

ara | Booth A7

Jakarta

PAPERS

5-8 FEB 2026 | CITY HALL, PIM 3





Agan Harahap

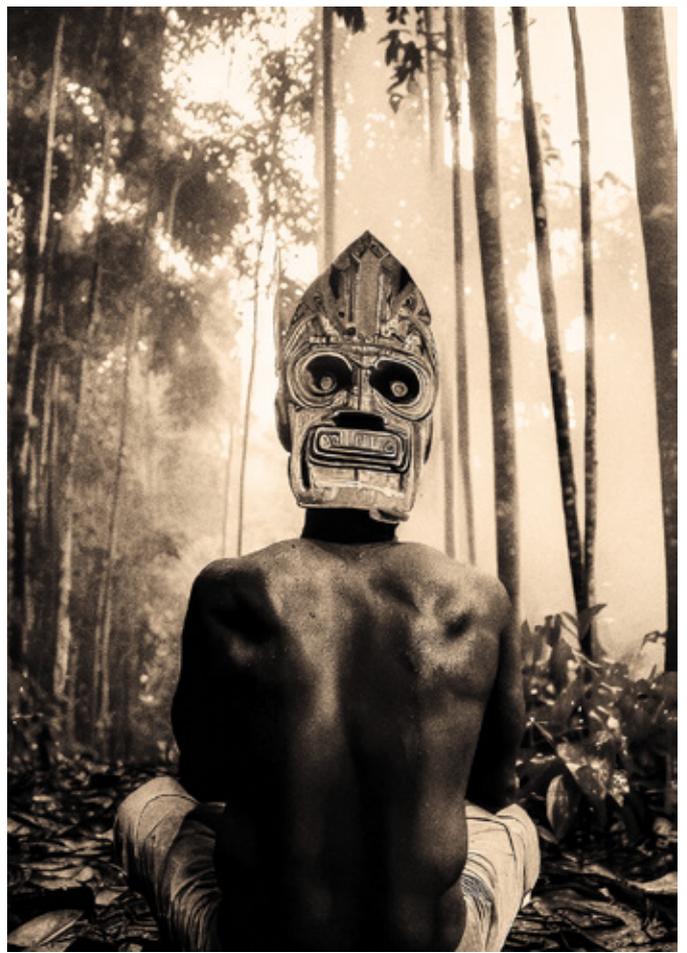
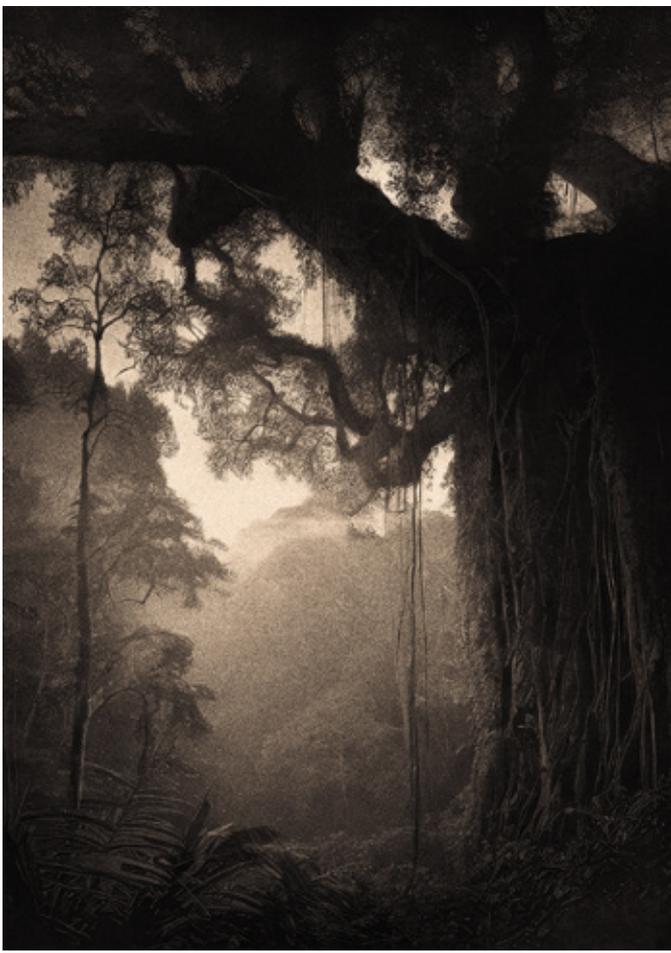
Lives and works in Yogyakarta, Indonesia | Born 1980

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 Border Line, 2024
salt print, vandyke brown print, and silkscreen on paper
51 × 40.5 × 4 cm
artist's proof edition





Aurora Arazzi

Lives and works in Bandung, Indonesia | Born 1997

Aurora Arazzi's practice spans sculpture, drawing, painting, and installation, with a sustained focus on everyday objects and the materiality of paper. Drawing from her personal experiences and immediate surroundings, she investigates notions of reality, form, and perception through labor-intensive processes and meticulous techniques. Moving beyond the conventions of her printmaking background, Arazzi treats paper not merely as a surface for representation but as an object in itself, one that can be folded, shaped, and transformed in response to its physical properties, environmental conditions, and spatial relationships. Through this approach, her works translate intimate and subjective experiences into expressions that resonate with broader, universal concerns.

Arazzi has exhibited at ARTJOG 2023. She has received notable recognitions such as the 8th Bandung Contemporary Art Award (2024) and the UOB Painting of the Year Gold Award in the Established Artist category (2025). Her latest solo exhibition was *Around and About* at Artsociates, Bandung, Indonesia (2025).



Cabinet, 2025
paper, balsa wood, eggshell,
wood shavings, dowels, glass, iron,
wooden clips, coin, bottle cap, nylon string
65 x 50 x 10 cm

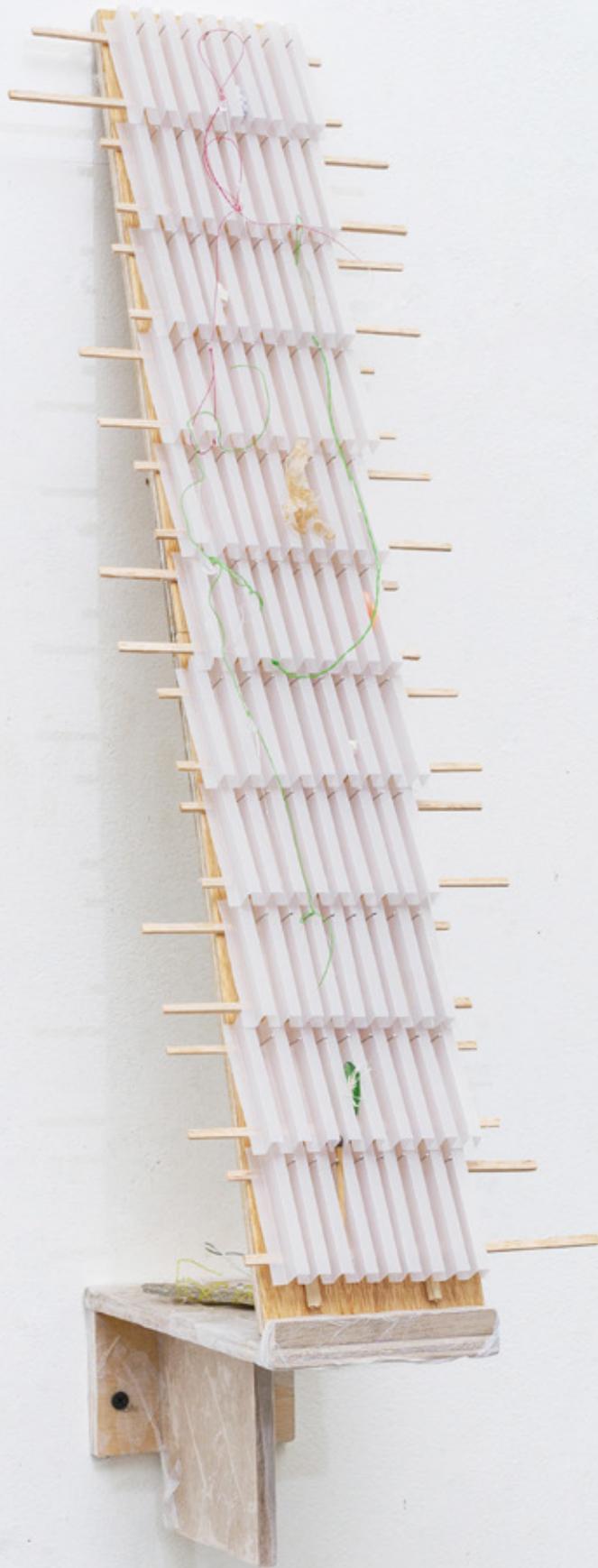


Duster Plant, 2025

paper, balsa wood, polyfoam, cotton bud head, nylon string,
flat washers, wood shavings, googly eye, straw wrapper,
glass, iron, stainless wire
20 x 35 x 4 cm







Raining, 2025
paper, balsa wood, plywood, paraffin wax,
nylon string, wood shavings, glass, loofah,
wooden match, hot glue, asbestos
69 x 21 x 21 cm



White Kite, 2025
oil on cassava paper
30 x 20 x 2 cm



Melenting, 2025
oil on cassava paper
15 x 15 x 2 cm



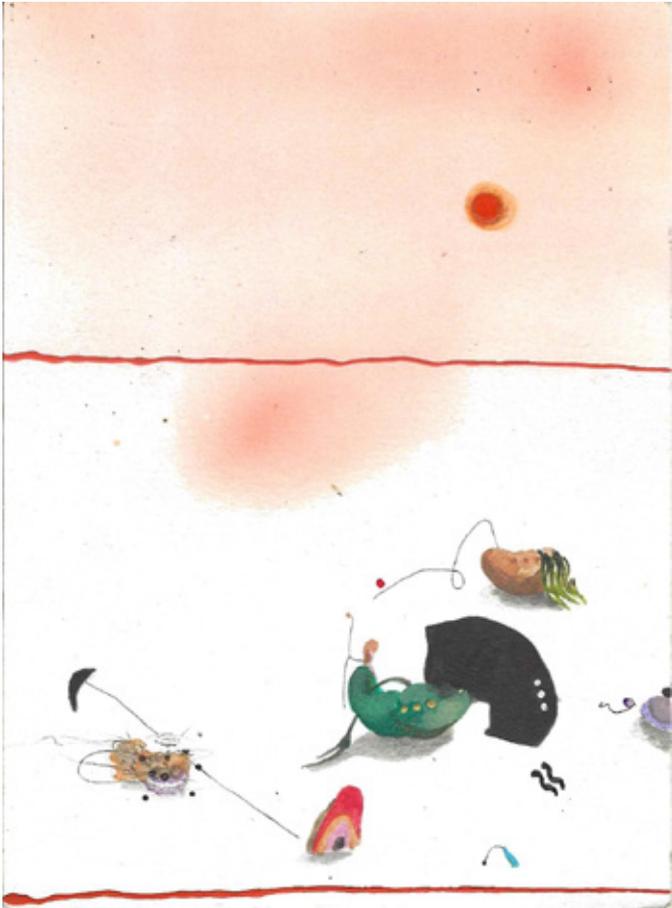


Enggar Rhomadioni

Lives and works in Yogyakarta, Indonesia | Born 1992

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. He has participated in group exhibitions such as *Telluria*, Appetite, Singapore (2025-2026); *We Begin with Everything*, ara contemporary, Jakarta, Indonesia (2025); and *Kolom #2 (Warta Project)*, Kiniko Art, Yogyakarta, Indonesia (2024).



The Beach, 2019
spray paint and acrylic on paper
28,5 x 21 cm



Overacting, 2019
spray paint and acrylic on paper
28,5 x 21 cm



Enka Komariah

Lives and works in Yogyakarta, Indonesia | Born 1993

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.

Enka has exhibited his works in a solo exhibition - *Masa Peralihan*, at Cemeti Institute, Yogyakarta, Indonesia (2025). 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.



Trubus Sudarsono, 2025
water-based oil paint on 16 sheets of found documents
122.5 x 89 cm



Masa Senyap, 2025
water-based oil paint on 12 sheets of found documents, 103 x 91 cm



Irfan Hendrian

Lives and works in Bandung, Indonesia | Born 1987

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.

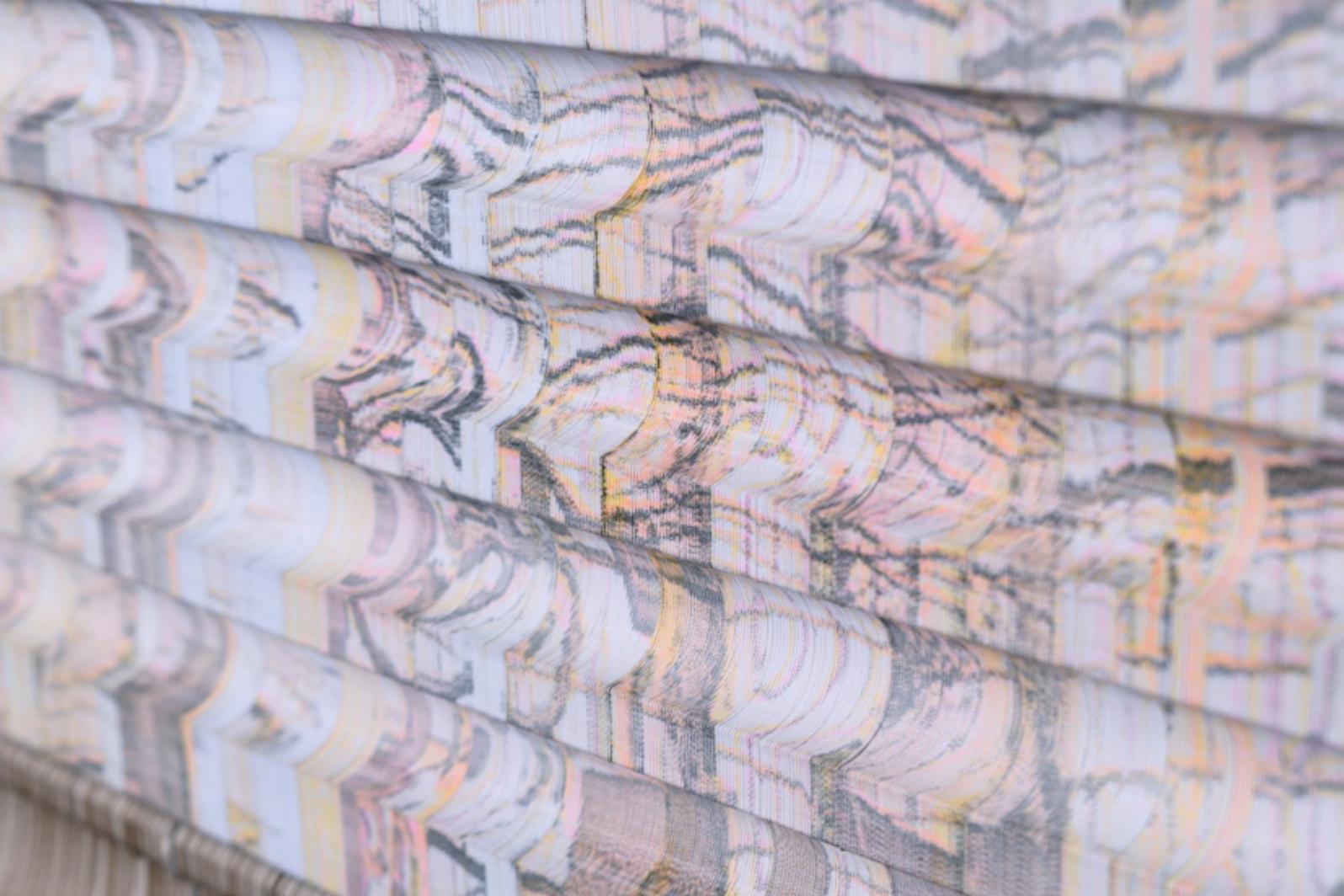
He has held several solo shows; these include *CLOSED*, ara contemporary, Jakarta, Indonesia (2026); *Incognito*, The Arts House, Singapore (2024); *Incognito* at Art Jakarta, Jakarta, Indonesia (2022); *Constructed _scape* at Sullivan+Strumpf Singapore (2020); *Some Other Matter* at Aloft at Hermes, 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.



Foreign Build 2, 2025
risograph, pen & dye cut on layers of paper
56.5 x 48.7 x 9 cm



Foreign Build 1, 2025
risograph and dye cut on layers of paper
56 x 69 x 9 cm





Iwan Effendi

Lives and works in Yogyakarta, Indonesia | Born 1979

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.





Lembam, 2026
papier-mâché, washi, charcoal,
soft pastel, wood, fabric, marble, and aluminum,
200 x 180 x 290 cm

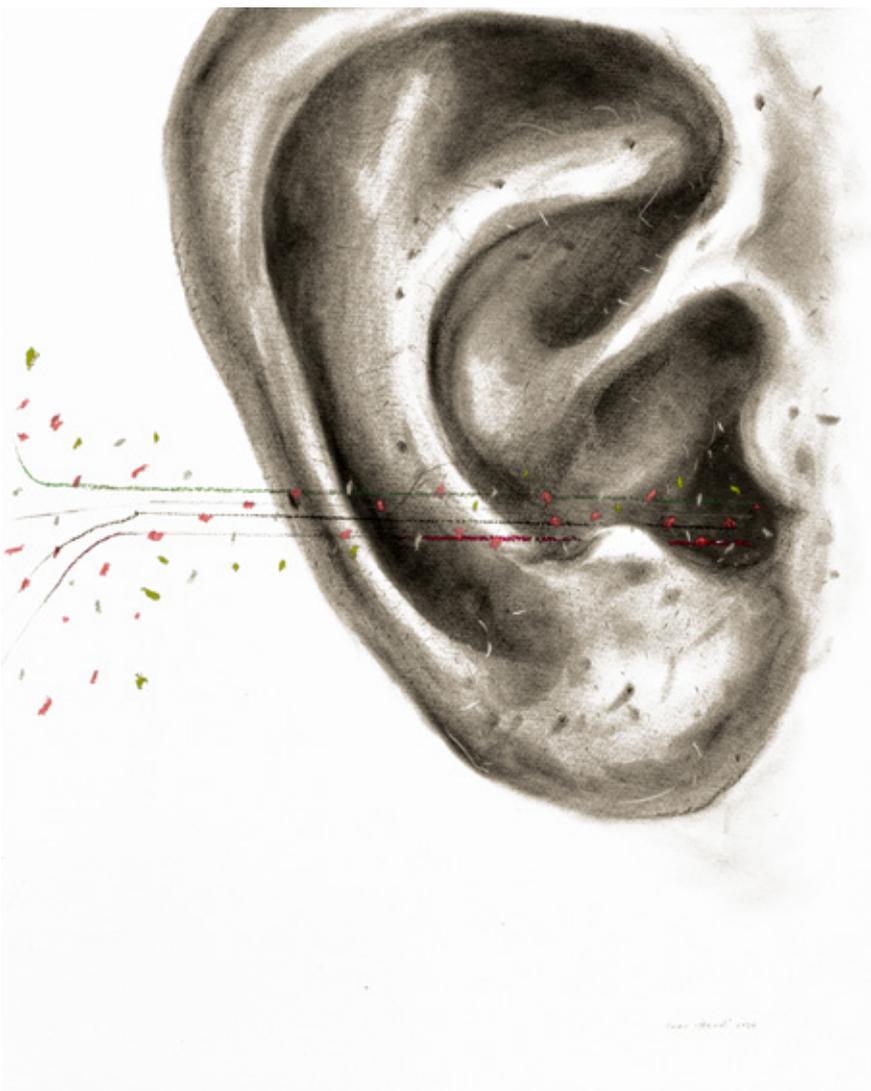




eye, 2026
charcoal, soft pastel on paper
50.8 x 40.6 cm



mouth, 2026
charcoal, soft pastel on paper
50.8 x 40.6 cm



ear, 2026
charcoal, soft pastel on paper
50.8 x 40.6 cm



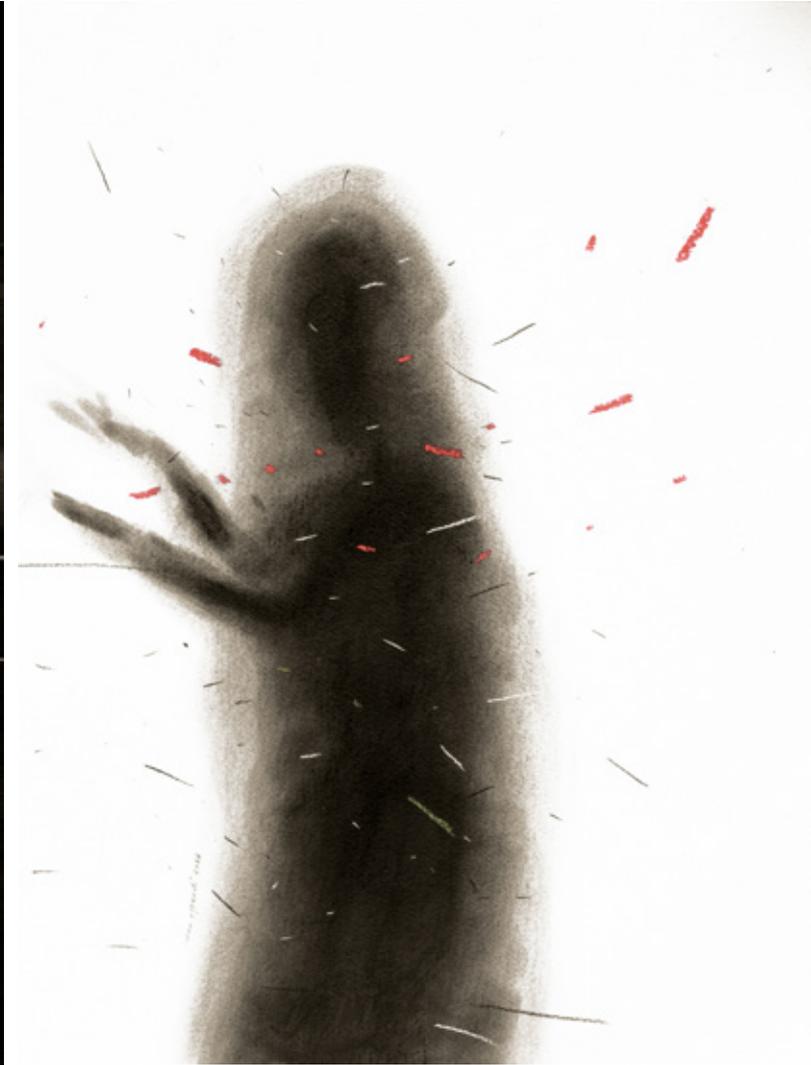
neck, 2026
charcoal, soft pastel on paper
50.8 x 40.6 cm



hand, 2026
charcoal, soft pastel on paper
50.8 x 40.6 cm



leg, 2026
charcoal, soft pastel on paper
50.8 x 40.6 cm



Reciprocate #1, 2026
charcoal and softpastel on paper
diptych of 40.6 x 30.5 cm each (2 panels)



Reciprocate #2, 2026
charcoal and softpastel on paper
40.6 x 30.5 cm



Sedada, 2026
charcoal and softpastel on paper
40.6 x 30.5 cm

**Miranda Mazuki**

Lives and works in Paris, France & Jakarta, Indonesia | Born 1993

Born in Sumatra, Indonesia, Miranda Mazuki has been living and working in Paris since 2019. Her practice unfolds through drawing and painting as an introspective process, capturing fleeting states and transitional moments straddled between abstraction and figuration. Her works engage with notions of decline, unfamiliarity, and ephemerality, shaped indirectly by a history of migration and displacement.

These concerns materialize in fictional landscapes that oscillate between memory and construction, where romantic undertones coexist with restraint and ambiguity. Through layered marks and subdued tonalities, Mazuki explores the tension between presence and dissolution, allowing the image to emerge as a site of quiet instability.

Mazuki graduated with a degree in Fine Arts from Paris College of Art and studied Fashion Design at the Fashion Institute of Design & Merchandising in Los Angeles. Her earlier experience in fashion and creative direction informs her current visual language, contributing to a disciplined approach to composition, materiality, and gesture.



Paradis #2, 2025
graphite on paper
95 x 150 cm

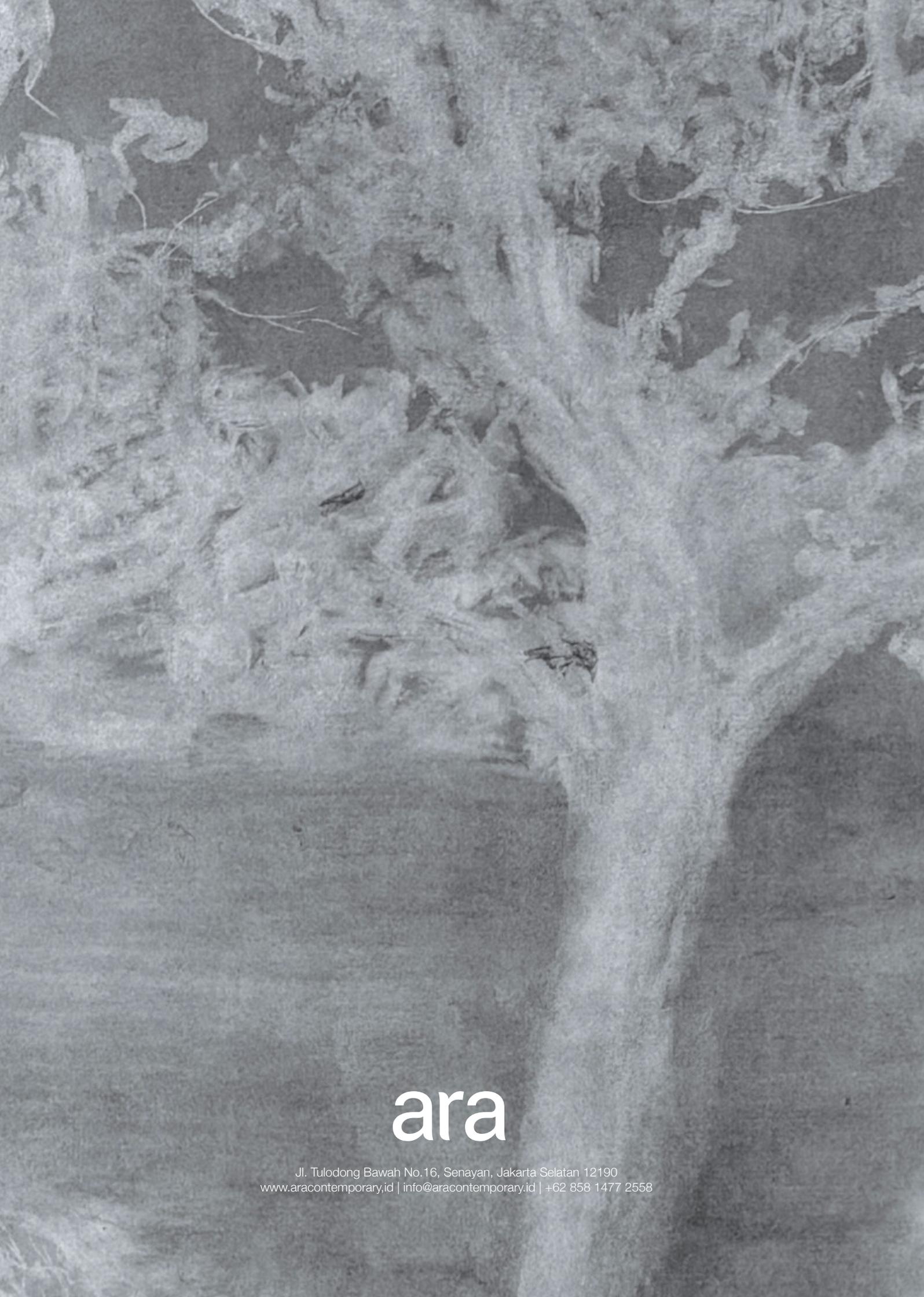


Sans Titre 1, 2025
charcoal on paper
triptych of 29.5 x 38 cm; 59.5 x 30 cm; and 29.5 x 38 cm





Angel Descending, 2025
charcoal on paper
triptych of 42 x 59.5 cm each (3 panels)



ara

Jl. Tulodong Bawah No.16, Senayan, Jakarta Selatan 12190
www.aracontemporary.id | info@aracontemporary.id | +62 858 1477 2558