



KELOID

IMMARTYAS



ROH

b-side is delighted to share *Keloid*, our first solo presentation with the Bandung-based artist Immartyas (b. 1996, Bandung; lives and works in Bandung).

Trained in printmaking, Immar's works transfer residues of a prior material encounter with manipulated surfaces onto translucent material. In *Keloid*, these imprints serve as an investigation into memory, rooted in contemporary and folkloric concerns surrounding Indonesia's collective amnesia. In turn, the effects of light against translucent material are seen as a gesture to "peer through the dark".

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IMMARTYAS

B. 1996, Bandung, Indonesia

Lives and works in Bandung, Indonesia

Immartyas' practice in general is a way to generate 'presence'. She recognizes presence as something tactile where its depth is palpable. To reach its depth, she developed methods that treat materials as collaborative matter, always testing their limits and behaviors to discover what emerges beyond just predetermined outcomes. Layering naturally becomes primary method for accessing it, as it builds on tensions where the outcome pendulates between vulnerability and resistance, creating conditions where flatness cannot access. Through these tensions, seeing becomes active rather than passive.

Immartyas received her Bachelor's Degree from the Faculty of Art and Design, Bandung Institute of Technology, Bandung, Indonesia with focus in printmaking. Selected solo exhibitions include *Taswir* at Rubanah Underground Hub, Jakarta, Indonesia (2025) and *More Than the Sum of Its Parts*. Studio Batur, Bandung, Indonesia (2019). Her group exhibitions include *Mudik: kembali ke titik awal* at Galeri Tjap Sahabat, Bandung, Indonesia (2024); *Don't be afraid to walk alone* at Rubanah Pavillion, Thailand Biennale, Chiangrai, Thailand (2023); *My Strange Addiction* at Rubanah Underground Hub, Jakarta, Indonesia (2022); ASYAAF 2020 at Hongik University Contemporary Museum, Seoul, South Korea (2020); Kuala Lumpur International Miniprint Exhibition at National Art Gallery of Malaysia, Kuala Lumpur, Malaysia (2019); *WIP's!* at Galeri Soemardja, Bandung, Indonesia (2017); *Getok Tular #2 Spacing Out (Lamunanku...)* at Omni Space, Bandung, Indonesia (2017); *Bloom In Diversity* at Bale Banjar Sangkring, Yogyakarta, Indonesia (2017); 2nd ASEAN Graphic Art Competition and Exhibition at Vietnam Fine Art Museum, Hanoi, Vietnam (2016); and *Bingung Kepepet* at Titik Temu Space, Bandung, Indonesia (2016).

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Billiton 1933
2026
Pigment, PVAc, paper, beeswax on silk
28 × 38 cm



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Apparition

2026

Pigment, PVAc, beeswax on monofilament
polyster mesh

22 × 34 cm



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Billiton 1933

2026

Ballpoint ink, pigment, acrylic, PVAc, paper, bees-
wax on silk, mounted on teak wood

15 × 48 cm



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iliac

2025

Pigment, PVAc, styrene acrylic, beeswax on silk,
mounted on teak wood

27 × 42 cm



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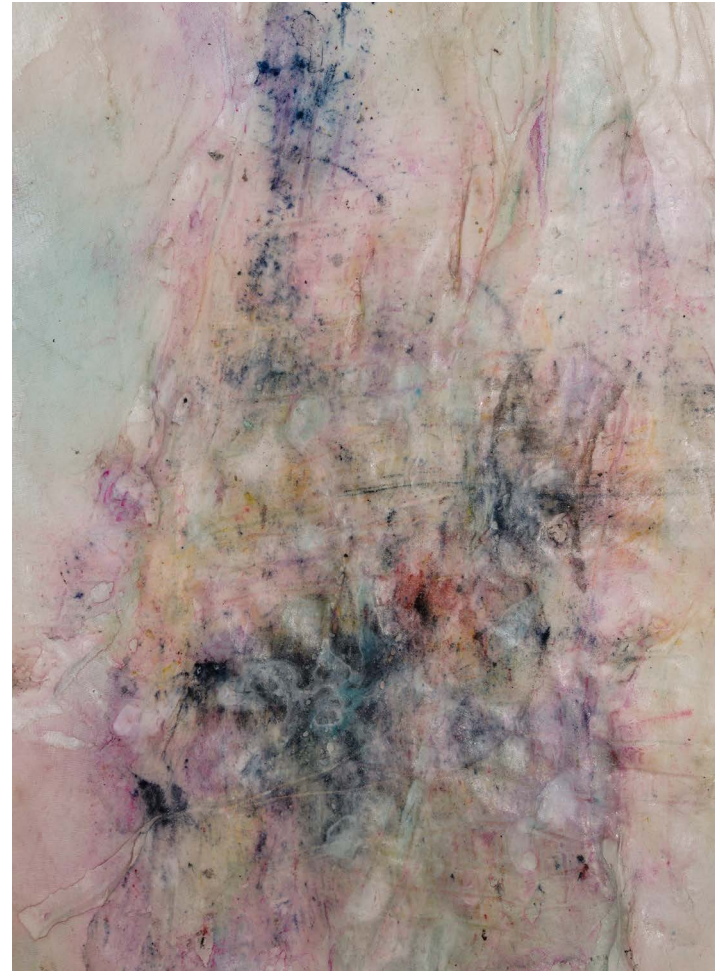
IMMARTYAS

2022

2025

Pigment, PVAc, silk, beeswax on monofilament
polyster mesh

20 × 14 cm



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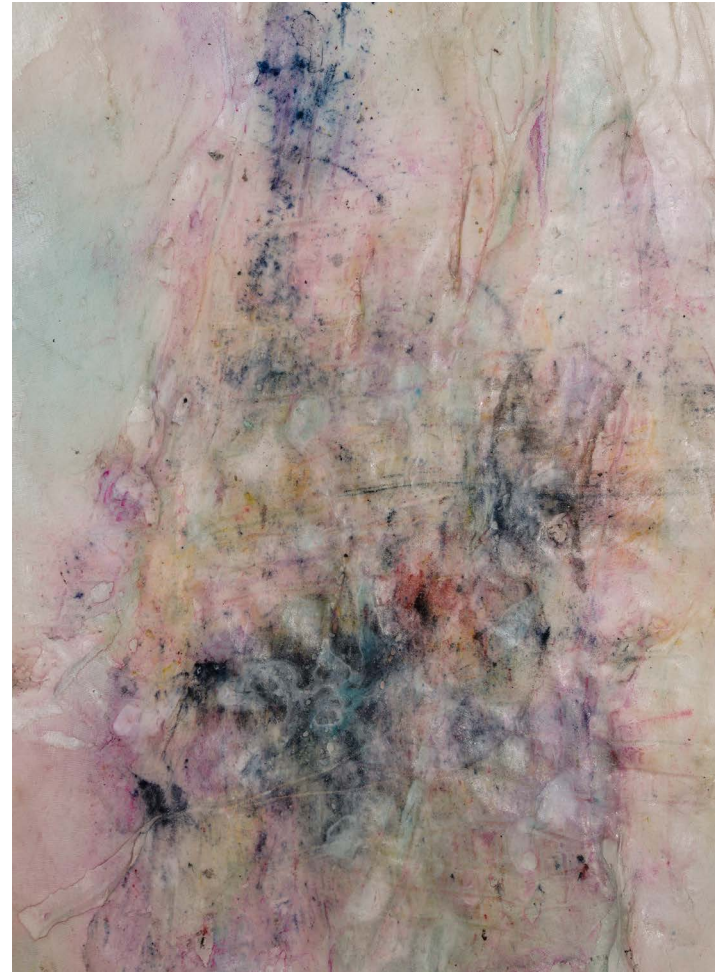
IMMARTYAS

skei

2026

Pigment, PVAc, paper, beeswax on silk

30 × 20 cm



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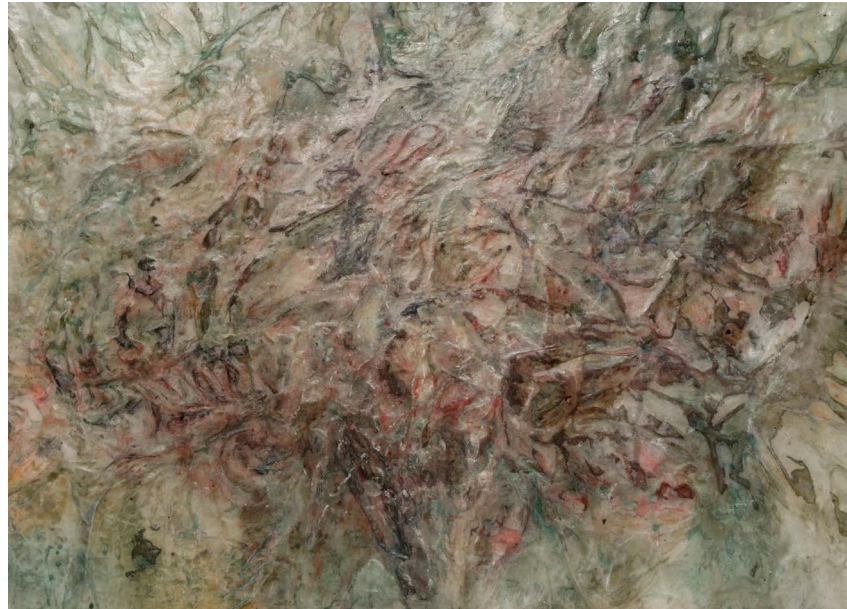
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Isle

2025

Pigment, PVAc, silk, chlorine, ethyl cellulose,
beeswax on monofilament polyester mesh

40 × 60 cm



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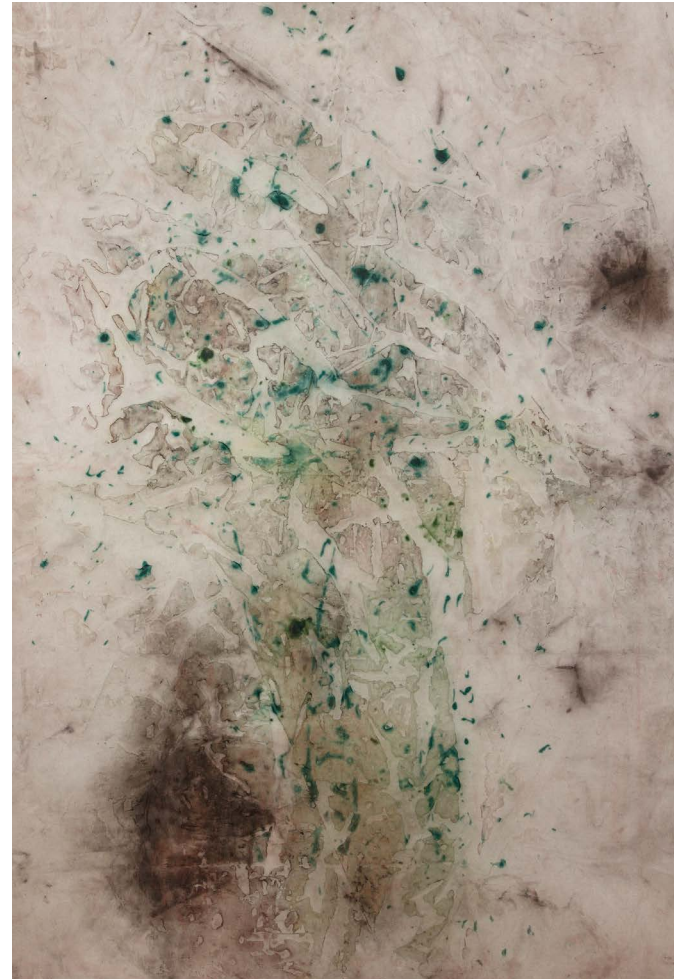
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water makes a hole in the stone

2025

Pigment, PVAc, beeswax, ink on monofilament
polyster mesh

150 × 85 cm



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phosphene

2025

Pigment, PVAc, beeswax, ink on monofilament

polyster mesh

80 × 70 cm



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Keloid

2025

Pigment, cut-up silk, PVAc, styrene acrylic, bees-
wax, ants, volcanic ash, ink on silk

100 × 140 cm



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