

We are tremendously grateful for the generosity and support of all of our peers, friends and family who have supported us up to this point in ways big and small, and looking forward to serve the art community in Indonesia and beyond for the years to come.

JUN TIRTADJI
31 MARCH 2022

ROH is pleased to open our new space in Jakarta with our inaugural exhibition, 1. In considering the attitudes and ways of looking at this show, it dawned upon us that for the past few years we have been working as a gallery, through the conditions set forth by our surrounding situations, in a manner that has been nomadic in nature, both physically by a lack of having a finished, more permanent space, but also philosophically, by thinking beyond the confines of more conventional presentations of art in its more traditional relationships to time and space. It has felt in many ways that each project developed throughout the time we began to break ground on this new space until this point has contained a sense of curiosity towards experimentation and a learning process that is perhaps most akin to the alpha and beta phases of building computer programs—we have been working on ironing out minutiae of the things that most resonate with our artists and shaping their aesthetic processes, thinking through ways to present their work in many constraints, whether in abandoned building sites, in natural environments, or even within their own domestic settings, among others.

Each project and its particular spirit of experimentation has felt like a certain “zero point something”, building up towards this “one”. There has been a feeling that perhaps each exhibition has been building upon each other in a reciprocating manner, relating between one to the other in a certain feeling of symbiosis. If it may be considered that Maruto’s first response to our construction site was the first such exhibition in which this more unrestrained manner of exhibition making was brought to fruition, then 1 may be considered as the conclusion of this chapter for ROH. It is as if in reaching this first exhibition that we are simultaneously closing a certain phase, while also setting a baseline for new possibilities in the future.

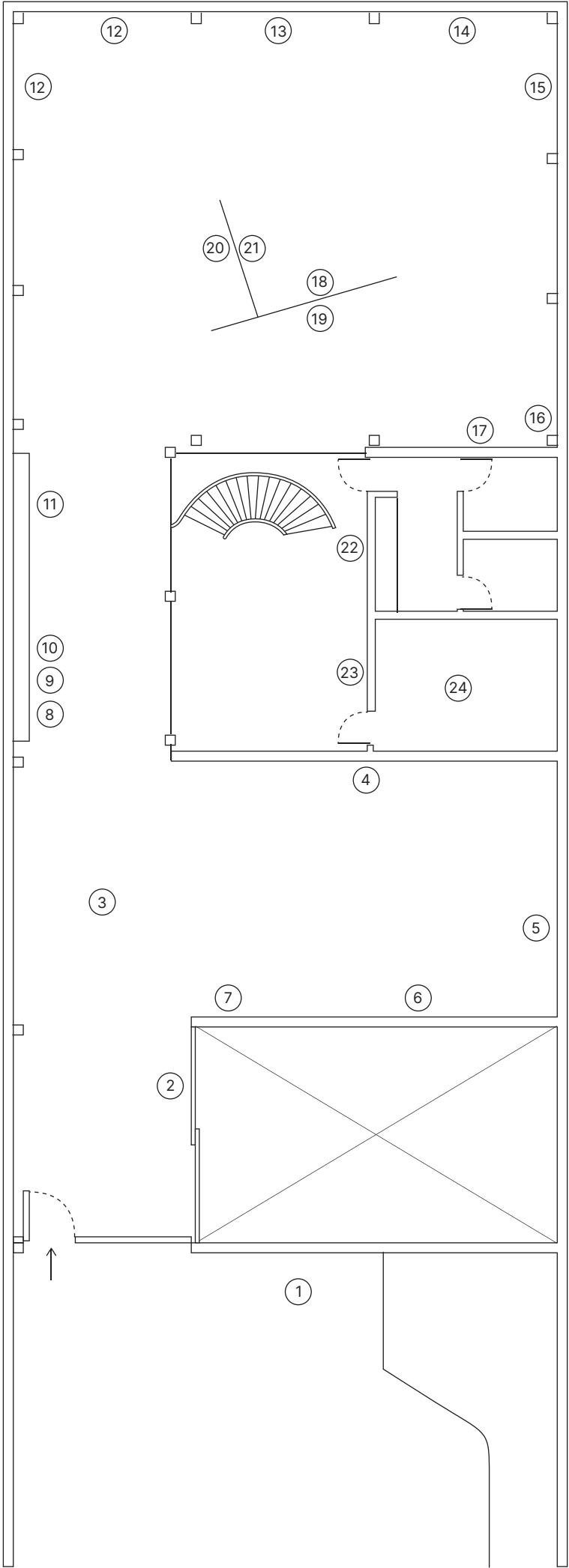
CUPLIKAN SEMERTA

YACOBUS ARI RESPATI
31 MARCH 2022

Seiring waktu dan perjalanan tiga tahun terakhir, ROH bekerja juga mengembangkan sejumlah presentasi dan karya bersama beberapa perupa baru. Mereka dari generasi usia lebih muda dari yang tergabung sebelumnya, dengan beberapa jalinan sikap dan trayek yang searus besar sama, kepada percabangan-percabangan lain. Kesempatan-kesempatan dan sempalan hingga hadirnya presentasi dan karya-karya itu memunculkan nama ROH Projects Projects. Membayangkan “kekhususan khusus” di atas landasan ROH (Projects)—perpanjangan menyerabut, tanggapan yang lebih bisa manasuka dan improvisasinya sporadis. Kalau disebut bahwa sepanjang pembangunan gedung di Jalan Surabaya, adalah proses “mewujud” dari nol menuju ke satu, maka proyek-proyek Projects Projects ikut mengisi desimal-desimal di antaranya yang kadang lebih ganjil sekalipun tidak begitu kelihatan.

Itu tentunya bukan kerja tersendiri yang terisolir saja, tapi jadi proses dari berbagi dunia dan alur kepada “1” itu. Pada pameran ini karya-karya Projects Projects ikut lebur juga ke dalam presentasi. Simbiosis—meminjam kosakata Jun dalam dunia sekomunitas ini cuma seiring waktu saja jadi terintegrasi dalam gerak bersama melingkupi, memahami waktu. Bedanya sedikit. Barangkali memang pada persoalan seniman-seniman Projects Projects punya ruang lebih untuk jadi lebih semerta (serta-merta) dan bersementara. Dari sana, selapis corak bebikinan ada memperpanjang bangunan-bangunan lebih besar yang diletak-letakkan ROH dan para senimannya.

Di pameran ini, karya-karya Projects Projects hadir seakan lebih seperti meluaskan ruang ketimbang mengisi ruang. Baik Maruto, Jiwa, Luqi, dan Nadira sama-sama membuat karya-karya yang “menjadi” ketika dilengkapi kekosongan: mau itu dinding, kedataran, dengan segi imajinasi yang mengefek pula. Ulang-alik mereka dalam memahami waktu hadir lewat cipta ruang-ruang dan gambaran, serta patahan-patahan pada realita-realita jeda. Maka jadi semacam enigma, bahwa pada suatu pameran besar inaugural, ada sahutan teredam di balik banyak keabuan, kesekitaran, keaksenan yang minim, dan soal keseragaman pada karya-karya mereka. Kehadirannya jadi bayang-bayang, membayangi-mengiringi 1.



🍊 GALLERY

🍎 GALLERY

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|---|--|---|
| <p>1</p> <p>UJI "HAHAN" HANDOKO</p> <p><i>Mr. Potato</i></p> <p>2022</p> <p>Acrylic, spray paint on canvas, plywood, Auto paint on Polyester Resin</p> <p>171 × 130 × 75 cm</p> | <p>2</p> <p>DAVY LINGGAR</p> <p><i>Catch</i></p> <p>2022</p> <p>Acrylic, pencil, marker, ballpoint, tracing paper, tissue paper on paper</p> <p>30 × 40 cm</p> | <p>3</p> <p>TROMARAMA</p> <p><i>La Rendition</i></p> <p>2022</p> <p>Installation of soprano recorder, mic stand, DC fan, hose, hose clamp, wooden pallet, software, social media</p> <p>variable dimension</p> |
| <p>4</p> <p>ADITYA NOVALI</p> <p><i>Hijau 1 60 60</i></p> <p>2021-2022</p> <p>Mixed media</p> <p>Variable dimension</p> | <p>5</p> <p>SYAIFUL AULIA GARIBALDI</p> <p><i>Porculen Sudor #7</i></p> <p>2022</p> <p>Acrylic on canvas</p> <p>324 × 233 cm</p> | <p>6</p> <p>MELLA JAARSMA</p> <p><i>The Fact of You Being an Artefact</i></p> <p>2021</p> <p>Acrylic, charcoal, embroidered emblem on canvas</p> <p>205 × 90</p> |
| <p>7</p> <p>LUQI LUKMAN</p> <p><i>Binary of Inheritance</i></p> <p>2022</p> <p>Glass, silver wire, brass, found object</p> <p>Variable dimension</p> | <p>8</p> <p>NADYA JIWA</p> <p><i>A Slow Tiger is Chasing Me</i></p> <p>2022</p> <p>Oil on canvas</p> <p>30 × 20 cm</p> | <p>9</p> <p>NADYA JIWA</p> <p><i>Breach</i></p> <p>2021</p> <p>Oil on canvas</p> <p>20 × 15 cm</p> |
| <p>10</p> <p>NADYA JIWA</p> <p><i>Sacrificial Dog</i></p> <p>2021</p> <p>Oil on canvas</p> <p>80 × 60cm</p> | <p>11</p> <p>MARUTO</p> <p><i>Closed pop up store - deadstock</i></p> <p>2022</p> <p>Gypsum, steel, canvas, pencil, aerosol paint, padlock, plastic rope</p> <p>123 × 80 × 23 cm</p> | <p>12</p> <p>ARIN DWIHARTANTO SUNARYO & SYAGINI RATNA WULAN</p> <p><i>Palace</i></p> <p>2022</p> <p>Pigmented resin mounted on wooden panel, acrylone butadine styrene plastic, stainless, lacquer paint</p> <p>156 × 196 × 10 cm; 60 × 35 × 8 cm</p> |

| | | |
|---|--|---|
| <p>13</p> <p>SYAGINI RATNA WULAN</p> <p><i>Moonbow</i></p> <p>2022</p> <p>Acrylone butadine styrene plastic, stainless, lacquer paint</p> <p>307 × 157 × 8,5 cm</p> | <p>14</p> <p>SYAGINI RATNA WULAN</p> <p><i>Parhelion no. 2</i></p> <p>2022</p> <p>Acrylone butadine styrene plastic, stainless, lacquer paint</p> <p>392 × 107 × 43,5 cm</p> | <p>15</p> <p>ARIN DWIHARTANTO SUNARYO</p> <p><i>Baruna</i></p> <p>2022</p> <p>Pigmented resin mounted on wooden panel</p> <p>392 × 156 × 5 cm, diptych</p> |
| <p>16</p> <p>FAISAL HABIBI</p> <p><i>ad hockery</i></p> <p>2022</p> <p>Mixed media</p> <p>Variable Dimension</p> | <p>17</p> <p>NADIRA JULIA</p> <p><i>Blue</i></p> <p>2022</p> <p>Oil on canvas</p> <p>60 × 50 cm, 60 × 50 cm, 40 × 50 cm</p> | <p>18</p> <p>KEI IMAZU</p> <p><i>Endosymbiosis</i></p> <p>2022</p> <p>Oil on canvas</p> <p>200 × 300 cm</p> |
| <p>19</p> <p>KEI IMAZU</p> <p><i>Hunter</i></p> <p>2022</p> <p>Oil on canvas</p> <p>100 × 80 cm</p> | <p>20</p> <p>KEI IMAZU</p> <p><i>The Cosmos on Your Back</i></p> <p>2022</p> <p>Oil on canvas</p> <p>100 × 80 cm</p> | <p>21</p> <p>KEI IMAZU</p> <p><i>Ambone Mermaid</i></p> <p>2022</p> <p>Oil on canvas</p> <p>100 × 80 cm</p> |
| <p>22</p> <p>MEI HOMMA</p> <p><i>Weight of the Fetus</i></p> <p>2020</p> <p>Acrylic photo mounted on aluminium Dibond</p> <p>18 × 84.1 × 0.5 cm</p> <p>Edition 2 of 5</p> | <p>23</p> <p>MEI HOMMA</p> <p><i>Size of the Cervix</i></p> <p>2020</p> <p>Acrylic photo mounted on aluminium Dibond</p> <p>13.5 × 63 × 0,5 cm</p> <p>Edition 3 of 5</p> | <p>24</p> <p>BAGUS PANDEGA</p> <p><i>Breathe</i></p> <p>2022</p> <p>Zeolite molecular sieve, pneumatic system, plants, filament light bulb, electronic system, aluminium, steel, acrylic</p> <p>Variable dimensions</p> |



Uji "Hahan" Handoko

Mr. Potato

2022

Acrylic, spray paint on canvas, plywood,
auto paint on polyester resin

171 × 130 × 75 cm



Davy Linggar

Catch

2022

Acrylic, pencil, marker, ballpoint, tracing
paper, tissue paper on paper

30 × 40 cm



Luqi Lukman

Binary of Inheritance

2022

Glass, silver wire, brass, found object

Approx. 78 × 18 cm and 34 × 70 cm each



Mella Jaarsma

The Fact of You Being an Artefact,
2022

Acrylic, charcoal, embroidered emblem
on canvas
205 × 90 cm



Syaiful Aulia Garibaldi
Porculen Sudor #7
2022
Acrylic on canvas
324 × 233 cm



Aditya Novali
Hijau 1 | 60 | 60
 2022

Ink, paint on plexiglass, multiboard, wood,
 zinc plate

Set of 60 panels

87 × 58 × 4 cm

33 × 54.5 × 4.5 cm

41 × 54 × 4.5 cm

54 × 54 × 4.5 cm

22 × 31 × 4 cm

22 × 22.5 × 4 cm

30.5 × 43.5 × 4.5 cm

16.5 × 32.5 × 3.5 cm

16.5 × 32.5 × 3.5 cm

24.5 × 39.5 × 3.5 cm

31.5 × 50.5 × 3.5 cm

17 × 39.5 × 3.5 cm

14 × 37.5 × 3.5 cm

30.5 × 51.5 × 3.5 cm

22 × 31 × 3.5 cm

26.5 × 34 × 3.5 cm

25.5 × 34.5 × 3.5 cm

16.5 × 22 × 3.5 cm

16.5 × 22 × 3.5 cm

16 × 22 × 3.5 cm

23 × 22 × 3.5 cm

53.5 × 74 × 4.5 cm

33 × 53.5 × 4.5 cm

33 × 53.5 × 4.5 cm

33 × 53.5 × 4.5 cm

28.5 × 54 × 4.5 cm

48.5 × 53 × 4.5 cm

29.5 × 29.5 × 4.5 cm

53 × 53 × 3.5 cm

15.5 × 24 × 3.5 cm

33 × 36.5 × 3.5 cm

33 × 36.5 × 3.5 cm

40.5 × 40.5 × 3.5 cm

39.5 × 39.5 × 3.5 cm

27.5 × 27.5 × 3.5 cm

14 × 14 × 3.5 cm

25 × 25 × 3.5 cm

25 × 25 × 3.5 cm

25 × 25 × 3.5 cm

34 × 54 × 4 cm

53 × 56.5 × 4 cm

16.5 × 22.5 × 3.5 cm

16.5 × 22.5 × 3.5 cm

16.5 × 22.5 × 3.5 cm

16.5 × 22.5 × 3.5 cm

16.5 × 22.5 × 3.5 cm

25 × 25 × 3.5 cm

13.5 × 24.5 × 3.5 cm

14.5 × 30 × 3.5 cm

18.5 × 24.5 × 3.5 cm

24 × 44.5 × 3.5 cm

18 × 24 × 3.5 cm

33.5 × 38 × 4 cm

33.5 × 38 × 4 cm

55 × 71.5 × 4 cm

73 × 53 × 5.5 cm

73 × 53 × 5.5 cm

73 × 114 × 5.5 cm

73 × 114 × 5.5 cm



Tromarama

La Rendition

2022

Soprano recorder, mic stand, DC fan, hose,
hose clamp, wooden pallet, software, social
media

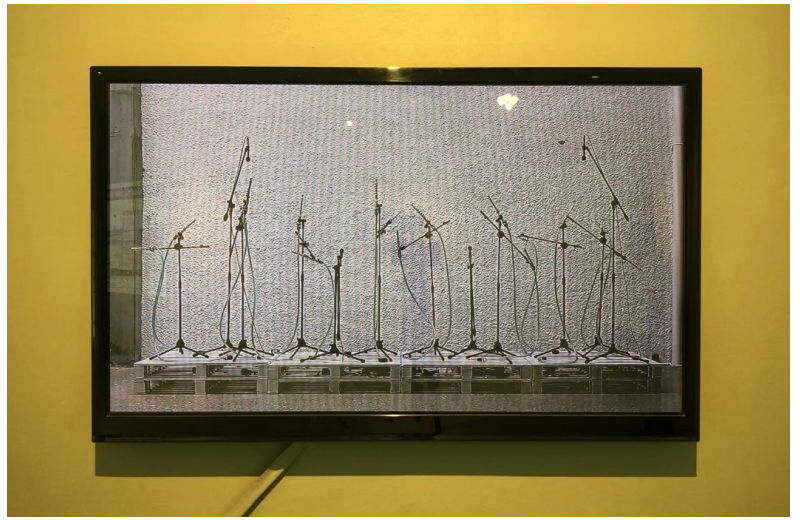
Variable dimension

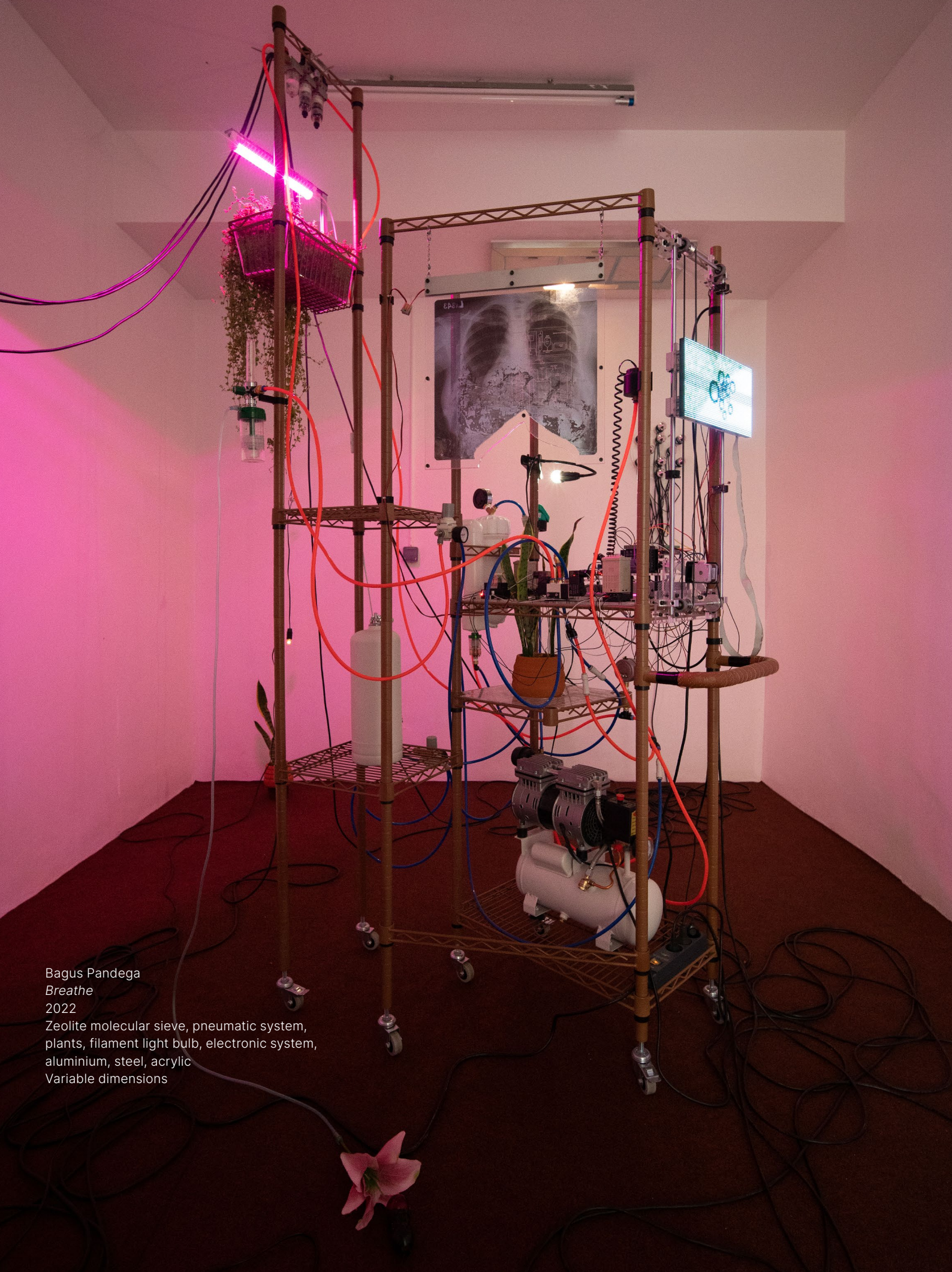
La Rendition consists of sixteen soprano recorders that are attached to several stand mics. This installation stands on the wooden pallets that are commonly use for export import matters. Each soprano recorder have a designated chord or notations from a song called *La Rosalie*, written by a French songwriter Pierre-Jean De Béranger (1780-1857). In 1901, the song was adopted by Sultan Abdullah into the royal anthem of Perak and play for the first time during the coronation of King Edward VII in England. In 1957, the anthem was officially adopted as the Malaysian National Anthem.

During the 1920-1930 this French melody was quite popular and traverse across the archipelago. It was adopted into traditional folk song called *Terang Boelan*. It was popularised and played in many celebrations and cabarets across Hindia Belanda by the cabaret group: Indonesian Bangsawan. Later in 1965, the song was recorded in Lokananta, Surakarta, the first Indonesian record label and the song was considered as a national asset.

La Rendition attempt to reenact the French melody in nowadays settings. Through a computer program, the installation is connected to Twitter. Any tweet using hashtag #nation will be collected and converted into binary code that will generate sound through the soprano recorders. During the exhibition period, the sounds from *La Rendition* in ROH Gallery, Jakarta will be live broadcasted in Kapallorek Space at Perak.

La Rendition oversees the ever-changing form of information while traversing geographical landscapes in the early 20th century. How it continues to find its shape in the digital realm, transcending political territories and the modern nation-state.



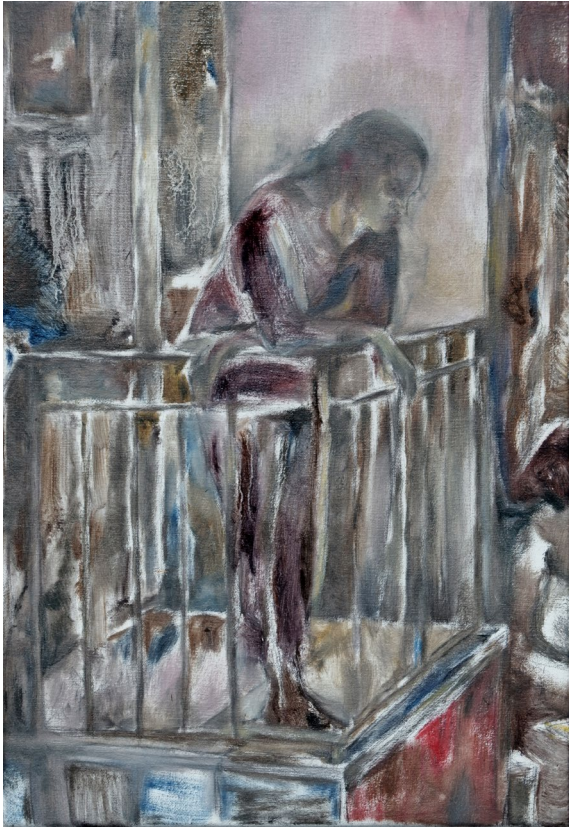


Bagus Pandega

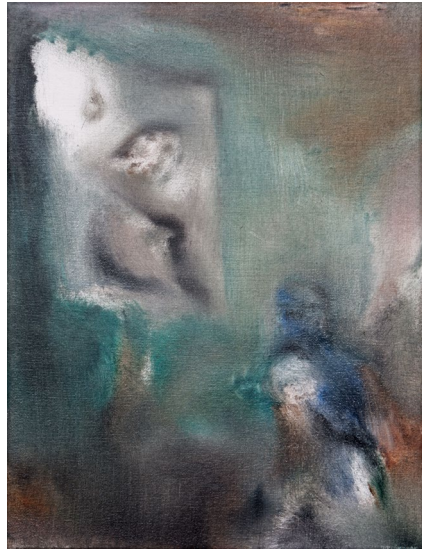
Breathe

2022

Zeolite molecular sieve, pneumatic system,
plants, filament light bulb, electronic system,
aluminium, steel, acrylic
Variable dimensions



Nadya Jiwa
A Slow Tiger is Chasing Me
 2022
 Oil on canvas
 30 × 22 cm



Nadya Jiwa
Breach
 2022
 Oil on canvas
 20 × 15 cm



Nadya Jiwa
Sacrificial Dog
2022
Oil on canvas
80 × 60 cm



Maruto
Closed pop up store - deadstock
2022
Gypsum, steel, canvas, pencil, aerosol paint,
padlock, plastic rope
123 × 80 × 23 cm



Nadira Julia
Blue
 2022
 Oil on canvas
 Set of 3 panels
 50 × 40 cm
 50 × 60 cm
 60 × 50 cm



Faisal Habibi
ad hockery
2022
Mixed media
Variable dimensions



Kei Imazu
Endosymbiosis
2022
Oil on linen
200 × 300 cm



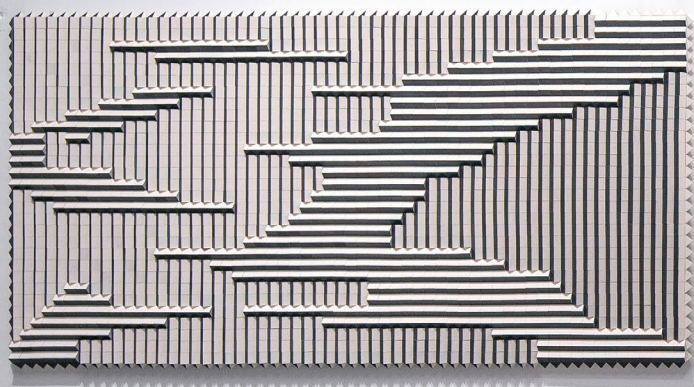
Kei Imazu
Ambone Mermaid
 2022
 Oil on canvas
 100 × 80 cm



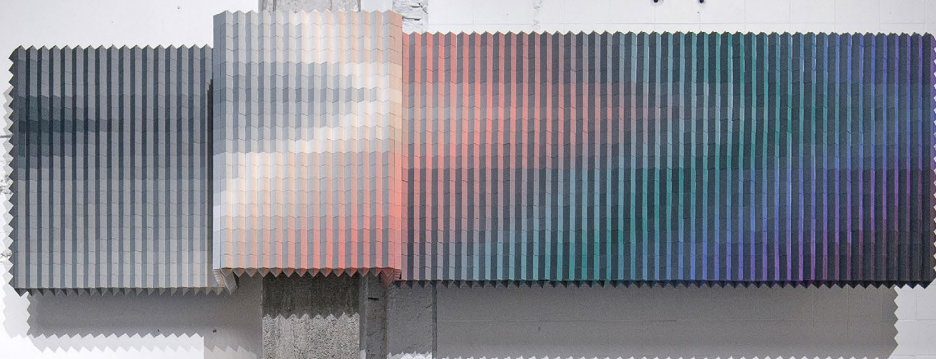
Kei Imazu
Hunter (Yellow)
 2022
 Oil on canvas
 100 × 80 cm



Kei Imazu
The cosmos on your back
 2022
 Oil on canvas
 100 × 80 cm



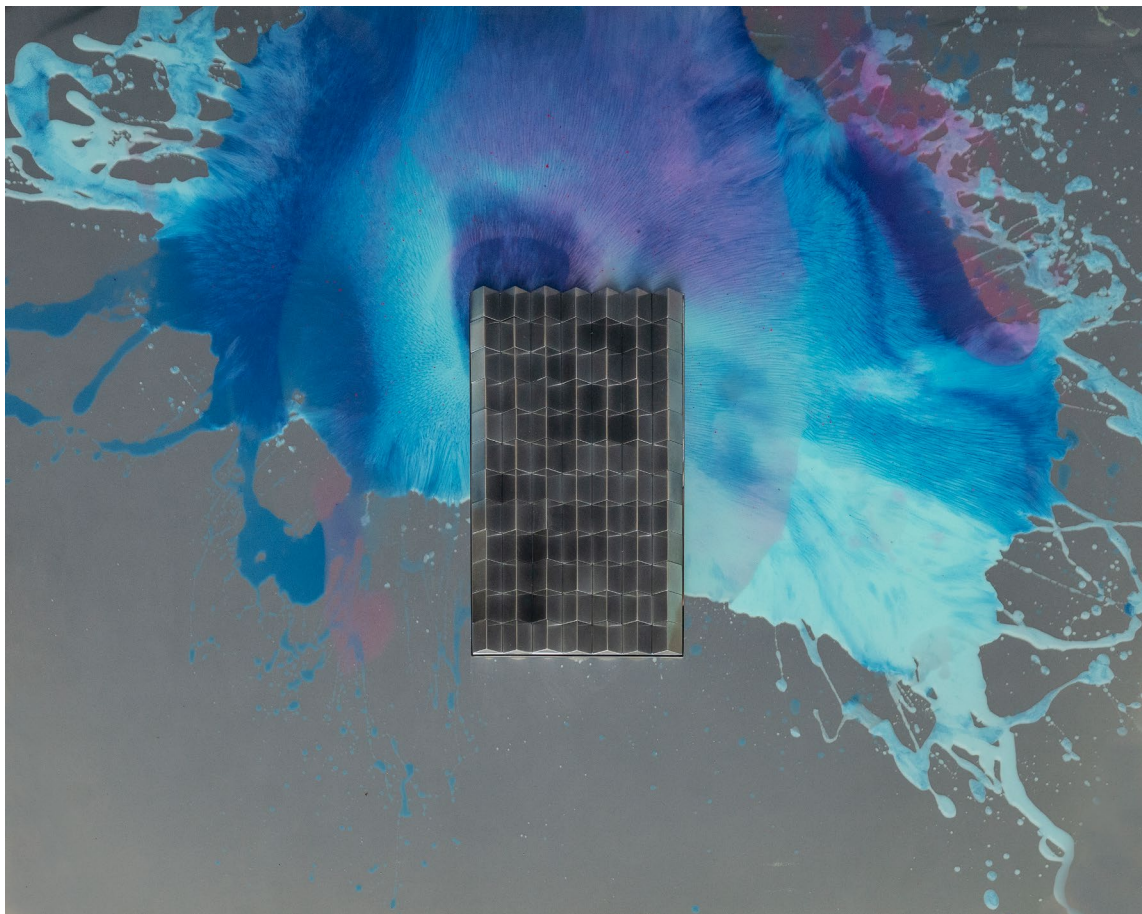
Syagini Ratna Wulan
Moonbow
2022
Acrylone butadine styrene plastic,
stainless, lacquer paint
157 × 307 × 8.5 cm



Syagini Ratna Wulan
Parhelion no. 2
2022
Acrylone butadine styrene plastic,
stainless, lacquer paint
107 × 392 × 43.5 cm



Arin Dwi Hartanto Sunaryo
Baruna
2022
Pigmented resin mounted on wooden panel
Diptych
392 × 156 × 5 cm



Arin Dwihartanto Sunaryo

Syagini Ratna Wulan

Palace

2022

Pigmented resin mounted on wooden panel,
acrylone butadine styrene plastic, stainless,
lacquer paint

156 × 196 × 10 cm

60 × 35 × 8 cm

B. 1978, Surakarta, Indonesia
Lives and works in Surakarta, Indonesia

Aditya Novali works with a variety of mediums—installation, performance, painting, and sculpture—often first conceiving an idea and then finding the appropriate methodologies to realize his vision. Addressing themes such as identity, boundary, materialism, and life in an urban environment, Novali's multifaceted works often contain complex permutations of ideas that contain elements of transformation and an intersection between rationality and intuition.

Novali has participated in a wide range of exhibitions worldwide, a selection of which includes his first mid-career survey *WHY* (2022) at Tumurun Private Museum, Surakarta, Indonesia; fundraising group exhibition *Berdetak: 4 Dekade Yayasan Jantung Indonesia* (2021) at National Museum of Indonesia; *On Muzharul Islam: Surfacing Intention* (2020) as part of Dhaka Art Summit in Bangladesh; solo exhibitions *ME:DI:UM* (2019) at Liste Art Fair in Basel, Switzerland; *Significant Other* (2018) at ShanghArt; *Caprice* (2017) at Art Basel Hong Kong; Discoveries with ROH Projects; The 9th Asia Pacific Triennial of Contemporary Art (2018) at QAGOMA, Brisbane, Australia; *DIASPORA: Exit, Exile, Exodus of Southeast Asia* (2018) at MAMAM Contemporary Art Museum, Chiang Mai, Thailand; The 15th Asia Art Festival: *Multiple Spectacle Art from Asia* (2017) at Ningbo Art Museum, Ningbo, China; *Imaginary Synonym* (2016) Tokyo Wonder Site, Japan; *Aku Diponegoro* (2015) at National Gallery of Indonesia, Indonesia; *Shout! Indonesian Contemporary Art* (2014) at Museo d'Arte Contemporanea (MACRO), Italy; Dojima River Biennale (2013) in Osaka, Japan; SEA+ Triennale (2013) at National Gallery of Indonesia, Indonesia. Novali was nominated for Best Emerging Artist Using Installation at the Prudential Eye Awards, Singapore in 2016; awarded Best Artwork in the Bandung Contemporary Art Awards (BaCAA) and a Finalist in the Sovereign Asia Art Prize in 2010.

B. 1978, Bandung, Indonesia
Lives and works in Bandung, Indonesia

Arin Dwiheartanto Sunaryo is interested in the utilization of resin as a medium that captures minerals, pigments, and other particles in various states of flux within a sense of stasis. Working initially with more industrial pigments, he has more recently worked with volcanic ash, perishable food ingredients, as well as crude palm oil and converted them into his own distinctive pigments.

Sunaryo's work has been featured in numerous exhibitions in Southeast Asia, Europe, UK, and USA, including *No Country: Contemporary Art for South and Southeast Asia* (2014) at the Solomon R. Guggenheim Museum, New York, USA. Selected solo exhibitions include *Arin Dwiheartanto Sunaryo: New Paintings* (2021) at Art Basel OVR: Portals presentation by ROH Projects; *ARGO* (2019) at Simon Lee Gallery, London, UK; *after taste* (2017) at Sullivan+Strumpf, Sydney, Australia; *Silent Salvo* (2015) at ARNDT Gallery, Berlin, Germany; and group shows include *IRL* (2020) at Art Basel OVR: 2020; *Ripples: Continuity in Indonesian Contemporary Art* (2019) at Taipei Dangdai, Taiwan; *These Painter's Painters* (2018) at ROH Projects, Jakarta, Indonesia; *iris* (2018) at Silverlens Galleries, Manila, Philippines; *ω* (2017) at Edouard Malingue Gallery, Hong Kong; *Biennale Jogja XIV: Age of Hope* (2017) in Yogyakarta, Indonesia; *Constituent Concreteness* (2017) at Mizuma Gallery, Singapore; *Lines of Flight* (2017) at Gallery Exit, Hong Kong; *Lompat Pagar/ Crossing Borders* (2015) at National Gallery of Indonesia, Jakarta, Indonesia; *Marcel Duchamp in Southeast Asia* (2012), Equator Art Project, Gillman Barracks, Singapore; and *Manifesto* (2008), National Gallery of Indonesia, Jakarta, Indonesia. Sunaryo was nominated as a Finalist for Best Emerging Artist using Painting by the Prudential Eye Awards in 2015; and a Finalist in the Sovereign Asia Art Prize in 2010.

B. 1985, Jakarta, Indonesia
Lives and works in Bandung, Indonesia

Working primarily through the medium of installation, Pandega often challenges pre-conditioned relationships between objects and its viewer. In his works, Pandega assembles various electronic systems as 'modules' and explores objects such as voice recorders, cassette and record players, lamps and electronic circuit boards—among others—to construct his works. Many of his artworks become activated through the interaction of movement, sound and light.

Selected exhibitions include The 10th Asia Pacific Triennale (2021-2022) at QAGOMA, Brisbane, Australia; *Tiger Orchid* (2020), presented at Art Basel OVR: Miami Beach; Condo London (2020) at Project Native Informant, London, UK; *ArtJog MMXIX: Common Space* (2019), Jogja National Museum, Yogyakarta, Indonesia; *Ripples: Continuity in Indonesian Contemporary Art* (2019) at Taipei Dangdai, Taiwan; *A Pervasive Rhythm* (2018) at Yamamoto Gendai Gallery, Tokyo, Japan; *Distorted Alteration* (2018) Project Fulfill, Taipei, Taiwan; AAAAHHH!!! Paris Internationale (2018), Paris, France; Amsterdam Light Festival (2017), Amsterdam, The Netherlands; *Random Black* (2016); ROH Projects, Jakarta, Indonesia; and *Clandestine Transgression* (2015) at Art Basel Hong Kong; Discoveries with ROH Projects, Hong Kong. After winning third place at Bandung Contemporary Art Awards #2, Pandega completed his first residency at Le Centre Intermondes, La Rochelle, France in 2012. A nominee of the 2016 Sovereign Art Prize, Pandega had also collaborated with Adi Purnomo and Irwan Ahmett in presenting Indonesia's pavilion at the London Design Biennale in 2016.

B. 1974, Jakarta, Indonesia
Lives and works in Jakarta, Indonesia

Davy Linggar works in a manner that interweaves the practice of painting, photography, video, and installation. Blurring the boundaries between mediums, as well as investigating confluences in culture around him, Linggar depicts the both the intimacy and vibrancy of the human condition.

He has exhibited his works in photographs, drawings, paintings, and installations throughout a number of exhibitions such as *Last Words* (2021) at ROH, Jakarta, Indonesia; Art Basel Hong Kong (2021); Art Jakarta Virtual (2020-2021); *iso* (2020) at AAAAHHH!!! Paris Internationale, Paris, France; *ArtJog 10: Changing Perspective* (2017), Jogja National Museum, Yogyakarta, Indonesia; *After Utopia, Revisiting The Ideal in Asian Contemporary Art* (2015), Singapore Art Museum, Singapore; *Pink Swing Park* at CP Biennale (2005), in collaboration with Agus Suwage, Jakarta, Indonesia; 11th Asian Art Biennale (2004), Dhaka, Bangladesh. His solo exhibitions include *Film* (2015), The Papilion, Jakarta, Indonesia; *Sketch, Photo, Image* (2008), Ark Galerie, Jakarta, Indonesia; and *Black & White* (1999), Gallery Cahya, Jakarta, Indonesia.

B. 1984, Bandung, Indonesia
Lives and works in Bandung, Indonesia

Faisal Habibi is concerned with material culture; to interrogate with it by playfully yet critically positing and developing manifestations of familiar everyday objects into a specific aesthetic vocabulary.

Selected solo exhibitions include *Stretch & Fold* (2021) at Jarmuschek+Partner gallery, Berlin, Germany; *fillet* (2018) at Sullivan+Strumpf, Singapore; *nonsuch* at Art Basel Hong Kong: Discoveries with ROH Projects, Hong Kong; and *This is not an apple...* (2015) at ROH Projects, Jakarta, Indonesia. His works have also been included in major group exhibitions such as *Contemporary Worlds: Indonesia* (2019), National Gallery of Australia, Canberra, Australia; as well as recent ones, namely *AORA:III* (2021) a virtual exhibition by AORA Space based in London, UK; *Papers Position* (2020), Berlin, Germany; *ArtJog 10: Changing Perspective* (2017) and *Biennale Jogja XIV: Equator #4* (2017), Yogyakarta, Indonesia; *This was Then, This is Now* (2017) at Sullivan+Strumpf, Singapore; *Kait Kelindan* (2016) at Galeri Salihara, Jakarta, Indonesia. Faisal's works have been featured in many art awards, including Kompetisi Karya Trimatra Salihara (first prize winner), Indonesia Art Award (juror's choice), and Bandung Contemporary Art Awards (special mention). He was awarded with a three-month residency program at the Zentrum für Kunst und Urbanistic (ZKU – Center for Art and Urbanism) in Berlin.

B. 1980, Yamaguchi, Japan
Lives and works in Bandung, Indonesia

Through painting and installation, Kei Imazu utilizes the contemporary internet environment to develop an acutely sensitive awareness of those exist in and beyond the form of an image. After thoroughly delving into large volumes of collected data, she distorts, reconstructs, and sketches them through computer software and thereafter transforms these references into complex compositions in her paintings.

Imazu has several solo exhibitions including *Mapping the Land/Body/Stories of its Past* (2021) at ANOMALY, Tokyo, Japan; *Taming Y/Our Passion* (2019) at Aichi Triennale, Aichi, Japan; *Anda disini/You are here* (2019) at Museum Haus Kasuya, Kanagawa, Japan; *Measuring Invisible Distance* (2018) at Yamamoto Gendai, Tokyo, Japan; *Overgrown* (2018) at ROH Projects, Jakarta, Indonesia. Notable group exhibitions include *We Paint!* (2022) at Beaux-Arts, Paris, France; *Last Words* (2021) at ROH, Jakarta, Indonesia; *We Are Here* (2021), Jessica Silverman Gallery, San Francisco, USA; *Tiger Orchid* (2020), presented at Art Basel OVR: Miami Beach by ROH Projects; *30th anniversary of the Yokohama Museum of Art* (2019) at Yokohama Museum of Art, Kanagawa, Japan; *Mori Art Museum 15th Anniversary Exhibition Roppongi Crossing 2019: Connexions* (2019), Tokyo, Japan; AAAAHHH!!! Paris Internationale (2018) with ROH Projects, Paris, France. *Spring Fever* (2017), Komagome SOKO, Tokyo, Japan; *Perspectives* (2017) at Intermediateque (IMT), Tokyo, Japan; and Sylvanian Biennale (2017) at XYZ Collective, Tokyo, Japan. Kei Imazu is the finalist of Prix Jean-François Prat in 2020; and had residencies at FACT (Foundation for Art and Creative Technology), Liverpool, UK in 2018; Taipei Artist Village, Taipei, Taiwan at 2016; 1335 Mabini, Manila, Philippines and Instruments Builders Projects #2, iCAN, Yogyakarta, Indonesia in 2014; and Le Centre Intermondes, La Rochelle, France in 2012.

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 exhibitions include solo *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.

B. 1992, Bandung, Indonesia
Lives and works in Bandung, Indonesia

Maruto is a multidisciplinary conceptual artist who utilizes ready-mades and assemblage into building a complex lexicon that looks into the ontological nature of utility and function. There is an interest in the aesthetic of the mass produced, in relation to how one thereafter interacts as well as perceives, as well as how human behavior plays initially a role in defining the design of the objects around them, but also how these objects then permeate in turn our daily consciousness.

Maruto's solo exhibitions include *Luang* (2021) at Selasar Sunaryo Art Space, Bandung, Indonesia; *Liste Showtime* with *Rewriting Our Imaginations* (2020) with ROH Projects; a site-specific project at Jalan Surabaya 66 (2019) with ROH Projects, Jakarta, Indonesia; *Gallery Specific #01: Lir Space* (2018), Lir Space, Yogyakarta, Indonesia; and selected group exhibitions include: *To Draw A Line: Reflections on Drawing as Form* (2021), ADM Gallery NTU, Singapore; Art Jakarta Virtual (2020), S.E.A. Focus (2020) with ROH Projects, Singapore; *ARTJOG MMXIX: Arts in Common* (2019), Jogja National Museum, Yogyakarta, Indonesia; *15 x 15 x 15* (2019) at Soemardja Gallery, Bandung, Indonesia; and *Moving Class: You've Got One Notification* (2018) at The Parlor, Jakarta, Indonesia.

B. 1985, Tokyo, Japan
Lives and works in Bandung, Indonesia; and Tokyo, Japan

In Mei Homma's interest in historical relationships between Indonesia and Japan, she makes videos, photos, and installations using archival materials, novels, and everyday materials to tell hidden stories related to women. Her interdisciplinary approach explores social and political issues and multilateral relationships.

Selected solo exhibitions include *Bodies in Overlooked Pain* (2020) at Koganecho Area Management Center, Kanagawa, Japan. Selected group exhibitions include *Identity X VII - Beyond Family and Species* (2021) curated by Eriko Kimura at Nichido Contemporary Art, Tokyo, Japan; *Instrumenta #2: Machine/Magic* (2019), National Gallery of Indonesia; *Quiet Dialogue - Invisible Existences and Us* (2018) at Tokyo Metropolitan Art Museum, Tokyo, Japan; TERATOTERA Festival (2018) utilizing vacant shops around Mitaka Station, Tokyo, Japan; among others. Actively working with others, Homma has taken part in the collaborative film *Speculative Fiction: Practicing Collectively* (2021), produced by Japanese artist Natsumi Sakamoto and Scottish curator Rachel Grant, and screened at *Faraway, So Close* convened by Koki Tanaka as part of the e-flux artist cinemas in 2021.

B. 1993, Jakarta, Indonesia
Lives and works in Bandung, Indonesia

Nadira Julia makes portraits with meticulous observations over the smaller aspects of narrative in people. Rendered in detail, her use of compositions captures given gestures in the stillness of our everyday. In muted yet contrasted colours, the figures she portrays are rendered as anonymous-ones that we encounter as we gaze upon our surroundings. They are given markings and identified, but without ever given whole identity.

Selected exhibitions include S.E.A. Focus (2020) with ROH Projects at Gillman Barracks, Singapore; Art Jakarta (2019) with ROH Projects, Jakarta, Indonesia; *RAW VOL. 1* (2018) at Ruci Art Space, Jakarta, Indonesia; *SPEKTRUM: 100 Tahun Hendra Gunawan* (2018) at Ciputra Artpreneur, Jakarta, Indonesia; *Pindai/Senarai* (2016) at NuArt Sculpture Park, Bandung, Indonesia; *My Exquisite Corpse* (2015) at Biasa Art Space, Bali, Indonesia; *Cut & Remix* (2014) by Paperu at Festival Kesenian Yogyakarta, Galeri Jogja, Yogyakarta, Indonesia.

B. 1994, Braunschweig, Germany
Lives and works in Bandung, Indonesia

Symbolism is deftly interweaved in Jiwa's paintings and drawings in an attempt to distill a cacophony of interactions, information exchange, as well as development of her external world. It is as if she attempts to share a certain sensibility of personal knowledge and impression that approaches more spiritual considerations, impressions that are at once clear and yet uncanny, and of truths that seem devoid of meaning and yet linger.

Selected exhibitions include the ongoing *Batang Mati, Cendawan Tumbuh* (2022) at Selasar Sunaryo Art Space, Bandung, Indonesia; solo presentation *Khayal / Chimeric* (2021) with ROH at Liste Showtime; Art Jakarta Virtual (2020-2021) with ROH; S.E.A. Focus (2020) with ROH at Gillman Barracks, Singapore; *Jauh Tak Antara, Sepilihan Karya 20 Perupa Bandung* (2018) at Nu Art Sculpture Park, Bandung, Indonesia; *Getok Tular #2: Spacing Out (Lamunanku...)* (2018) at Omni Space, Bandung, Indonesia; *15x15x15* (2016) at Galeri Soemardja, Bandung, Indonesia; *Smile is the Answer* (2015) by Catalyst Art Shop Jakarta & Kopi Keliling at Localfest 4.0, Grand Indonesia, Jakarta, Indonesia; Lunch Time! (2013) at Kanal Art Space, Jakarta, Indonesia; *Apa Saja dan di Mana Saja Woodcut Exhibition* (2013) at Galeri Soemardja, Bandung, Indonesia. Nadya Jiwa is the Silver Winner of the UOB Painting of the Year, Emerging Artist Category in 2019

B. 1979, Bandung, Indonesia
Lives and works in Bandung, Indonesia

Syagini Ratna Wulan works with a non-linear visual approach throughout her career as an artist, and moves around many different mediums and methodologies of presenting her ideas. More recently, she has been focusing on the interplay of light, color, and perception.

Selected exhibitions include recent participation in the 10th Asia Pacific Triennale and a solo presentation *MONAD* (2021-2022) at QAGOMA, Brisbane, Australia; *Berdetak: 4 Dekade Yayasan Jantung Indonesia* (2021); *IRL* (2020) at Art Basel OVR with ROH Projects; Felix Art Fair (2020) with Baik+Khneysser in Los Angeles, USA; Indonesian Pavilion with Handiwirman Saputra at *Bienale Arte 2019: 58th International Art Exhibition* (2019), or Venice Biennale, Venice, Italy; Art Jakarta (2019) with ROH Projects, Jakarta, Indonesia; *ARTJOG 10: Changing Perspective* (2017) in Yogyakarta, Indonesia; Art Stage Singapore (2017), as well as solo exhibitions *Susurrus* (2019) at ROH Project, Jakarta, Indonesia; *ahead-of-itself-already-being-in* (2017) at FOST Gallery, Singapore; and *Spectral Fiction* (2016) at ROH Projects, Jakarta, Indonesia. She has also presented a solo project titled *BIBLIOTEA* at the 2011 edition of ArtHK, Hong Kong. That same year, she was invited for a residency at Art Initiative Tokyo. Her works are held in public collections in Singapore Art Museum, Obayashi Private Museum, Japan, and Indonesian Exchange. She had a residency at Art Initiative Tokyo Residency Program (AIT), Tokyo, Japan in 2011; and her works has been part of the public collections of Singapore Art Museum and Obayashi Private Museum.

B. 1985, Jakarta, Indonesia
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 Salihara, 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.

Art collective formed in 2006

Tromarama is an art collective consisting of Febie Babyrose, Herbert Hans, and Ruddy Hatumena whose artistic interests include the notion of hyperreality and interrelationships between the virtual and the physical worlds. Their art often combines video, installation, and algorithmic based computer programming.

Tromarama have participated in major exhibitions at various notable institutions worldwide. Their recent commission is ongoing at the Children's Art Space at Museum MACAN, Jakarta, Indonesia, presenting interactive body of work *Tromarama: The Lost Jungle* (2021-2022). Selected solo exhibitions namely *Beta* (2021 and 2019) respectively at DOCUMENT Space, Chicago, USA, and at AAAAHHH!!! Paris Internationale 2019 with ROH Projects, Paris, France; *Madakaripura* (2020), at Edouard Malingue Gallery, London, UK; *LLIMIIINALL* (2019) at Edouard Malingue Gallery, HK; *Amphibia* (2017) at Centre A, Vancouver, Canada; *Tromarama* (2015) at Stedelijk Museum Amsterdam, Netherlands. Tromarama's selected group exhibitions include *Last Words* (2021) at ROH, Jakarta, Indonesia; *Interdependencies: Tropical Lab* (2021), Lasalle College of The Arts, Singapore; *The Turn of the Fifth Age* (2021) at Selasar Sunaryo Art Space, Bandung, Indonesia; *Contemporary Worlds: Indonesia* (2019) at National Gallery of Australia, Canberra, Australia; NGV Triennial (2020) at National Gallery of Victoria, Melbourne, Australia; *The Extra Extra Ordinary* (2018) at Museum of Contemporary Art and Design (MCAD), Manila, Philippines; *Cinerama* (2017) at Singapore Art Museum, Singapore; *Jakarta Biennale: Neither Forward nor Back: Acting in The Present* (2015), Jakarta, Indonesia; and the *11th Gwangju Biennale: The Eight Climate (What Does Art Do?)* (2016), South Korea; and many more.

B. 1983, Kebumen, Indonesia
Lives and works in Yogyakarta, Indonesia

Uji Handoko Eko Saputro is an artist who works through many mediums and expresses himself through satire and social critique. His recent works explore themes of experience within the global art market from the perspective of an emerging artist. Hahan is also the founding members of Ace House Collective, a Yogyakarta-based artist collective founded in 2011; and Punkasila, an artist collective in 2005.

Hahan has participated in numerous exhibitions, residencies, and activities worldwide. Selected solo exhibitions include *Speculative Entertainment No. 2: Sydney Edition* (2020) at Darren Knight Gallery, Sydney; *Wall Street Gymnastics* (2018) at ROH Projects, Jakarta, Indonesia; and *Sauce for Contemporary Art Problems* (2016) at Equator Art Projects, Singapore, among others. He has participated in numerous group exhibitions in Indonesia and abroad, namely *RESET* (2020), an online exhibition by Arndt Art Agency (A3); *The Humanity of Small Things* (2020) at Gajah Gallery, Singapore; *Shifting Tides* (2019) at ASEAN Gallery, Jakarta, Indonesia; ArtJog MMXIX: Arts in Common (2019), Yogyakarta, Indonesia; Art Basel Hong Kong (2019) with ROH Projects, Hong Kong; *Art Bali: Beyond the Myths* (2018), Bali, Indonesia; *Speculative Entertainment No. 1: London Edition* (2018), Old Truman Brewery, London, UK; *MANIFESTO 6.0: Multipolar* (2018) at National Gallery of Indonesia, Jakarta, Indonesia; the inaugural NGV Triennial (2017) in Melbourne, Australia; The 7th Asia Pacific Triennial at QAGOMA, Brisbane, Australia. His works have been collected by the Queensland Art Gallery of Modern Art, Brisbane, and the National Gallery of Victoria (NGV), Melbourne, Australia; and many more. Among others, he had residencies in Campbelltown Arts Centre, Sydney, Australia in 2014 and International Artist Studio Program, The National Art Studio, Chang-dong, Seoul, South Korea.

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