

**Celebrating the 50th anniversary  
of ASEAN-Australia relations**

# everything we inherit

curated by Jennifer Yang

Agus Wijaya

Emma Rani Hodges-Vanitlertpibon

Ida Lawrence

Janelle Low

Jenna Lee

Jumaadi

Leyla Stevens

Linda Sok

Melissa Nguyen

Sangeeta Sandrasegar

Zico Albaiquni

Artwork image by : Janelle Low



Australian Mission to ASEAN





Australian Mission to ASEAN

## From the Australian Mission to ASEAN

"We are a nation proud of our diverse heritage, a nation that brings together people from across the world, a nation that shares common ground with so many of the world's peoples," – Australia's Minister of Foreign Affairs, Penny Wong.

It was over fifty years ago that Australia's then-Prime Minister, Gough Whitlam, described ASEAN as "unquestionably the most important, the most relevant" of arrangements in our region, foreseeing the relevance of ASEAN and taking steps for Australia to become ASEAN's first Dialogue Partner in 1974. Throughout 2024 we have celebrated this golden jubilee of dialogue relations, reflecting on our achievements and the breadth and depth of our cooperation, whilst also looking forward to the next fifty years; a partnership for the future.

So often at the heart of our relations is the connections between the people of Southeast Asia and Australia. We are tied together by more than geography, with connections that span centuries and now are across family, business, education, tourism and more. Australia is at once home to the oldest continuing civilisation in the world, and also, more than 300 ancestries which reflect every corner of our world. This includes over 1.1 million Australians who claim ancestry from Southeast Asia.

In celebration of this special anniversary, the Australian Mission to ASEAN is pleased to present with ISA Art and Design the exhibition *Everything We Inherit* – an homage to the deep links between ASEAN and Australia. Featuring works by artists with Indonesian, Filipino, Cambodian, Malaysian and Vietnamese heritage, among others, and with ties or heritage in Australia, *Everything We Inherit* celebrates the perspectives, insights and understanding developed in the people-to-people connections between Australia and Southeast Asia. We hope you enjoy the exhibition.

## Reflections from the Curator

By Jennifer Yang. 09.09.2024.

*Everything We Inherit* is an exhibition celebrating the transnational connections forged within and across the Asia-Pacific region, and yet, one which also seeks to trouble the question of all that has come before, as it is excavated in the present. Across the works of eleven artists, each with ties to Australia and Southeast Asia—encompassing Indonesia, Malaysia, Singapore, Thailand, Cambodia, Laos, The Philippines, and Vietnam—and material practices which tender and transform inherited images, scripts, objects, memories, and stories, a conundrum is presented for our consideration: which histories are kept or lost, and what can be made anew? What tensions and opportunities arise when artists work from diasporic or migrant positions, or in transit between countries, and how are they refracted, or complicated, in the exhibition of such work outside of Australia, in Jakarta? *Everything We Inherit* is perhaps not so much about locating concrete objects of an inheritance, but about recognising and negotiating the degrees of proximity to an indiscrete mass of all that is (or is not) carried through to the contemporary moment. Repeating across the practices of each artist is the labour of translation, of navigating and negotiating with, collapsing, or respecting that unnerving ‘disparity’ of cultural, temporal, or spatial distance.

When **Linda Sok**, spends time learning the practice of hand-weaving pidan (a type of polychromatic silken cloth used in Khmer tradition) on a loom, for example, she is reaching for a heritage that she is both intimately connected to and distanced from. Sok understands that she is working alongside loss. In her *Deities in Temples* series, she allows absence to be the referent. Taking as a departure point the descriptive text written on museum registration cards produced by French archivists and kept in the collections of the National Museum of Cambodia, Sok reimagines an encounter with destroyed, looted, or lost silk weavings whose existence is verifiable only by the notations on such identification cards. Sok does not attempt to wholly disentangle from the French imperial imagination and the inherited colonial practices of cataloguing and typologising, nor does she ignore the historical conditions of repression and violence she is working from—the persecution of weavers during the Khmer Rouge resulted in the erasure of generations of weaving knowledge and skills passed down through matrilineal lines. When retrieval is impossible, Sok looks to give loss material form. Often bearing visible signs of material deterioration, disruptions in the vertical warp of the fabric, and, at times, the complete absence of the weft, Sok’s works take on a certain vulnerability. The abstracted forms of plant and animal motifs, wats (temples), and divine iconologies such as the apsara (spirits or nymphs) and nāga (dragons), screen-printed onto the weft, admit a complicated relation of likeness and (un-)likeness to an irretrievable original. And yet, this is not simply a matter of creating a copy or derivative. To make possible the re-creation of these pidan, Sok relies upon a collaborative exercise in memory, imagination, and transfer. The artist weaves together a tapestry which collates and sources inspiration from drawings, paintings, and sketches made by her mother, father, aunts, uncles, and sisters. This is a relational *labour* of the present.

And what is fabric if not intensely personal, always close to our bodies, ornamenting our homes, and passing through our hands? For **Sangeeta Sandrasegar**, textile and labour are metonymic. In this iteration of Sandrasegar’s *two years* (2023; 2024), two banner-like pieces of khadi cotton are suspended from the ceiling, and three are cut and reshaped into stretched, wall-hanging pieces. The imperfect gradations between varying tones of red reveal time- and labour-intensive processes—through the chemical transformation of textile using wax resist methods, mordants, dye baths; and then in the manual acts of drying, stitching, and painting. Here, the khadi is hand-

dyed and painted in madder red, a pigment derived from the root of the *rubia tinctoru*, *rubia peregrina*, or *rubia cordifolio*. Sandrasegar joins together disparate points of connection across historical time—spanning the early discovery of madder-dyed textile at Mohenjo-daro, India, and in Tutankhamen’s tomb in Egypt—literature, medicinal treatises, in East Asian folklore—in which red is imbued with a mystical, supernatural power—and in 19th century studies of the red-stained bones of animals that consumed madder plants. Red, here, indexes multiple passages through time, blood, and flesh. Working with this historied pigment, Sandrasegar hand-paints imagery, of palm trees, an ox and wagon, and clouds, recalling the stylistic traits of Indo-Malay batik textile traditions with which the artist grew up in close proximity. Summoned here also are Sandrasegar’s childhood memories in Kuantan, Malaysia, and the fabric hangings, porcelain, and tablecloths collected by her mother across both Malaysia and Australia; These multiple, intimate senses of place and personhood cohere in the material itself.

Consider this in relation to the textile assemblages of **Emma Rani Hodges-Vanitlertpibon**. Resembling flaming tongues, each are pieced together from fabric scraps, glittering beads, and lace. Hodges’ practice is anchored in a desire to connect their practice to Thai-Laotian textile traditions; and the artist borrows from the visual lexicon of Thai mythology and Buddhism—we see the painted forms of auspicious clouds and dismembered *nāgas*. These objects operate, in Hodges’ eyes, like shrines. The artist thinks in reference to spirit houses, which are commonplace in Thailand and across Southeast Asia. Like these shrines, Hodges’ works offer a physical site for viewers to project the imagined history of a particular place, opening a portal for the former inhabitants of a home, or one’s ancestors, to dwell in the present—a material consummation of an otherwise intangible relation between the living and dead. For Hodges, these works reflect a distancing across time but also across oceans, cultures, and languages. This sense of the material object operating as an interface is most palpably felt in the way the artist titles her works. Each becomes a site of speculative possibility: *Where my mother tongue can kiss the soil she stands upon and begin to grow*, or an expression of yearning: *I’m your unfinished shadow, you’ve gone where I can’t go, and I know the sunbeams must miss you*. Lavishly and carefully adorned by Hodges, these masses of text, material, and image are at once mournful and celebratory in their recognition of a sense of distance.

Certainly, the realm of the supernatural may offer a means to mediate our relationship to the past. **Jenna Mayilema Lee** investigates lesser-known histories of exchange that have been occluded by colonial empires. For the artist, the legend of the Pontianak/Kuntilanak, a vengeful female spirit in Southeast Asian folklore, and the related figure of the Poinciana in Larrakia (Indigenous Australian) retellings, is representative of such encounters. Lee pays tribute to this connection by weaving a dillybag with torn strips of a white dress sourced from a market in Bali, with a tangled stream of black-dyed thread cascading beneath recalling the Poinciana/Pontianak’s long black hair and the areal roots of *gwananamarra* (banyan tree). Accompanying the dillybag is a series of prints, *She shakes her hair*, *Lilies born in flame*, and *Dark singing tree* (2024), in which Lee reworks glass plate negatives depicting banyan, produced by German-born police officer Paul Foelshe, who also photographed Lee’s Larrakia ancestors. Lee positions these images with excerpts of poetry from AW Reed’s *Aboriginal Myths and Legends* (1982), pointing to the exploitative imperial imaginaries of indigeneity and landscape sustained through these written and photographic records, and the histories of violent dispossession they conveniently omit. Lee paints over the banyan’s black-and-white foliage with red ink, allowing the pigment to bleed beyond the borders of the print, again invoking the otherworldly presence of the Pontianak/Poinciana. In summoning this rageful feminine spirit, Lee considers how an inherited legend may operate as a disruptive force, rupturing the past-present divide, and allowing an alternative mode of engagement with the colonial archive. As Lee recasts Foelshe’s

landscape as a site of witness and haunting, she gestures to us that archival matter is not a relic of the past but open, present, and continuous; from its remains, Lee unearths an expression of reclamation: “This is her country; cry out its aboriginal name.”

A counterpart to this figure of divine feminine monstrosity is performed in lens-based artist **Leyla Stevens** expanded/experimental documentary video work, *GROH GOH (Rehearsal for Rangda)* (2023), in which the artist explores the multiple embodiments and retellings of Rangda, a vengeful widow witch who appears in Balinese spirit cosmology and is re-enacted in Calonarang dance-dramas. In *GROH GOH*, Stevens does not stage the Calonarang dance-drama for our viewing; rather she shows us its making, whilst alternating between quiet, brooding scenes of the Balinese landscape and towering banyan trees—like Lee, Stevens renders these as liminal sites of haunting, mediating between the past and present, corporeal and supernatural, and living and dead. Gently, a master Rangda performer instructs her students in a rhythmmed, hushed voice, noting when to tremble, when to sharpen fangs, and how high to lift their feet. When one of the performers, Ida Ayu Wayan Prihandari, breaks away from the routine, the others pause and, in observing her movements and hand gestures, gradually follow, entranced. There are multiple metrics of closeness and distance at play. In an intimate scene filmed of the performers gathered on the steps of the bale banjar (an open pavilion and place of meeting), a wealth of knowledge is passed between the older performers and the students on how to assume the guise of Rangda in the time it takes for the women to braid one another’s hair from root to ends. In dance, their bodies meld in movement. When the video transitions to the set of a darkened, red-lit stage, Stevens documents the transformation of Naarm/Melbourne-based musician and extreme metal vocalist Karina Utomo into Rangda, wielding a *kris* dagger and cloaked in a costume woven from pandanus leaves (prasok). Utomo takes on the guise of this mythical feminine being in an act of becoming: learning, translating, transforming. Stevens is cognisant also of the generative possibilities of this act of translation, which takes place from the position and perspective of the diasporic body.

This consciousness toward place, and desire to situate and seek out one’s orientation emerges as a central current throughout the exhibition. In *A Friend* (2024), painter **Ida Lawrence** considers how place-bound social markers and cues are transferred and translated in one’s re-/dis-location. Her ponderings travel along arbitrary lines which splinter, and sometimes fracture the textual narrative as she traverses memories collected across Indonesia, Australia, and Germany in search for a common measure of friendship. Lawrence is not so much interested in notions of unbelonging, but rather in gesturing toward friction, lines of demarcation, and where they start to dissolve. Here, tea, coffee, and other ordinary gestures and symbols of hospitality operate as proxies for the less-than-intelligible or ambiguous points of personal or cultural difference. In *The greater the volume the greater the love* (2024), a plaid tablecloth is enmeshed in the patterns of a woven mat. Lawrence collapses the sense of height, depth, and three-dimensionality of a cloth cloaking a tabletop into the flatness of a mat, viewed aerially. An interwoven strand of pandanus leaf becomes a tile, a sugar cube, napkin, or part of the textual narrative. The narrative itself is divided into two—‘in my mother’s family/in my father’s family’—and yet each part slowly becomes visually indistinct, even if they begin painted in contrasting colours. Lawrence directs you to turn your head, to move closer to the canvas before retreating again, and to squint, refusing an easy reading. Always drawing closely from her surrounds, an anecdote, or fictionalised memory, Lawrence, in formulating both image and text, resists a tendency toward didacticism, and the urge to rope an unnamed feeling, experience, or exchange into a regime of identification.

In these exercises in translation, there often emerges a playful irreverence for the notion of an original. **Agus Wijaya** assembles a mass of digital prints and sculptural forms atop stools, which double as contemplative ritual objects, all hued in a somewhat unsettling, neon red. The prints, with corrupted, glitching backgrounds oddly reminiscent of shanshui paintings, exploit the imperfect qualities of digital media, and its sense of artificiality. Here, emerges a vibrating tension between loudness—of the static of the prints and clashes of reds and greens—and visual cues for silence—a domed muffler slots neatly into an offering cup. Wijaya is drawing from a bank of images and icons, whether vaguely familiar, all-pervasive, close-to-heart, or fictitious, and their ‘bad [fake] versions,’ or jadi-jadian. Abstract imitations of crowns, headdresses, incense, paper fans, and gunungan (the form of a mountain in wayang golek), adorn his small-scale figurines. Their titles: *las* (2020), *eitn*, *naintn*, *wapulu*, and *salikur* (2023), are phonetic derivations of numbers, shifting between different languages and dialects including English, Sundanese, and Bahasa Indonesia. In *Procession* (2020), a head-, tail- and hoof-less horse—in reference to Wijaya’s memories of horse-led processions, and a monument in his hometown—follows a masked, four-legged animalic form. The outstretched talons of a Garuda, the ornithic emblem of the Indonesian nation, is visible in just the upper edge of *Taksakala* (2022). Wijaya relinquishes control over these ever-shifting cultural and ethnic markers, finding power and possibility in the choice to obfuscate. Underneath these codings, Wijaya works to make sense of histories of state-sponsored violence which have been suppressed in his home country, as well as the constructedness of the nation and its cultural forms.

In **Melissa Nguyen’s** *Water Street by Night* (2024), a large canvas is cradled by a makeshift steel frame, which resembles the cheaply painted wire brochure holders used to showcase mass-printed advertisements or magazines. In this illusive play on scale and proportion (a painting as pamphlet), Nguyen questions the supposed sanctity of an artwork’s “originality” or “aura” in her approach to both form and subject. Nguyen borrows imagery from *Paris by Night*, a variety show produced in France in the 1980s by Tô Văn Lai, a Vietnamese immigrant to Paris before production was moved to Orange County, California in the United States in the mid-1990s. Yet, in its conjurations of a nostalgic vision of Vietnam interpolated within the glamourous format of French cabaret and later adapted to the demands of the American audience, *Paris by Night*, was never a pure cultural form. Indicative of the unbreachable distance between this diasporic cultural product and its cultural origins (and the objectionable undertones of political criticality which emerged as a result of this degree of removal), *Paris by Night* was banned in Vietnam and is watchable only via bootlegs or pirated copies circulating outside of mainstream channels. Taking this sense of kitsch reproducibility as her method, Nguyen makes her own facsimiles of these images, reconstituting the image as digitised information, which is then deposited onto paper, and transferred to canvas through a concoction of chemical solvents and fast fashion retailer Zara’s *Gardenia*. Perfusing Nguyen’s rendition of an already fractured vision of a motherland, is a cheap perfume mimicking the aroma of tropical white florals with its mixture of synthetic agents and aldehydes. This is a kind of painting which concedes and testifies to the technologies of vision and consumption which inform, pollute, or very possibly, act as a prosthesis for memory—for which there is no original essence.

But in what ways do we tend to the objects, images, and stories which are retained and passed down? **Janelle Low’s** three prints, which form part of her series, *At Your Surface*, are rescaled versions of 100kb scans given to Low on a USB by her father. These are family portraits taken in Singapore of great aunts and distant relatives Low has never personally known. Such intricate bridal portraits produced by photographic studios would have formed part of a thriving industry of wedding portraiture amongst Peranakan communities in Singapore and Malaya. Meticulously staged and over-the-top, they are filled with the typical frilly insignia of a young bride, dressed in

a full skirt which, in its extravagance, never quite fit into the frame of the shot. We see an ornate lantern post, carved into the form of a dragon, and flouncy tulle frocks and veils, and intricate lace sleeves, which endow the images with a ghostly translucency. In Low's retouching of the images, there is a reference to the exchange of gold in dowry gifts—a subtle pointing to the constrictive, heteronormative family structures in which the daughter/bride-to-be is ascribed a material and fiscal value, and in *At Your Surface*, literally, effacing the visage of the subject herself. And yet, a preciousness accrues to the image in Low's careful application of gold leaf, delicately painted onto these images, which, even when enlarged, are just 23 by 15 cm. There is a tenderness yet for this strange and distant photographic object, and for this unknown person whose identity is traceable only through this photograph, and whose image may perform an indexical function which surpasses that which is depicted on its visible surface.

When **Jumaadi** first arrived in Sydney from Java in 1996, he developed an interest in poems left behind by Javanese and Sumatran detainees of WWII prisoner of war campsites in Cowra, New South Wales, which were later published in an Indonesian-language community newspaper. In *Tulang Punggung* (2024) and *Sepasang Malaikat* (2024), Jumaadi continues his exploration of themes of love, longing, distance, and removal in the material language of buffalo hide. To prepare the hide as a support is, in itself, a laborious and collective process reliant on knowledge and craft skills carried through time, by and within community. From his studio in Sidoarjo, East Java, Jumaadi works with artisans from a neighbouring village, who are trained in carving buffalo hide shadow puppets in the Javanese wayang kulit tradition. In Sepasang Malaikat, where two flying angels meet in embrace, the intricacy of this process is revealed. Each vein-like sliver of a tree branch is chiselled by hand; and each cavity within the web of limbs and branches marks a puncture into skin, allowing light to pass through. In Tulang Punggung, Jumaadi paints a family portrait with a maternal figure standing as the literal and figurative backbone of the family (tulang punggung) over a larger stretch of hide. Jumaadi allows the imperfections of the buffalo skin to form part of the works themselves—the washes of green, white, and black acrylic are uneven, and somewhat translucent, revealing the skin beneath. The flesh of his figures takes on the tactility of the hide. Across the painted images also, there is a sense of continuity across Jumaadi's oeuvre at large. Drawing reference from the visual languages of Hindu epics, Javanese wayang kulit, becak painting, and Islamic and animistic imagery, Jumaadi returns often to a familiar image or motif—we see here his interest in the form of a female garment, figures in near embrace, or separation, biomorphic patterns, and pictorial narratives which simultaneously evoke love and bodily pain. Each figure and motif connect to one another, travelling from work to work, reappearing and birthing new images altogether.

**Zico Albaiquni** captures this sense of transference when he speaks of the past as a jewel—one which must be 'polished', 'honoured', or 'cared for' continuously (di pupusti). For Albaiquni, a painting exists in a greater sense than its painted surface; lukisan (an Indonesian term commonly translated as 'painting') is an expanded practice of mark making and storytelling, carrying social, cultural, ritual, and 'polishing' functions. In a work such as *Blinded by Beauty: The Tale of the Orient and Occident* (2023), Albaiquni invokes and collapses distinctions across a plethora of influences across religious theology (Sufism), philosophical movements (the French Enlightenment), and art historical tradition—the artist often references the painting styles of the Dutch Mooi Indies (Beautiful Indies), the social realism of Indonesian painter Sindudarsono Sudjojono, and, here, Greco-Roman architecture and sculpture of classical antiquity. Albaiquni is always intently pointing us to the edge of the image and the art object, the sterile conditions of its mode of display, and also to the obduracy of systems of oppression which frame it. In *Een Tussen Twee Werelden (A Life between Two Worlds)* (2020), for example, Albaiquni draws a parallel between the commodification of a landscape, view, or cultural identity in colonial systems of extraction, and

the contemporary art market. In Albaiquni's conception, lukisan encompasses a critique, a promise, an ode to an ancestor, and a sacred act. The artist looks back not only to his artistic predecessors but also his family history and to his grandfather's home in Ciamis, Cirebon. In fluorescent tones, the artist pays tribute to his memories of a remnant of Dutch colonial architecture in Eastern Priangan, with whitewashed walls which would be painted over and transformed by his grandfather in vibrant, celebratory colours. Albaiquni reaches back into time, to ask new questions of art practice and historiography in the present.

The geographies charted by these eleven artists in *Everything We Inherit* take root across Australian and Southeast Asian territories, but wildly and rapidly proliferate outward as they take stock of and refer to the enmeshments of material culture, empire, the (post-)colony, the nation-state, and their own personal histories. For these artists, settler colonial Australia has been a formative vantage point from which they have articulated their visions, if not their current place of residence, or their ancestral homeland. For many, this will be the first time their work is formally exhibited in Indonesia. And for those with Indonesian heritage, *Everything We Inherit* does, in a sense, forebode a kind of return. What are the new, possible increments of meaning and interpretation which might accrue in this particular transposition? Each artist turns toward the remains of history and memory—mythical, material, simulated, half-remembered, or violently erased—as they strategise new ways of making sense of the present. And in their various material forms—which span textile, photography, video, painting, digital media, printmaking, and sculpture—they invite us to join in their speculative imaginings of the region, its futures, and relationalities. Together, their works weave a narrative that celebrates the rich history of transcultural exchange and movement across Southeast Asia and Australia.

AGUS WIJAYA



Title: Gugusan

Year: 2023

Size: 190 x 150 x 80 cm dimensions variable

Medium: Mix Media Installation

AGUS WIJAYA



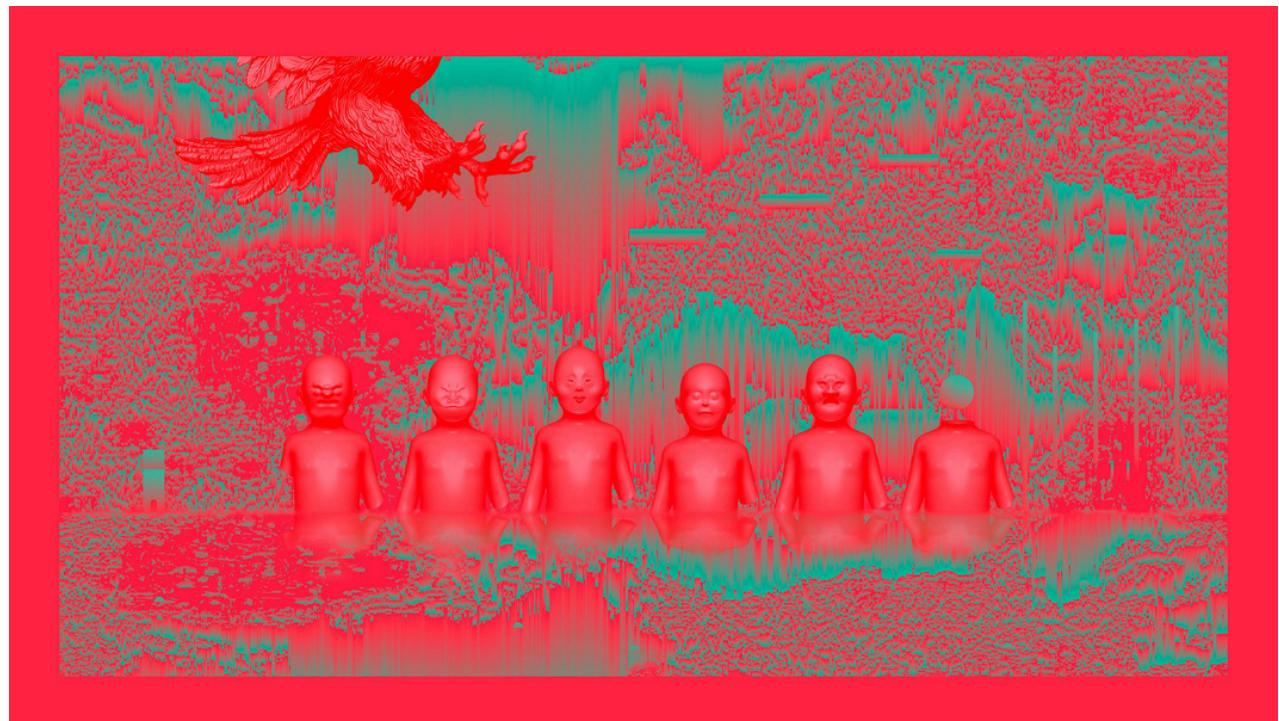
Title: Procession

Year: 2020

Size: 48 x 29.5 cm

Medium: Archival pigment printing on art canvas mounted on perspex

AGUS WIJAYA



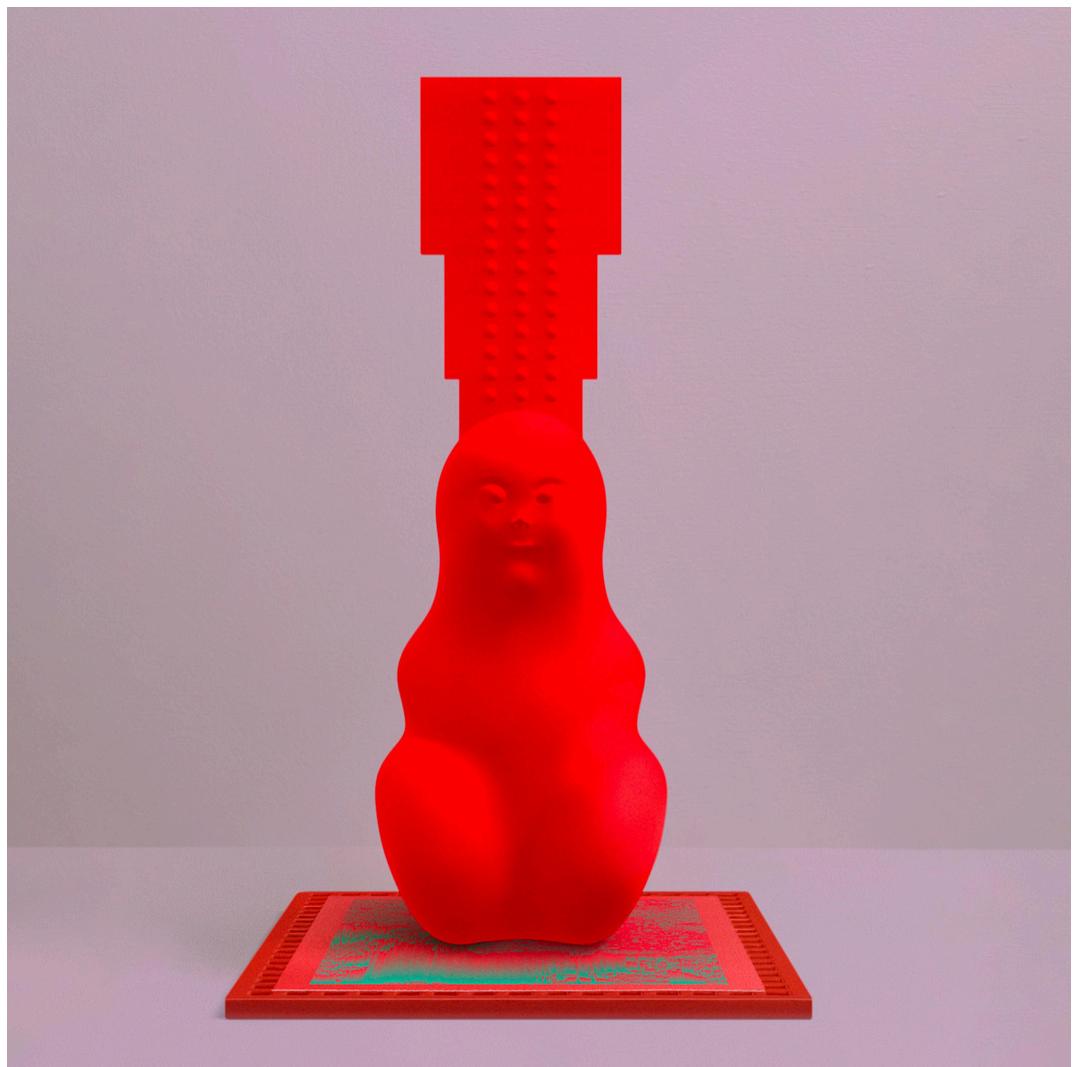
Title: Taksakala

Year: 2021

Size: 48 x 29.5 cm

Medium: Archival pigment printing on art canvas on perspex

AGUS WIJAYA



Title: Eitn

Year: 2023

Size: 25 x 15 x 20 cm

Medium: Hand-detailed digital sculpture with mounted archival pigment printing on art canvas

AGUS WIJAYA



Title: Naintn

Year: 2023

Size: 25 x 15 x 20 cm

Medium: Hand-detailed digital sculpture with mounted archival pigment printing on art canvas

AGUS WIJAYA



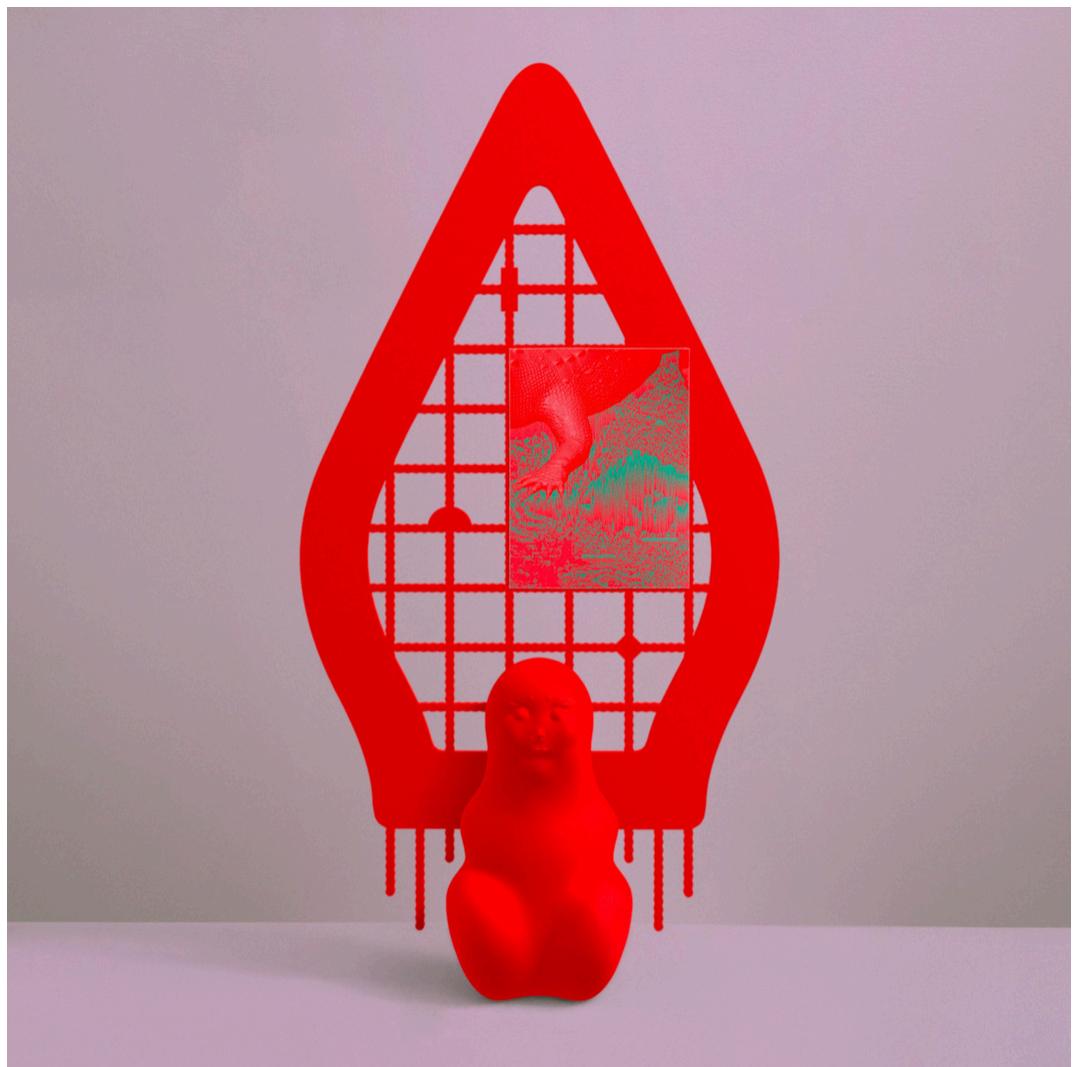
Title: Wapulu

Year: 2023

Size: 18.5 x 15 x 20 cm

Medium: Hand-detailed digital sculpture with mounted archival pigment printing on art canvas

AGUS WIJAYA



Title: Salikur

Year: 2023

Size: 41 x 21 x 6.6 cm

Medium: Hand-detailed digital sculpture with mounted archival pigment printing on art canvas

AGUS WIJAYA



Title: Las

Year: 2022

Size: 25 x 15 x 20 cm

Medium: Hand-detailed digital sculpture with mounted archival pigment printing on art canvas

EMMA RANI HODGES-VANITLERTPIBON



Title: *I'm your unfinished shadow, you've gone where I can't go, and I know the sunbeams must miss you*

Year: 2021

Size: 270 x 160 cm

Medium: Fabric from my grandmother in Thailand, fabric from op shops, glitter, PVA glue, plastic pearls, plastic rhinestones, sewing pins, acrylic paint, spray paint and bamboo.

Photograph by Lachlan Richardson

EMMA RANI HODGES-VANITLERTPIBON



Title: Where my mother tongue can kiss the soil she stands upon'

Year: 2021

Size: 150 x 100 cm

Medium: Found fabric, sequins acrylic, acrylic paint, PVA glue.

Photograph by Lachlan Richardson

# IDA LAWRENCE



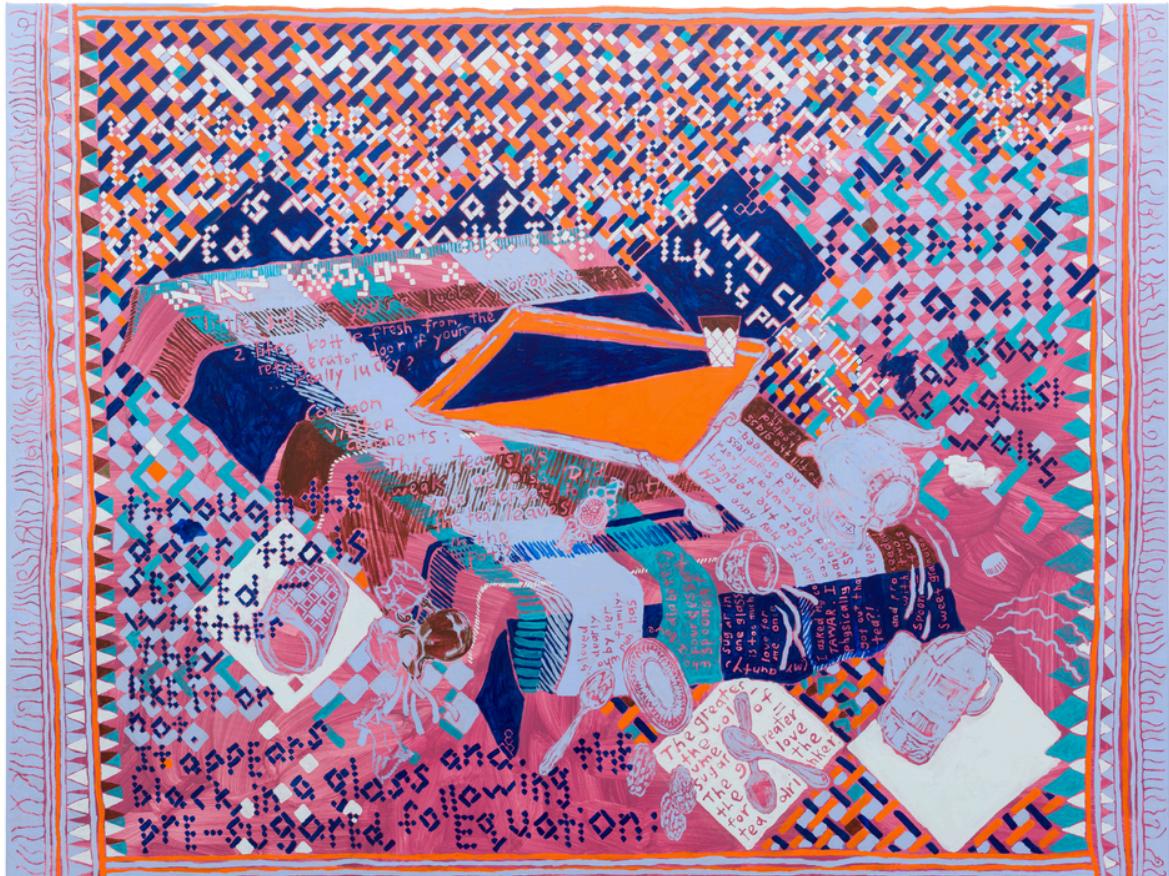
Title: A Friend

Year: 2024

Size: 155 x 180 cm (Spandram thickness: 4 cm)

Medium: Oil on clear primed linen

# IDA LAWRENCE



Title: The greater the volume the greater the love

Year: 2024

Size: 150 x 200 cm (Spandram thickness: 4 cm)

Medium: Acrylic on polycotton

JANELLE LOW



Title: At Your Surface #1

Year: 2018

Size: 23 x 15 cm

Medium: Pigment Inkjet Print & 22kt Gold Leaf

JANELLE LOW



Title: At Your Surface #3

Year: 2018

Size: 23 x 15 cm

Medium: Pigment Inkjet Print & 22kt Gold Leaf

JANELLE LOW



Title: At Your Surface #5

Year: 2018

Size: 23 x 15 cm

Medium: Pigment Inkjet Print & 22kt Gold Leaf

JENNA LEE



Title: She Shakes Her Hair

year: 2024

size: 22 x 41.5 cm (unframed)

medium: Digital print on Saraswati 100% post post-consumer recycled paper, ink, found text from 'Myths and legends of Australia', rice starch glue

JENNA LEE



Title: Lilies born in flame

Year: 2024

Size: 22 x 41.5 cm (unframed)

Medium: Digital print on Saraswati 100% post consumer recycled paper, ink, found text from 'Myths and legends of Australia', rice starch glue

JENNA LEE



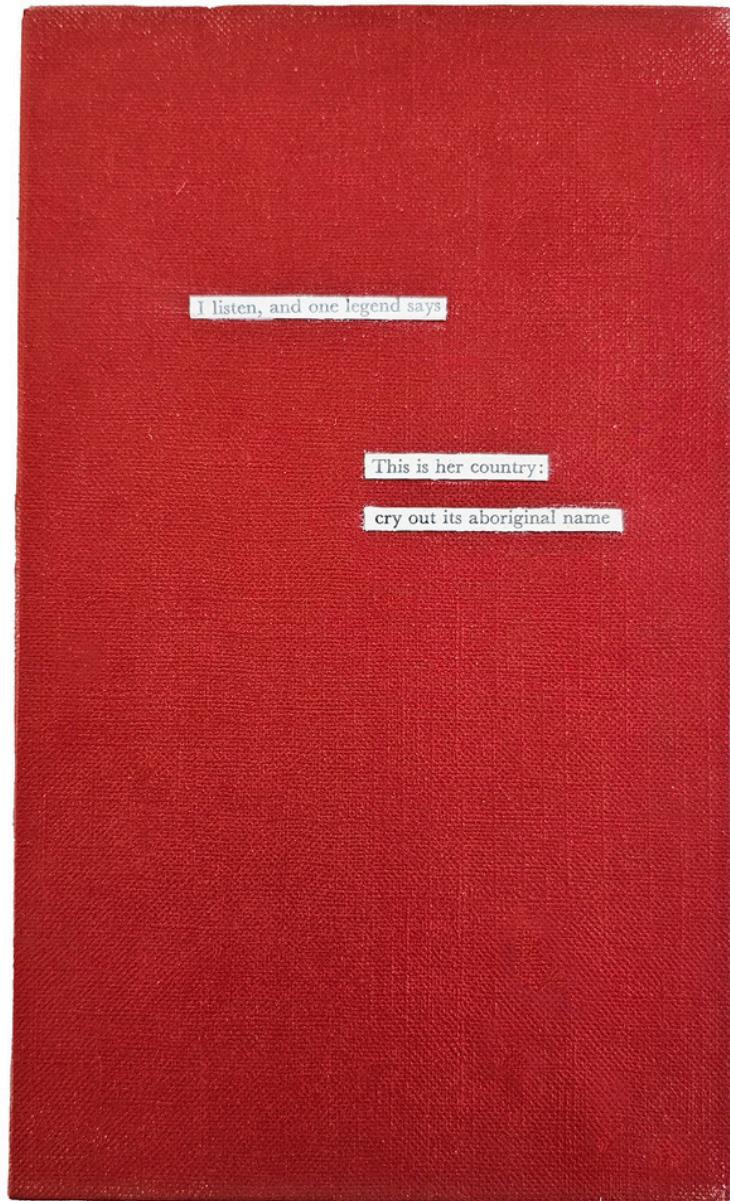
Title: Dark singing tree

Year: 2024

Size: 22 x 41.5 cm (unframed)

Medium: Digital print on Saraswati 100% post consumer recycled paper, ink, found text from 'Myths and legends of Australia', rice starch glue

JENNA LEE



Title: One legend says

Year: 2024

Size: 12.7 x 21 cm (unframed)

Medium: Cover and pages of 'Myths and legends of Australia', natural white pigment (gofun), rice starch glue

JENNA LEE



Title: She is still here

Year: 2024

Size: 150cm tall, WxD: 12 x 12cm

Medium: White dress, silk wrapped paper string, naturally dyed black cotton

JUMAADI



Title: Tulang Punggung

Year: 2024

Size: 80 x 100 cm

Medium: Acrylic on buffalohide

JUMAADI



Title: Sepasang Malaikat

Year: 2024

Size: 55 x 70 cm

Medium: Acrylic on buffalohide

## LEYLA STEVENS



Title: GROH GOH (Rehearsal for Rangda)

Year: 2023

Medium: single channel video; surround sound, 28 minutes

This project has been assisted by the Australian Government through the Creative Australia, its arts funding and advisory body, and through the NSW Government through Create NSW.

LINDA SOK



Title: Deities in Temples IV

Year: 2023

Size: 34 x 30 inches (86.36 x 76.2 cm)

Medium: silk threads, printed and then woven, dye

LINDA SOK



Title: Deities in Temples X

Year: 2024

Size: 34 x 28 inches (86.36 x 71.12 cm)

Medium: Visuals drawn by family members, silk threads (printed then woven),  
plastic string, dye

LINDA SOK



Title: Deities in Temples XI

Year: 2024

Size: 34 x 40 inches (86.36 x 101,6 cm)

Medium: Visuals drawn by family members, silk threads (printed then woven),  
plastic string, dye

MELISSA NGUYEN



Title: Water Street By Night

Year: 80 x 122 cm

Size: 2024

Medium: Inkjet print transfer via Gardenia by Zara on calico cotton, rabbit skin glue, custom mild steel frame, enamel paint.

SANGEETA SANDRASEGAR



Title: Untitled 7. (waiting for the moon)

Year: 2024

Size: 60 x 110 cm

Medium: Hand-dyed and painted Indian madder on Khadi cotton

SANGEETA SANDRASEGAR



Title: Untitled 6. (Nandi)

Year: 2024

Size: 110 x 60 cm

Medium: Hand-dyed and painted Indian madder on Khadi cotton

SANGEETA SANDRASEGAR



Title: Untitled 8. (Weinblätter und Sippe)

Year: 2024

Size: 110 x 60 cm

Medium: Hand-dyed and painted Indian madder on Khadi cotton

## SANGEETA SANDRASEGAR



Title: Two years

Year: 2023

Size: 600 x 110 (2 fabric installation)

Medium: Hand-dyed and painted Indian madder on Khadi cotton

ZICO ALBAIQUNI



Title: Blinded by Beauty: The Tale of the Orient and the Occident

Year: 2023

Size: 151.5 x 147 cm

Medium: Oil and Gcilee on canvas



Title: Eun Tussen Twee Werelden (A Life Between Two Worlds)

Year: 150 x 100 cm

Size: 2020

Medium: Oil on Canvas

# AGUS WIJAYA



Born in Cianjur, West Java, Agus Wijaya is an Indonesian artist of Chinese heritage who now lives and works in Eora/Sydney, Australia. Critical of the ways in which national and ethnocultural identity is mobilised in divisive political rhetoric, Wijaya's work questions the construction of social subjects through the aesthetics of abstraction, experimental sculpture, and new media. With reference to the manifold cultural dimensions—Sundanese, Chinese, “Indonesian”, and “Australian”—which make up his sense of self, Wijaya interrogates strategies of identification and dis-identification, and the bridges and glitches between ways of knowing and seeing.

His works have been selected as finalists in the Blake Prize, Woollahra Small Sculpture Prize, North Sydney Art Prize, Fisher's Ghost, and the churchie at the Institute of Modern Art. He participated in Sydney Contemporary last year, was part of the Blake Prize at Casula Powerhouse in 2024 and will next present his expansion hoarding as one of the four artists commissioned by Newcastle Art Gallery.

## AWARDS & RECOGNITION

- 2024 Finalist at Blake Prize
- 2023 Finalist at Incinerator Art Award
- Finalist at Burwood Art Prize
- 2022 Finalist at the Churchie emerging Art Prize
- Finalist at Woollahra Small Sculpture Prize
- Finalist at Fisher's Ghost Art Award
- Finalist at KAAF Art Prize
- Finalist at North Sydney Art Prize
- 2021 Finalist at Grace Cossington Smith Art Award
- 2020 Finalist at Fisher's Ghost Art Award
- 2019 Finalist at Fisher's Ghost Art Award
- 2018 Finalist at Blacktown Art Prize
- 2017 Finalist at Georges River Art Prize

## SOLO EXHIBITION

- 2022 Taka Reka, Stanley Street Gallery
- 2018 Sophmore, Gaffa Gallery
- 2017 Transient, Interlude Gallery

## GROUP EXHIBITION

- 2023 Stanley Street Gallery, Sydney Contemporary, Australia
- KIN, Pari Ari
- Redbase, Art Jakarta, Jakarta, Indonesia
- Beyond the Dream, Kudos Offsite
- Redbase, Aotearoa Art Fair,

# AGUS WIJAYA

## GROUP EXHIBITION

2022 Geographies of the Self, Redbase  
Lahtipakitud, Sydney Estonian House  
Soupcon, Stanley Street Gallery

2019 Introducing, Stanley Street Gallery  
Ode to Silence, The Bearded Tit

2018 Out of Orbit #2, Usfin Atelier  
“Percussion: Pop Art, City recital Hall  
Flame Seed, Willoughby City Council, Incinerator Art Space.

## COMMISSION

2024 Expansion hoarding commission, Newcastle Art Gallery

## OTHERS

2023 Institute of Modern Art Annual Gala and Benefit Auction

2022 Institute of Modern Art education art video resources  
Featured on FBi Radio's Canvas

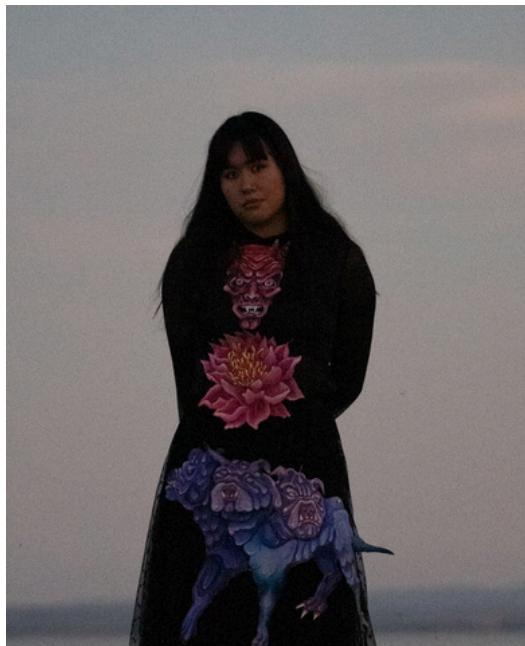
2021 Tributary Projects - annual fundraising  
Incognito - fundraising for Studio A

2020 Featured in Art Almanac Nov - Dec 2020

2018 Table for Generations charity lunch

2017 Interlude Fundraising Live Auction  
Guest Speaker at UNSW Human Library

# EMMA RANNI HODGES-VANITLERTPIBON



Emma Ranni Hodges-Vanitlertpibon is an emerging artist who lives and works on the unceded lands of the Ngunnawal and Ngambri peoples. Their practice explores intergenerational trauma, community building, migration and multiethnic identity. They do this through mixed media textile installations and acts of storytelling. Fluctuating between image, text and object Hodges's work resists easy categorisation. They use ambiguous materiality to examine social boundaries, and to explore feelings of 'otherness'. Hodges's work utilizes their feelings of otherness to create new self-knowledge, while acknowledging that the existence of the 'other' depends on specific political conditions that influence relationships between marginalized bodies and society.

Hodges graduated in 2019 with a Bachelor of Visual Arts (First Class Honours) majoring in Painting, from the Australian National University School of Art and Design. They were a recipient of the Brett Whiteley Travelling Art Scholarship in 2021; and their work has been selected as a finalist in the Incinerator Art Prize, Incinerator Gallery (VIC), and The Blake Prize, Casula Powerhouse (NSW). Hodges' recent group exhibitions include their involvement in the Biennale of Sydney, Ten Thousand Suns, in 2024 and, in 2023, Shared Horizons at SOL Gallery, F\*\*ck you pay me at Tributary Projects, and Settled/Unsettled at Canberra Museum and Gallery. Recent solo exhibitions include The voice of fire shakes me awake, wild flowers bloom under trees that turn to ashes at Belconnen Arts Centre in 2023, and Faults in the Reflection at The Front Gallery in 2021.

## EDUCATION

2019 Australian National University School of Art and Design, with a Bachelor of Visual Arts (First Class Honours) majoring in Painting with a minor in Art History.

## AWARDS & ACHIEVEMENTS

2022 Finalist in the Incinerator Art Prize at Incinerator Gallery, Victoria  
Finalist in The Blake Prize at The Casula Powerhouse, Sydney

2021 Highly commended in STILL National Still Life prize at Coffs Harbor Regional Art Gallery

2020 Selected to Participate in the Hatched National Graduate show at the Perth Institute of Contemporary Art.

2019 ANU School of Art and Design Emerging Artist Support Scheme, Tuggeranong Arts Centre Exhibition Award

# EMMA RANNI HODGES-VANITLERTPIBON

## EXHIBITIONS

2024 'Safe Spaces' at Biennale of Sydney '10,000 Suns', NSW

2023 'Shared Horizons' Group show curated by Vipoo Srivilasa at SOL Gallery, Melbourne, VIC, Australia

'Floating through warmer waters' Collaboration with Tom Campbell, Airspace projects, Sydney, NSW

'F\*\*k you pay me' Selective group show at Tributary Projects, ACT

'The voice of fire shakes me awake, wild flowers bloom under trees that turn to ashes' Solo Exhibition, Belconnen Art Centre, ACT

'Settled/Unsettled', Selective group show, Canberra Museum and Gallery ACT

'Rainbow Takeover' Selective group show, Craft ACT, Canberra, Australia

2022 'Arthropoda' Group show, Felt Space, Adelaide, Australia

'All that Glitters' group show, Tuggeranong Art Centre, Canberra, Australia

'Bound' Selective group show, Murray Albury Museum of Art, MSW

'Passing rituals' group show, Brunswick Street Gallery, Melbourne, Australia

'Underneath reclining say goodnight and go' group show, Salamanca Art Centre, Hobart

'Both ways beyond the sky' group show, Canberra Contemporary Art space, Manuka, Canberra, Australia

'I gathered all your ashes and planted seeds on your grave', group show, Thor's Hammer Mixing Room Gallery, Canberra, Australia

2021 'Faults in the reflection', Solo show, The Front Gallery, Canberra, Australia

'I would kiss you on the cheek if you listened to me, I'm tired of pleading with you', Solo show, Goulburn Regional Gallery

'In search of a subconscious gesture', group show, Tributary Projects, Canberra, Australia

'Sugar Cube inaugural group show', Sugar Cube Gallery, Tributary Project, Canberra, Australia

'I came to see', group show, Martin Place Sydney

'You Will Never Own Me', Collaborative exhibition with Jacqueline Meng at Gaffa Gallery, Sydney, Australia

2020 'Here I am', group show at Ambush Gallery in cultural partnership with The National Gallery of Australia

'Hatched National Graduate show', The Perth Institute of Contemporary Art, Australia

'Sweet and Sour' Zine Launch, selective group show, Smiths Alternative Cafe and Gallery, Canberra, Australia

'Something', group show, Nishi Gallery, Canberra, Australia

2018 "It ain't how fast you get there", group show, Tributary Projects, Canberra, Australia

## COMMUNITY ARTWORKS

2024 Facilitated a community workshop at The Biennale of Sydney '10,000 Suns', where participants were invited to make patches for a quilt about safe space

2023 National Museum of Australia commissioned collaborative artwork for Tapestry of Cultures Festival.

2022 'Stories Hold there Souls Together for Longer than earth will keep the vessel of my body', Installation facilitated with the Canberra community for the National Folk Festival, Canberra, - Funded by the ACT Government

## SCHOLARSHIPS AND RESIDENCIES

2024 Artist in residence for Craft and Design Canberra in collaboration with ACT Historic Places

2021 Awarded The Brett Whiteley Traveling Scholarship through the Art Gallery of NSW

2015 Awarded Australian National University, School of Art Foundation scholarship

# EMMA RANNI HODGES-VANITLERTPIBON

## **PUBLICATION AND PUBLIC SPEAKING**

- 2024 Keynote speaker at Art Hours for Accessible Arts hosted by The Art Gallery of NSW
- 2023 Invited to be a panelist in a lecture series about sustainable careers at the Australian National - University School of Art and Design
- 2020 'Mail Art Project', selective feature in Art Monthly Australasia

## **WORK EXPERIENCE**

- 2023/Now On Call Artist Educator at The National Gallery of Australia
- 2022/Now Art Tutor and events staff at Tuggeranong Art Centre
- 2020/Now Art Tutor at 'Messengers' art based early support program for young people who are experiencing signs of anxiety, depression, and other mental health issues
- 2020/22 Studio assistant to Savanhdary Vongpoothorn
- 2020 Volunteer teaching assistant at Hands on Studio
- 2020/21 Gallery administrator and volunteer coordinator at Tributary Projects Artist Run Gallery Space
- 2017/18 Assistant to Vivienne Binns  
Volunteer home tutor at the Adult Migrant English Program
- 2015 Visitor Experience Host at The National Gallery of Australia
- 2013/21 Pharmacy Technician at Discount Pharmacy Group

# IDA LAWRENCE



Ida Lawrence is a visual artist who mixes storytelling and painting, mostly. She is based in Berlin, but often wanders to Indonesia and Australia via her painted stories.

Her latest solo show, *Basa-Basi / Chit-Chat*, was exhibited by ISA Art Gallery at Art SG 2023, while her tallest tale was painted on the eight-by-fifteen metre wall at Urban Spree, Berlin, in 2020. She is a recipient of the Marten Bequest Scholarship for Painting and is cooking up a publication called *Loose Translations*.

Lawrence graduated in 2009 with a painting major from the National Art School, Sydney (former gaol), completed Honours at Sydney College of the Arts (former mental asylum), studied traditional Indonesian dance with the Darmasiswa Scholarship at Institut Seni Indonesia, Yogyakarta (former rice paddy), and continues to learn (informally). She is a 2022-2023 participant in the mentoring program, BPA// Berlin Program for Artists. She works collaboratively too – most frequently with Woven Kolektif, a group of artists brought together by their shared connections to Indonesia.

In 2023 she participated in group exhibitions at: KW Institute for Contemporary Art, Berlin; Urban Nation Museum for Urban Contemporary Art, Berlin; 16albermarle, Sydney; sweet pea, Perth; Casula Powerhouse Arts Centre, Sydney; Cemeti Institute for Art and Society, Yogyakarta with Woven Kolektif; and Art Jakarta and Art Moments with ISA Art Gallery.

## EDUCATION

2014 Bachelor of Visual Arts (Honours Class I), Sculpture/installation major, Sydney College of the Arts, Sydney, Australia

2010/12 Darmasiswa Scholarship, Traditional Indonesian Dance, Indonesian Arts Institute (ISI), Yogyakarta, Indonesia

2007/09 Bachelor of Fine Arts, Painting major, National Art School, Sydney, Australia

## AWARDS & RECOGNITION

2024 Marten Bequest Scholarship for Painting, Australia Council, Australia

2022/23 Berlin Program for Artists mentorship, Berlin, DE

2022 Neustart Kulturstiftung Grant, Kunstfonds, Berlin, DE

2020/24 BBK Studio recipient, Berlin, DE

2020 Best Artist nomination, with Woven Kolektif, Sydney Music, Art & Culture Awards, Australia

# IDA LAWRENCE

2013 NSW Arists' Grant, National Association for the Visual Art, Australia  
OYEA Cross-Artform Project Grant & Mentorship with Alana Schacher, Australia  
Council/Articulate Project Space, Sydney, Australia

2010 First Prize, Wall2Wall Leichhardt Council Mural Competition, with Caitlin Hespe, Sydney, Australia  
Finalist, Churchie National Emerging Art Exhibition, Brisbane, Australia  
Highly Commended, Hunter Hill Art Prize, Sydney, Australia

## **SOLO/DUO EXHIBITION**

2024 Karsten doesn't drink coffee, Retramp Gallery, Berlin, DE  
2023 Basa-Basi/Chit-Chat, ISA Art Gallery, Art SG, Singapore

## **SOLO/DUO EXHIBITION/PROJECT**

2022 Fermented Feelings, essay by Bianca Winataputri, Art Jakarta Gardens, ISA Art Gallery, Jakarta, Indonesia

2021 A Bird in The Grass Is Worth A Thousand Hearts, with Caitlin Hespe, curated by Katia Hermann, Retramp Gallery, Berlin, DE

2020 I fill My Days in Order Ways, Mural, StillStand initiative, Urban Spree, Berlin, DE  
In Conversation: FX Harsono x Ida Lawrence, curated by Emily Rolfe & Bianca Winataputri, Fairfield City Museum & Gallery, Sydney, Australia

2018 Jangan Lupa Bawa Oleh-Oleh Ya, Redbase Foundation, Yogyakarta, Indonesia

2017 Fitri Graham's Melancholia: A Retrospective, with texts by Kate O'Boyle, Kathleen Linn, Monika Proba & Sebastian Henry-Jones, KINGS artist run, melbourne

2016 Neither Spectacularly Successful, Nor a Spectacular Failure, curated by Jane Gilespie, Sebastian Henry-Jones, Harriet Reid & An Sheng, Sydney College of the Arts, Sydney, Australia  
Heirlooms: From The Lawrence Family Collection (On Sale Now! Hurry While Stocks Last!), Bearded Tit, Sydney, Australia

2015 Dancing Fish Flakes And Other Hallucinations, Tenjunyama Art Studio, Sapporo, Japan  
Quite Subversions: From Lawrence Family Collection, Gaffa Gallery, Sydney, Australia

2013 bloody woop woop/(n)desa, MILS Gallery, Sydney, Australia  
Family Findigs, Articulate Project Space, Sydney, Australia

2012 (n)desa/bloody woop woop: stories from Kliwonan, Barmedman & between, Tembi Rumah Budaya, Yogyakarta & Jakarta, Indonesia

## **SELECTED COLLABORATIONS**

2024 Collective Reflections, with Woven Kolektif, in Common Beauty II, curated by Savitri Sastrawan, Nonfrasa Gallery, Ubud, Indonesia

2023 Collective Reflections, with Woven Kolektif, in Remembering 25 Years of reformation, curated by Savitri Sastrawan & Dwiki Nugroho Mukti, Cemeti Institute for Art & Society, Yogyakarta, Indonesia

2021 Laila and the Poet: da la la la ti-ra ta, a film by Jasmina Metwaly, MaerzMusik Festival for Time Issues, Berlin, DE  
CASCADE, with Woven Kolektif, curated by Leyla Stevens, Outer Space, Brisbane, Australia

2020 Bara: embers, with Woven Kolektif, Bankstown Arts Centre, Sydney, Australia

2019 looking here looking north, with Woven Kolektif, Casula Powerhouse Art Centre, Australia  
The South of Shadows: Interactive Journey, with Bianca Gannon, Artplay, Melbourne, Australia  
Breathing Room, with Woven Kolektif, Cement Fondu, Sydney, Australia

2017 Woven, with Woven Kolektif, Verge Gallery, Sydney, Australia

# IDA LAWRENCE

2013 Dig 2113, with Adriano Rosselli, MILS Gallery, Sydney, Australia  
Goodnight Uncle John, with Eko Bambang Wisnu, Sculpture by the sea, Boni Sydney, Australia  
Nge-kost, with Eko Bambang Wisnu, SLOT, Sydney, Australia

## SELECTED GROUP EXHIBITION

2024 Everything We inherit, curated by jennifer Yang, ISA Art Gallery, Jakarta, Indonesia  
Talking...And Other Banana Skins, curated by Michelle Houston, Urban Nation: Museum for Urban Contemporary Art, Berlin, DE  
Art Jakarta, iwth ISA Art Gallery, Berlin DE  
Vurrency Exchange, initiated by Zhiyuan Yang, BPA// Raum, Berlin, DE

2023 BPA// Exhibition 2023 - Amid the Alien Corn, curated by Sofie Krogh Christensen & Sophia Yvette Scherer, KW Institute for Contemporary Art, Berlin, DE  
Art Jakarta, ISA Art Gallery, Jakarta, Indonesia  
The Woo Woo, sweet pea at Lawson Flats, Perth, Australia  
Art Moments, ISA Art Gallery, Jakarta, Indonesia  
FLIGHT, Casula Powerhouse Arts Centre, Sydney, Australia  
Sua Kuasa Matra, ISA Art Gallery, Jakarta

2022 Titik Kumpul, Art Jakarta, ISA Art Gallery, Jakarta, Indonesia  
Spoiler Alert, BPA// Raum, Berlin, DE

2020 Buah Tangan, Art Jakarta, ISA Art Gallery, Jakarta, Indonesia  
INTER(SUBJECT)IVITY, ISA Art Gallery, Jakarta, Indonesia

2019 The Essayist, curated by Jasmin Stephens, The Cross Art Projects, Sydney, Indonesia  
Brisbane & Elsewhere Art UnTriennial, curated by Bridie Gillman, Alexander Kucharski & Chloe Waters, Outer Space, Brisbane, Australia  
Ecologies of Being, curated by Tanushri Saha & Naomi Segal, Kudos Gallery, Sydney, Australia  
4A A4, Centre for Contetmporary Asian Art, Sydney, Australia

2018 ASYIK, Indonesian Art & Culture Festival exhibition, Addison Road, Sydney, Australia

2017 Home Alone: Solitary Pleasure, curated by Dr Georgina Downey, Floating Goose, Adelaide  
Headgear 6, MILS Gallery @ Lilac City, Sydney, Australia

2016 RED ROOM, curated by Hana Hoogedeure, Interlude Gallery, Sydney, Australia

2015 Cool Combo, curated by Adriaon Rosselli, Nishi Gallery, Canberra, Australia  
Headgear 5, MILS Gallery, Sydney, Australia

2014 Degree Show, Sydney College of the Arts, Sydney, Australia  
Air, 107projects, Sydney, Australia

2013 Headgear 3, MILS Gallery, Sydney, Australia  
BLEND, Articulate Project Space, Sydney, Australia

2012 15th Asian Art Biennale, National Academy of Fine and Performing Arts, Dhaka, BD

2011 Sriandi #2: Menolak Malu!, Taman Budaya, Yogyakarta, Indonesia  
Mainkan Rasa, Studio Rosid, Bandung, Indonesia  
Collision/Tubrukan, T-art Space, Ubud, Indonesia

2010 Jogja Art Share, Jogja National Museum, Yogyakarta, Indonesia  
Churchie National Emerging Art Exhibition, Queensland College of the Art Gallery, Brisbane, Australia  
Hunters Hill Art Prize, Hunters Hill Town Hall, Sydney, Australia

2009 Degree Show, National Art School, Sydney, Australia  
In.Grid, Library Stairwell Gallery, National Art School, Sydney, Australia  
Mils Will Open., MILS Gallery, National Art School, Sydney, Australia  
SWAY, Library Stairwell Gallery, National Art School, Sydney, Australia  
On An Island, Sydney harbour Trust & National Art School, Cockatoo Island, Sydney, Australia  
Buzz, Global Gallery, Sydney, Australia

2008 Indonesian Art Festival, Bondi Pavilion, Sydney, Australia  
Heroin'e, East Sydney Doctors, Sydney, Australia

# IDA LAWRENCE

## COMMISSIONS

2024 Festival artwork, Ubud Writers and Readers Festival, Ubud, Indonesia  
Album art, Likulli Fadain Eqaeah, Khaled Kurbeh, Muawalat/Research Records, Berlin, DE (Forthcoming)  
Album art, Itha Hawa, Khaled Kurbeh, Muawalat/Research Records, Berlin, DE (forthcoming)

2022 Painting, The St. Regis Jakarta, Indonesia

2020 Education kit, 4A Kids, 4A Centre for Contemporary Asian Art, Sydney, Australia

2019 Album art, parasite, Rhys Mottley, Splitrec, Sydney, Australia

2018 Album art, Strings, Bonniesongs, Arts as Catharsis Records, Sydney, Australia

2013 Mural, Glebe Chamber of Commerce, Sydney, Australia

2014 Mural Leichhardt Council, Sydney, Australia

## TEACHING/WORKSHOPS/GENERAL ENCOURAGEMENT OF OTHERS' CREATIVITY

ArtPlay, Melbourne, Australia  
ASYIK Indonesian Festival, Leichhardt TownHall, Sydney, Australia  
ASYIK Indonesian Festival, Casula Powerhouse Art Centre, Sydney, Australia  
Australian Design Centre, Sydney, Australia  
Casula Powerhouse Art Centre, Sydney, Australia  
Erskineville Public School, Sydney, Australia  
Exodus Foundation, Sydney, Australia  
Fairfield City Museum & Gallery, Sydney, Australia  
Glebe Public School holiday program, Sydney, Australia  
Leichhardt Council, Sydney, Australia

## COLLECTIONS

Casa Luna, Ubud, Indonesia  
Hotel Hotel, Canberra, Australia  
Rimbun Dahan, Kuang, Malaysia  
The St. Regis, Jakarta, Indonesia  
Tembu Rumah Budaya, Jakarta, Indonesia  
Visa Lawyears Australia, Sydney, Australia

and in the homes of people of various incomes and various locations (Australia, Germany, Indonesia, Singapore, UK, USA), some of whom Lawrence appreciate.

## SELECTED ROLES

2017/19 Members of Woven Kolektif  
Coordinator/curator, looking here looking north, Casula Powerhouse Art Centre, Sydney, Australia  
Co-coordinator, ASYIK Indonesian Festival, Casual Powerhouse Art Centre, Sydney, Australia

2018 Coordinator, ASYIK Indonesian Arts and Culture Festival exhibition, Addison Road, Sydney, Australia

2017 Co-coordinator, Woven, Verge Gallery, Sydney, Australia

2009/10 Co-director/co-founder, MILS Gallery (R.I.P 2009-2016), Sydney, Australia

# IDA LAWRENCE

## SELECTED PERFORMANCES

2018 Scores for bodies and/in time, video by Alexander Spence, in Score Club | Club Score, firstdraft, Sydney, Australia

2013 5 a.m., in Family Findings, Articulate Project Space, Sydney, Australia  
On Cleanliness, On, in BLEND, Articulate Project Space, Sydney, Australia

2012 BULE, Crack Theatre Festival, This Is Not Art Festival, NewCastle, Australia  
BULE, with Darlane Litaay, Bizarre On Stage, Auditorium Teater, ISI Yogyakarta, Indonesia

2011 In Another Sense (Permisi), In the Arts Island Festival, Bali and East Java, Indonesia  
In Another Sense (Permisi), Jogja International Street Performance, Taman Budaya Yogyakarta, Indonesia  
Potongan-Potongan, World Dance Day: 24 jam Menari, Indonesia Arts Institute, Suarakarta, Indonesia  
Sanggul Kribo, by Darlane Litaay, Indonesian Art Institute, Surakarta, Indonesia

2008 Performer with Suara Indonesia Dance, Sydney, Australia (2008-2010, 2013-2014)

## ARTIST TALKS/ INTERVIEWS/ CHATS/ SHARING

ABC News 24, Sydney AU  
Articulate Project Space, Sydney AU  
Art Wank podcast, Sydney AU  
Casula Powerhouse Arts Centre, Sydney AU  
FBi Radio, Sydney AU  
FELTspace, Adelaide AU  
Hazelhurst Regional Gallery, Sydney AU  
KW Institute for Contemporary Art, Berlin DE  
MILS gallery, Sydney AU  
National Art School, Art Forum series, Sydney AU  
Redbase Foundation, Yogyakarta ID  
This Is Not Art Festival, Newcastle AU  
Verge Gallery, Sydney AU  
Zoom!

# IDA LAWRENCE

## BIBLIOGRAPHY

Alia Swastika, Savitri Sastrawan and Dwiki Nugroho Mukti, editors, 'Remembering 25 Years of Reformation', Cemeti Institute for Art and Society, Yogyakarta, 2024

Savitri Sastrawan, 'Common Beauty II: Reflections through Indonesian Contemporary Art', exhibition essay, Common Beauty II, Non frasa Gallery, Ubud, 2024

Norman Musung, Donia Jornod and Ida Lawrence, 'Conversations with Norman Musung', exhibition booklet, BPA//Exhibition 2023-Amid the Alien Corn, KW Institute for Contemporary Art, Berlin 2023

Luise Guest, 'Sometimes What Home Is ... Isn't That', catalogue essay, Home and Away: Eight Asian Australian Artists, 16albermanle project space, Sydney, 2023, p.11,13

Jennifer Yang, 'Memory is the Medium', catalogue essay, Home and Away: Eight Asian Australian Artists, 16albermanle project space, Sydney, 2023, p.16,18-19

ÖvülÖ. Durmusoglu, 'Speech Acts of Ida Lawrence', essay, Basa-Basi / Chit Chat, ISA Art Gallery, Art SG, Singapore, 2023

Bianca Winataputri, 'Brewing Stories and Feelings', exhibition essay, Fermented Feelings, ISA Art Gallery, Art Jakarta Gardens, Jakarta, 2022

Leyla Stevens, 'A Cascade Falls Softly (Reflections On A Collective Practice)', curatorial essay, CASCADE, Outer Space, Brisbane, 2021

Katia Hermann, 'A bird in the grass is worth a thousand hearts', exhibition text, Retramp Gallery, Berlin, 2021

Daniel Hahn & Johannes Mundinger, editors, 'Nothing's Gonna Change My World?', Raum www GbR, Berlin, 2021, p.271

ISA Art and Design, 'Buah Tangan', exhibition catalogue, October 2020

Katja Aksenenka, Katia Hermann & Bart Van Kersavond, '#StillStand – interview with Ida Lawrence', Urban presents, 14 June 2020 ISA Art and Design, 'Inter(subject)ivity', exhibition catalogue, March 2020

Buah Zine, 'Art from a (social) distance: Artists, photographers, virtual exhibits to love', 11 April 2020

Melinda Reid, 'The Essayist', review, Running Dog, online, 2019

Jasmin Stephens, 'The Essayist', curatorial essay, The Cross Art Projects, Sydney, 2019 'In Conversation: FX Harsono x IdaLawrence', curated by Emily Rolfe & Bianca Winataputri, exhibition booklet, curatorial essays, interviews, Fairfield City Museum & Gallery, Sydney, 2019

Soo-Min Shim, 'looking here looking north', review, Art Asia Pacific, online, 2019

Leyla Stevens, 'Between "here" and "there": Migrations of memory, gesture & archives', exhibition booklet, looking here looking north, Casula Powerhouse Arts Centre, Sydney, 2019

Tanushri Saha & Naomi Segal, 'Ecologies of Being', exhibition essay, Peril Magazine, online, 2019

'BEAUT', exhibition booklet, Brisbane & Elsewhere Art UnTriennial, Brisbane, 2019

DwiS. Wibowo, 'Oleh-Oleh Tak Lazim Dari Jogja', Jawa Pos, Sunday 11 February 2018, p.5

Haris Firdaus, 'Oleh-Oleh Ida Lawrence', Kompas, Saturday 13 January 2018, p.26

Dr Georgina Downey, 'On Being Home Alone', curatorial catalogue essay, Home Alone 1: Solitary Pleasures, Floating Goose, Adelaide, 2017

Adriano Rosselli & Anna Georgia Mackay, editors, 'MilsBook: The History of Mils Gallery', MILS gallery, Sydney, 2017, pp.4-8,10,14,33,90-97,119,154,157,188-191,200

Jane Gillespie, Sebastian Henry-Jones, Harriet Reid & An Sheng, 'Neither Spectacularly Successful, Nora Spectacular Failure', exhibition curatorial, Sydney College of the Arts, 2016

Kate O'Boyle, 'Failed Restorations/Shuffling Slowly Toward The Exit/You Can See Me But I Can't See You-July 2016', online exhibition essay, FELTspace, Adelaide, 2016

Misael M., 'Quiet Observations', essay, Interlude Annual Almanac, Interlude Gallery, Sydney, 2015, pp.26-29

'Sydney College of the Arts Degree Show', catalogue, Sydney College of the Arts, 2014, p.101

Fleur Macdonald, 'MilsGallery-Ida Lawrence', review, sixtoeight, online, 2013

Monika Proba, 'More or Less: mapping land scapes in between', catalogue essay, (n)desa / bloody woop woop: stories from Kliwonan, Barmedman and between, Tembi Rumah Budaya, Yogyakarta, 2012

'15th Asian Art Biennale Bangladesh 2012' catalogue, Bangladesh Shilpakala Academy, 2012, p.18

Ronnie Girdham, 'Artistic Punchline: Something Funny Happened on the Way to the Churchie', The Sunday Mail, Sunday 6 June 2010, p.16

'The Churchie 2010' catalogue, click on print, Brisbane, 2010, pp.94-95

'National Art School Degree Show' catalogue, National Art School, Sydney, 2009, p.37

# JANELLE LOW



Janelle Low's practice navigates the intersection of her Peranakan cultural heritage and western upbringing in the deep suburbs of Western Australia. Working primarily with the photographic image, her ongoing body of work delves into the family archives using multi-layered processes to create a new and different sort of 'family album'. Often incorporating both image and object, Janelle's practice reflects on memory, inheritance, and the search for a sense of belonging.

Janelle has exhibited nationally and internationally with her works held in public and private collections. In 2013 she became the youngest winner of the National Photographic Portrait Prize presented by the National Portrait Gallery in Canberra. Selected as a finalist in the William and Winifred Bowness Photography Prize in 2017 and 2022, Janelle was the second recipient of the Wai Tang Commissioning Award presented by the Museum of Australian Photography. Janelle Low is represented by THIS IS NO FANTASY in Naarm (Melbourne, AU).

## AWARDS

- 2023 Finalist, Incenerator Art Award, Incinerator Gallery, VIC
- 2022 Winner, Wai Tang Commissioning Award, Museum of Australian Photography, VIC
- Finalist, William and Winifred Bowness Photography Prize, Museum of Australian Photography, VIC
- 2019 Winner, Noel Counihan Commemorative Art Award (Peers Choice Award), Counihan Gallery, VIC
- 2017 Finalist, William and Winifred Bowness Photography Prize, Monash Gallery of Art, VIC
- Finalist, Noel Counihan Commemorative Art Award, Counihan Gallery, VIC
- 2015 Finalist, LensCulture Portrait Prize
- Finalist, Head On Festival Portrait Prize, Museum of Sydney, NSW
- 2013 Winner, National Photographic Portrait Prize, National Portrait Gallery, ACT
- 2013 Finalist, Head On Festival Portrait Prize, State Library of NSW

## SELECTED SOLO EXHIBITION

- 2024 Everything We Inherit, ISA Art Gallery, Jakarta, Indonesia
- 2023 I Did Not Know How Far I Would Carry Broken Pieces of Our Trust, Museum of Australian Photography, VIC
- 2021 I Don't See Myself (solo show), THIS IS NO FANTASY, VIC
- 2014 Blonde-Hair Blue-Eyed Nothing, THIS IS NO FANTASY, VIC

## SELECTED GROUP EXHIBITION

- 2023 ORBIT, THIS IS NO FANTASY, VIC
- Peonies, Still Life & a Duck, Counihan Gallery, VIC
- Portrait23: Identity, collaborative show, National Portrait Gallery, ACT
- 2022 Risographomania, Perc Tucker Regional Gallery, QLD
- 2021 Disobidient Daughters, Counihan Gallery, VIC
- 2019 Negative Press: Decade, Negative Press, VIC
- the Four Letter Word, Artbank, NSW
- Between Two Worlds, Newcastle Art Gallery, NSW

# JANELLE LOW

## **SELECTED GROUP EXHIBITION**

2019 FEM-aFFINITY, collaborative show, Arts Project Australia, VIC  
Sights Unseen: Recent Acquisitions from the Merri-Bek Art Collection, Counihan Gallery, VIC  
I Want To Know You Better, collaborative show, Ballarat International Foto Biennale, VIC

2018 The Family Mantle, Bundoora Homestead, VIC  
The Many Faces of Mecca, Campaign, Bourke Street MYER windows, VIC  
VISIBLE, curator, The Artist Guild, VIC  
Disobedient Daughters, Metro Arts, NSW  
Degrees of Separation, c3 Gallery, VIC

2017 Chinese Whispers & Other Stories, Photo Access, ACT & Blindside Gallery, VIC

2016 Landmarks, Counihan Gallery, VIC  
Bakehouse Art Project (paste-up), Bakehouse Studios, VIC

2015 Head On Portrait Prize at Photoville Festival, NYC

2014 Astray, Chasm Gallery Bushwick, NYC  
Semblance, THIS IS NO FANTASY, VIC

## **SELECTED TALKS & PUBLIC PROGRAMS**

2023 Panel talk, Interrupting The Photographic Gaze, Centre for Contemporary Photography, VIC

2022 Judge, Capturing Culture, Victoria Multicultural Commission, VIC

2021 Podcast feature, Art Guide Australia, VIC  
Panel talk, Disobedient Daughters, Counihan Gallery, VIC  
Artist Talk, Photography Studies College, VIC

2020 Artist Talk, FEM-aFFINITY, Devonport Regional Gallery, TAS

2019 Interview, The Art Show, ABC Radio National, AU

2017 Artist talk, William and Winifred Bowness Photography Prize, Monash Gallery of Art, VIC

2016 Artist talk, Chinese Whispers and Other Stories, Blindside Gallery, VIC

2013 Judge, 12133 Portrait Prize for ABC Newcastle, NSW

## **RESIDENCY**

2014 Graduate in Residence, presented by RMITs Diploma of Photoimaging, VIC

## **COLLECTIONS**

Museum of Australian Photography, Merri-Bek Art Collection, Newcastle Art Collection & various private collections

# JENNA LEE



Jenna Lee is a First Nations Gulumerridjin (Larrakia), Wardaman and KarraJarri Saltwater woman with mixed Japanese, Chinese, Filipino and Anglo-Australian (Irish and Scottish) ancestry. Driven to create work that transforms the scars of colonialism, Lee builds on a foundation of her father's staunch teachings of culture and her mother's gentle teachings of paper craft.

With a practice focused on materiality, ancestral material culture and Gulumerridjin knowledge-based method and process, Lee interrogates notions of the archive, histories of colonial collecting, and the lies presented within settler-colonial books and texts. Lee ritualistically analyses, deconstructs, and reconstructs these source materials, language and books, transforming them into forms of cultural beauty and pride. Lee's work, primarily in immersive installations, includes objects, works on paper, and multi-media. In these, she demonstrates the transformative power of First Nations' ways of being, thinking, and doing on the materials, legacies, and environmental conditions inherited through colonialism.

Represented by MARS Gallery in Naarm (Melbourne, Australia), Lee has exhibited in several national and international museums and galleries, including the National Gallery Victoria, TarraWarra Museum of Art, Pitt Rivers Museum in Oxford UK, the Institute of Modern Art (Brisbane), the Museum and Art Gallery Northern Territory, QUT Art Gallery, and Griffith University Art Gallery. Formally trained as a graphic designer, Lee has a Bachelor of Visual Communication Design and a Postgraduate Certificate in Museum Studies.

## EDUCATION

- 2017 Graduated Certificate Museum Studies, University of Queensland
- 2016 Bachelor Fine Art, Queensland College of Art (Incomplete)
- 2011/13 Bachelor of Visual Communication Design, Queensland College of Art
- 2008/09 Certificate III Visual Art and Contemporary Craft, TAFE

## SELECTED AWARDS

- 2024 FINALIST The Wynne, Art Gallery NSW, Australia
- WINNER Waterhouse Natural Science Art Prize, South Australia Museum
- FINALIST The 68th Blake Art Prize, Casula Powerhouse
- FINALIST National on Paper Prize, Mornington Peninsula Regional Gallery
- 2023 WINNER Young/Emerging Works on Paper Prize, Hazlehurst Art Center
- WINNER Australia Book Design Association Awards, Deb Brash Emerging Designer
- FINALIST Hazlehurst Art Center, Works on Paper Prize
- FINALIST Deakin University Art Gallery, Small Sculpture Prize

# JENNA LEE

2022 FINALIST Hazlehurst Art Center, Works on Paper Prize  
FINALIST Victorian Craft Awards, Craft Victoria

2021 FINALIST Footscray Art Prize, Footscray Community Art Centre  
WINNER Wandjuk Marika 3D Memorial Awards, National Aboriginal and Torres Strait Islander  
FINALIST National works on Paper Prize, Mornington Peninsula Regional Gallery

2020 Art Awards, Museum and Art Gallery Northern Territory  
FINALIST 15 Artists Prize, Redcliffe Art Gallery  
FINALIST KWM Contemporary First Nations Art Award, King & Wood Mallesons  
HIGHLY COMMENDED Ravenswood Australian Women's Art Prize  
FINALIST Libris Award, Contemporary Australian Artist Book, Artspace Mackay

2019 WINNER Dreaming Award, National Indigenous Art Award, Australia Council

2019 FINALIST Copyright Agency, John Fries Award for an emerging artist, UNSW Galleries

2018 FINALIST NATSIAA, Museum and Art Gallery, Northern Territory  
FINALIST Blacktown Art Prize, Blacktown Arts Centre

2016 HIGHLY RECOMMENDED Museum & Gallery Design Publication Award  
AWARD Griffith Awards for Academic Excellence, Bachelor of Fine Arts

## SELECTED EXHIBITION

2024 guyu-gwa ganagawai (fire grips me/fire warms me), MARS Gallery  
Antecedent, Metro Arts

2023 To Carry Light, Rockhampton Museum Art  
Melbourne Now, NGV  
IMAXNowness ASia, Now You're Speakin' My Language, Video Commision  
UA ususi fa'ava'asavili, TarraWarra Biennial  
Melbourne Now NGV Ian Potter Center  
Out of the everywhere, Plimsoll Gallery  
Linger, Dash, Talk. Cement Fondu, Sydney World Pride

2022 Text In/As, ANZ Level 10 Private Gallery  
Personal Mythologies, Latrobe University Art Gallery  
Hyphenated Biennial, the Substation  
HERE: Between you and the world, POP Galleries  
Growing Place Installation, Making Place: 100 views of Brisbane, Museum of Brisbane  
Internally disPLACEd: borders and belongings, Nexus Arts  
UNIFORMS, Wyndham Art Gallery

2021/22 Contained, Artspace Mackay

2021 Blak Jewellery - Finding Past, Linking Present, Koorie Heritage trust  
PIVOT II, Onespace Gallery

2021 Moving Object, Rising Festival  
Body Language, Craft Victoria Makers Vitrine  
A New Translation, MARS Gallery  
Botanica, Brisbane Botanic Gardens  
Linguistic Prosperity Vol.2, Milani Gallery  
I am Here, Art House Gallery  
Here I am, Ambush Gallery  
Linguistic Prosperity, Firstdraft

2020 HOME:MADE 20, Canberra Contemporary Art Space  
Inside, Craft Victoria  
Making Art Work, Institute of Modern Art  
Older Than Language, Salamanca Art  
Rite of passage, QUT Art Museum

2019 Moon in my Mouth, Schoolhouse Studios  
Intimate Immensity, Outer Space  
Shared Connections, Brisbane City Council Public Art Program

# JENNA LEE

## **ARTIST IN RESIDENCES & PUBLIC COMMISSION**

2024 Desa residency, Ubud, Bali, Indonesia  
2022 Kyoto Art Center Residency, Australia Council for the Art, Australia  
Maker in Residence, Craft Contemporary, Craft Victoria  
Balarr Inyiny, Drone Light Show, Darwin Festival presented by Fremantle Biennial  
2021 Light of An Invasive Native, Moving Objects, Rising Festival  
IMA Bell Tower public projection, Archive of an Invasive Native

## **CURATORIAL**

2023 ALT/TEXT Incinerator Gallery  
2021 Elemental, Main Gallery, Craft Victoria

## **BOARDS AND COMMITTEES**

Craft Victoria, Board Director -- Craft Industry Professional  
Bus Projects ARI, Co-Chair Board and Artist Selection Committee

# JUMAADI



Jumaadi (b. 1973) started his journey from East Java, Indonesia, to Sydney in 1997, where he enrolled at the National Art School. Graduating in 2000 with a Bachelor of Fine Art and later in 2008 with a Master of Fine Art, he brought a blend of traditional and contemporary aesthetic into his work. Before moving to Australia, Jumaadi spent time as an Art Educator at the PPLH Environmental Education Centre in Seloliman, East Java. This early experience influenced his later artistic explorations, instilling a sense of nature and environmental consciousness in his practice.

Jumaadi's artistic focus often revolves around love—whether romantic or familial, depicted through mythical themes involving spirits and fantastical creatures. Critic John McDonald noted that the narrative depth inherent in Jumaadi's work reflects his personal history and psyche. Currently splitting his time between Yogyakarta and Sydney, Jumaadi's works have garnered recognition in public collections across Australia and abroad, including institutions like the Art Gallery of New South Wales and the Museum of Contemporary Art, Sydney. With a prolific exhibition history since 1999, including 35 solo shows—with notable shows like *Staging Love* and *MY LOVE IS AN ISLAND FAR AWAY*, Jumaadi's versatility is evident. His mediums range from delicate gouache on paper to large-scale drawings and often employing mixed media on various surfaces such as plywood and canvas. Additionally, he also delved into sculptural, installation, and performance pieces, showcasing a multifaceted artistic practice.

## EDUCATION

1997/00 Bachelor of Fine Art, National Art School, Sydney

2007/08 Master of Fine Art, National Art School, Sydney

## SOLO EXHIBITION

2024	Birama, ISA Art Gallery, Art Jakarta Garden, Jakarta, Indonesia VOICE AGAINST REASON, Museum MACAN, Jakarta, Indonesia Ayang-Ayang, Tales of Land and Sea [a survey exhibition], Bundanon Art Museum, Australia The Unaccounted Sea, Deakin University Art Gallery, Melbourne, Australia
2023	“Fusion Flux: The Artistic Fusion”, ISA Art Gallery, Art Jakarta, Jakarta, Indonesia <i>At the End (My Love) Nature Wins</i> , Manly Art Gallery <i>Migration of Flora</i> , The Contemporary Galleries of the University of Connecticut, USA
2022	New Works King Street Gallery on William, Sydney <i>At the End of the Day, Love Will find a Way</i> , 39+ Art Space, Singapore <i>Tree of Life</i> , King Street Gallery on Williams, Sydney
2021	Works on paper King Street Gallery on William Liquid Dreams Jan Manton Gallery, Brisbane
2020	The Buffalo King Street Gallery on William, Sydney

# JUMAADI

2019 Bring Me Back My Body and I Will Return Your Soul Casula Powerhouse Arts Centre, Sydney  
Staging Love Maitland Regional Art Gallery, NSW

2018 Staging Love Maitland Regional Art Gallery  
*An Arm and a Leg*, King Street Gallery on William, Sydney  
*Staging Love*, Maitland Regional Gallery  
Restless Year & Your Whisper William Mora Galleries, Melbourne  
An arm and a leg King Street Gallery on William, Sydney

2017  $\frac{1}{2}$  Fish and  $\frac{1}{2}$  Eaten Watters Gallery, Sydney

2016 Landscape Oddity William Mora Galleries

2015 Landscape of Longing Kerry Packer Civic Gallery, University of South Australia, Adelaide  
Diary of Dust, Watters Gallery  
Oddinary Jan Manton Art, Brisbane

2014 *FORGIVE ME NOT TO MISS YOU NOT*, Halsey Institute of Contemporary Art, Charleston, South Carolina, USA  
*Weighted*, William Mora Galleries, Melbourne  
*I Have Travelled a Long Way to Find Your Beauty*, Watters Gallery, Sydney

2013 The Woman who Married the Mountain (with Cameron Ferguson) performance, Watters Gallery  
The Figural Poetry of Jumaadi Art:1 Museum Jakarta, Indonesia  
Cry Baby Cry Jan Manton Art

2012 *PAUSE*, Watters Gallery, Brisbane  
2011 Pause Watters Gallery  
Illumination Made Budiana Gallery, Lod Tunduh, Ubud, Bali, Indonesia  
Landscape of Memory Expansionist Art Empire Art Galerie, Leiden, Netherlands  
Traveling Light Taksu Gallery, Kuala Lumpur, Malaysia  
*Bali Artist Camp*, Made Budiana Gallery, Lod Tunduh, Ubud, Bali, Indonesia  
*Who is Afraid of the wood*, Jakarta Biennale 2011, Indonesia  
*Xuchun Inaugural Contemporary Art Workshops*, Sanxi Province, China  
*My Australia*, Kuandu Museum of Fine Art, Taipei  
*Frank's Flat*, Maitland regional Gallery, NSW  
*The Sin City*, National Gallery of Indonesia, Jakarta  
*Buka Jalan Performance Festival*, National Gallery of Malaysia, Kuala Lumpur

2010 Rain rain, come again Watters Gallery

2009 Unsent Letters Legge Gallery, Sydney

2008 Story from Cloud Rain and Sky Legge Gallery  
Home Sweet Home Art Space, Adelaide Festival Centre, South Australia  
Jumaadi The Next Generation Art Melbourne 08, Royal Exhibition Building, Melbourne

2008 Home is not Sweet Home Gallery 4A, Sydney  
Museum of Memory Project Space, National Art School  
Letters and Stories SoMA Galleries, Adelaide

2007 Jumaadi: World Created French Cultural Centre, Surabaya, Indonesia

2006 Works on Paper Legge Gallery

2005 W.S. Rendra 70th Birthday Hotel Kartika Wijaya, Batu, East Java, Indonesia  
Jumaadi at Mura Clay Mura Clay Gallery, Sydney

2004 Be-Longing Mura Clay Gallery

2003 Jumaadi at Mura Clay Mura Clay Gallery  
Mapping Memory Bondi Beach Pavilion Gallery, Sydney

2002 Dreams and Memories Hill on Hargrave Gallery, Woollahra, Sydney  
The Green Paintings French Cultural Centre, Surabaya, Indonesia

1999 One Thousand Frangipanis Australian Volunteers International, Sydney  
The Green Paintings French Cultural Centre, Surabaya, Indonesia

# JUMAADI

## GROUP EXHIBITION

2024 The Gold Award 2024, Rockhampton Museum of Art, Queensland, Australia  
Art Moment, Jakarta, Indonesia

2023/24 MCA Collection: Artist in Focus, Museum of Contemporary Art, Australia  
Sirkus di Tanah Pengasiangan: Oyong-Oyong Ayang-Ayang, Voice Against Reason, Museum Macan, Jakarta, Indonesia

2023 Where is The Line, Art Moments Jakarta, ISA Art Gallery, Indonesia  
“Exploited Painting Workshop” in ARTJOG 2023 - MOTIF: LAMARAN at Jogja National Museum, Yogyakarta. Curators: Hendro Wiyanto & The National 4: Australian Art Now, Campbelltown Art Centre, NSW  
Textile Triennal, Tamworth Regional Art Gallery, Tamworth, NSW  
No Paint on Canvas, ISA Art Gallery, Jakarta, Indonesia  
Dreamhome: Stories of Art and Shelter, Art Gallery of New South Wales, Australia  
The 10th Asia Pasific Triennial (APT10), Queensland Gallery of Modern Art, Brisbane, Australia

2021/22 The Sea is Still a Mystery, Shadow Theatre, Ozasia festival Adelaide 2021 and Sydney Festival 2022

2022 Sydney Modern Project, AGNSW, Sydney  
Titik Kumpul, Art Jakarta 2022 with ISA Art & Design, Indonesia  
The Melbourne Art Fair, Melbourne  
Superfluous Things, Singapore Art Museum, Singapore  
Tell me a story, Town Hall Gallery, Melbourne  
Textile Triennal, Tamworth REgional Art Gallery, Tamworth, NSW King School Art Prize, Sydney

2021 Perahu-Perahu OzAsia Festival, Adelaide Festive Centre, SA  
The 10th Asia Pacific Triennial of Contemporary Art (APT 10), The Queensland Art Gallery, Gallery of Modern Art (QAGOMA), Queensland  
The Big Picture Show King Street Gallery on William, Sydney  
The Dobell Drawing Prize NAS  
Biennale Jogja XVI Equator #6 2021, Indonesia  
13th Gwangju Biennale, South Korea  
*Ritual: the past in the present*, Caims Art Gallery, Australia  
Grounded, National Art School, Sydney

2020 Recent acquisitions National Gallery of Australia, Canberra  
Through the window online exhibition AGNSW  
Connected MCA, Sydney  
The Mosman Art Prize Mosman Art Gallery, Sydney  
The scale of things Blacktown Regional Art Gallery, NSW

2019 S.E.A. Focus Gillman Barracks, Singapore  
Inside/Outside King Street Gallery on William, Sydney  
I LOVE YOU MELISSA The Lock-up, Newcastle (Curated by Courtney Novak)

2018 Mosman Art Prize Mosman Art Gallery, Sydney

2017 Mosman Art Prize Mosman Art Gallery, Sydney  
Preview 2017, Watters Gallery, Sydney  
Grounded, National Art School  
FINALIST, Naturally Wrong, Guirguis New Art Prize 2017, Art Gallery of Ballarat, Vic  
National Self-Portrait Prize, UQ Art Museum, Brisbane, Qld

2016 *The Life and Death of a Shadow for the Telling Tales* exhibition, Museum of Contemporary Art, Sydney  
Halfway to the light, halfway through the night for The Dobell Australian Drawing Biennale, Art Gallery of New South Wales (AGNSW)  
*Stage of Love* for Diaspora-Making Machines Blacktown Arts Centre

2015 Monster Pop! Museum and Art Gallery of the Northern Territory  
Sydney Contemporary Carriageworks, Sydney  
Mosman Art Prize Mosman Art Gallery, Sydney  
Cement a 15 Contemporary Arts Festival, Kandos, New South Wales  
Margaret Tuckson's Private Collection, Watters Gallery

# JUMAADI

2014 Jumaadi and Picasso: forgive me not to miss you not College of Charleston, South Carolina, USA  
A Special Arrow Was Shot in the Neck ... David Roberts Art Foundation (DRAF), London, UK  
Re:Visited Latvian Centre for Contemporary Art, Latvia  
Redlands Konica Minolta Art Prize National Art School  
Watters Gallery: 50th Anniversary Exhibition Watters Gallery

2013 Loneliness was part of it The 5th Moscow Biennale of Contemporary Art, Moscow, Russia  
Middle Head: 33° 50'S, 151°14'E Mosman Art Gallery, Sydney  
Mainly Sculpture Watters Gallery  
Cultivating the Garden Light Square Gallery, Adelaide College of Art, SA  
Platform 2013 Metro Art, Brisbane  
Watters Gallery 27th Summer Exhibition Watters Gallery

2012 Snake Snake Sydney Town Hall, Sydney  
Contemporary Work on Paper from Indonesia DNA Project Space, Sydney  
Melbourne Art Fair 2012 Royal Exhibition Building, Melbourne

2011 Who is afraid of the wood Jakarta Biennale 2011, National Gallery of Indonesia, Jakarta  
Bali Artist Camp Made Budiana Gallery, Lod Tunduh, Ubud, Bali, Indonesia  
Xuchun Innagular Contemporary Art Workshops, Shanxi Province, China  
The Sin City National Gallery of Indonesia  
My Australia Kuandu Museum of Fine Art, Taipei  
Frank's Flat Maitland Regional Gallery, NSW  
Buka Jalan Performance Festival National Gallery of Malaysia, Kuala Lumpur

2010 Summer Show, Watters Gallery  
Museum of Memory Flinders University Pendopo, South Australia  
Istanbul 5: Student International Triennale Turkey  
Art Month Sydney Watters Gallery

2010 National Art School

2009 Works on Paper Legge Gallery  
Packsaddle New England Regional Art Museum, Armidale  
Perang Kata Dan Rupa Gallery Salihara, Jakarta  
Theatre of Grass Blue Poles Gallery, Byabarra, NSW  
Seasons of Life Chrissie Cotter Gallery, Sydney  
Common Sense National Gallery of Indonesia  
Without Boundaries: Artist Books Art Gallery of NSW Research Library, Sydney  
Summer Exhibition Watters Gallery

2008 Blake Art Prize 07 Delmar Gallery, National Art School  
Black and White Legge Gallery  
Without Boundaries: Artist Books Mundubbera Regional Art Gallery, NSW  
Without Boundaries: Artist Books Art Gallery of New South Wales Research Library  
Let the Blood Run Free East Sydney Doctors, Sydney  
Melbourne Art Fair 08 Royal Exhibition Building, Melbourne  
Blake Art Prize National Art School Gallery  
11th Annual Members' Exhibition Gallery 4A, Sydney

2007 Blake Art Prize National Art School Gallery  
Works on Paper Legge Gallery  
Painted Bridges University of Southern Queensland Gallery, Queensland  
Art Sydney Fox Studios, Sydney  
Australians with Accent Project Space, National Art School  
Summer Exhibition Legge Gallery  
Packsaddle New England Regional Art Museum, Armidale

2006 Redlands Westpac Art Prize Mosman Art Gallery, Sydney  
Summer Show Legge Gallery  
End of Year Exhibition Legge Gallery

# JUMAADI

2005 Jumaadi and Peta Hinton Legge Gallery  
The Song of Grass Gardens of Government House, Sydney  
Outdoor Sculpture Exhibition Nan Tien Temple, Wollongong (Federation of Ethnic Community Councils of Australia)  
Mosman Art Prize Mosman Art Gallery  
Installation of grass puppets and digital images at the Studio of the Opera House, Sydney  
Selected Works Craft Victoria, Melbourne  
Summer Show Legge Gallery

2004 Singing Shadows: Installation of grass puppets and digital images of artworks,  
Sydney Opera House Studio  
Mosman Art Prize Mosman Art Gallery  
Art on the Rocks ASN Gallery, The Rocks, Sydney

2003 Mosman Art Prize Mosman Art Gallery  
Art on the Rocks ASN Gallery, The Rocks  
Salon des Refuses S.H. Ervin Gallery, Sydney  
The National Art School Alumni Show Cell Block Theatre Gallery, NAS, Sydney  
Christmas Show Hill on Hargrave Gallery, Sydney

2002 Art Prize Mosman Art Gallery  
Waverley Art Prize Bondi Public School, Sydney

2001 Group Exhibition Bondi Wadi Gallery, Woollahra, Sydney

2000 Drawing Week National Art School Mary Place Gallery, Sydney  
Graduating Students' Exhibition National Art School

1999 Australian Volunteers International Exhibition for East Timor, Sydney Office  
Three of Us KulturShop, Bronte

1998 From Sydney to Alice Bondi Beach Pavilion  
Amnesty International Group Show TAP Gallery, Sydney

## RESIDENCIES, COMMUNITY PROJECTS, WORKSHOPS

2024 Bundanon Art Museum, Australia

2023 *Paper, Scissors, Shadow, Volume* Festival, Art Gallery of New South Wales

2022/24 *Shadow Puppet* Workshop, The Centre for Creativity, Sydney Opera House

2016 N3 Art Lab/Yamaguchi University, Yamaguchi, Japan

2015 Children's Ground Bininj Community, Kakadu West Arnhem, Northern Territory  
Walking Shadow Queensland College of the Arts, Brisbane

2014 Halsey Institute of Contemporary Art Charleston, South Carolina, USA  
Djilpin Arts Walking with Spirits Festival Beswick (Wugular) Community, Northern Territory  
Cowra Civilian Internment Arts Program Cowra, New South Wales

2013 No Boundaries International Art Colony Bald Head Island, North Carolina, USA  
Artist in Residence The Halsey Institute of Contemporary Art, South Carolina, USA

2012 Penang State Museum shadow puppet performance and workshops, Malaysia

2010 *Museum of Memory*, Asia Study Centre, Flinders University, SA  
Artist in Residence, Hill End, Bathurst Regional Art Gallery, NSW

2009 *Letter to the Moon*, community art project with mud victims, East Java, Indonesia  
*Indonesia in the Bush*, Port Macquarie and surrounds, NSW

2008 Co-director Ose Tara Lia a collaborative project with Heri Dono, OzAsia Festival, SA  
Grass sculpture weaving workshops in collaboration with Aboriginal Tjumpi weavers, Art Space, SA

2007 Facilitator and Interpreter, The Eyes of Marege a collaborative project between Maccasan and Yolngu performers, OzAsia Festival Adelaide and Sydney Opera House  
Artist in Residence, Painted Bridges, University of Southern Queensland, Toowoomba, Qld

2005 Community Cultural Development Grant to work with Indonesian women in Sydney  
Artist in Residence, Cowra Art Gallery, Cowra, NSW  
Artist in Residence, South Project, Art Play, Melbourne

# JUMAADI

## SELECTED GRANTS, AWARDS, & COMMISSIONS

2023 *Shadow Factory*, Museum Macan, Jakarta, Indonesia  
*The Sea is Still a Mystery*, Shadow Theatre, Museum of Contemporary Art (MCA), Sydney

2021/22 *Perahu-perahu*, Shadow Theatre, Ozasia Festival Adeade 2021 and Sydney Festival 2022

2020 Outdoor public art commission, Barangaroo, Sydney  
Australia Council of the Arts (For production of new work for the APT-10)

2017 Winner Mosman Art Prize, Mosman Art Gallery, Sydney

2015 The Bridge to Alengka The Art Gallery of New South Wales, Conversations through the Asian Collections  
Journal of Dust Shadow Performance, Gallery 4A, Sydney

2014 Displaced Goddess video performance, Mosman Art Gallery, Sydney

2013 Australia Council New Work Grant for Mid-Career Artist, for Moscow Biennale Project

2012 Rimbun Dahan Artist in Residence, Hotel Penaga, Malaysia

2011 Xuchun Inaugural International Contemporary Art Workshops Shanxi Province, China

2009 Jumaadi + Mawarini 'Cerita' Slot, Sydney

2008 Jumaadi Next Generation Art Melbourne 08, Melbourne

2007 Winner The John Coburn Art Prize for an Emerging Artist (as part of the Blake Prize)  
University of Southern Queensland Performance Centre Painted Bridges

2006 Westpac Redlands Art Prize nominated by Rodney Pople, Highly Commended

2005 Cowra Gallery Artist in residence  
South Project Art Play Melbourne, Victoria, Artist in residence  
Sculpture by the Sea Flower Festival Government House, Sydney  
Small Painting Prize Soda Gallery, Avalon, New South Wales, Winner

2003 Art on the Rocks Highly Commended  
Inaugural Scholarship Friends of the National Art School, Sydney

2002 East Java Art Council Certificate of Appreciation  
Waverley Art Prize Highly Commended, drawing category  
Waverley Art Prize Winner, open prize

## COLLECTION

Art Gallery of New South Wales  
Bathurst Regional Art Gallery  
Bega Valley Regional Art Gallery  
Charles Darwin University, Sydney  
Halsey Institute, South Carolina, USA  
Macquarie Bank, Australia  
Maitland Regional Art Gallery, NSW  
National Art School, Sydney, NSW  
National Gallery of Australia, Canberra  
Museum of Contemporary Art, Sydney, NSW  
St. Vincent's Hospital, Sydney

## PUBLICATION (by the artist)

Jumaadi: Jumaadi's shadow performance, Moscow: <https://vimeo.com/86582642>  
Jumaadi: Jumaadi's shadow performance, Halsey Institute, South Carolina:  
<https://vimeo.com/110186958>  
Triwikromo Triyanto, 'The Mud Purgatory Book,' Photographs by Jumaadi

# LEYLA STEVENS



Leyla Stevens is an Australian-Balinese artist who works within a lens-based practice. Her work has made a significant contribution to expanded documentary genres in Australian video art, as well as exploring the reparative potential of artmaking framed within political and social justice issues. Her practice is informed by ongoing engagements with storied places, archives, cultural geographies and performance lineages through a transcultural lens.

In 2021 Leyla was awarded the prestigious 66th Blake Art Prize for her film, *Kidung*, which engages with Bali's silenced histories of political violence. Her immersive multi-channel video installations have been exhibited widely through major national and international group exhibitions, including recent presentations at: Museum of Contemporary Art, TarraWarra Museum, UQ Art Museum, Art Gallery of New South Wales, Artspace Sydney, Campbelltown Arts Centre, Guangdong Times Museum and Seoul Museum of Art. She has been represented in prominent biennales exhibitions: The National 2021: New Australian Art; 2023 TarraWarra Biennial, and the 17th Jogja Biennale. Leyla is currently developing a new work for presentation at the Art Gallery of NSW, as part of the new Contemporary Projects series, in collaboration with AGNSW and Artspace Sydney.

## EDUCATION

- 2021 Doctor of Creative Arts, University of Technology Sydney. Faculty of Arts and Social Sciences
- 2011 Master of Fine Arts (Research), Sydney College of Arts, University of Sydney
- 2005 Bachelor of Visual Arts (Honours), Sydney College of Arts, University of Sydney
- 2004 Bachelor of Fine Arts, National Art School

## SELECTED ARTIST AWARDS & GRANTS

- 2023 VACS Major Commissioning Project (\$100k), Creative Australia Individual Art Project Grant, Australian Council for the Arts
- 2022 Individual Art Project Grant, Australian Council for the Arts Individual Art Project Grant, Create NSW
- 2021 Recipient of the 66th Blake PRize Established Artist Prize
- 2020 Individual Art Project Grant, Australian Council for the Arts
- 2018 Individual Art Project Grant, Australian Council for the Arts
- 2014 Australian Postgraduate Award, University of Technology Sydney Skills and Development Grant (General), Australia Council for the Arts

## SELECTED SOLO EXHIBITION

- 2024 (upcoming) *PAHIT-MANIS, Night Forest*, Art Gallery of New South Wales, Co-commissioned by Artspace and Art Gallery of New South Wales
- 2023 *A Dance Retold*, Contemporary Art Tasmania, Hobart
- 2023 *Sang gunung menyerahkan jejaknya ke laut / The mountain gives way to the sea*, curated by Bianca Winataputri, CushCush Gallery, Bali
- 2021 *Labours for Colour*, The Cube - Mosman Art Gallery, Mosman
- 2021 *A Line in the Sea*, West Space/PHOTO 2021, Melbourne
- 2021 *Dua Dunia*, curated by Rachel Ciesia, PS Art Space, Fremantle, in partnership with Perth Festival
- 2019 *Their Sea is Always Hungry*, UTS Gallery, Sydney
- 2016 *Of Love and Decomposition*, Firstdraft, Sydney

# LEYLA STEVENS

## SELECTED GROUP EXHIBITION

2024 *Kesaksian Tanah (Testimony of the Soil)*, York College Galleries, York, Pennsylvania

2023 17th Jogja Biennale, *Titen: Embodied Knowledge, Shifting Grounds*, Yogyakarta, Indonesia  
*MCA Collection: Artist in Focus*, curated by Anneke Jaspers, Museum of Contemporary Art, Sydney  
*15th Artist* (finalist, annual acquisitive prize), Redcliffe Art Gallery, Moreton Bay QLD  
*Mare Amoris | Sea of Love*, University of Queensland Art Museum, Brisbane  
TarraWarra Biennial 2023: *Ua usiusi fa'ava'asavili* curated by Leuli Eshraghi TarraWarra Museum  
Ravenwood Australian Women's Art Prize (finalist), Ravenswood School for Girls, Gordon

2022 *Liquid Mountains*, curated by Elizabeth Reidy and Todd Fuller, Bondi Pavilion  
*Akavata*, closing year event at Brand x, curated by Morgan Hogg, COSC at Brand X  
*friends, relations, lovers and ancestors*, curated by Consuelo Cavaniglia and Brendan Van Hek, Sydney College of the Arts Gallery  
*Titicara*, curated by Syagini Ratna Wulan, ISA Art+Design, Jakarta and Selasar Sunaryo, Bandung  
*Promise the Earth*, curated by Naomi Riddle & Meryl Ryan, The Lock Up, Newcastle  
*After Fairweather*, curated by Hamish Sawyer, Caboolture Regional Art Gallery

2021 *One Song is very much like another, and the boat is always form afar*, curated by Nikita Yingqian Cai, Guangdong Times Museum, China  
*UN/LEARNING AUSTRALIA*, curated by Artspace, Sydney & Seoul Museum of Art, South Korea  
*CASCADE* by Woven Kolektif, curated by Leyla Stevens, Outer Space Gallery, Brisbane  
*The National: New Museum Art*, curated by Matt Cox & Erin Vink, Art Gallery of New South Wales  
*I am a heart beating in the world: Diaspora Pavilion*, 4A Centre for Contemporary Asian Art, In partnership with International Curators Forum (UK), held at Campbelltown Arts Centre  
*66th Blake Prize (Winner)*, Casula Powerhouse Art Centre, Casula  
*The past is the present is the future*, curated by Talia Smith, The Granville Centre Art Gallery, Cumberland

2020 *Gangguan Tenggara - Edisi Indonesia*, curated by Iain Dawson, Bega Valley Regional Gallery, Bega  
*the place one lives*, curated by Josephine Mead, Blindside Gallery, Melbourne  
*Scene for Solace*, curated by Lauren Carroll Harris, Prototype, online video art commission  
*Bara* (collaboration with Woven Kolektif), Bankstown Art Centre

2019 *NSW Visual Arts Emerging Fellowship*, curated by Alexie Glass-kantor and Elyse Goldfinch, Artspace, Sydney  
*Breathing Room* (Collaboration with Woven Kolektif), Cement Fondu. Sydney

2018 *John Fries Award*, curated by Consuelo Cavaniglia, UNSW Galleries, UNSW Art & Design, Sydney

## SELECTED ARTIST RESIDENCIES & PROGRAMS

2023 Artspace One Year Studio Program, Artspace, Sydney

2022 Mentorship program, Parramatta Artist Studio Residency Program  
Brand x Artist in Residence Program, City of Sydney

2019 KPR Artist in Residency, Kedewatan, Bali

2015 Artist Mentorship program with FX Harsono, Yogyakarta Indonesia

2013 Artist in Residence, Hotwave Program #7, Cemeti Art House, Yogyakarta, Indonesia

## ACADEMIC PUBLICATIONS

Stevens, L. (2017). Of Love and Decomposition: Counterpoints in the Production of Space in South Bali, Asian Diasporic Visual Cultures and the Americas, 3:1-2.

Stevens, L. (2016). Lomba Merpati: Place-making and communal signalling within Javanese pigeon racing, Portal Journal of Multidisciplinary International, Vol 13/01, UTS e-press.

# LEYLA STEVENS

## ART PUBLICATIONS & CATALOGUES

2023 *GROH GOH (Rehearsal for Rangda)*: Reflections on Bali's Witch widow, by Leyla Stevens and Karina Utomo, Artlink, INDONESIA Issue 43 | 1 2023

2022 경로를재탐색합니다 *UN/LEARNING AUSTRALIA*, Exhibition Publication, Artspace Sydney, SeMA, Seoul  
*Dua Dunia: Leyla Stevens*, artist monograph, eds. Rachel and Jaxon Waterhouse, Heart of Hearts Press

2021 *An Image Remembered*, UN Projects 15.2, edited by Snack Syndicate

2020 *A Camera as a Compass*, Peril Magazine

2018 *Future Body*, Online video commission, Runway Australian Experimental Art Issue #36 DANCE

2014 *Hotwave #7* Artist Catalogue, Cemeti Art House, Yogyakarta, Indonesia

## PUBLIC SCREENING

2022 Memori dari Tepian, Queer Indonesia Archive, Film Screening, Uma Seminyak, Bali  
Prototype: Portrait of a Place, Kings Stray Voltage Video Program, Kings, Melbourne  
APT10 CINEMA: AUSTRALIAN NEXT WAVE, curated by Robet Hughes + Lauren Carroll Harris, QAGOMA, Brisbane

2021 *Original Revelations*, curated by Anita Spooner, Bunjil Place Outdoor Screening, Narre Warren, Victoria  
*Projections #6: New Australian Video Art, Cycle 1*, curated by Ruby Arrowsmith-Todd, Art Gallery of New South Wales  
*Bunjil Place X Prototype*, Bunjil Place Outdoor Screening, Narre Warren, Victoria

## SELECTED PRESS

2023 Artspace and the Art Gallery of New South Wales Announce Co-Commission, ArtAsiaPasific, Weeekly News Roundup: February 23, 2024.  
TarraWarra Biennial Review, by Amelia Winata, The Saturday Paper, April 29–May 5, 2023.  
TarraWarra Biennial 2023: ua usiusi fa'ava'asaviliby Luce Nguyen-Hunt, MEMO Review, 10 June 2023.  
20 Questions with Leyla Stevens, by Tiarney Miekus, Art Guide Australia, March/April 2023.  
Episode 9: Leyla Stevens—Uncovering the power of image-making and storytelling, Talking Contemporary Podcast, Season 2, conversations with artists from Southeast Asia.

2022 'Notable Accolades' in '50 things Collectors should know', Art Collector Magazine January to March 2022.

2021 Artist Video Interview: The National 2021: New Australian Art, <https://www.thenational.com.au/Leyla-Stevens-Labours-for-Colour>, Exhibition preview by Erin McFadyen, Published June 15, 2021  
The National: New Australian Art, review by Johanna Bear, ArtAsiaPacific, Issue 123, May/June 2021.  
Blake Prize Interview, Soul Search with Dr Meredith Lake, Radio National  
Masterful and powerful record of Bali massacre wins Blake Prize, by Linda Morris, Sydney Morning Herald.  
Blake Prize Interview, 2ser Radio, Arts & Culture.  
Salt Water: Shore with Emily McDaniels, Hoda Afshar and Leyla Stevens, CANVAS Unframing Art & Ideas, FBI Radio

# LEYLA STEVENS

## SELECTED INVITED LECTURES/SPEAKING PANELS

2024 AN4AA Talks 2024 | Leyla Stevens & Bianca Winataputri | Sang gunung menyerahkan jejaknya ke laut (The Mountain gives way to the sea).  
Kesaksian Tanah (Testimony of the Soil), Panel Discussion + Lecture, New York College Galleries, York, Pennsylvania

2023 Celebrating Indonesian Contemporary Art. Artlink Panel at 16 Albemarle Project Space Between Islands: TarraWarra X AsiaTopa, Footscray Community Art Centre

2022 A Tree as a Witness, Guest Lecture Program, Australian Society of Asian Humanities, University of Sydney

2021 Conference Panel: *Rethinking the Impact of Women's Histories in Asian Art and Exhibitions*, 2021 AAANZ Conference  
Symposium Panel: *Ethics, witnessing and image-making*, 'Living 11965: Creative Practices and the future of 1965 Indonesia', coordinated by Dr Wulan Dirgantoro (University of Melbourne)  
Diaspora Pavilion 2: Artist talk with Mikala Tai, Campbelltown Art Centre  
Artist Talk with Lauren Carroll Harris, PHOTO21, West Space, Melbourne

2020 Guest Lecture Program, UTS Photography, UTS  
Indo Art Link, Live Talk with Jumaadi X Leyla Stevens  
International Curators Forum, Leyla Stevens: Diaspora Pavilion 2 Artist in Conversation with Jessica Taylor

2019 Guest Panel, FOMArt Youth Program, AGNSW

## RELATED PROFESSIONAL APPOINTMENTS

Sessional Lecturer in Photomedia + Printmaking, National Art School (2022-23); Design Studies, University of Technology Sydney (2020-23) & Visual Arts Studies, UNSW Art + Design (2020,2022)

## COLLECTIONS

Art Gallery of New South Wales, Museum of Contemporary Art, Kadist

# LINDA SOK



Linda is a second-generation descendant of survivors of the Khmer Rouge Regime, a genocidal period in Cambodia's history which forced her family to flee Cambodia. By uncovering fragments of this past, she attempts to recontextualize lost traditions and culture through a decolonialized contemporary lens. She positions historical events, cultural objects, personal stories, and her family's contemporary life, as archives from which she can begin to build a narrative for her own past and future.

Linda has exhibited in institutions throughout Australia, North America, and Europe, including the Textile Art Center (NY, USA), Center for Craft (NC, USA), Artspace (NSW, Australia), Firstdraft Gallery (NSW, Australia), Institute of Modern Art (QLD, Australia), Gertrude Contemporary (VIC, Australia) and Copenhagen University (CPH, Denmark). She graduated with a Bachelor of Fine Arts from UNSW Art & Design with First Class Honours and the University Medal in Fine Arts. Linda is currently completing an MFA at the Rhode Island School of Design.

## EDUCATION

- 2025 Master of Fine Art, Rhode Island School of Design (Sculpture) RISD Fellowship
- 2018 Bachelor of Fine Arts, University of New South Wales (Sculpture, Performance and Installation) First Class Honours | University Medal in Fine Arts
- 2015 Bachelor of Science, University of Sydney (Psychology and History & Philosophy of Science)

## SELECTED SOLO EXHIBITION

- 2025 Deities in Temples, Machines with Magnets, Rhode Island
- 2024 Deities in Temples, Monash Room, Australian Consulate General, New York
- 2020 Corporeal/Spiritual, Firstdraft, Woolloomooloo
- 2019 Soft Monument, Seventh Gallery, Melbourne Soft Monument, AD Space, Paddington For my ancestors (ritual for the dead), Wellington St Projects, Chippendale
- 2018 A space for remembrance, 541 Art Space, Sydney

## SELECTED GROUP EXHIBITION

- 2024 Inaccessible Objects, RISD Museum
  - Rhode Island The Art of Ikat, Copenhagen University Library, Denmark UN-IMPRESS
  - Lower East Side Printshop, New York Interwoven, Bob's Gallery
  - New York Beyond: Tapestry Expanded, Peeler Art Center at DePauw University, Indianapolis
- 2023 Home and Away, 16albermanle Project Space, Sydney
  - Each Thing Every One, RISD Sculpture Triennial, Woods-Gerry Gallery, Rhode Island
  - Crossing Borders, ArtsWestchester, New York
  - Memory Mirage, Kunstraum, New York
  - Something earned, Something left behind, Center for Craft, North Carolina
  - In/Between, New York Foundation for the Arts, New York
  - Edition Four, curated by More Than Reproduction, Gallery Lane Cove, Sydney
  - Tenuous Threads, Atlantic Gallery, New York

# LINDA SOK

2022 Churchie Emerging Art Prize, Institute of Modern Art, Brisbane  
Texture of our weave, Art Pharmacy and Deloitte Australia artwork commission, Deloitte, Sydney  
Ash, Pari, Sydney  
Liminality, Textile Arts Centre, New York  
Sift, NARS Foundation, New York  
Empty Pockets, Gertrude, Melbourne

2021 LOSS, Casula Powerhouse Art Centre, Sydney  
In the fibre of her being, Fairfield City Museum and Gallery Krik Krak, Multicultural Arts Center, Cambridge  
As above, so below, AIR Space Projects, Marrickville

2020 Rising from the ashes, Gaffa Gallery, Sydney  
GENERATOR, Casula Powerhouse Arts Centre, Virtual

2019 Create NSW Visual Arts Fellowship Emerging, Artspace, Woolloomooloo  
Speak softly, tread heavily, Peacock Gallery, Auburn  
Dear Homeland, Kudos Gallery, Paddington  
Subverting 'The Intolerable Narrative', Firstdraft, Woolloomooloo

## SELECTED GRANTS, RESIDENCIES, AWARDS

2024 Winner, The Dorner Prize, RISD Museum, Rhode Island  
Winner, Monash Room 2023 Emerging Artist Prize, New York  
Finalist, American Tapestry Alliance, Peeler Art Center, Indianapolis Art Noir  
Jar of Love Fund RISD Graduate Conference and Exhibition Fund  
Symposium panellist, CONFLICT: Archives, Collections and Heritage, Denmark

2023 Finalist, Llyod Rees Emerging Artist Prize, Lane Cove Gallery  
Finalist, 61st Annual Fisher's Ghost Art Award, Campbelltown Arts Centre  
Rhode Island School of Design Fellowship  
Finalist, Burwood Art Prize, Sydney  
Lower East Side Printshop Keyholders Residency, New York  
Kunstraum Artist In Residence Program, New York  
NYFA 2023 Immigrant Artist Mentoring Program for Visual & Multidisciplinary Artists  
Residency, Hambidge Arts Center, Georgia

2022 Finalist, Churchie Emerging Art Prize, Brisbane  
American Australian Association Arts Grant Fund  
NARS Foundation Residency, New York

2021 Textile Art Center Artist in Residence, New York  
Finalist, Ravenswood Australian Women's Art Prize, Sydney  
Finalist, Footscray Art Prize, Melbourne  
Finalist, Wyndham Art Prize, Melbourne  
Finalist, Cambridge Art Association National Prize, Massachusetts  
Studio resident at Boston Center for the Arts, Massachusetts Cambridge Arts Association  
Covid-19 Relief Scholarship

2020 Cementa Arts Festival Artist Residency, Sydney  
Firstdraft Studio Residency, Sydney  
NAVA Artists' Benevolent Fund Myer Foundation: National Assistance Program for the Arts Fund

2019 Finalist, Create NSW Visual Arts Fellowship, Emerging, Sydney  
4A Centre for Contemporary Asian Art Creative Artists Studio Program, Sydney  
Firstdraft Studio Residency, Sydney  
Arc @ UNSW Art & Design Grant

2018 University of NSW University Medal in Fine Arts  
Highly Commended, Kudos Emerging Artist Award, Sydney  
Finalist, Jenny Birt Award, Sydney

# MELISSA NGUYEN



Melissa Nguyen is a Vietnamese-Australian artist living and working on the lands of the Wurundjeri and Boon Wurrung people of the Kulin nation. She grew up on Kaurna Country, Adelaide. Nguyen has a painting-based practice interested in ideas of translation as creative methodology. The idea of artifice constitutes both her subject matter and process, lending itself to notions of translation, wherein every act in the painting process is relational, influenced and mediated by one's perception of the subject.

She completed her Bachelor of Fine Arts (Honours) in 2022 at the Victorian College of the Arts. She had her first solo exhibition in 2023 – *Ain't No Party Like An S Club Party*, TCB Art Inc. She was the 2023 recipient of the West Space Mentorship and had her corresponding West Space Window exhibition, *Water Street by Night*, in 2024. Nguyen has participated in select group exhibitions including *Then Sharply Turns, Conners Conners* (2023), *Within The Without, CAVES Gallery* (2023), *A Playland of One's Own, Second Space Projects* (2022). She was shortlisted in the Experimental Print Prize, Castlemaine Art Museum and Majlis Travelling Fellowship, Fiona and Sidney Myer Gallery, University of Melbourne in 2021.

## EDUCATION

2021 Bachelor of Fine Arts (Visual Arts), Victorian College of the Arts  
2022 Bachelor of Fine Arts (Visual Arts) (Honours), Victorian College of the Arts

## AWARDS

### SELECTED EXHIBITION

2024 *Water Street by Night*, West Space Scholarship  
2023 *Ain't No Party Like An S Club Party*, TCB Art Inc

### GROUP EXHIBITION

2023 *Surfeit*, Kings Artist Run  
*Then sharply turns, Conners Conners*  
*Within the without, CAVES*  
2022 *VCA Grad Show (Honours)*, Victorian College of the Arts  
*L'occitane la prairie Paris Texas Geelong: Cottagecore, Shop Betrayal*  
*A Playland of One's Own, Second Space Projects*  
2021 *CVA Grad Show*, Victorian College of the Arts  
2020 *Niche Fetish x Memorial*, Nich Fetisch

# SANGEETA SANDRASEGAR



Sangeeta Sandrasegar works within a research-based practice, building narratives in which new work connects to previous projects. The artist's practice consolidates postcolonial and hybridity theory, exploring her life in Australia as an artist of Malaysian and Indian heritage, and the relationship between migrant communities and homelands. Sandrasegar's practice has consistently engaged with shadow as a formal and symbolic motif in developing these themes. The artist manipulates shadow in all forms to create images and effects that are ephemeral and powerful. Sandrasegar's diverse application of the silhouette gives a voice to the identities of people caught on the margins of society. These fluctuating shadows and ephemeral visual effects subtly address the ambiguous status of individuals caught in a complex social structure.

Sandrasegar has exhibited nationally and internationally since 2000. Solo exhibitions include *The scaffold called the Motherland Spews Infinite Grace*, Murray White Room, Melbourne (2012); *White Picket Fences In The Clear Light*, Gallery 4A, Sydney (2009); *Untitled (All four hundred...)*, ArtBeijing with Mori Gallery, Sydney (2008); *Theatre of the Oppressed*, Johnston Gallery, Perth (2006); and *Goddess of Flowers*, Mori Gallery, Sydney (2003). Group exhibitions include *Creepy And Divine: The Secret of The Snake*, Africa Museum, Netherlands (2012); *And the Falchion Passed Through His Neck*, Latitude 28, New Delhi (2011); *New Acquisitions In Context*, MCA, Sydney (2010); *Slash: Paper Under the Knife*, Museum of Arts and Design, New York (2009); *On the Field of Truth on the Battlefield of Life*, Korkos Gallery, Hong Kong (2008); *Stick and Move*, Frey Norris Gallery San Francisco (2007); and *Asia Pacific Triennial of Contemporary Art*, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2006).

Sandrasegar's work is held in a number of private and public collections, including the Queensland Art Gallery | Gallery of Modern Art, Brisbane; University of Western Australia, Perth; and BHP Billiton and HSBC Bank (Australia).

## EDUCATION

- 2004 Doctorate of Philosophy, Victorian College of the Arts
- 1999 Graduate Diploma in Visual Art, Victorian College of the Arts
- 1998 Bachelor of Fine Art (Painting), Victorian College of the Arts

## AWARDS, RESIDENCY, & COMMISSIONS

- 2022 Creator Fund, Creative Victoria, Australia
- Art Project for Individuals and Groups, Australia Council, Australia
- 2022/21 Room to Create Fund - Artist Studio, City of Yarra
- 2021 Public Artwork - Clyde Active Open Space
- Sustaining Workers Grant, Creative Victoria
- 2015 Moya Dwyer Studio Cite Internationale des Arts, Art Gallery of New South Wales
- cross cultural artists commission, Shepparton Art Museum
- 2014 Loti Smorgon Sculpture Terrace Commission, Museum of Contemporary Art

# SANGEETA SANDRASEGAR

## AWARDS, RESIDENCY, & COMMISSIONS

2014 New Work: Established 2014, Australia Council  
Print Portfolio Commission, Australian War Memorial

2012 International Program - Cultural Exchange, Creative Victoria  
Tokyo Studio/Residency, Australia Council  
Cultural Fund Creative Industries Fund, Copyright Agency  
Rimbun Dahan Arts residency, Malaysia

2011 New Work: Established, Australia Council

2009 Visual Art residency India, Asialink

2007 Barcelona Studio/Residency, Australia Council

2005 Primavera Acquisitive Art Award, Museum of Contemporary Art  
Skill and Arts Development Individuals Grant, Australia Council

2003 Milan Studio/Residency, Australia Council

## SOLO EXHIBITION

2023 two years, Mejia Gallery, Melbourne

2021 On the field of Truth, on the battle-field of life (IV), Niagara Gallery, Melbourne

2019 Bestiarium 2019, Hugo Michell, Adelaide

2018 It's like that, Gertrude Contemporary, Melbourne  
Quite Contrary, Murray White Room, Melbourne

2016 Within the assembly of the lotus there are no differences, Murray White Room, Melbourne

2014 Something like a panorama, Murray White Room, Melbourne

2012 The scaffold called the Motherland spews infinite grace, Murray white Room, Melbourne

2010 It's feet were tied, with a silken thread of my own hands weaving, Murray White Room, Melbourne

2009 White picket fences in the clear light of day cast black lines, Gallery 4A, Sydney  
On the field of Truth, on the battle-field of life (II), West Space Gallery, Melbourne

2008 Untitled, ArtBeijing (Mori Gallery)  
The Shadow Class, Murray White Room, Melbourne  
On the field of truth, on the battle-field of life, Korkos Gallery, Hong Kong, China

2007 Untitled, Mori Gallery, Sydney  
Theatre of the Oppressed, Johnson Gallery, Perth

2006 'the shadow of murder lay upon my sleep', Murray White Room, Melbourne  
there's no light that can shine to the back of the womb, Johnson Gallery, Perth

2004 Peculiar to..., Mori Gallery, Sydney

2003 Goddess of Flowers, Mori Gallery, Sydney VCA Gallery Melbourne

2002 that happened which did happen, Mori gallery, Sydney

2001 Lady White Snake, Lord Mori Gallery, Los Angeles, Room to Frieze, Mori Gallery, Sydney

2000 Floating Worlds, Mori Gallery, Sydney  
Shadows in the Lights, City Lights Inc., Melbourne  
Room to Frieze, Westspace Gallery, Melbourne

## SELECTED GROUP EXHIBITION

Sharjah Biennial 15: Thinking Historically in the Present, United Arab Emirates

Creepy and Divine: The secret of the snake, Africa Museum, Netherlands

Asia-Pacific Triennial of Contemporary Art, QAG | GOMA, Brisbane

Common Ground: Serendipitous Happenstance, Kochi-Muziris Biennale, India

Slash: Paper Under the Knife, Museum of Artsand Design, New York, USA

International Incheon Women Artists Biennale, Incheon Art Platform, Incheon, Korea

# SANGEETA SANDRASEGAR

## SELECTED GROUP EXHIBITION

Public/Private, Auckland Triennial, Auckland City Gallery, New Zealand  
Paradise Love Bar, Galerie Gabriel Rolt, Amsterdam, Netherlands  
The Other's Other, Artspace, Sydney  
Home/Ground, Christchurch Biennial, Robert McDougall Gallery, Canterbury Museum, Christ church, New Zealand  
Re-picturing the feminine, Gallery OED, Kochi, India  
Melbourne Now, National Gallery of Victoria, Melbourne  
Urban Myths & Modern Fables, University of Technology Sydney Gallery, Sydney, Doris McCarthy Gallery, Toronto, Canada  
Stick and Move, Frey Norris Gallery, San Francisco, USA  
The Tangible Trace, Tarrawarra Museum of Art, Victoria  
Continental Shift: Contemporary art and South Asia, Bunjil Art Gallery, Melbourne  
The Likeness, Lawrence Wilson Gallery, Perth  
Sculpture at Barangaroo, Sydney  
Whisper in my Mask, Tarrawarra Biennial, Tarrawarra Museum of Art, Victoria  
Primavera, Museum of Contemporary Art, Sydney  
NEW03, Australian Centre for Contemporary Art, Melbourne  
Heavenly Creatures, Heide Museum of Modern Art, Melbourne  
Mythopoetic, Queensland College of Art Galleries, Brisbane  
Unbound, Macquarie University Art Gallery, NSW  
Sexes, Performance Space, Sydney

## COLLECTIONS

ArtBank, Art Gallery of New South Wales, Art Gallery of South Australia, Aust Corp, Australian Catholic University, BHP Billiton, City of Melbourne, Collex, Deakin University, HSBC Bank (Aust), Museum of Contemporary Art, National Gallery of Victoria, Powerhouse Museum, Queensland Art Gallery | GOMA, The University of Western Australia, The Art Gallery of South Australia, Museum of New Zealand,

## SELECTED COMMENTARY

eds: Art & Australia, Current: Contemporary Art from Australia and New Zealand, Dots Publishing 2008  
Antoinette, Michelle, 'A space for 'Asian-Australian' art: Gallery 4A', Journal of Australian Studies Vol 32, Issue 4 Dec 2008  
Ambani-Gandhi, Shivangi, 'Shadow Lines', Artlink, vol 30 no 1, 2010  
Brocket, Kim, 'Sangeeta Sandrasegar: The Shadows Between; VAULT, Issue 7  
Carsley, Gary, 'Karma Chameleons', ARTIndia, vol 9. issue 2, 2004  
Creighton, Annalise, 'Interview Sangeeta Sandrasegar' Das Superpaper Issue 18 2011  
Dean Marnie, 'Re-picturing Gondwana for Grrrls' Art Monthly Australia Issue 256, 2012  
Devenport, Rhana, 'Beauty, shadow-play and silhouettes', Art and Australia, vol 44 no. 2 Summer 2006  
Feary Mark, 'The Other's Other', Column 10, 2012  
Flynn, Paul, 'Out of the Shadows', Artist Profile, Issue 4 2008  
Heer, Sarita K., 'Re-Imaging Indian Womanhood: The Multiple Mythologies of Phoolan Devi', PhD, University of Illinois, Chicago 2014  
Frost, Andrew, '50 Most Collectable Artists, Australian Art Collector, Issue 31 Jan/March 2005, Issue 35 Jan/March 2006  
Kalina, Richard, 'A change of empires as New Zealand seeks its cultural and economic identity...', Art in America, October, 2005  
Kent, Rachel, 'The Other's Other', ArtAsiaPacific, issue 80, September / October 2012  
Levrell, Severine, 'Interview with Sangeeta Sandrasegar' Art Flow, April 2012  
Maravillas, Francis, 'Constellation of the Contemporary: Art/Asia/Australia', Journal of Australian Studies Vol 32, Issue 4 Dec 2008  
Mathews, Hannah, 'Exhibition Preview' Australian Art Collector, Oct-Dec 2007  
Roberts, Cleo, Sangeeta Sandrasegar, It's Like That, Art Review, Summer 2018  
Rule, Dan, 'A Reflection of Home, Broadsheet, July 2012  
Sen, Jaideep, 'Shadow Masochism' Time Out Bengaluru, Jan 2010

# SANGEETA SANDRASEGAR

## SELECTED COMMENTARY

Kent, Rachel, 'The Other's Other', *ArtAsiaPacific*, issue 80, September / October 2012

Levrell, Severine, 'Interview with Sangeeta Sandrasegar' *Art Flow*, April 2012

Maravillas, Francis, 'Constellation of the Contemporary: Art/Asia/Australia', *Journal of Australian Studies* Vol 32, Issue 4 Dec 2008

Mathews, Hannah, 'Exhibition Preview' *Australian Art Collector*, Oct-Dec 2007

Roberts, Cleo, Sangeeta Sandrasegar, *It's Like That, Art Review*, Summer 2018

Rule, Dan, 'A Reflection of Home', *Broadsheet*, July 2012

Sen, Jaideep, 'Shadow Masochism' *Time Out Bengaluru*, Jan 2010

# ZICO ALBAIQUNI



Zico Albaiquni's (b. 1987, Indonesia) vibrant figurative and landscape paintings play with aspects of Indonesian art history and notions of painterly representation. In particular, he deploys references to various Indonesian traditions such as Mooi Indie ('beautiful Indies') painting — a genre of painting capturing romanticised scenes of the Indonesian landscape and its people under Dutch colonial rule. Albaiquni's unusual and intriguing colour palette developed from the tonal formulas of this early tradition. He also references the links between art, advertising, and the commodification of landscape to investigate contemporary environmental issues in Indonesia. His large-scale works challenge conventional perspectives and formats, often playing with *trompe l'oeil* illusions and disrupting the rectangular borders of the canvas. In recent paintings, Albaiquni has begun to question the context and operation of painting by incorporating his own studio into his composition, or installing and circulating paintings in public spaces.

Albaiquni holds an MA and BFA from the Institute Technology of Bandung, Indonesia. He has exhibited extensively in Indonesia, as well as in Australia, Italy, France, Austria, Netherlands, Hong Kong and Singapore. Recent curated shows include: On the Nature of Botanical Gardens, Framer Framed, Netherlands (2019), Contemporary Worlds: Indonesia, the National Gallery of Australia (2019), 9th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery | Gallery of Modern Art, Australia (2018-19), and JAVA – Art Energy, Institut des Cultures d'Islam, France (2018). He was a finalist of the 2nd Bandung Contemporary Art Award (2012), Soemardja Award (2012) and Asia Award, Tokyo DesignWeek (2015). In 2015, Albaiquni was awarded the Bundesministerium für Unterricht, Kunst und Kultur (Ministry of Education, Art and Culture, Austria) Residency, resulting in two solo shows in the capital city of Vienna. Albaiquni is collected by the Queensland Art Gallery | Gallery of Modern Art (Australia), National Gallery of Australia, Singapore Art Museum, Museum MACAN (Indonesia), and Bega Valley Regional Gallery (Australia).

## EDUCATION

2011 BFA and MA, Painting, Institute Technology of Bandung  
2022 PhD, Painting, University of Melbourne (ongoing)

## SOLO EXHIBITION / DUO EXHIBITION

2023 Exorcism is a debt that can never be fully repaid, presented by Ames Yavuz at Art Dubai, United Arab Emirates  
2022 Tilem, Disruptive Liminalities, Ames Yavuz, Jakarta, Indonesia  
2021 Is this parochial or international? Does it really matter?, Yavuz Gallery, Singapore  
2019 Nostalgic Utopia, Ames Yavuz, Singapore  
2015 Beyond the Veil, Suppan Contemporary, Vienna, Austria  
2014 SEKE, Platform 3, Bandung, Indonesia  
2013 Act I: Pollution, Concordia Platz, Vienna, Austria

## SELECTED GROUP EXHIBITION

2024 DIC, VCA ArtSpace, University of Melbourne, Australia  
2023 MOTIF: LAMARAN, ArtJog 2023, Yogyakarta, Indonesia  
2022 Our Colonial Heritage, Tropenmuseum, Amsterdam, Netherlands  
Decolonial Dialogues with the Golden Coach, Museum of Equality and Differences, Online  
2021 Lines of Dissonance, Yavuz Gallery, Singapore

# ZICO ALBAIQUNI

## SELECTED GROUP EXHIBITION

2020 On the Nature of Botanical Gardens, Framer Framed, Amsterdam, Netherlands  
Closer than they appear, Yavuz Gallery, Singapore  
Possibility of an Island, Arndt Art Agency, London, UK  
Gangguan Tenggara - Edisi Indonesia, Bega Valley Regional Gallery, Bega, Australia  
ArtJog, Jogja National Museum, Yogyakarta, Indonesia

2019 Contemporary Worlds, Indonesia, National Gallery of Australia, Canberra, Australia  
Mindful Circulation, Dr Bhau Daji Lad Mumbai City Museum, Mumbai, India  
“Lukisan Gapilan, Selasar Sunaryo Art Space, Bandung, Indonesia  
Liber Primus, Semarang Gallery, Semarang, Indonesia  
Poros Bandung, Galery Selihara, Jakarta, Indonesia

2018 The 9th Asia Pacific Triennial of Contemporary Art (APT9), QAGOMA, Queensland, Australia

2018 JAVA-Art Energy, Institut des Cultures d'Islam, Paris, France  
MANIFESTO 6.0: Multipolar, Galeri Nasional Indonesia, Jakarta, Indonesia

2017 ARTIJOG 10, Jogja National Museum, Jogjakarta, Indonesia  
Perjalanan Senyap, Orbital Dago, Bandung, Indonesia  
Doa Ibu Sepanjang Zaman, Biennale Jogja XIV Equator #4, Indonesia

2016 DIVERSE, Suppan Contemporary, Vienna, Austria  
South East Asia Plus (SEA+) Triennale: Encounter, National Gallery of Indonesia, Jakarta, Indonesia  
Close Encounter, Boston Gallery, Manila, Philippines  
Art for Purposes, National Museum of Indonesia, Jakarta, Indonesia  
Dialogue Playground: Pong Pong Balong, Dia.lo.gue, Jakarta, Indonesia  
KUNST und UMWELT II, Goethe Institut, Bandung, Indonesia

2015 Shout! South East Asia Exhibition, Meat Market Stables, Melbourne, Australia  
Langkah Kepalang Dekolonialisasi: Agresi dan Negosiasi, National Gallery of Indonesia, Jakarta, Indonesia  
Art Moments, Jogja National Museum, Jogjakarta, Indonesia  
NOW: Here-There-Everywhere, Galeri Semarang, Semarang, Indonesia  
All the fancies & all the dreams that flutter through consciousness & lodge in thought, all the hopes & all the beliefs we ever hold, the highest theories like the lowest superstitions, all these elements of error & knowledge come to mind from experience, Lawang Wangi Creative Space, Bandung, Indonesia  
Reality Show, Galeri Hidayat, Bandung, Indonesia

2014 Melihat Indonesia, Ciputra Artpreneur, Jakarta, Indonesia  
reflexive transmission of traditions...be associated with subject-centered reason & future-oriented historical consciousness;™, Galeri Hidayat, Bandung, Indonesia  
Manifesto No.4 : Keseharian, National Gallery of Indonesia 90an, Selasar Sunaryo Art Space, Bandung, Indonesia  
KTCF2014, Gedung Tjipta Niaga, Jakarta, Indonesia

2013 Bandung Contemporary : Disposition, Lawangwangi Creative Space, Bandung, Indonesia  
Pressing: Indonesian Art Exhibition, Video insight Centre, Turin, Italy  
Batang A[r]tention, Gedung Wanita, Batang, Indonesia  
New Kids From the Schloss, Locative, Vienna Pameran Ilustrasi Cerpen Kompas, Bentara Budaya, Jakarta, Indonesia  
Locafore, Bale Pare, Kota Baru Parahyangan, Indonesia

# ZICO ALBAIQUNI

## SELECTED GROUP EXHIBITION

2012 Soemardja Awards 2012 Exhibition, Galeri Soemardja, Bandung, Indonesia  
Folklore, Siete, Bandung, Indonesia  
Contemporary Art, Traditional Art, Education, Family, Selasar Sunaryo Art Space, Bandung, Indonesia  
Mix Template, Galeri Kita, Bandung, Indonesia Bandung New Emergence Vol. 4, Selasar Sunaryo Art Space, Bandung, Indonesia  
Bandung Contemporary Art Award Exhibition, Lawangwangi Creative Space, Bandung, Indonesia  
What Images Want, Art1 Mondecor, Jakarta, Indonesia  
Prismatic Vibe, Feng Gallery, Jakarta, Indonesia  
Re-interpreting Tradition, Ber.seni Project, Jakarta, Indonesia  
Papered Experimental, Gedung Indonesia Menggugat, Bandung, Indonesia

2011 Jakarta Biennale # 4: Maximum City, National Gallery of Indonesia, Jakarta, Indonesia  
Rite of Now, Galeri AJBS, Surabaya, Indonesia  
Artist Studio, Paris Van Java, Bandung, Indonesia

2010 Holocaust, Umahseni, Jakarta, Indonesia  
Truly Bagus Project, FALVA, University of Western Australia, Australia  
Depiction Object, Galeri Padi, Bandung, Indonesia  
For Foreigner, Austria Embassy, Bandung, Indonesia  
Meniru, Campus Centre, Institute Technology of Bandung, Indonesia

2009 Experiencing Experiment, Gallery Soemardja, Bandung, Indonesia

2008 Metaphoria, Galeri Soemardja, Bandung, Indonesia  
I Hate Architecture, Universitas Parahyangan, Bandung, Indonesia  
Re-Imagining Bali, Ralston Gallery, Bandung, Indonesia

## AWARDS AND RESIDENCIES

2024 Finalist, The King's Art School Prize, Australia

2015 Grand Prix, Young Art Creator Awards, Tokyo Design Week, Japan

2013 BMUKK (Ministry of Education, Art and Culture) Artist-in-Residence Program, Vienna, Austria

2012 Finalist, Soemardja Awards  
Finalist, Bandung Contemporary Art Awards

## OTHER PROJECTS

2024 AAS-in-Asia conference, Universiti Gadjah Mada, Jogjakarta, Indonesia  
Founder / Member, The History, Memory and Decolonial Futures Research Collective, University of Melbourne, Australia

2013 PelangiCitarum, Green Peace Indonesia

2012 MERDEKA, Pameran Group Kostkomik, Galery Gerilya, Bandung, Indonesia  
LOKAKARYA GERILYA, Galeri Gerilya, Bandung, Indonesia  
"I Am You" Pameran Maradita Sutantio, Galeri Gerilya, Bandung, Indonesia  
Air SeniCitarum, Green Peace Indonesia

2011 Founder, Ruang Gerilya, Bandung, Indonesia

## COLLECTIONS

National Museum of World Cultures (Nationale Museum van Wereldculturen), The Netherlands  
Queensland Art Gallery | Gallery of Modern Art, Australia  
National Gallery of Australia  
Bega Valley Regional Gallery, Australia  
Singapore Art Museum  
Museum MACAN, Indonesia

# JENNIFER YANG - Curator



Jennifer Yang is a curator, writer, and art historian based in Eora. She earned the University Medal and First Class Honors for her Bachelor of Arts in Art History and Diploma in Language at the University of Sydney in 2022.

Yang currently works at 16albermarle Project Space as a curator. Yang's writing has been published in Artlink, NUS Press, Memo Review, New Mandala, Art & Market, and Trans Asia Photography Journal. She is particularly interested in feminist and transnational histories, migration, photographic cultures, and historical trauma, all within Southeast Asia.

## EDUCATION

**2018-2022** Bachelor of Arts/Bachelor of Advanced Studies, International Relations and Art History, Criticism and Conservation

**2018-2022** Diploma of Language Studies (Chinese and Indonesian), University of Sydney

**2019-2020** Social and Political Science, University of Indonesia (Exchange Program)

**2018** Chinese Language Studies, Peking University (Intensive Summer School)

## CURATORIAL

**2023-2024** Home and Away, 16albermarle Project Space, Newtown

**2022** Our Grandfather Road: the (gendered) body and place in contemporary Southeast Asian art, 16albermarle Project Space, Newtown

## PUBLISHED WRITINGS

**2023** Erasure/Exposure: (Re-)Witnessing 1965 in Tintin Wulia's Documentary-Making, NUS Press Pte Ltd

Haunted Images: Unsettling History and Traumatic Memory in Tintin Wulia's Artmaking, Trans Asia Photography Journal

An Invitation to Notice: Against Absence in Indonesian Art History, Artlink  
Image-making as necessity in Fighting Fear II, New Mandala

A Puzzlement, Memo Review

Old Wound, New Words: Reflections on Researching, Writing, and Curating from Australia, Art & Market

**2022** Forgotten art history: the art of Chinese-Indonesian women in the 20th century, New Mandala

**2022** Polly Hurry (1883-1963), Into the Light Recovering Australia's lost women artists



## **ABOUT ISA ART GALLERY**

ISA Art is an art gallery and art consultancy firm based in Jakarta, Indonesia. Deborah Iskandar, the owner and President Director, has invested her network and experience in Southeast Asian art and has an intense passion for Indonesian contemporary art for over two decades.

The Gallery space at Wisma 46 focuses on exhibiting Southeast Asian artist. ISA Art & Design also provides art consultancy services, assisting private viewing space at Jl. Wijaya Timur Raya No. 12. ISA is a one-stop solution to bridging the two worlds of art and design. Online gallery and upcoming projects are available on [www.isaartanddesign.com](http://www.isaartanddesign.com)

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Tanah Abang, 10220  
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Kebayoran Baru, 12170  
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