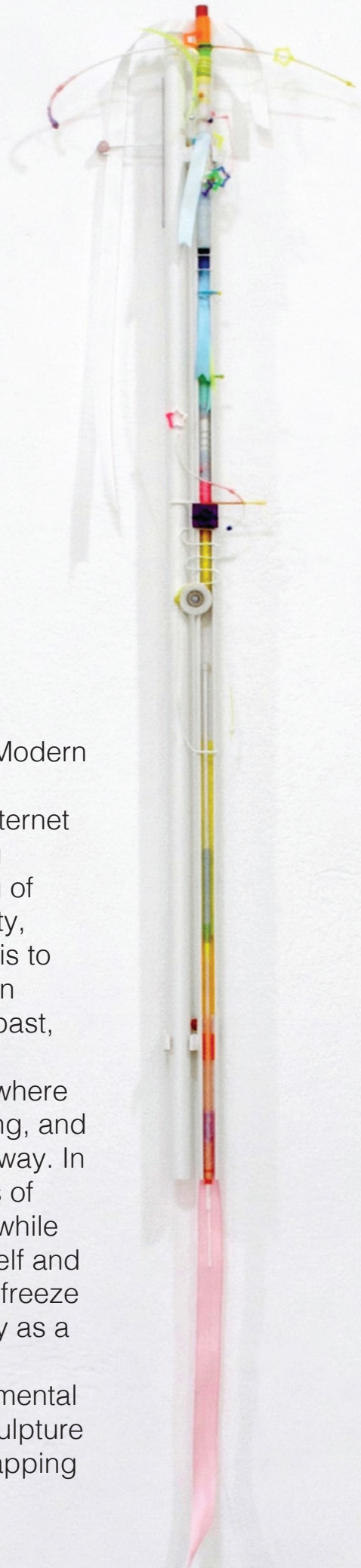
Tsay lives and works in Chonburi, Thailand, and London, UK. Her solo exhibitions include Homelink, Well Projects, London, UK (2024); and A Haze in Their Gaze at Daniel Benjamin Gallery, London, UK (2019). She has participated in several group exhibitions including A Fixed Point Observation From Two Billion 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.

The garden of flies, 2024
mixed media on canvas
50 x 13 cm



The kite flies dreams, or promises?, 2025
mixed media sculpture
110 x 30 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.





As flower draws its cosmos, 2025
oil on acrylic on canvas
25 x 45.5 cm



The 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 local narratives and global discourse. Founded in 2025 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.

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