

Tumbuh

Rimpang

Curated by Ignatia Nilu
Sunday, November 17TH, 2024
4PM

at Nonfrasa Gallery

TUMBUH RIMPANG
a group exhibition curated by Ignatia Nilu

Opening for public
Sunday, November 17TH, 2024 / 4PM

The exhibition until will be run until
December 17TH, 2024

Presented by Nonfrasa & ara contemporary

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Condro Priyoaji
Jemana Murti
Ipeh Nur
Kanoko Takaya
Kuncir Sathya Viku



Mar Kristoff
Pande Wardina
S. Urubingwaru
Wahyu Nugroho
Zuraisa



Tumbuh Rimpang

‘Tumbuh Rimpang’ is a group exhibition inspired by the spirit of cultivation, a diction that reflects the daily spirit in our society. Here, the idiom of planting is explored through various perspectives and alternative narratives. Interrelated subjects such as history, tradition, community culture, technology, ecology, and others present themselves as a rhizome that directly and indirectly expands the narrative beyond just our imagination of the activity of farming. Suppose this idiom is borrowed as a metaphor, in that case, the works of the artists we present in this exhibition are developed from the idea of planting in their imagination of nature. Not as a single narrative, but rather creeping, rooting in the field they discovered themselves.

To examine the relationship between nature and humans, cultivation stands out as the most immediate connection we have in our daily lives. Planting activities have a profound impact on humans. Beyond providing food and economic commodities, farming also reflects the social dimensions surrounding it, including historical relationships, rituals, technology, culture, ecological contexts, and the modern phenomenon of society’s distancing from the field as the ‘center’. Each artist is invited to explore different aspects of the narrative through the idiom ‘tandur’. These include its philosophical and cultural significance, rituals and spirituality, its context within Nusantara or Globalism, and its relationship to ecology, technology, and history. We aim to create interconnected, non-linear narratives that mutually enrich one another.

A touch of nostalgia for a few decades ago — on Land Art or Earthworks, an art movement that developed in the late 1960s and 1970s. In this movement, land or landscape is used as the primary medium for art. Artists like Robert Smithson, Walter De Maria, and Richard Long transformed land, rocks, and other natural elements into monumental works of art. By transforming natural elements like rocks and earth into monumental works, Land Art challenged traditional gallery spaces and engaged with ecology and the environment.

In addition, nature-based art theory also links art with agricultural practices and traditional farming systems. The works in this group exhibition become a representation of a network of ideas that branch out from those works. Rhizomatic cultivation in contemporary art reflects the dissemination and decentralization of knowledge, expressed through artworks and the formation of meaning. Inspired by the concept of “rhizome”, expressed by Deleuze and Guattari, who believe that the process of making consists of non-linear but interconnected elements. The works thus stem from interest but evolve through numerous possibilities from material reasonings, shaped by material considerations, family experiences, and imaginations that challenge conventional values.

In this context, the works are interconnected as a spread of a network of ideas, practices, and influences that are mutually linked. The artists are encouraged to develop in various directions without a single point or center as a theme, but rather a reflection of an idiom. This curatorial approach emphasizes the fluidity of idea development while fostering dialogue across disciplines, cultural contexts, and artistic practices, offering a space for reflection and public engagement.

The works of the artists participating in this exhibition consist of various statements rooted in the tradition of planting, from local wisdom that grows in daily life not only in Bali but also throughout the archipelago. The artists do not directly want to navigate the narrative of tomorrow but rather express everyday matters often overlooked in society.

With various mediums, including installations, digital art, sculptures, and paintings, this exhibition highlights the complex relationship between tradition and modernity experienced by the artists, offering a vision of the future by reflecting on history and the past. The artists explore the symbiotic relationship between art, ecology, and humanity today. This exhibition examines how

young artists revive both the near and the distant, reflecting the human contradiction of what is close amidst a de-centralized civilization.

Condro Priyoaji's series 'Komorebi' stems from the artist's interest in the visual phenomenon of light and shadow that appears when sunlight is obstructed by trees in a particular space and time setting. The shadows formed are influenced by factors such as plant type, distance from the surface, light intensity, and other elements. For the artist, capturing the fleeting impression of light in a specific space and time as a painting is an intriguing way to 'freeze' that moment. The impermanence of light and the ongoing changes in the environment remind us of the transient nature of life in this world. Through the medium of painting, Priyoaji artist celebrates ephemeral beauty, hoping to invite the public to momentarily enjoy the phenomenon of shadows that, in reality, constantly change over time.



CONDRO PRIYOAJI
19.156051'24.7392"E107038'0.4488*), 07/01/2024,
8:15 AM

80 × 85 cm
acrylic on canvas

2024



18.(56051'22.878" E107038'5.7228*), 07/01/2024,
8:24 AM

150 × 195 cm
acrylic on canvas

2024

CONDRO PRIYOAJI



19.156051'24.7392"E107038'0.4488*), 07/01/2024,
8:15 AM

80 × 85 cm

acrylic on canvas

2024

CONDRO PRIYOAJI

CONDRO PRIYOAJI

b. 1993, Jember, Indonesia

Lives and works in Bandung, Indonesia Bandung-based artist Condro Piyoaji graduated with a Bachelor of Visual Arts from the Institute of Technology (ITB) in 2016. His 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 shadows, 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 Tandur at Nonfrasa Gallery, Bali, Indonesia (2024); Chronic Compulsions: Selected Works from Art Addicts Anonymous, The Private Museum, Singapore (2024); Pascamasa, Galeri Nasional Indonesia, Jakarta, Indonesia (2023); and ARTJOG, Jogja National Museum, Yogyakarta, Indonesia (2023). Priyoaji was awarded the 2023 ARTJOG Young Artist Award.

KANOKO TAKAYA

Koudai

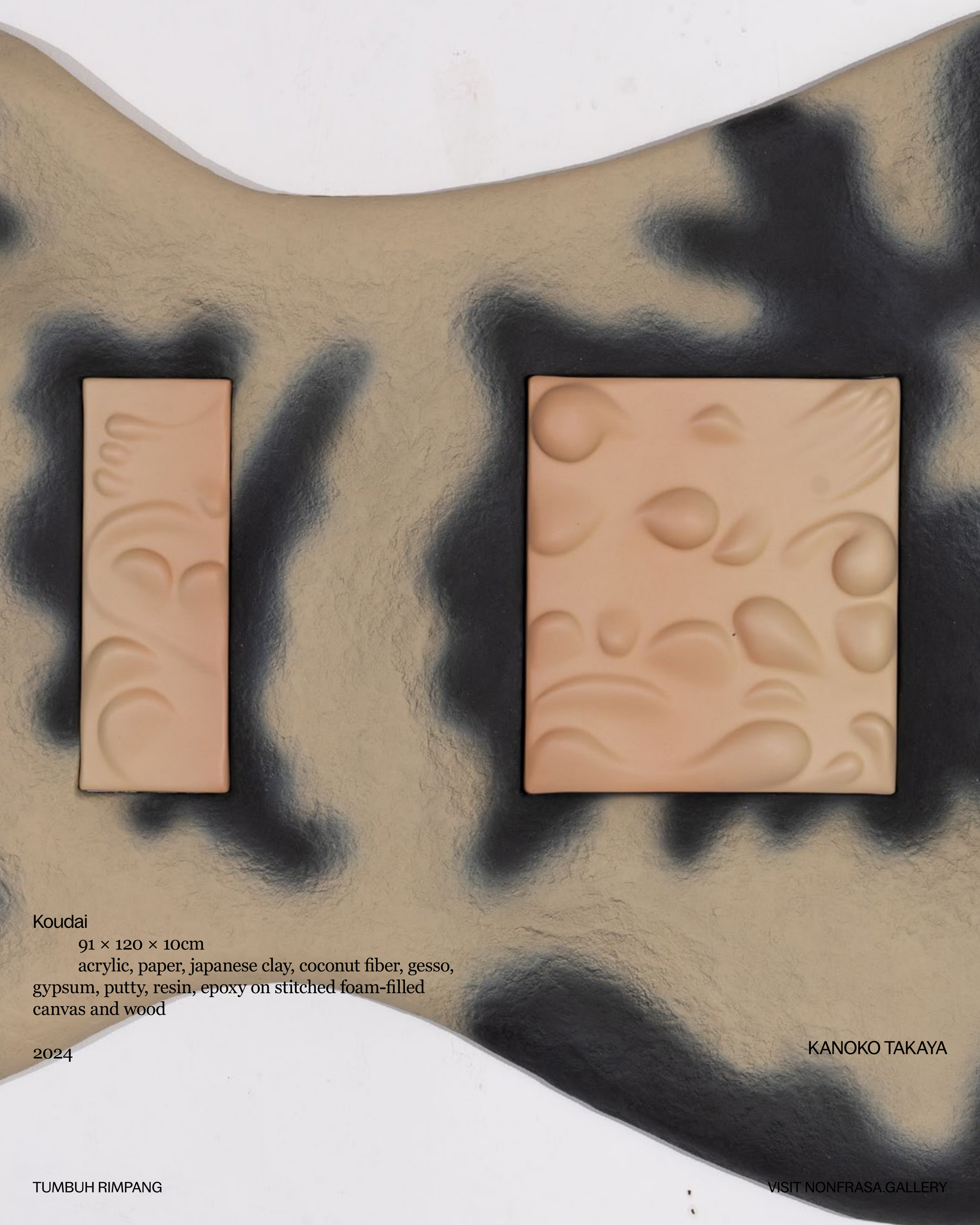
91 × 120 × 10cm

acrylic, paper, japanese clay, coconut fiber, gesso,
gypsum, putty, resin, epoxy on stitched foam-filled
canvas and wood

2024



In Kanoko Takaya's latest work, 'Koudai', two contrasting textures are evident. In the center, there is a rectangular frame resembling a window and an empty space. Inside this frame, the smooth and wavy rectangular surface evokes the impression of a body floating in water, fitting perfectly within it. On the contrary, surrounding this 'body', the rough 'earth' surface appears soft from a distance but resembles stone up close, with irregular lines and blurred boundaries that suggest uncontrollable external forces, society, and the vastness of nature.



Koudai

91 × 120 × 10cm

acrylic, paper, japanese clay, coconut fiber, gesso,
gypsum, putty, resin, epoxy on stitched foam-filled
canvas and wood

2024

KANOKO TAKAYA

KANOKO TAKAYA

Kanoko was born and raised in Kyoto, Japan. She was first introduced to Indonesia's vast variety of cultures through her mother, who would often visit Bali, Indonesia. Through these travels, her love for Indonesian culture blossomed. After graduating from Kyoto Seika, majoring in Visual Design, Kanoko moved to Indonesia in 2014. She continued her studies at Indonesia University of the Arts (ISI), Surakarta (Solo), Central Java. During her two years in Solo, Kanoko began uncovering traditional Indonesian culture in depth – particularly fascinated by the “Bobung” mask in Yogyakarta (Central Java) and the mask of Malang (East Java). The Indonesian masks captivated her through the many evocative expressions; differing from Japanese masks which show little expression in their detailed ornament. In her third year in Indonesia, Kanoko moved to Bali and worked as an in-house artist for Pithecanthropus under her own brand, Kanokon until late 2019. Throughout her journey, Kanoko has produced three different series of artworks: the Indonesian series, the Inner Series, and the Movement Series.

KUNCIR SATHYA VIKU

Natural Stupidity 2.0

120 × 150cm

acrylic on mulberry paper mounted on canvas

2024

Kuncir Satya Viku uses a traditional visual language derived from Rerajahan characters (ancient Balinese mantras), evident in the arrangement of individual symbols, and the deformation and merging of several shapes into another shape - absurd, humorous, satirical, and surrealistic.

In this work, Kuncir targets the discourse of rapid technological development and the preservation of cultural tradition in Bali, which represents a tug-of-war movement. On one hand, the world seems to be rushing to modernize, but on the other hand, time moves slowly amidst the clamor of traditional practices. This condition creates an experimental space to discover a formula for life, ideally offering solutions to the challenges faced.

The work titled 'Natural Stupidity 2.0' consists of two words that refer to the acronym A.I. (Artificial Intelligence), which seems to be related to the condition of attraction and repulsion. The visual presented is an evolution of Rerajahan, which is evident from the arrangement of individual characters structured in such a way – the deformation of shapes and the use of characteristic forging lines, the merging of forms, and a sense of floating in space. Kuncir participates in the Balinese coloring tradition, using contrasting, pop, cartoon-like colors to reflect the influence of urban culture. He uses acrylic paint on mulberry paper (Ulantaga), which is traditionally used in Bali for ceremonial purposes where the paper is cut, drawn on, and then inscribed with mantras. In this work, Kuncir arranges the Ulantaga paper in a modular grid to resemble the concept of micro-macro cosmos. The traditional practice of using paper and the technique of depicting Balinese traditional paintings are then reinterpreted to give new meaning to the drawing medium in the context of contemporary art





Natural Stupidity 2.0
120 × 150cm
acrylic on mulberry paper mounted on canvas

2024

KUNCIR SATHYA VIKU

KUNCIR SATHYA VIKU

Kuncir Sathya Viku (b. 1990, Bali, Indonesia) graduated from Denpasar Institute of Art in 2013 with a degree in Visual Communication Design, and worked as a Graphic Designer for several years before he decided to make a path of his own. Infusing his training as a rerajahan (visual mantra) illustrator for his father – a balian (Balinese shaman), combined with his artistic experiences working with murals on the streets, Kuncir explores lines and forms that are rooted in Balinese visual language. Bringing into play his satirical wit, Kuncir composes global-local ('glocal') disruptions where forms are enchanted between tradition-modernity. He transmits hybrid shamanistic visuals – merging comic impressions with rerajahan traits and a touch of pop surrealism. Working across drawings, paintings and installations, Kuncir creates progressive narratives and evaluations on Balinese surrealism and 'glocal' social issues; often where clashes between modernity-tradition, conservative-liberal, spirituality-profanity, norms-exceptions and so forth take place. Kuncir Sathya Viku lives and works in Bali, Indonesia.

Most of the visual references in Mar Kristoff's painting are sourced from the artist's family photo archives, particularly the photos taken by his late father. In the work 'With Open Arms', the artist chooses to raise a theme that continues to emerge in his memory, where the figure of his father becomes the main focus. Their relationship was marked by emotional distance and differing perceptions, where the artist feels that he only knows a fraction of his father's personality— a portrait perhaps carefully crafted to project an image of a caring, unconditionally accepting parent, despite the more complex reality. The source image in this painting comes from a portrait of his father as a child, who appears posing with clenched fists beside his mother, showing a sense of shyness or reluctance. His other work, 'Maycourt' draws from a photograph of the view from his father's window, taken during his final days in hospice care in Canada. Kristoff presents the paradox of an image of nature or life, captured by a dying man. If the photograph is his father's attempt to preserve memories, 'Maycourt' is the artist's effort to investigate, and ultimately reconnect with them.

The source photos underwent a digital manipulation process with the addition of a Gaussian blur effect, which was then projected onto the canvas. This blurred image creates a visual quality resembling the elusive nature of memories, allowing the artist to explore the complex layers of identity and family relationships. The textured layers on the canvas give an impression of being worn and aged—symbolizing the passage of time in contrast to the permanence of digital images. This process emphasizes the tension between the resilience of modern technology and the fragile nature of memory, inviting a deep

interpretation of family memories and the role of visual representation in revealing the unseen aspects of a relationship.



MAR KRISTOFF
With Open Arms

51 × 41 × 4 cm
water based airbrush paint and
gesso on cotton canvas

2024



Maycourt

160 × 120 cm

water based airbrush paint, gesso, sand and
volcanic ash on cotton canvas

2024

MAR KRISTOFF



With Open Arms

51 × 41 × 4 cm

water based airbrush paint and gesso on cotton canvas

2024

MAR KRISTOFF

MAR KRISTOFF

b. 2001, Jakarta, Indonesia
Lives and works in Bali, 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.



**from left to right*

KANOKO TAKAYA
Koudai

91 × 120 × 10cm

acrylic, paper, japanese clay, coconut fiber, gesso,
gypsum, putty, resin, epoxy on stitched foam-filled
canvas and wood

2024

MAR KRISTOFF
With Open Arms

51 × 41 × 4 cm

water based airbrush paint and gesso on cotton
canvas

2024

KUNCIR SATHYA VIKU
Natural Stupidity 2.0

120 × 150cm

acrylic on mulberry paper mounted on canvas

2024

In Urubingwaru's new body of works, he reimagines the tropical world through geographical landscapes, folklore myths, and his artistic positioning in the reading of art history. This series also reconfigures the relationship between humans and nature, which in the last decade has become an important reflection on climate change and socio-political issues related to resources and renewable energy. 'Tropical Survivor' is the artist's way of imagining their closeness to the forest, mountains, and springs, especially when technology becomes a disruption that cuts down on ecological values and somewhat diminishes our sense of humanity. This collection is a long exploration of a form of loss, as well as, a nearly delusional hope in the face of extinction rates, floods, and droughts.

Beyond being a part of his visual development, this work also explores Urubingwaru's 'magical realism' in constructing its artistic world. Previously influenced by foreign and urban literature, such as Kafka, Haruki Murakami, and Hiromi Kawakami, now he is possessed by oral tales about Dahyang, the curse of the Banyan Tree, and the anger of animals.

Besides that relationship, this painting also reflects cultural influences, particularly in character

psychology and the overall character development. One of them is through the display of emotions and the idealization of the Javanese figure, which the artist inherited from his father through the protagonists of stories like Panji, Damarwulan, Pranacitra, etc. Where a composed demeanor, tranquility, and gentleness are the main qualities. The intersection between Pablo Neruda, who can weep for autumn, and Arya Penangsang, who is undaunted by the spear of Kyai Pleret and his defeat. That cultural factor is also what gives this painting a different perception from hunting paintings in the past, especially European hunting paintings that are often depicted as brutal and full of tension. This work distances itself from that impression, its integrity reveals silence, mystery, and a sense of folklore.

Meanwhile, 'The Poet's Reputation' (not including Tropical Survivor) plays with metaphors and symbolism, featuring a decapitated peacock—an animal traditionally associated with high status, nobility, intelligence, and poeticism.



S. URUBINGWARU
The Poet's Reputation
22,5 × 31,5cm
oil on canvas

2024



The Hunters: Forever Wandering Under
the Light of the Tropical

100 × 140cm
oil on canvas

2024

S. URUBINGWARU

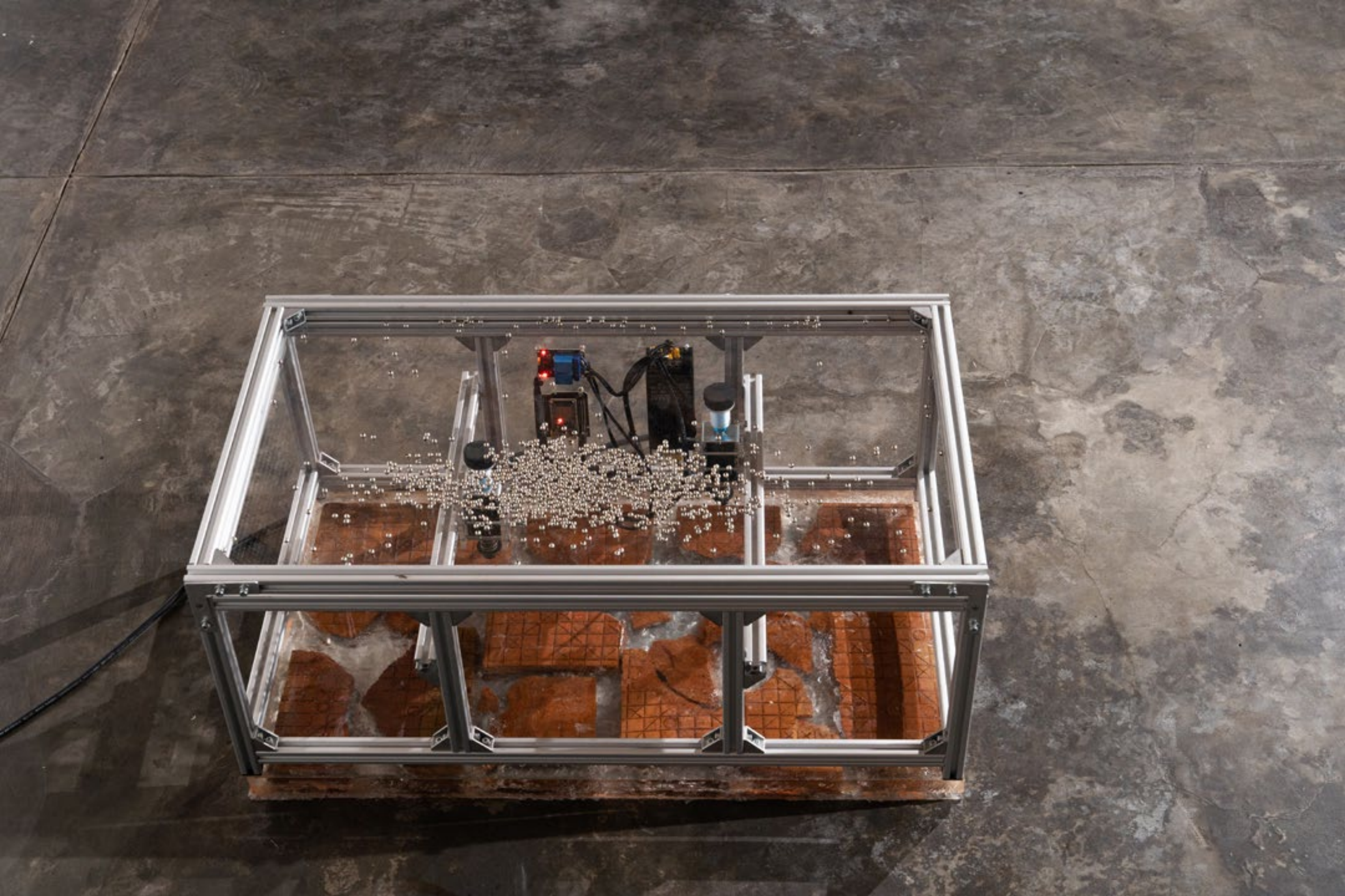
S. URUBINGWARU

b. 2000, Kediri, Indonesia

Lives and works in Yogyakarta, 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 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).



Bayangan Ramalan
70 × 40 × 30 cm
aluminium, acrylic, ball irona and selenoid system
2024

PANDE WARDINA

Pande Wardina's installation, 'Bayangan Ramalan', serves as both an inquiry and an arbitrary act, exploring the tension between modern identity and cultural tradition in Bali. Through this work, Pande positions himself not only as an observer but as an interrogator of the complexities faced by modern Balinese individuals. Despite the pervasive influence of globalization, the inextricable ties to cultural heritage remain a defining element of identity for the Balinese. This duality is central to the Balinese Hindu belief system, where life is viewed as a continuous transformative cycle, marked and celebrated by a series of life-cycle ceremonies known as "Manusa Yadnya".

These ceremonies, which cover every stage of life from conception to death, highlight the community's belief that spiritual nourishment through ritual is as essential as physical sustenance. The selection of auspicious days for these ceremonies is guided by two traditional Balinese calendars: the Bali Saka and the Tika. The Bali Saka aligns lunar cycles with the solar calendar, whereas the Tika calendar is based on the Pawukon and Wewaran systems, emphasizing days qualitative values rather than astronomical positions. Thus, despite using Gregorian calendars in daily life, the Balinese maintain a deep connection to these traditional systems to determine optimal times for spiritual practices.

In "Bayangan Ramalan", the calendar becomes a poignant allegory for attachment and tension between tradition and modernity. Pande poses a critical inquiry into how Balinese individuals can negotiate the pressures of contemporary life while remaining faithful to their cultural roots. He challenges the audience to consider the extent to which adaptation and preservation can coexist without compromising the integrity of either. This work embodies the struggle of decoding one's existence to find balance between the demands of modern living and the richness of cultural traditions.

Pande's work uses the calendar as an allegory for the intricate cultural attachments that can clash with the rapid pace of modern life. He raises critical questions about the extent to which adaptation and preservation can coexist. Can Balinese heritage fully integrate into the present without losing its essence? This exploration challenges viewers to reflect on the balance between heritage and modernity. Pande documents his experiences and presents unresolved questions, pushing the viewer to consider the nature of cultural evolution and the transformative journey that defines both individual and collective identity in a constantly changing world.



PANDE WARDINA

Born 1995, Bali, Indonesia
Lives and works in Denpasar, Bali, Indonesia

Pande Wardina is an emerging artist from Bali, Indonesia, who possesses a unique vision that challenges the mundane and defies expected norms. As a new media artist, Pande explores the interplay between technology and art, assembling various electronic systems as 'modules' to construct his works. Drawing inspiration from objects such as electronic circuit boards, movement, sound, and light, he delves into alternative mediums, contemporary discourses, and aesthetic values, actively pushing the boundaries of artistic expression.

**from left to right*

S. URUBINGWARU
The Hunters: Forever Wandering Under
the Light of the Tropical

100 × 140cm

oil on canvas

2024



S. URUBINGWARU
The Poet's Reputation

22,5 × 31,5cm

oil on canvas

2024

PANDE WARDINA
Bayangan Ramalan

70 × 40 × 30 cm

aluminium, acrylic, ball irona and selenoid system

2024



In creating imaginative manipulations, Wahyu Nugroho uses mirror representations as a perspective of someone's viewpoint. The dark shadow is expressed through distortions and damage to the mirror—cracked, warped, and shattered. From within the mirror, something emerged, taking on a figurative plant form, interpreted as a 'decree'. These basic elements are modified into personal expressions in the form of roots.

Many of us view the destruction of nature as part of the transformation of civilization. However, the roots depicted in this work offer an imaginative way to reflect our personalities—a reminder that nature, in the end, is what prepares us to face the destruction we create.



WAHYU NUGROHO
Menjalar

90cm x 170cm x 75 cm
stainless steel, pvc board

2021



Menjalar

90cm x 170cm x 75 cm

stainless steel, pvc board

2021



Imagery of The Destructive Sins
90cm x 170cm x 75 cm
stainless steel, pvd paint, teak wood
2024

WAHYU NUGROHO

Wahyu Nugroho

b. 1995

Wahyu Nugroho, a distinguished sculptor, creates art that embodies his personal perspective on the interaction between human innovation and divine creation. His sculptures capture the essence of this dialogue, reflecting both human craftsmanship and spiritual elements. Wahyu seeks to engage audiences, encouraging them to explore the subtle messages and deeper meanings inherent in his work.

His artistic journey is rooted in the exploration of how man-made objects correlate with the natural world. Through layered symbolism and composition, each piece becomes a meditation on the nature of creation itself, prompting introspection and discourse on what it means to create and be created.

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Maycourt

160 × 120 cm

water based airbrush paint, gesso, sand and
volcanic ash on cotton canvas

2024

IPEH NUR

Under The Shadows: A Moment to Remember

50 x 70 & 50 x 49

rock powder, cloves extract, charcoal, indigo
paste, red oxide/ red ochre, marble powder on
canvas and fabric, and wood carving

2024



As an artist working with clay, Zuraisa gives the material a second life through its own story. In a presentation of her latest works, 'Parahyangan Ceramic', 'Palemahan Ceramic', and 'Pamongan', she explores the interconnectedness of cosmology, two cultures, and the universal context of land.

'Parahyangan' is the first of three interconnected works, discussing the values of Balinese society, namely Tri Hita Karana. In the mythology, Dewi Sri is depicted as a female goddess. The depiction of women has long been a symbol of fertility, a good life, and balance. As new values erode life, the understanding of living in harmony with nature has become a haunting spectre, how modern lifestyles no longer prioritize the connection between the places we live and our daily habits.

This work is Zuraisa's way of reflecting on her life. The process of creating this work uses soil and other earth elements that bind and converse at high temperatures. In this process, Zuraisa seeks to capture the life values nearly lost to the erosion of consumerism and capitalism.

'Palemahan', in the context of Indonesian culture, particularly in Javanese tradition, refers to the concept of a dwelling or home that holds spiritual meaning and value. 'Palemahan' encompasses the environmental aspects surrounding the home, creating harmony between humans and nature. It is a life value that discusses the way of life between humans and nature, the earth where they stand; this also includes its balance towards the lives of all living beings without exception. These ceramic tiles serve not only as decorative elements but also as a critique of modern life, which has strayed into vices like greed.

'Pamongan' is Zuraisa's attempt to discuss human relationships. Zuraisa tries to play with the symbolism of color and textures in her ceramics, that we are facing ourselves in the form of others. The imperfections that occur in ceramics also reflect the broader human experience.

ZURAI SA



Parahyangan
60x30cm

ceramic tiles
2024

Palemahan

40x30cm



Pawongan
20x20cm



ZURAIISA

Zuraisa, born in Bandung in 1995, completed a Bachelor of Fine Arts at the Indonesian Institute of Art in Yogyakarta in 2024. She mainly works as an artist and has been involved in various group exhibitions, residency programs, and art projects in Yogyakarta, Sukabumi, Jakarta and Bali. Her works were also featured in the book "Mengingat 25 Tahun Reformasi", published by Cemeti Art Institute, 2024.

She is a member of KUNCI Study Forum & Collective, experiments with methods in producing and sharing knowledge through the acts of studying together at the intersections between affective, manual and intellectual labor. She was involved in the SSD (Sekolah Salah Didik) program and came up with the idea of visual artists who worked secretly during the repression as a form of resistance with the grassroots movement.

Zuraisa takes a unique approach to self-portrait painting on ceramic tiles, offering a personal perspective on women's issues and amplifying often unheard voices. She celebrates the beauty in imperfection-abstract, asymmetrical and contrasting visual in womanhood. In her most recent study, she explored women's issues in religious structures.

She has been actively involved in many residencies, forums and courses, such as Inkubator Inisiatif (2024), Baku Konek (Ruang Rupa, 2024), Asana Bina Seni (Biennale Yogyakarta, 2023), Nandur Gawe Residency (Nandur Srawung X, 2023), and Lohjinawi Residency Program (Alia Swatika's Studio, 2022).



IPEH NUR

Under The Shadows: A Moment to Remember

50 x 70 & 50 x 49

rock powder, cloves extract, charcoal, indigo
paste, red oxide/ red ochre, marble powder on
canvas and fabric, and wood carving

2024

In ‘Under the Shadows: A moment to remember’, Ipeh Nur begins with a question: ‘Does the apple always fall not far from the tree?’. That question, simple yet sharp, often haunts her mind. Starting this conversation feels like opening a long-locked door. For Ipeh, sitting face-to-face and talking with her father is an experience she never imagined. Perhaps without the process of making this work, the desire to ask would never have arisen

‘Nandur’—planting—is a part of her father’s life, a path he took after giving up his dream of becoming an artist. Now, he’s known as a gardener, landscaper, or any other term people might choose. One of the biggest challenges in her father’s practice in planting is to nurture, and the artist likens

memory to wild grass — something you want to uproot and discard, and yet it becomes more deeply rooted, flourishing abundantly. Wild grass often reminds the artist of the idea of resilience, and it is how she would describe her relationship with her father.

She still sees the hidden embers in his father’s heart, a lingering desire that might still be burning to return to his past dream. However, his father had found another art in his life—planting, giving life to the soil, turning it into a living garden. This work embodies the artist’s realization, as a daughter, that she was the apple that chose to fall in its place, separated, yet still connected by invisible roots.



Under The Shadows: A Moment to Remember

50 x 70 & 50 x 49

rock powder, cloves extract, charcoal, indigo
paste, red oxide/ red ochre, marble powder on
canvas and fabric, and wood carving

2024

IPEH NUR

IPEH NUR

b. 1993, Yogyakarta, Indonesia
Lives and works in Yogyakarta, Indonesia

Born and based in Yogyakarta, Indonesia, Ipeh Nur creates narratives that explore Indonesian history and its connections to her personal experiences and memories. Her artistic practice includes black-and-white illustrations, drawings, screen printing, etching, murals, resin sculptures, and installations. During her 2019 residency in Mandar, West Sulawesi, she learned how to build a boat, which deepened her connection to the sea. The local craftsmen view the boat as akin to a human body, holding ceremonies and performing rituals to celebrate each stage of the construction process. For Nur, participating in this tradition offered profound insights into ways of life and cultural heritage.

Ipeh Nur has participated in numerous group exhibitions, including the 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).



**from left to right*

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Under The Shadows: A Moment to Remember

50 x 70 & 50 x 49

WAHYU NUGROHO

Menjalar

90cm x 170cm x 75 cm

CONDRO PRIYOAJI

19.156051'24.7392"E107038'0.4488*), 07/01/2024,
8:15 AM

80 × 85 cm



JEMANA MURTI
Hollow

90 x 26.5 x 26.8 cm

3d printed petg, iron particles, and acrylic

2024

Jemana Murti's installation 'Hollow' serves as a reminder of the consequences that arise when short-term gains are prioritized over a profound understanding of cultural heritage. In "Future Relic: Glitch", Murti portrays decontextualized figures, highlighting the crucial need for balance between the demands of the modern world and efforts to preserve the core of traditional practices.

Through the visualization of guardians who appear disjointed and fragmented, Murti invites viewers to contemplate the potential impact of decisions driven by social and economic pressures on the sustainability of our cultures. This piece, more than just a visual spectacle, represents Murti's social critique of the narratives surrounding cultural preservation in contemporary times. It encourages us to explore the complex relationship between tradition and innovation, especially in an era significantly influenced by economic and social dynamics.

The work compels audiences to reflect on cultural authenticity amidst the relentless wave of progress, making us aware of how socioeconomic factors often obscure our judgment regarding ancestral artifacts. Through the metaphor of an ever-expanding hollow, Murti suggests a profound disruption within cultural structures. The artist poses the question: will the void of our age continue to grow, leading to a spiritual emptiness in our culture? 'Hollow' is a call to reassess our approaches, reminding us that every decision can be a double-edged sword—bringing progress, yet potentially inviting unforeseen destruction.



Hollow
90 x 26.5 x 26.8 cm
3d printed petg, iron particles, and acrylic
2024

JEMANA MURTI

JEMANA MURTI

b. 1997, Bali, 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.



**from left to right*

KUNCIR SATHYA VIKU

Natural Stupidity 2.0

120 × 150cm

acrylic on mulberry paper mounted on canvas

2024

MAR KRISTOFF

With Open Arms

51 × 41 × 4 cm

water based airbrush paint and gesso on cotton
canvas

2024

JEMANA MURTI

Hollow

90 x 26.5 x 26.8 cm

3d printed petg, iron particles, and acrylic

2024

CONDRO PRIYOAJI

18.(56051'22.878" E107038'5.7228*), 07/01/2024,
8:24 AM

150 × 195 cm

acrylic on canvas

2024



**from left to right*

WAHYU NUGROHO
Imagery of The Destructive Sins
90cm x 170cm x 75 cm

KANOKO TAKAYA
Koudai
91 x 120 x 10cm

KUNCIR SATHYA VIKU
Natural Stupidity 2.0
120 x 150cm

MAR KRISTOFF
With Open Arms
51 x 41 x 4 cm

ZURAIISA
Palemahan
40x30cm

Pawongan
20x20cm

Parahyangan
60x30cm

JEMANA MURTI
Hollow
90 x 26.5 x 26.8 cm

CONDRO PRIYOAJI
18.(56051'22.878" E107038'5.7228*), 07/01/2024, 8:24 AM
150 x 195 cm

Nonfrasa, founded in 2021, is a contemporary art gallery dedicated to engaging emerging artists and fostering leftfield work from established artists in Bali and Indonesia.

We explore the artistic range and context of art, culture and history through narratives and practices that actively expand modern and contemporary identities in Bali.

nonfrasa.gallery

Soon to be established in 2025,

ara contemporary is an art gallery nestled in Jakarta, Indonesia. The gallery focuses on developing and promoting the practices of Southeast Asian artists, from emerging talents to established names, within a global discourse. Committed to showcasing thoughtfully curated exhibitions both in Indonesia and internationally, and cultivating a dynamic space for artistic dialogue and collaboration, ara contemporary aims to establish its presence and contribute to the burgeoning art scene in Southeast Asia and beyond.

ara
contemporary