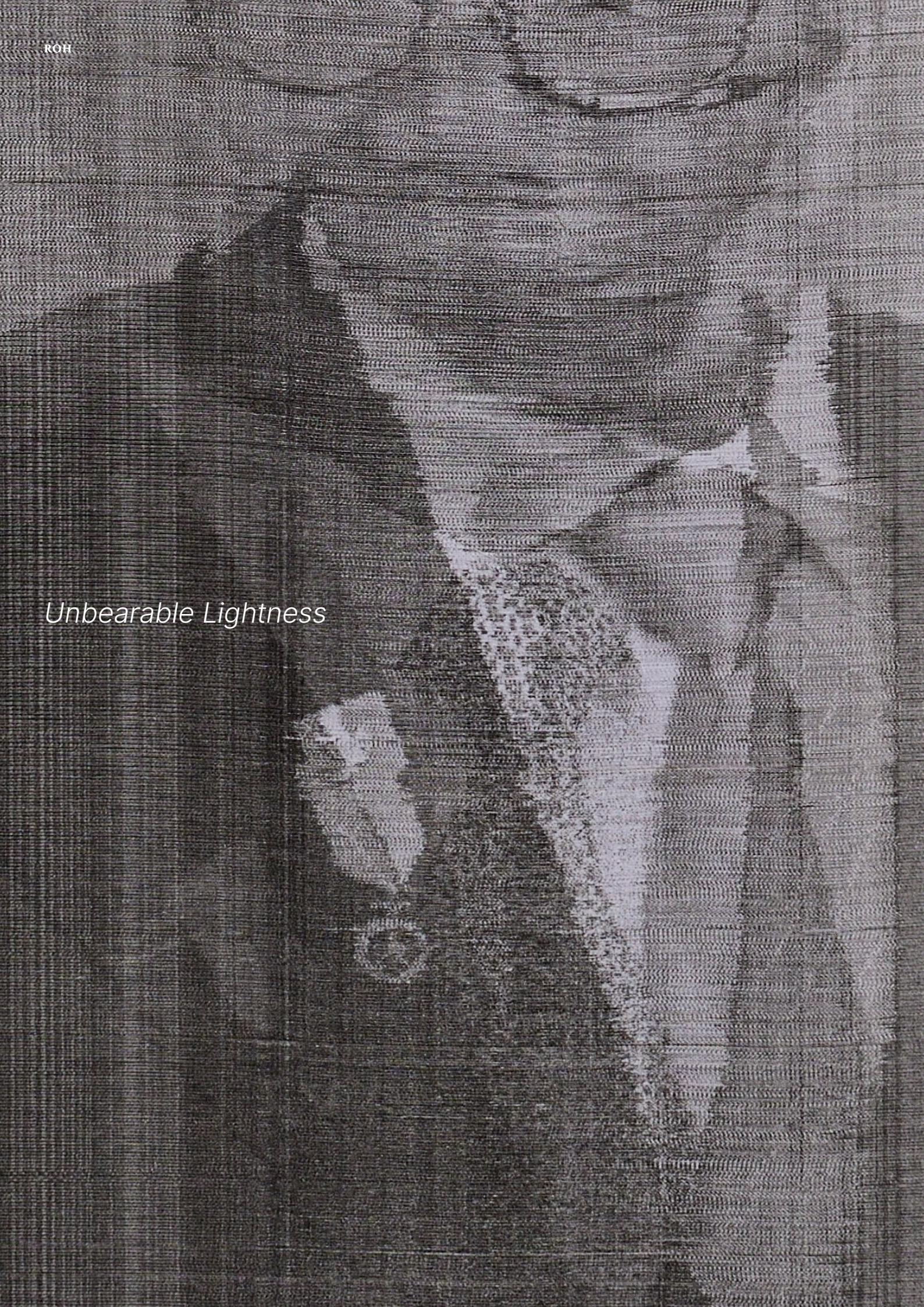


*Unbearable Lightness*





*Unbearable Lightness*

24 JANUARY 2024

An exhibition that concentrates on how artists have been applying paper as a medium to express their respective practices. The title refers to Milan Kundera's eponymous *Unbearable Lightness of Being*, in which the title itself encapsulates the existential philosophies explored in the book, that the notion of human existence is inherently "light", lacking inherent meaning or purpose. Kundera contrasts this view, alternatively, with the notion of "heaviness", where existence contains significant consequences as well as burdens of responsibility. The exhibition considers the way in which the relative lightness or heaviness of paper has been manifested in the works of the artists in this show—both in terms of its fundamental materiality, as well as its conceptual or narrative underpinnings—through varied approaches pertaining to the medium.

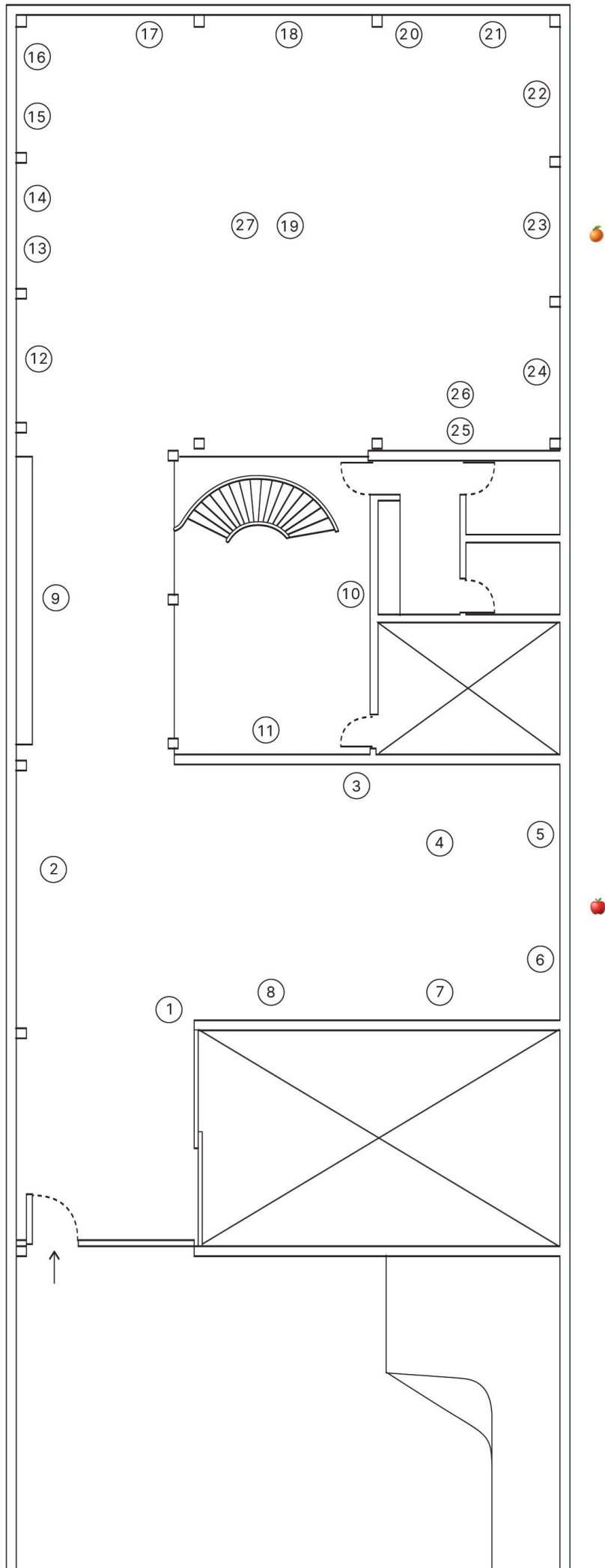
*Eightfold*

Let me take you to the beginning / of the beginning. /  
Before paper was paper / was crisp as New Mexico,  
cutting / as canyon, / there brewed a warm well of some  
mother's milk, / and out of it – a humble mound: / husk,  
fibre, pulp in the palm of some hand. / Before paper was  
paper, it was papyrus, / parchment, only *then* 'paper':  
the one we wrap, / unwrap, crumple, uncrumple, tear –  
*grab a new one, please.* / Funny how we can fold, and  
fold a piece of paper, / into, and into itself, only to have it  
at the seventh fold *stop* – for / suddenly, something  
paper-thin becomes stubborn: / but, still, not obstinate –  
for / it wills itself to unlearn the creases, / unfold itself  
back to its beginning. / It beckons us to write, unwrite,  
sketch, unsketch, / learn, unlearn *with it* – grab a  
beginning of a thought, / a notion, a revelation. / After  
all, paper has always *been* 'paper': / That thing we  
made with our hands, / to *make* with our hands.





FLOOR PLAN



- 1  
Jiieh G. Hur  
*Leuka (2/2)*  
2024  
Paper, herb, glue (starch), steel wire mesh, stainless steel fishing wire, and brass  
86 × 65 × 86 cm
- 2  
Jiieh G. Hur  
*Square (G), Square (RR), Square (W), Square (R)*  
2024  
Paper, herb, glue (starch), steel wire mesh, stainless steel fishing wire, and copper  
90 × 90 cm each
- 3  
chi too  
95  
2020  
Ink on paper  
95 pieces, 21 × 29.7 cm each
- 4  
Maria Taniguchi  
*Untitled (ram dram sam)*  
2015, 2024  
Die cut paper  
109 × 79 × 12 cm
- 5  
Wolfgang Matuschek  
*Fridge, Untitled (Boxes 4), Exit 2*  
2023  
Ink on paper in aluminium UV glass clipframe  
29.7 × 21 cm, 21 × 29.7 cm, 21 × 15 cm
- 6  
Eko Nugroho  
*Half Life, Half Destiny #9*  
2023  
Ecoline, indian ink on paper  
200 × 150 cm
- 7  
Davy Linggar  
*Reliance, Reclaim, Better Life, Promised Land, Recommence*  
2024  
Photogram on gelatin silver paper  
27 × 34 cm each
- 8  
Luqi Lukman  
*Unfold #3*  
2024  
Mix media  
70 × 99 cm
- 9  
Carmen Ceniga Prado  
*Ending Beginning #7, #6, #4, #1, #2, #5, #3*  
2023  
Ink and watercolour on hanji  
9 × 13 cm
- 10  
Syaiful Aulia Garibaldi  
*Irmo ehor #2.2*  
2024  
Ink on paper  
150 × 180 cm
- 11  
Jiieh G. Hur  
*Hand (Y)*  
2024  
Paper, herb, glue (starch), brass, and stainless steel wire  
35 × 44 × 60 cm
- 12  
Ipeh Nur  
*Beautiful Destruction (Apokalips series)*  
2024  
Cloves extract, rock powder, charcoal, turmeric, drawing pen on paper, bamboo stick, banana fiber paper, and gebang leaves  
Variable dimensions
- 13  
Ayesha Sultana  
*Untitled*  
2022  
Handmade paper  
58.4 × 29.2 cm
- 14  
Ayesha Sultana  
*Untitled*  
2022  
Handmade paper  
38.1 × 15.2 cm
- 15  
Ayesha Sultana  
*Untitled*  
2022  
Handmade paper  
43.7 × 22.9 cm



16  
Ayesha Sultana  
*Untitled*  
2022  
Handmade paper  
47.6 × 41.7 cm

17  
Tiffany Chung  
*Guatemala HRC - Cases of Violence in  
Relations to Current Mega Projects*  
2020  
Acrylic, ink, and oil on vellum & paper  
101.6 × 64 cm (unframed)

18  
Irfan Hendrian  
*2024 Presidential Portraits*  
2024  
Risography & die cut on layers paper  
50.5 × 45 × 9 cm each, set of 2

19  
Irfan Hendrian  
*Dodecagon Corrugated Metal Fences*  
2024  
Risography, offset lithography, die cut, and  
newspaper on layers of paper & wood  
280 x ø 300 cm

20  
Aurora Arazzi  
*Trikelir*  
2024  
Tracing paper, 200 gsm cold pressed paper,  
objects  
Variable dimensions

21  
Aurora Arazzi  
*h  
o u  
s e o f  
c a r d s*  
2024  
Tracing paper, 200 gsm cold pressed paper,  
objects  
52 × 62 × 40 cm

22  
Reina Sugihara  
*Cornflower*  
2023  
Oil, charcoal on paper  
36 × 28 cm (with frame)

23  
Reina Sugihara  
*Madder*  
2024  
Oil, charcoal on paper  
36 × 28 cm (with frame)

24  
Reina Sugihara  
*Brick*  
2023  
Oil, charcoal on paper  
36 × 28 cm (with frame)

25  
Agung Kurniawan  
*Sri serie*  
2017-2024  
Ink, acrylic, and pencil on paper  
Variable dimensions

26  
Jiieh G. Hur  
*Leuka (1/2)*  
2024  
86 × 65 × 86 cm  
Paper, herb, glue (starch), steel wire mesh,  
stainless steel fishing wire, and brass

27  
Julian Abraham "Togar"  
*Kata-kata Selangit*  
2023  
Masking tape on canvas  
20 × 150 cm



Jiieh G. Hur

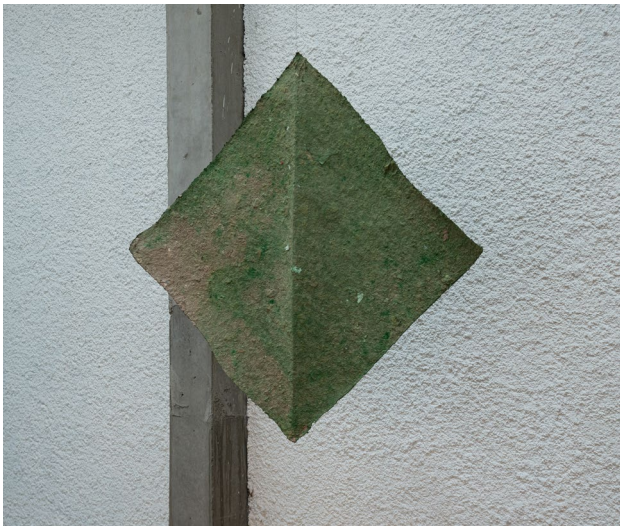
*Leuka (2/2)*

2024

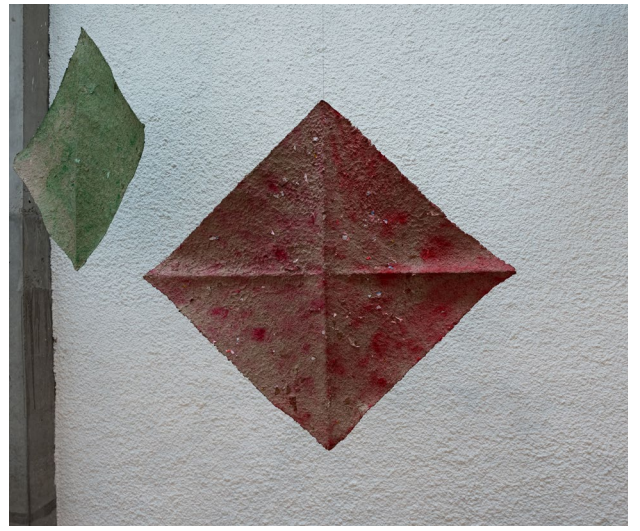
Paper, herb, glue (starch), steel wire mesh,  
stainless steel fishing wire, and brass

86 × 65 × 86 cm

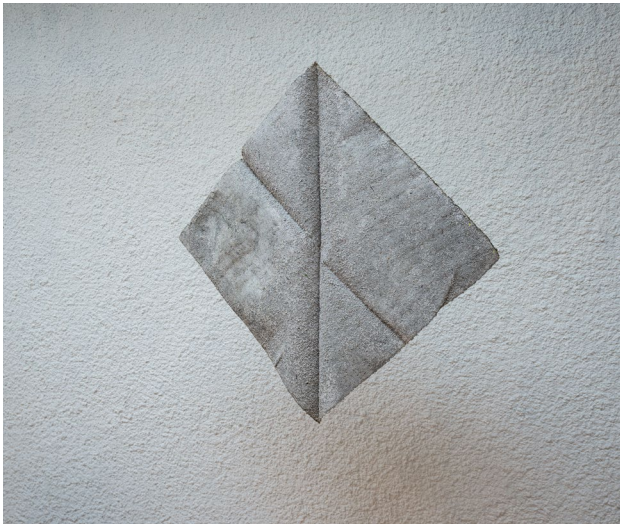




Jiieh G. Hur  
*Square (G)*  
2024  
Paper, herb, glue (starch), steel wire mesh,  
stainless steel fishing wire, and copper  
90 × 90 cm each



Jiieh G. Hur  
*Square (RR)*  
2024  
Paper, herb, glue (starch), steel wire mesh,  
stainless steel fishing wire, and copper  
90 × 90 cm each



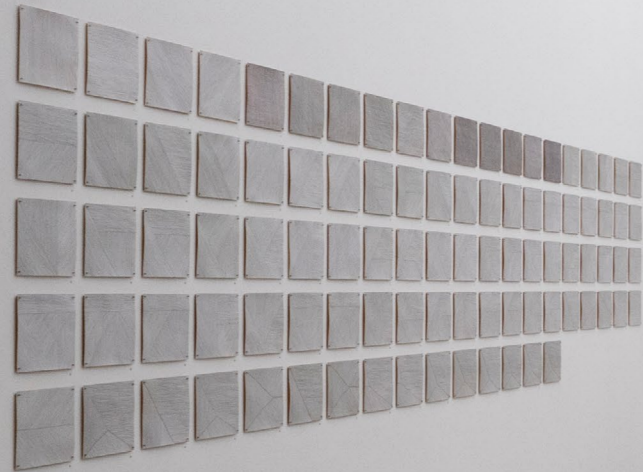
Jiieh G. Hur  
*Square (W)*  
2024  
Paper, herb, glue (starch), steel wire mesh,  
stainless steel fishing wire, and copper  
90 × 90 cm each



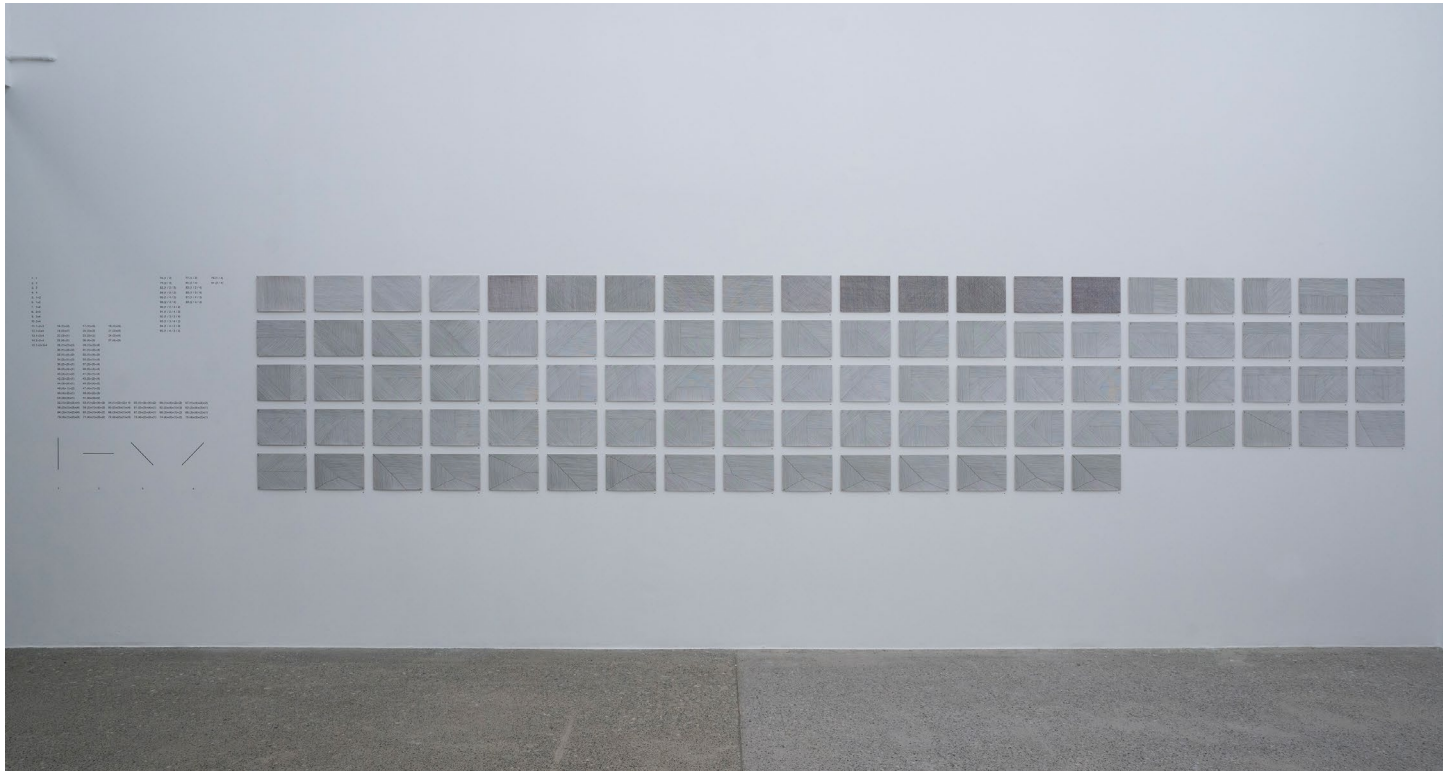
Jiieh G. Hur  
*Square (R)*  
2024  
Paper, herb, glue (starch), steel wire mesh,  
stainless steel fishing wire, and copper  
90 × 90 cm each



1. 1  
2. 2  
3. 3  
4. 4  
5. 1+2  
6. 1+2  
7. 1+2  
8. 2+3  
9. 2+4  
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98. 3+4  
99. 3+4  
100. 3+4



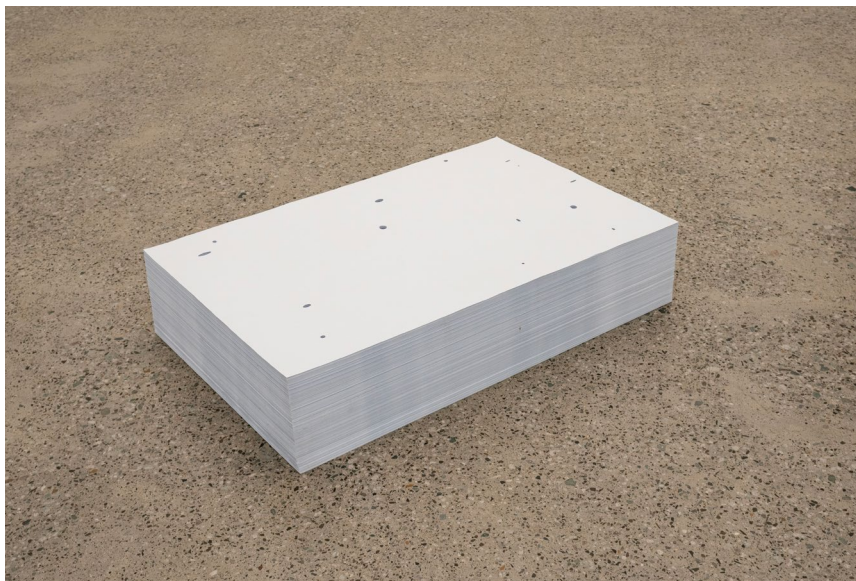




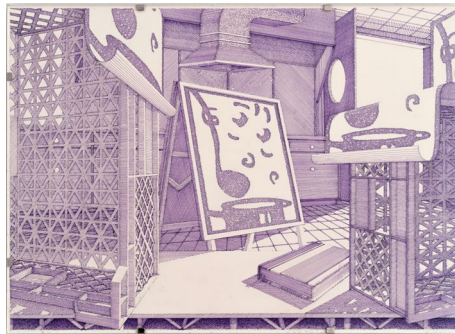
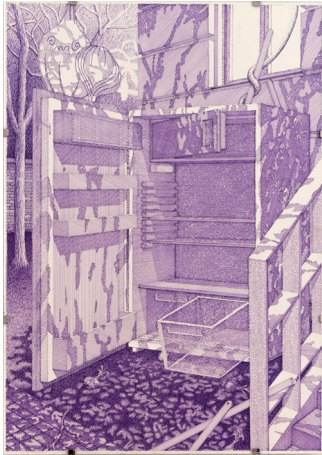
chi too  
95  
2020  
Ink on paper  
95 pieces, 21 × 29.7 cm each



Luqi Lukman  
*Unfold #3*  
2024  
Mix media  
70 × 99 cm



Maria Taniguchi  
*Untitled (ram dram sam)*  
2015, 2024  
Die cut paper  
109 × 79 × 12 cm



Wolfgang Matuschek  
*Fridge*  
2023  
Ink on paper in aluminium UV glass clipframe  
29.7 × 21 cm

Wolfgang Matuschek  
*Untitled (Boxes 4)*  
2023  
Ink on paper in aluminium UV glass clipframe  
21 × 29.7 cm

Wolfgang Matuschek  
*Exit 2*  
2023  
Ink on paper in aluminium UV glass clipframe  
21 × 15 cm





Eko Nugroho  
*Half Life, Half Destiny #9*  
2023  
Ecoline, indian ink on paper  
200 × 150 cm





Davy Linggar  
*Reliance*  
2024  
Photogram on gelatin silver paper  
27 × 34 cm



Davy Linggar  
*Reclaim*  
2024  
Photogram on gelatin silver paper  
27 × 34 cm



Davy Linggar  
*Better Life*  
2024  
Photogram on gelatin silver paper  
27 × 34 cm



Davy Linggar  
*Promised Land*  
2024  
Photogram on gelatin silver paper  
27 × 34 cm



Davy Linggar  
*Recommence*  
2024  
Photogram on gelatin silver paper  
27 × 34 cm



Carmen Ceniga Prado  
*Ending Beginning #7*  
2023  
Ink and watercolour on hanji  
9 × 13 cm



Carmen Ceniga Prado  
*Ending Beginning #6*  
2023  
Ink and watercolour on hanji  
9 × 13 cm



Carmen Ceniga Prado  
*Ending Beginning #4*  
2023  
Ink and watercolour on hanji  
9 × 13 cm



Carmen Ceniga Prado  
*Ending Beginning #1*  
2023  
Ink and watercolour on hanji  
9 × 13 cm





Carmen Ceniga Prado  
*Ending Beginning #2*  
2023  
Ink and watercolour on hanji  
9 × 13 cm



Carmen Ceniga Prado  
*Ending Beginning #5*  
2023  
Ink and watercolour on hanji  
9 × 13 cm



Carmen Ceniga Prado  
*Ending Beginning #3*  
2023  
Ink and watercolour on hanji  
9 × 13 cm



Syaiful Aulia Garibaldi  
*Irmo ehoor #2.2*  
2024  
Ink on paper  
150 × 180 cm



Jiieh G. Hur

*Hand (Y)*

2024

Paper, herb, glue (starch), brass, and  
stainless steel wire

35 × 44 × 60 cm



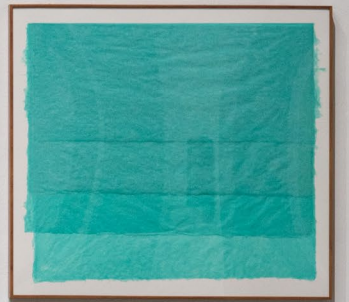


Ipeh Nur  
*Beautiful Destruction (Apokalips series)*  
2024  
Cloves extract, rock powder, charcoal, turmeric,  
drawing pen on paper, bamboo stick, banana  
fiber paper, and gebang leaves  
Variable dimensions

















Tiffany Chung  
*Guatemala HRC - Cases of Violence in  
Relations to Current Mega Projects*  
2020  
Acrylic, ink, and oil on vellum & paper  
101.6 × 64 cm (unframed)





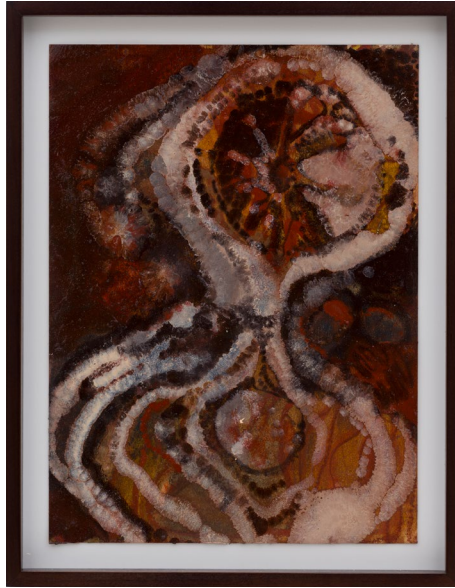
Aurora Arazzi  
*Trikelir*  
2024  
Tracing paper, 200 gsm cold pressed paper,  
objects  
Variable dimensions

Aurora Arazzi  
*h  
o u  
s e o f  
c a r d s*  
2024  
Tracing paper, 200 gsm cold pressed paper,  
objects  
52 × 62 × 40 cm





Reina Sugihara  
*Cornflower*  
2023  
Oil, charcoal on paper  
36 × 28 cm (with frame)




Reina Sugihara  
*Madder*  
2024  
Oil, charcoal on paper  
36 × 28 cm (with frame)



Reina Sugihara  
*Brick*  
2023  
Oil, charcoal on paper  
36 × 28 cm (with frame)





Jiieh G. Hur  
*Leuka (1/2)*  
2024

86 × 65 × 86 cm  
Paper, herb, glue (starch), steel wire mesh,  
stainless steel fishing wire, and brass



Agung Kurniawan  
*Sri serie*  
2017-2024  
Ink, acrylic, and pencil on paper  
Variable dimensions



B. 1968, Jember, Indonesia  
Lives and works in Yogyakarta, Indonesia

Agung Kurniawan is a multidisciplinary artist working with drawings, installations, and in more recent years, performances, theater, and happening arts. He looks at the socio-political as well as historical aspects of trauma and tragedy situated in a place or a nation by unraveling the stories from first-hand sources and recounting them with his own imaginative narration. Kurniawan has been developing a new series of striking works on paper that interweave complex layers of history and narrative with fiction based off of his ongoing interest in the Indonesian reformation period of 1965.

Kurniawan studied Archeology at the University of Gadjah Mada, Yogyakarta, Indonesia in 1987 and later in the Fine Art Department with a concentration in printmaking at the Indonesian Art Institute, Yogyakarta, Indonesia in 1991. Kurniawan's artistic practice spans more than twenty years with numerous solo exhibitions held in Indonesia and abroad. His recent solo presentation was *The God of Small Things* at S.E.A. Focus with ROH, Singapore (2023); solo exhibitions include *Milik Nggendong Lali*, Richard Koh Fine Art, Singapore (2013); *Actus Contritionis*, Umahseni, Jakarta, Indonesia (2012); and *The Lines that Remind Me of You*, Kendra Gallery, Bali, Indonesia (2011). Group exhibitions include Art Basel Hong Kong with ROH, Hong Kong (2023); Art Jakarta with ROH, Jakarta, Indonesia (2022); ArtJOG MMXXII: *Expanding Awareness* at Jogja National Museum, Yogyakarta, Indonesia (2022); ERRATA: *Collecting Entanglements and Embodied History* at MALLAM Contemporary art Museum, Chiang Mai, Thailand (2021); *Europalia Indonesia: Power and Other Things*, BOZAR, Brussels, Belgium (2017); *First Sight: August* at Museum MACAN, Jakarta, Indonesia (2017); Jakarta Biennale 2015: *Neither Back nor Forward: Acting in the Present* at Gudang Sarinah Ekosistem, Jakarta, Indonesia (2015); Biennale Jogja XII: *Equator #2* at Sarang Art Space, Yogyakarta, Indonesia (2013); *Sip! Indonesian Art Today* at ARNDT Berlin, Berlin, Germany and at ARNDT Singapore, Singapore (2013); 9th Gwangju Biennale: *Roundtable*, Gwangju, South Korea (2012); and *Be(com)ing Dutch* at Van Abbemuseum, Eindhoven, Netherlands (2008).

B. 1997, Padang, Indonesia  
Lives and works in Bandung, Indonesia

Aurora's works encompass sculpture and drawing. Aurora has her specific way of perceiving everyday objects; in her perspective, objects have their own particular shapes, sides, angles, turns, and geometrical structures that can be exposed and observed beside their inherent functions. Her execution technique is notably complex, in addition to precision in measurements. Aurora's work requires meticulousness, perseverance, and precision.

Aurora graduated with a background in printmaking, which gives her a close connection to the medium of paper in her artistic endeavors. Working in the printmaking studio for four years leaves a distinct attitude in her regarding how she treats things around her. She views paper as a medium with potential and various characteristics that vary depending on how it is treated. For Aurora, paper possesses a unique duality, where a seemingly lightweight and fragile nature can become more substantial and challenging through specific treatments. She believes in the constant interplay of these dual aspects, where the more delicate the material, the heavier the treatment it receives, creating a perpetual tension in her artistic expressions.

Aurora's solo exhibition is *First Sight*, (Third Session "KERTAS") at Iron River Studio, Kuala Lumpur, Malaysia (2022). Selected group exhibitions include Art Jakarta, ROH, Jakarta, Indonesia (2023). *Seismic Shifts*, Broken White Project #19 di Ace House Collective, Yogyakarta, Indonesia (2023); ARTJOG 2023, *Motif: Lamaran*, di Jogja National Museum, Yogyakarta, Indonesia (2023); *Titicara, an Annual Women Artists Exhibition*, Selasar Sunaryo Art Space, Bandung, Indonesia dan ISA Art & Design, Jakarta, Indonesia (2022); *Printmaking Today*, Printmaking ITB x RMIT student, Selasar Sunaryo Art Space, Bandung, Indonesia (2021); KLIMEX 19, Segaris Art Centre, Kuala Lumpur, Malaysia (2018).

b. 1984, Jashore, Bangladesh  
Lives and works in US, US

Ayesha Sultana completed her Bachelors in Fine Art (2007) and a Post-Graduate Diploma in Art Education (2008) from Beaconhouse National University, Lahore, where she also taught for two years.

Working with an unlimited range of materials, Ayesha Sultana investigates space, vision, and form through her drawings, paintings, and sculptural constructions. Sultana studied at Beaconhouse National University in Lahore, Pakistan, receiving her BFA in Visual Arts in 2007 and a Postgraduate Diploma in Art Education the following year. Her tutors included the artists Huma Mulji, Julia Ahmad, and Farida Batool. Early works from this period often feature human figures and environments drawn from found imagery of Dhaka, Bangladesh.

Following her graduation, repetition and abstraction entered Sultana's work, which led to her experimentation with various processes and textures. In a 2020 interview with Ocula Magazine, Sultana said that she does not 'associate repetition with boredom', stating that 'every mark is intentional for me.'

Sultana garnered critical attention for her graphite drawings, such as those presented in her 2014 solo exhibition *Outside the Field of View* at Experimenter, Kolkata. Typically, the artist covers acid-free paper with layers of graphite, allowing her hand to remain visible in the markings, and then cuts or folds the paper into three-dimensional forms.

B. 1995, Spain  
Lives and works in Bilbao, Spain; and  
Seoul, South Korea

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 are a reflection of the range of emotional states or embodied sensations, such as darkness, clarity, anxiety, as well as the moments in between.

Her solo exhibitions include *Emergence*, Nouri, Singapore (2023); *Entre Aguas*, Aldama Fabre Gallery, Bilbao, Spain (2022); *Structures from Silence*, (Solo show) ISLANDS, Singapore (2021); *Beneath the Surface*, (Solo show) Telok Ayer Arts Club, Singapore (2021); *From the Beginning*, (Solo show) Samata Soul, Singapore (2021); *Unsichtbar aber spürbar*, Klasse:raum, Essen, Germany (2019). Most recent group exhibition includes *New Makers*, ATTA Gallery, Bangkok, Thailand (2023); *WITHIN*, El Castillete, Madrid, Spain (2023); *Ellas Miran Así*, Centro Cultural de la Alhóndiga, Segovia, Spain (2023); *Entre Aguas*, Aldama Fabre Gallery, Bilbao, Spain (2022); *Emergency*, Tropical Lab, Singapore (2022); *At Dusk, We Tread the Earth*, Starch, Singapore (2022); *Arte Non-nahi*, Bilbao, Spain (2021)

b.1981 Kuala Lumpur  
Lives and works in Kuala Lumpur,  
Malaysia

chi too has been variously described as 'a plump chinese boy with a page-boy haircut' and a 'one-man harlem-shake'. He is a multidisciplinary artist whose practice demonstrates confident exploration of humour, satire, and visual poetics. It is at times difficult to say exactly what he does as an artist, largely because his artworks touch on a large spectrum of themes and issues. His practice vacillates between the high-minded and the frivolous, the social and the personal, the transparent and the esoteric.

He has held nine solo exhibitions to date: *Longing* (2011) at Blackbox MAP; *State of Doubt* (2012) at Akiba Art Lab, Tokyo Japan; *The Artist chi too Looks at Artworks As He Contemplates The State of the Nation's Institutions a.k.a. How Can You Be Sure* (2013) at Art Row, Publika; *Like Someone In Love* (2015) at Lostgens' Contemporary Art Space; *Sometimes When We Touch* (2018) at OUR ArtProjects; 95 at The Zhongshan Building, Kuala Lumpur; *It Will Be Noisy, Messy, and Very Touchy Feely* (2022) at The Back Room KL, and *A Sea of Despair & Delight* (2023) with The Back Room at the Godown Arts Center KL. His work was also included in the 2013 Singapore Biennale; *The Breathing of Maps* (2018) at The Yamaguchi Centre for Arts and Media; *Stories We Tell To Scare Ourselves With* (2019) at Museum of Contemporary Art, Taipei; and *The Body Politic and The Body* (2019) at ILHAM Gallery, Kuala Lumpur.

Born 1984, Jakarta, Indonesia  
Lives and works in Bandung, Indonesia

Davy Linggar is a celebrated Indonesian artist who works primarily through the mediums of photography and painting. There is a substantial breadth to his practice in his investigation of the things that constitute an image and its interrelatedness to perception, memory, form, feeling, and experience. His acute sensibilities are then translated into a diverse array of possibilities – be it through moving images, photographs, paintings, or drawings. In establishing a distinctive aesthetic vernacular, Linggar engages with and through architecture, popular culture, fashion, and nature. He deftly negotiates, and finds balance, between many different forms of energies and forces.

Linggar has exhibited locally and internationally such as in group exhibitions Frieze Seoul with ROH at COEX Mall, Seoul, South Korea (2023); Art Basel Hong Kong with ROH at Hong Kong Convention and Exhibition Centre, Hong Kong (2023); *Companion* at Art Basel Hong Kong Satellite, Hong Kong (2021) in collaboration with Gary-Ross Pastrana and Tromarama; iso at AAAAHHH!!! Paris Internationale, Paris, France (2020) with Aditya Novali; *After Utopia: Revisiting The Ideal in Asian Contemporary Art*, Singapore Art Museum, Singapore (2015); *Pink Swing Park* at CP Biennale: Urban/Culture, Museum Bank Indonesia (2015) with Agus Suwage; and 11th Asian Art Biennale, Dhaka, Bangladesh (2010).

His solo exhibitions include *Aperture* at ROH, Jakarta, Indonesia (2022); *Cut* at AAAAHHH!!! Paris Internationale, Paris, France (2022); *FILM* at The Papiilon, Jakarta, Indonesia (2015); *Sketch, Photo, Image* at Ark Galerie, Jakarta, Indonesia (2008); and *Black&White*, Gallery Cahya, Jakarta, Indonesia (1998)



Born 1977, Yogyakarta, Indonesia  
Lives and works in Yogyakarta, Indonesia

Eko Nugroho is one of the most acclaimed members of the young generation of Indonesian contemporary artists. He is part of the generation that came to maturity during the period of upheaval and reform that occurred in the wake of the 1997 Asian financial crisis, the subsequent fall of the Soeharto regime and the transition to democracy in Indonesia. Grounded in both local traditions and global popular culture, Nugroho's works are deeply engaged with the culture of his time, imbued with his critical yet oftentimes playful socio-political commentary. In 2000, Nugroho founded *Daging Tumbuh*, a collaborative zine that invites participation from non-artists. In addition to drawings and painting, he works in a variety of other media, including murals, sculpture, animation, and tapestry.

Nugroho has held numerous solo exhibitions at major institutions and galleries around the world, including *Plastic Democracy*, Arndt Art Agency, Berlin (2018); *Semelah*, Asia Society (special commission), New York, USA (2017); *Landscape Anomaly*, Salihara Gallery, Jakarta, Indonesia (2015); *Témoins Hybride*, Musée d'Art Moderne Paris, France (2012); and *This Republic Need More Semeleh*, Ark Galerie, Jakarta, Indonesia (2011). He has participated in prestigious international exhibitions, *Setouchi Triennale*, Ibuki Island, Japan (2019); *In Search of Southeast Asia Through M+ Collections*, M+ Museum, Hong Kong (2018); 10th Gwangju Biennale: *Burning Down the House*, Gwangju, South Korea (2014); *The Global Contemporary, Art Worlds After 1989*, ZKM | Center for Art and Media, Karlsruhe, Germany (2011); and the 10th Lyon Biennial: *The Spectacle of the Everyday*, Lyon, France (2009). Eko Nugroho was part of *Sakti: The Indonesian Pavilion*, 55th Venice Biennale, Venice, Italy (2013). His works are among the key collections of M+, Hong Kong; Singapore Art Museum, Singapore; National Gallery of Australia, Canberra, Australia; National Gallery of Victoria, Melbourne, Australia; Asia Society Museum, New York, USA; Tropenmuseum, Amsterdam, Netherlands; Musée d'Art Moderne Paris, Paris, France; Musée des Beaux-arts de Lyon, Lyon, France; Deutsche Bank, Frankfurt, Germany; and Haus Der Kulturen Der Welt, Berlin, Germany.

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

Graduated from the Indonesian Art Institute, Yogyakarta, Indonesia, Department of Printmaking. I live in Yogyakarta. My work departs from personal experience, problems of daily life, memory and history as background events. I like dramatic visuals, creating interactions in the work, as if on stage, there are several plots/narations in an image. Most of my work is in black and white drawing on paper. In addition, I also use other mediums and techniques in the creation of works, such as batik, ceramics, silkscreen, etching, sculpture, reliefs from resin, and murals.

Her solo exhibitions include *Salimah*, Redbase, Yogyakarta, Indonesia (2018); and *Banda*, Kedai Kebun Forum, Yogyakarta, Indonesia (2018). She participated in several exhibitions such as *Layar Berkembang Kemudi Putar*, *Gulung Tukar*, Tulungagung (2021); *Indonesia Calling*, Sixteenalbermarle, Sydney, Australia (2020); *Keep The Fire On #6*, Survive Garage, Yogyakarta, Indonesia (2020); *On the Nature of Botanical Gardens*, Framer Framed, Amsterdam, Netherlands (2020); Biennale Jogja XV EQUATOR: *Do We Live in The Same Playground*, Jogja National Museum, Yogyakarta, Indonesia (2019); *Pekan Seni grafis*, Museum Sonobudoyo, Yogyakarta, Indonesia (2019); *Bongkar Gudang #1*, Rubanah Underground hub Jakarta (2019); *Waktu dan Ingatan Tak Pernah Diam*, IVAA, Yogyakarta, Indonesia (2018); *Yang Tersingkap*, Taman Ismail Marzuki, Jakarta, Indonesia (2018); *Other Faces of History*, commission work, Oude Kerk, Amsterdam, Netherlands (2017); and *Xeroxed: Original Copy*, Sangkring Art Space, Yogyakarta, Indonesia (2016).

B. 1987, Shantou, China  
Lives and works in Bandung, Indonesia

Irfan Hendrian is an artist, industrial printmaker, and graphic designer known for his formal explorations in abstraction. Working mainly with paper, his interest is in the Bauhaus approach and method: to reduce, subtract, and simplify everything to its most sublime, essential, and substantial state.

Hendrian values efficient, logical, and utilitarian modes of thinking and acting which are reflected directly in his work. Collage provides a methodology that maintains Hendrian's purist approach to materials, utilizing paper as a raw material with sculptural capabilities. Rather than creating images, he believes that through composing a visual arrangement of objects, a particular aesthetic value emerges.

He has held several solo shows, these include *Incognito*, Art Jakarta, Jakarta, Indonesia (2022); *Constructed \_scape*, Sullivan+Strumpf, Singapore (2020); *SANS*, Sullivan+Strumpf, Singapore (2018); *Terenne*, Jeonbuk Museum of Art, South Korea (2016). *Material Memory*, Leipzig International Art Programme, Leipzig, Germany (2022); *Formless*, Semarang Gallery, Semarang, Indonesia (2022); *Discursive Pragmatism*, Fragment Project, Bandung, Indonesia (2022); S.E.A. Focus, Singapore (2021); 2020 Taipei Dangdai with Sullivan+Strumpf, Taiwan (2020); *Arisan #1*, Museum Modern and Contemporary Art in Nusantara (2020); *Out of Registration*, Bale Tonggoh, Selasar Sunaryo Artspace, Bandung, Indonesia (2019); *IN/OUT of Paper*, Mizuma Art Gallery, Singapore (2019); *Crossing The Equator*, ISA Art Advisory, Jakarta, Indonesia (2019); Hendrian's works are in the collection of Museum MACAN (Jakarta, Indonesia), Singapore Art Museum (Singapore), and Tumurun Museum (Solo, Indonesia).

B. 1982 in Seoul, South Korea  
Lives and works in Seoul, South Korea

Jiieh G Hur spent her formative years in the United States living alternately between California and Chicago, Illinois. In 2011, she earned her MFA degree with a fellowship from the School of the Art Institute of Chicago. Hur has been awarded grants from the Joyce Foundation through the Alliance of Artists Communities and has shown at the Detroit Museum of Modern Art. In 2015, she was the sole representation of One and J gallery (Seoul, Korea) for Art Basel Miami Beach's Positions Sector with *NYT (Pink Balloon)*. Seeking a deeper connection to her Korean heritage, Hur has returned to Seoul, where she has lived and worked for the past ten years.

Hur solo exhibitions include *Let's Meet After the Thunderstorm*, Alter Ego, Seoul, Korea (2021); *Electric Smash*, Whistle, Seoul, Korea (2019); and *NYT (Pink Balloon)*. Positions. Art Basel Miami Beach. One and J. Miami, USA (2015). Her selected group exhibitions including *I think that's my spoon*. Paris Internationale 9th Edition. Whistle. Paris, France (2023); *Dimensional Veil*. Whistle. Seoul, Korea (2023); *Timekeepers*. galerie erd. Seoul, Korea (2018); *Eulji-ro Skill Olympiad*, Eulji-ro Hawaii, Sewoon Sang-ga, Seoul, Korea (2017); *Clear Confusion*. Whistle. Seoul, Korea (2017); *Jung Ang Manpower*. Opsi. Seoul, Korea (2015); *Midwestern Voices and Visions*. Museum of Contemporary Art. Detroit, USA (2014)

B. 1987 in Medan, Indonesia  
Lives and works in Yogyakarta, Indonesia

Julian Abraham "Togar" engages in extensive research resulting in analytically focused artworks that often combine installation, sound, music, programming and science. Most, if not all, of his transdisciplinary practice derives from rhythms and systems, which, depending on the context of engagement, may consist of preserving, initiating, intervening, supporting, negotiating, hacking or questioning. He is often considering how to function within surrounding realities, and is constantly fascinated by the fact that even small interventions can bring forth changes geared towards the formation of new, sustainable support structures.

Togar has held numerous solo exhibitions such as *Too Good To Be OK*, at the Sculpture Center, New York (2023); *Ulah Tanah / Mischievous Earth*, Ruci Art Space, Jakarta (2019); *Melintas Bunyi / Tracking Sound*, at Rubanah Underground Hub, Jakarta (2019); *~IIINNNGGG~*, Cemeti-Institute for Art and Society, Yogyakarta (2018); *Sebelum Gendang / Before the Drum* at Kedai Kebun Forum, Yogyakarta (2017); *Museum of Takeshi Bonsai*, at Calamari Inc. & Fukuoka Asian Art Museum, Fukuoka (2016); *Alami Tanah (Experience Earth)*, at Jatiwangi art Factory Gallery, Majalengka (2015); *Pekak Badak* at GEDEGAP, Medan (2015). His group exhibition are includes 13th Taipei Biennial - *Small World*, Taipei Fine Arts Museum, Taipei (2023); *Shifting Center*, EMPAC, Troy, New York (2023); 58th Carnegie International, Carnegie Museum of Art, Pittsburgh (2022); *documenta fifteen - Meydan #03*, Sanderhaus, Kassel (2022); *Rijksakademie Open Studios 2021*, Studio A28, Rijksakademie building, Amsterdam (2021); *Viral Self-Portrait*, online exhibition by Moderna Galerija/Museum of Modern Art, Ljubljana (2020); *Pekan Komponis Indonesia 2019*, Teater Kecil Taman Ismail Marzuki, Jakarta, *Unorganised Response*, Auto Italia South East, London (2019)

B. 1990, Bandung, Indonesia  
Lives and works in Bandung, Indonesia

Luqi Lukman creates subtle compositions based out of materials he accumulates over time, and often attempts to materialize the immaterial. Lukman's works often contain delicate pieces of glass shards, metal, in dialogue with found objects and paper.

Selected solo exhibitions include *Kaul* (2021) at Selasar Sunaryo Art Space, Bandung, Indonesia; *I am Able to Ask but Too Stupid to Understand* (2018) at Studio Batur, Bandung (2018); and *Telisik* (2017) at Fajar Sidik Gallery, Yogyakarta; while group exhibitions include *S.E.A. Focus* (2020) with ROH Projects, Gillman Barracks, Singapore; *Art Jakarta* (2019) with ROH Projects, Jakarta Indonesia; *Thinking Through Craft* (2017) at Lorong Gallery, Yogyakarta; *Kemungkinan* (2016) at Ruang Seduh, Yogyakarta; *The Gate* (2015) at Institut Français d'Indonesie, Bandung; *Nandur Srawung* (2014) at Taman Budaya Yogyakarta, Indonesia; *Print Parade* (2013) at Studio Grafis Minggiran, Yogyakarta, Indonesia; *Pseudo Participative* (2012) at Cemeti Art House, Yogyakarta, Indonesia; *City Soundscape* (2012) at IVAA-Karta Pustaka- Galeri Biasa, Yogyakarta, Indonesia.



Born 1977, Manila, Philippines  
Lives and works in Manila, Philippines

Maria Taniguchi's works encompass painting, sculpture, video and installation. Her practices investigate space and time along with social and historical contexts. Her series of "Untitled" brick paintings is an ongoing series that began in 2008. Each painting consists of seemingly countless rectangular cells, each one outlined by hand with graphite and filled with gray and black tones. The painstaking process creates a subtle yet complex pattern on the surface. These paintings develop to various extents, most of them reaching meters in size. The constructive structure embodies architectural elements, resulting in the paintings themselves manifesting as monumental existences within the space. The artist has referred to her brick paintings as the fundamental root of her larger artistic practice, while the other artworks such as sculptures and installations are reflection, or refractions of it.

Maria Taniguchi was born in Dumaguete City, Philippines, in 1981. She won the Hugo Boss Asia Art Award in 2015 and was a LUX Associate Artist in 2009. Recent exhibitions include the 12th Gwangju Biennale: *Imagined Borders*, Gwangju Biennale Exhibition Centre, Gwangju, South Korea (2018); 21st Biennale of Sydney, *SUPERPOSITION: Equilibrium & Engagement*, Museum of Contemporary Art, Sydney, Australia (2018); *History of a vanishing present: A prologue*, the Mistake Room, Los Angeles, United States (2016); *Afterwork*, Para Site, Hong Kong (2016); *Globale: New Sensorium*, ZKM Centre for Art and Media, Karlsruhe, Germany (2016); *The Vexed Contemporary*, Museum of Contemporary Art and Design, Manila, the Philippines (2015); and the 8th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane, Australia (2015). Her work is held in a number of collections including the M+ Museum, Hong Kong; the Burger Collection, Hong Kong; Kadist Art Foundation, San Francisco; QAGOMA, Brisbane; and the K11 Art Foundation, Shanghai.

B. 1988, Tokyo, Japan  
Lives and works in Tokyo, Japan

Reina Sugihara's solemn paintings emerge from a structured process of experimentation, guided by an instinct to trace the haptic memory of forms. Sugihara's propensity to work by way of chance, erasure, and layering evokes Samuel Beckett, who considered his work the "exercise book that opens like a door and lets me far down into the now friendly dark"; Sugihara, too, uses painting to plunge into the depths of her preoccupations, sometimes to a fault, Sugihara isn't afraid of linguistic signification, but she insists with the sensations of these effects, reflecting mentally on the way they hit us in the gut.

Sugihara solo exhibitions including *Frame*, MISAKO & ROSEN, Tokyo (2022) and *No cinders remain in ashes, but*, Lavendar opener chair, Tokyo (2021). Her selected group exhibitions including *An Index of Being of Alive*, Park View / Paul Soto, Los Angeles (forthcoming) *Memory of Rib, N/A*, Seoul (2022); *Osen Confidential 2022*, MISAKO & ROSEN, Tokyo (2022); *POP-UP ARTIST RUNNING #4 In conversation with: hk. by im labor, Void+*, Tokyo *Sprit Matter* Vardaxoglou Gallery, London (2022); *Time-Poor Dreamers*, Cypher Space, Berlin (2018); *Living Room presented by imlabor and Cypher Collectives* Safehouse 1&2, London *Degree Show 2018*, Royal College of Art, London (2018); *The Barren Slope*, Safehouse1, London (2018); *MUD, TOKYO And SWIMMING*, PARK TOWER HALL Gallery1, Tokyo (2017);

B. 1987, Shantou, China  
Lives and works in Bandung, Indonesia

Syaiful Aulia Garibaldi's works in installation, painting, drawing, print-making, and video, in developing a practice that looks at the relationship between science and a constructed aesthetic universe. Garibaldi is interested in the networked and interconnected nature of ecologies, and microorganisms as symbols of death, decay, and life.

Tepu has numerous solo exhibitions, the most recent ones being *Sudor* (2020) at *Silverlens* Galleries, Manila, Philippines; *Lemniscate* (2018) at Mind Set Art Center, Taipei, Taiwan; *Limaciform* (2017) at Silverlens Galleries, Manila, Philippines; *Quiescent* (2016) at ROH Projects, Jakarta, Indonesia; and *Abiogenesis: Terhah Landscape* (2014) at Pearl Lam, Singapore. Group exhibitions include *Chromatic Network* (2020) at Galeri Saliha, Jakarta, Indonesia; *And Life Goes On* (2020) at Mind Set Art Center, Taipei, Taiwan; Art Basel Hong Kong 2019, *Natural Capital (Modal Alam)* (2018), Europalia Indonesia, BOZAR, Centre for Fine Arts, Brussels, Belgium; West Bund Art and Design (2019) and West Bund TALENT (2017) with ROH Projects in Shanghai, China; , Jogja Biennale 2017; Art Stage Jakarta and SEA+ Triennale at National Gallery, Jakarta (2016), Indonesia; and Prudential Eye Zone (2015) at Art Science Museum, Singapore. Tepu with Lokus Found is also currently part of *Iron Placenta* (2022), an ongoing research project initiated by Irwan Ahmett and Tita Salina; had residencies at ABC Learning Town, Siheung, South Korea in 2015; and Centre Intermondes, La Rochelle, France in 2014. He is awarded Best Artist for Tempo Magazine Award in 2016; and Bandung Contemporary Art Award (BaCAA) in 2013.

B. 1969, Shantou, China  
Lives and works in Bandung, Indonesia

Tiffany Chung is globally noted for her interdisciplinary and research-based practice consisting of hand-drawn and embroidered cartographic works, paintings, photographs, sculptures, texts, and videos. Chung's artistic praxis reflects her intellectual inquiries into a complex framework of social, political, economic and environmental processes, at times entwined in landscape archaeology and historical ecology. Cultivated through archival and field research into specific locales, her projects excavate layers of history to unpack conflict, geopolitical partitioning, spatial transformation, environmental disaster, forced displacement and migration, across time and terrain. Chung's work strives to create interventions into the narrative produced through statecraft or is dominant in the public sphere, with cultural memories and lived experiences.

Her solo exhibitions including *Tiffany Chung: rise into the atmosphere*, Dallas Museum of Art, Dallas, USA (2023); *entangled traces, disremembered landscapes*, Kiang Malingue, Hong Kong (2023); *Tiffany Chung: Terra Rouge: Circles, Traces of Time, Rebellious Solitude | Archaeology for Future Remembrance*, Davidson Gallery, New York, USA (2022); *Tiffany Chung: Vietnam, Past Is Prologue*, Smithsonian American Art Museum, Washington, USA (2019); *Tiffany Chung - Thu Thiem: an archaeological project for future remembrance*, Lumiar Cite Maumaus, Lisboa, Portuga (2019); *the unwanted population*, Tyler Rollins Fine Art, New York, USA (2017). Her group exhibitions including *n the Heart of Another Country: The Diasporic Imagination Rises*, Al Mureijah Art Space | Sharjah Art Foundation, Sharjah, UAE (2023); *Art on paper since 1960: the Hamish Parker Collection*, the British Museum, London, UK (2023); *Hong Kong: Here and Beyond*, M+ Museum, Hong Kong S.A.R (2023); *Chaos : Calm*, Bangkok Art Biennale, Bangkok, Thailand (2022); and *In the Heart of Another Country*, DEICHTORHALLEN HAMBURG, Germany (2022)

B. 1989, Vienna, Austria  
Lives and works in Vienna, Austria

Born in Vienna in 1989, Wolfgang Matuschek studied architecture at the Vienna University of Technology in 2015, Sculpture at Escola Superior de Belas do Porto in 2016, and painting at the University of Applied Arts Vienna in 2018. He has exhibited in solo and group shows throughout Europe, and in Tokyo and Los Angeles. Matuschek creates wonderfully imaginative drawings of fantastic geometries, often near monochrome but with such rich depth of color as to make them feel real nonetheless. Many of his drawings engage with the notion of spatial framing, with unconventional perspectives, comic book style bordering, and foreground obstruction or cropping of the central image all confronting the viewer with the artifice of his otherwise bewitching worlds.

His solo exhibitions include *coaca*, Florma, Vienna, Austria (2018); and *Zwilling*, White Dwarf Projects, Vienna, Austria (2018). His current exhibitions are *Dreaming Organs*, Galerie Crève-cœur, Paris, France (2022); *And the Patterns of Oil*, hoast, Vienna, Austria (2021); *Artweek Berlin Contemporary Artist Things*, Berlin, Germany (2021); *C*, Gomo, Vienna, Austria (2020); *Friend of a Friend*, Berlinskej Model, Prague, Czech Republic (2019); *observatory parking* (2016), COW, Los Angeles, US (2019); and *comfortable hole by*, 4649, Tokyo, Japan (2019)



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