

PASAR MALAM NIGHT MARKET

CONTEMPORARY PRINTMAKING
FROM INDONESIA AND AUSTRALIA

PRINT PORTFOLIO



Pasar Malam | Night Market

At the night market, you can buy fake Rolex watches, fried grasshoppers and amulets with “magical” powers. Skinny guys with tattoos operate carnival rides that definitely aren’t safe. There’s a haunted house and a giant python. Gangsters, pickpockets and revolutionaries lurk in the shadows. The morning market is for groceries and gossip, but the night market is the world reversed, where our repressed fears and desires are set loose.

Artists

JUMAADI
TAMARRA
ALFIN AGNUBA
RUDI HERMAWAN
ENKA KOMARIAH
TIMOTEUS ANGGAWAN KUSNO
IDA LAWRENCE
RIZQI MAULANA

AMINA MCCONVELL
PRIHATMOKO MOKI
IPEH NUR
RESTU RATNANINGTYAS
TOBIAS RICHARDSON
MALCOLM LE SMITH
LEYLA STEVENS

A Krack! Studio exhibition

in partnership with
16albermarle Project Space, Sydney

Pasar Malam has been assisted by the Australian Government's Visions of Australia program.

PRINT SALE ENQUIRIES AUSTRALIA

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INDONESIA

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Australian Government
Visions of Australia



Krack! Studio

Krack! is a Yogyakarta-based print collective. Established in 2013, Krack! works collaboratively with artists to produce innovative print-based works that critically address cultural issues in the Asia Pacific region.

In this exhibition, Krack! invited artists who have worked together over the past 12 years to create large-scale prints that respond to the theme of Pasar Malam. Some artists responded to the theme of Pasar Malam directly, visiting night markets and drawing from what they saw. Others took an indirect approach, exploring the shadow worlds and transgressive spaces that are overlooked in our society. Each artist worked with Krack’s printmakers to develop their ideas from initial sketches to final works.

The exhibition is designed like a Pasar Malam; a labyrinth of images, colours and sounds. Like a Pasar Malam, it will travel from city to city, first in Indonesia and then to regional cities in Australia. To make this exhibition happen, Krack! partnered with 16albermarle Project Space, a Sydney-based organisation founded in 2019 to showcase contemporary southeast Asian art in Australia through exhibitions, art study tours, art fairs and educational and residency programs.

Pasar Malam | Night Market

There are night markets everywhere in southeast Asia. In Java, the most common type is a carnival that travels from town to town, with amusements like ferris wheels, carousels, a haunted house and a *Tong Setan*, as well as sugary snacks, second-hand clothes and cheap accessories. These kinds of Pasar Malam date back to the Dutch colonial era in the 1800s.

But these are not the only markets at night in Java. As night falls, markets appear in carparks and along dusty streets called *Pasar Kiliithikan* (flea markets) or *Pasar Senthir* (lamp markets) that sell second-hand, counterfeit or stolen goods. These markets are a crowded jumble of junk that promise a treasure hidden deep within for those who have the patience to hunt for them, and the tenacity to negotiate a reasonable price with the vendors.

Some night markets predate colonial times. Near Purwokerto, for example, there is a small night market held during the full moon, where young men bathe in the river as a ritual to stay young. South of Yogyakarta, on Parangkusumo beach, there is a night market where you can buy potions and items to improve your love life, but this market is better known for the commercial sex workers who work in the shadows at its edges. There are various myths about the supernatural night markets or *Pasar Setan* which are believed to appear on the slopes of volcanoes in Java. It is said that if you get lost there at night and hear voices calling, throw some coins and run!

Roda Roda Gila 2024

Restu Ratnaningtyas in collaboration with Krack Studio

screenprint on 100% cotton Clairefontaine paper

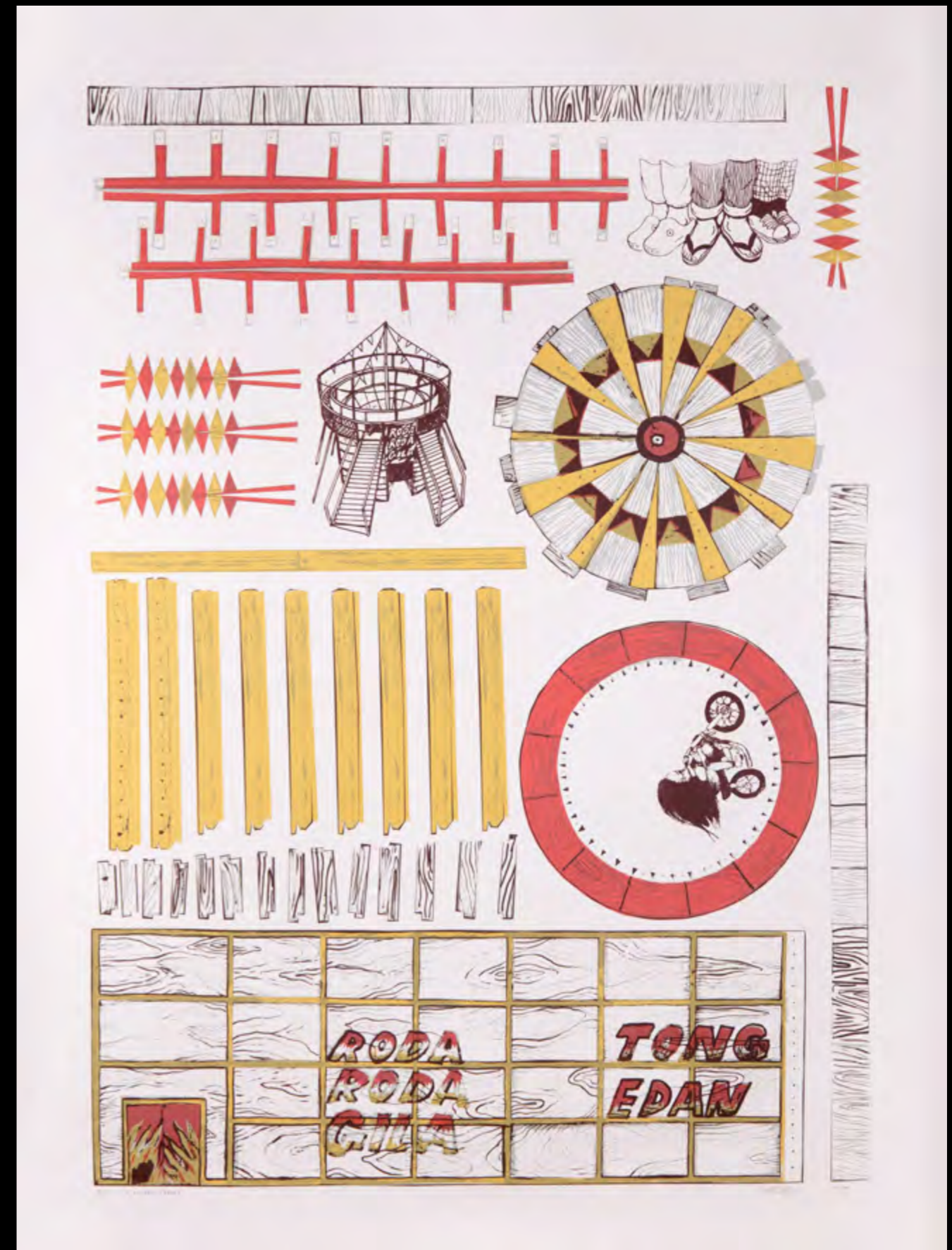
200 x 150 cm

Edition of 4 + 2AP

Restu Ratnaningtyas' work depicts a *Tong Edan* (crazy barrel), a huge timber barrel often seen at night markets in Indonesia. Motorcycle riders drive around and around the inside of the barrel until they are horizontal to the ground. Audience members stand on a platform at the top of the barrel and hold out money for the riders to grab. This print is reminiscent of a paper toy; it can be cut up to produce a scale model of the *Tong Edan*.

Restu Ratnaningtyas was born in Banten, Indonesia in 1981. She works as an illustrator and artist in Yogyakarta. She mostly works on paper and fabric but often explores other media. Her work deals with issues around society and humanity, from a personal perspective, incorporating objects and symbols from daily domestic life.

Recent exhibitions include *The Roving Eye*, Arter, Istanbul (2014); *Tropenwelle: Brokenwhite Project* (2018); Mizuma Art Gallery, Singapore (2018); *CYANOSIS*, Serrum Art Gallery, Jakarta (2019); *Subsume*, Baik Art Gallery, Los Angeles (2018); *Termasuk: Contemporary art from Indonesia*, Darren Knight Gallery, Sydney (2019); *Stealing Public Space*, Substation, Singapore (2020); *Contour 556*, Canberra Art Biennial (2020), Sharjah Biennale 16: *to carry* (2025) and *Sea: The Mother's Embrace*, A+ Works of Art, Kuala Lumpur (2025).



Rumah Hantu 2024

Tobias Richardson in collaboration with Krack Studio

screenprint on 100% cotton Clairefontaine paper

150 x 200 cm

Edition of 4 + 2AP

Tobias Richardson's studio-based practice is informed by travel, community and artist residencies. He incorporates autobiographical investigation expressed through the depiction of built environments. In 2015 he visited Krack in Yogyakarta and created a series of gouache paintings of haunted houses after a visit to the annual *Sekaten* night market. For this exhibition, Krack worked with him to create a large-scale recreation of one of those works.

Tobias Richardson has been a practicing artist since the late 1980s, working across drawing, painting and sculpture. He currently lives in Castlemaine, Victoria, where he maintains a studio for teaching, community arts and his practice. His artworks can be found in the collections of Artbank, Griffith University, Charles Darwin University, Northern Territory Government House, NT Supreme Court, Perc Tucker Regional Art Gallery, Museum & Art Gallery of NT and National Gallery of Victoria.



Good Fortune 2024

Amina McConvell in collaboration with Krack Studio

screenprint on 100% cotton Clairefontaine paper

150 x 200 cm

Edition of 4 + 2AP

In this abstract work, Amina McConvell evokes the overstimulating effect of the night market, where colours, textures and objects clash, nothing quite makes sense, and chaos prevails.

Amina McConvell lives on Gulumoerrgin (Larrakia) Country, Darwin. She works primarily with formalist Abstraction, geometric Conceptualism and Non-Objective Abstraction, and locates her practice within the frame of expanded painting. She often makes large-scale site-specific works, either directly onto the walls or by installing pieces developed for the specifics of a gallery or alternative space.

Amina McConvell has exhibited extensively across Australia and in southeast Asia, including at Sangkring Project Space, Yogyakarta (2013); Krack Studio, Yogyakarta (2014), Griffith University Art Museum, Brisbane (2015); Verge Gallery, University of Sydney (2015); Firstdraft, Sydney (2015); Sydney Non-Objective (2016); J-Studio, Manila (2016); and 98B COLLABoratory, Manila (2018). Amina has been included in the Gertrude Contemporary Studio 18 Residency Program and has received numerous grants and awards for her work.



Pasar Malam (It had come to her attention) 2025
Ida Lawrence in collaboration with Krack Studio

screenprint on 100% cotton Clairefontaine paper
150 x 200 cm
Edition of 4 + 2AP

Ida Lawrence is an Indonesian-Australian artist whose narrative paintings playfully combine text, images and (imperfect) patterns to tell stories of (mis)understanding, (dis)connection, generosity, failure and surprise. They make a big deal out of small observations, tiny gestures and little feelings she has experienced, observed or imagined in the places she's lived: Australia, Indonesia and, since 2019, Germany.

Ida graduated in 2009 from the National Art School in Sydney and in 2014 from Sydney College of the Arts (Honours). Recent exhibitions include at KW Institute for Contemporary Art, Berlin; Purga Artspace, during the 2024 Ubud Writers & Readers Festival, Ubud; Neukölln Art Prize, Berlin; Urban Nation Museum for Urban Contemporary Art, Berlin; 16albermarle Project Space, Sydney; sweet pea, Perth; Casula Powerhouse Arts Centre, Sydney; Cemeti Institute for Art and Society, Yogyakarta in collaboration with Woven Kolektif; and Art SG, Singapore and Art Jakarta (both 2023) with ISA Art Gallery.



101 Torments of Hell 2024

Malcolm Le Smith in collaboration with Krack Studio

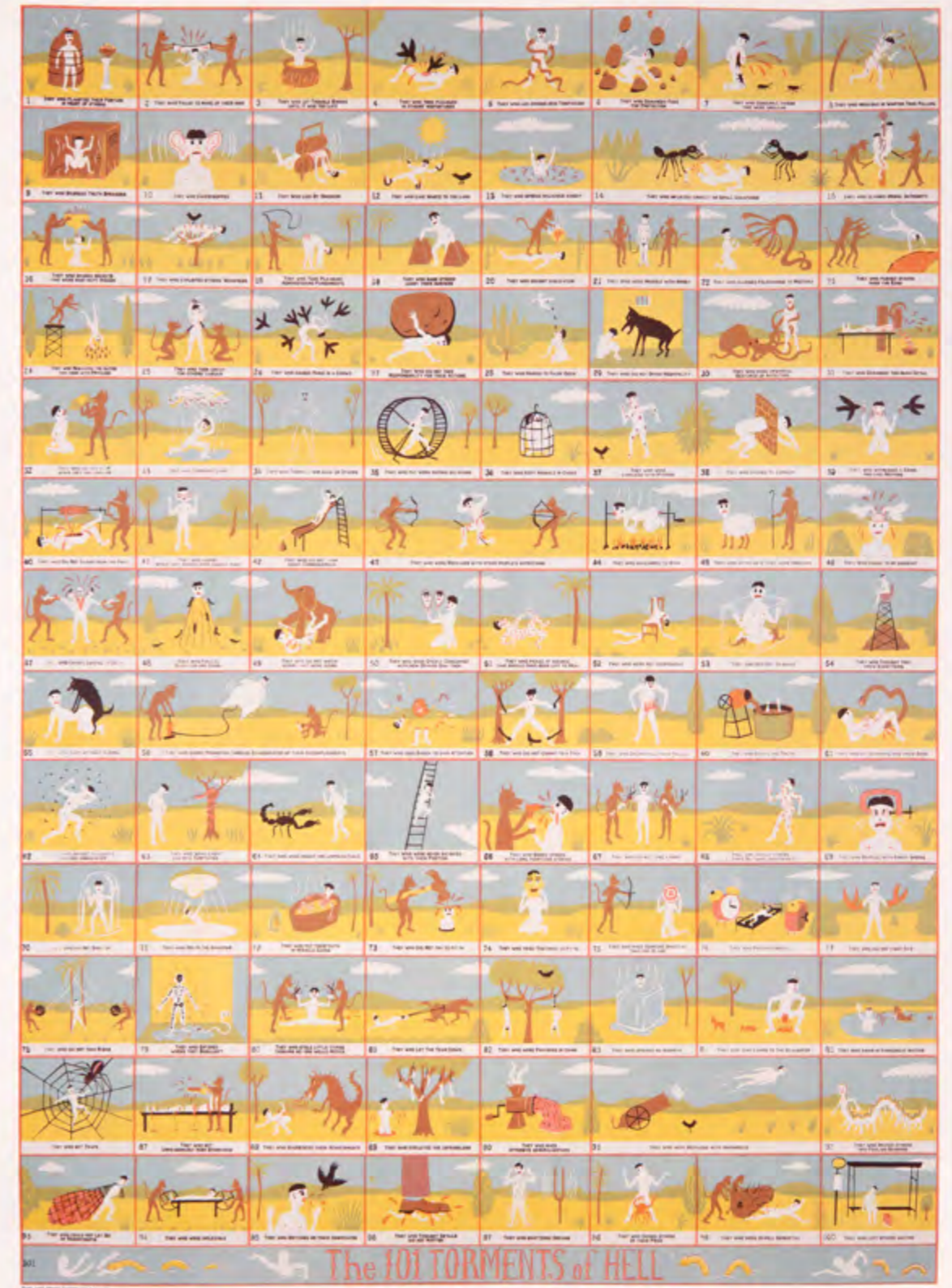
screenprint on 100% cotton Clairefontaine paper

200 x 150 cm

Edition of 4 + 2AP

Malcolm Le Smith's work is a humorous recreation of *Siksa Neraka* (The Torments of Hell). These images describe the punishments people will receive in hell for their misdeeds on earth. Torments of Hell stories can be traced back to old Confucianist, Hindu, Buddhist, Islamic and Christian texts, and various representations of them are found throughout southeast Asia. In Singapore and in Thailand there are theme parks that portray the Torments of Hell. In Indonesia, *Siksa Neraka* comics were given to kids to scare them into obedience.

Malcolm Le Smith is a multidisciplinary artist whose practice encompasses printmaking, electronics, cross-cultural collaboration and queer theory. Originally from Australia, he has mostly lived and worked in Yogyakarta, Indonesia since 2010, where he was one of the founding members of the screenprinting collective Krack! Recent projects include *Kelas Menengah (Middle Class)* with Krack Studio (2023); *ArtJog 2020: Resilience* (2020); *Nothing is Forever*, Newsagency Gallery (2020); *Indonesia Calling 2020*, 16albermarle Project Space (2020); *Plague of Rats*, Glogau AIR, Berlin (2019); *ArtJog 2018: Enlightenment* (2018); *Out of Joint*, Dia.Lo.Gue Artspace, Jakarta (2016).



Pasar Malam Kliwon 2024

Enka Komariah in collaboration with Krack Studio

screenprint on 100% cotton Clairefontaine paper

150 x 200 cm

Edition of 4 + 2AP

In the south of Yogyakarta there is a night market called *Pasar Malam Jumat Kliwon* on Parang Kusumo Beach, held on auspicious nights of the Javanese calendar (about twice a month). At the centre of the market is an ancient stone structure believed to be where the Queen of the South Seas was courted by the Mataram Sultan. Nearby is a mosque and around it are stalls selling mystical potions and strength tonics. Beyond these stalls, in the half shadows beside the beach, sex workers ply their trades. The market mixes Mataram rituals with Islamic teachings and Kejawen (animist) practices.

Born in Klaten in 1993, Enka Komariah graduated from the Department of Graphic Arts at the Indonesian Art Institute in 2017. He often incorporates satirical and ironic symbols into his art, blurring the lines between societal taboos and norms. He also explores his personal identity by drawing from the agrarian traditions of Java and contrasting them with popular cultural images.

Enka is a member of several art collectives, including Barasub (comics), Gegerboyo (murals) and Beresyit (illustrations). He has exhibited widely in Indonesia, winning the Young Artist Award at Art Jog in 2019. He participated in the exhibition *Indonesia Calling 2020* at 16albermarle Project Space, Sydney. With the collective Gegerboyo, his work was featured in the 2022 Setouchi Triennale in Japan. Also in 2022 his collaborative work with Ipeh Nur, *Rumah Yang Yahud (A Cool House)*, was presented at Art Jog 2022 and in 2023 at 16albermarle, Sydney.



Grobak Pikul 2024

Rizqi Maulana in collaboration with Krack Studio

screenprint on 100% cotton Clairefontaine paper

200 x 150 cm

Edition of 4 + 2AP

Rizqi Maulana's work depicts a traditional evening market in Java; a place to drink tea and eat snacks and reflect on the day. At the centre of the image is a *Gerobak Pikul* – sellers walk around with these small coal stoves balanced across their shoulders and sit down to make tea and snacks for their customers. In the side panels are toys made from coconut leaves and small snacks made from rice. The image is reminiscent of tea packaging from the early 20th century.

Rizqi Maulana was born in Sidoarjo, East Java in 1996. In his practice, Rizqi explores Javanese spiritual values, traditional culture and local myths, and the visual languages through which they are conveyed. These ideas are then reinterpreted and recontextualised to explore issues in contemporary society.

Rizki Maulana's recent exhibitions include Aotearoa Art Fair, New Zealand and Sydney Contemporary, both with Redbase Gallery (2023); *Salvation to Save the Soul* (solo exhibition) Redbase Gallery, Sydney (2023). He has exhibited extensively in Indonesia, including at Krack! Studio, Redbase Foundation, Museum MACAN and Galeri Nasional Indonesia.



Pasar Senthir 2024

Ipeh Nur in collaboration with Krack Studio

screenprint on 100% cotton Clairefontaine paper

150 x 200 cm

Edition of 4 + 2AP

In this work, Ipeh explores the second-hand markets around Java. In Jogja they are called *Pasar Senthir* (lamplight markets) or elsewhere in Java *Pasar Klitikan* (junk markets). They are often rambling and chaotic; a jumble sale of old, antique, discarded and possibly even stolen goods.

It interests me because it makes me think about life cycles. People give new meaning and life to objects that are considered no longer valuable, or maybe have been thrown away, broken.

Like many of Ipeh's works, this screenprint has been created using natural pigments and dyes; indigo, cloves, charcoal and soil. Ipeh is interested in these materials because of the important roles they played in the colonial history of the archipelago.

Ipeh Nur was born in 1993 in Yogyakarta, Indonesia, and graduated from the Department of Printmaking, Indonesian Art Institute. She lives and works in Yogyakarta. Her works are based on personal experiences, daily life problems, memories and histories as background events.

Ipeh's recent exhibitions include Sharjah Biennial 16: *to carry* (2025); *Menghanyut: Tubuh dan Perjalanan*, Soboman 219 Art Space, Yogyakarta (solo exhibition, 2022); *Our Grandfather Road: The (gendered) body and place in contemporary southeast Asian art*, 16albermarle Project Space, Sydney (2022); *Garden of History*, Zone2Source, Amstelpark, Amsterdam (2021); *Salimah*, Redbase Yogyakarta; *Banda*, Kedai Kebun Forum Yogyakarta (solo exhibition, 2018).



Sakati 2025

Prihatmoko Moki in collaboration with Krack Studio

screenprint on 100% cotton Clairefontaine paper

200 x 150 cm

Edition of 4 + 2AP

Every year the Sultan hosts a grand carnival, called *Sekaten*, in honour of the Prophet's birthday. In this work, Prihatmoko Moki depicts the interplay of Hindu, Kejawen, Javanese and Colonial practices that fold together in the rituals surrounding the palace and the Sekaten. The text in the lower corner reads *Sekaten* in Arabic.

Prihatmoko Moki works and lives in Yogyakarta, Indonesia. He is interested in rewriting historical narratives. Blurring the lines between fiction and reality, he uses historical myths and satire to discuss and re-question contemporary issues. He mostly works with printmaking mediums from silkscreen to batik, which he has extended into comic, mural, music and performances. He is one of the founding members of Krack Studio.

Since 2006, Prihatmoko Moki was part of the multidisciplinary art project PUNKASILA, performing in Indonesia, Australia, Lithuania and Cuba. In 2013 he co-founded Krack Studio in Yogyakarta and in 2017 formed the art collective GEGERBOYO. He has undertaken an artist residency at Megalo Print Studio Canberra (2014), was nominated for the young artist award, Redbase Foundation, Yogyakarta (2016), and selected to be a part of Europalia Art Festival in Belgium (2017). In 2019, 2021 and 2022 he curated FKY (Festival Kebudayaan Yogyakarta/Yogyakarta Cultural Festival). He was one of the Artistic Directors of the Biennale Yoga 2023.



Rajah 2025

Tamarra in collaboration with Krack Studio

screenprint on 100% cotton Clairefontaine paper

200 x 150 cm

Edition of 4 + 2AP

Tamarra is a performer and visual artist whose research is focussed on constructions of gender and identity in Indonesia's transgender communities. For this exhibition Tamarra has repeatedly written "Rajah"; a well-known prayer that women use to ask God to help them get pregnant. A Rajah is a prayer or wish, usually written in Arabic on a piece of cloth and worn tied to a belt or a necklace. Traditionally Rajah is given by a guru to their student, but Rajah can also be bought from mystics at the night market.

Tamarra (born Tasikmalaya, West Java, 1989) creates works that discuss issues of gender and sexuality, and the histories of transgender in Indonesia. Tamarra's recent selected projects include *Ancient MSG* (2015) at Gertrude Contemporary, Australia; *Unsung Museum* (2016-2017) at Roh Projects in Jakarta and Ruang Gerilya (Bandung); *Calabai Janggeng*, a collaborative research presentation with Emma Frankland on Bissu, commissioned by British Council (2019); Biennale Jogja XV – Equator #5: 'Do we live in the same playground?' (2019); Jakarta Biennale 2021: *ESOK (TOMORROW)*; *Young Birds from Strange Mountains – Queer Arts from Southeast Asia and its Diaspora* at Schwules Museum (SMU), Berlin (2024-25).



Silencio 2025

Timoteus Anggawan Kusno in collaboration with Krack Studio

screenprint on 100% cotton Clairefontaine paper

150 x 200 cm

Edition of 4 + 2AP

In the 19th century the Sultan of Yogyakarta presided over *Rampokan*, a ritual in which a tiger was caught and slaughtered to impress visiting dignitaries. Kusno is interested in the murder of tigers as a demonstration of masculinity and virility in Java. This work also references the black market for Indonesian tiger pelts. The trade was outlawed in the 1990s but Sumatran tiger pelts are still being illegally traded. Today there are less than 400 Sumatran tigers left in the wild. Javanese and Balinese Tigers were declared extinct in 2008 and 2013 respectively.

Timoteus Anggawan Kusno is a multi-disciplinary artist, researcher and filmmaker who presents his works through installations, drawings, moving images and institutional projects. He navigates the boundary between fiction and history, imagination and memory, and addresses the lasting effects of colonialism and power through his narratives.

Kusno's work has been presented internationally at major cultural institutions including Tate Modern (London), the Rijksmuseum (Amsterdam), the Museum of Modern and Contemporary Art (Seoul), MoCA Taipei, Fundació Joan Miró (Barcelona), Centre d'Art Contemporain Genève, ILHAM Gallery (Kuala Lumpur), Inside-Out Art Museum (Beijing), BOZAR (Brussels), the Mumbai City Museum, Kunstmuseum Bonn, the Gwangju Biennale, Sharjah Art Foundation and Biennale Equator, among others.

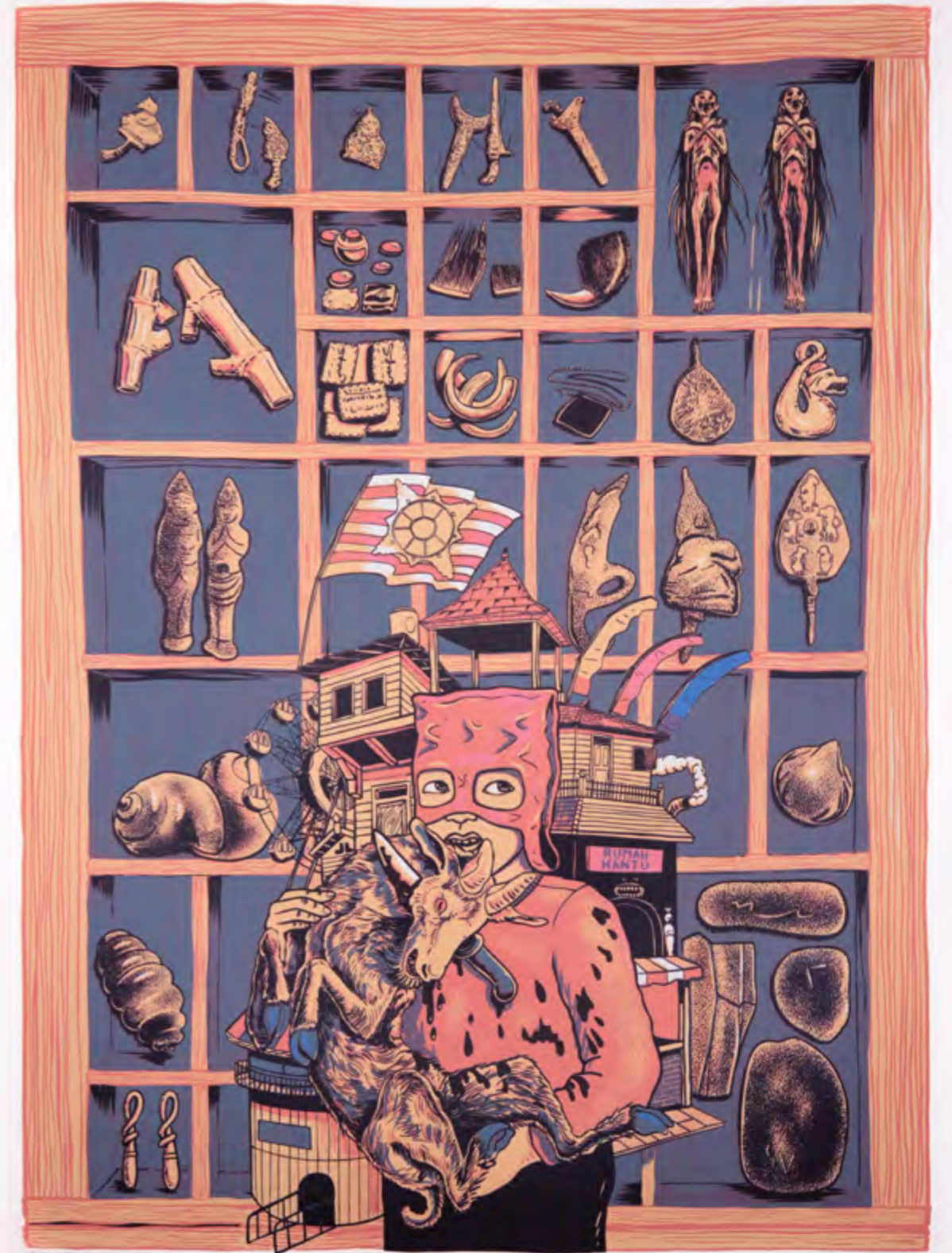


Mystical object; whispering in the midst of the crowd 2025
Rudi Hermawan in collaboration with Krack Studio

screenprint on 100% cotton Clairefontaine paper
200 x 150 cm
Edition of 4 + 2AP

In this image Rudi Hermawan explores the strange practices and mystical objects that can be found at some night markets, from animal sacrifices to “magical” talismans that can cure illnesses, make you rich, or help you win a lover. Rudi Hermawan’s work always features a slightly bewildered, anonymous figure with a plastic bag over their head, who could be anyone or all of us.

Rudi Hermawan is a printmaker and artist who lives in Yogyakarta, Indonesia. His work responds critically to the technological and social changes that affect the communities in which he lives, resulting in colourful satirical works. He is one of the co-founders of Krack Studio. Recent exhibitions include *Casual Print*, Getback Parlour, Jakarta (2025); Selected artist, *Krack Kompendium*, Melbourne Art Book Fair, Melbourne (2024); *Kelas Menengah (Middle Class)*, Krack Studio (2023); Indo NFT Festiverse, R.J. Katamsi, Yogyakarta (2022); *Botanica Política* (solo show), Krack Studio (2019).



Menggali-gali 2024

Alfin Agnuba in collaboration with Krack Studio

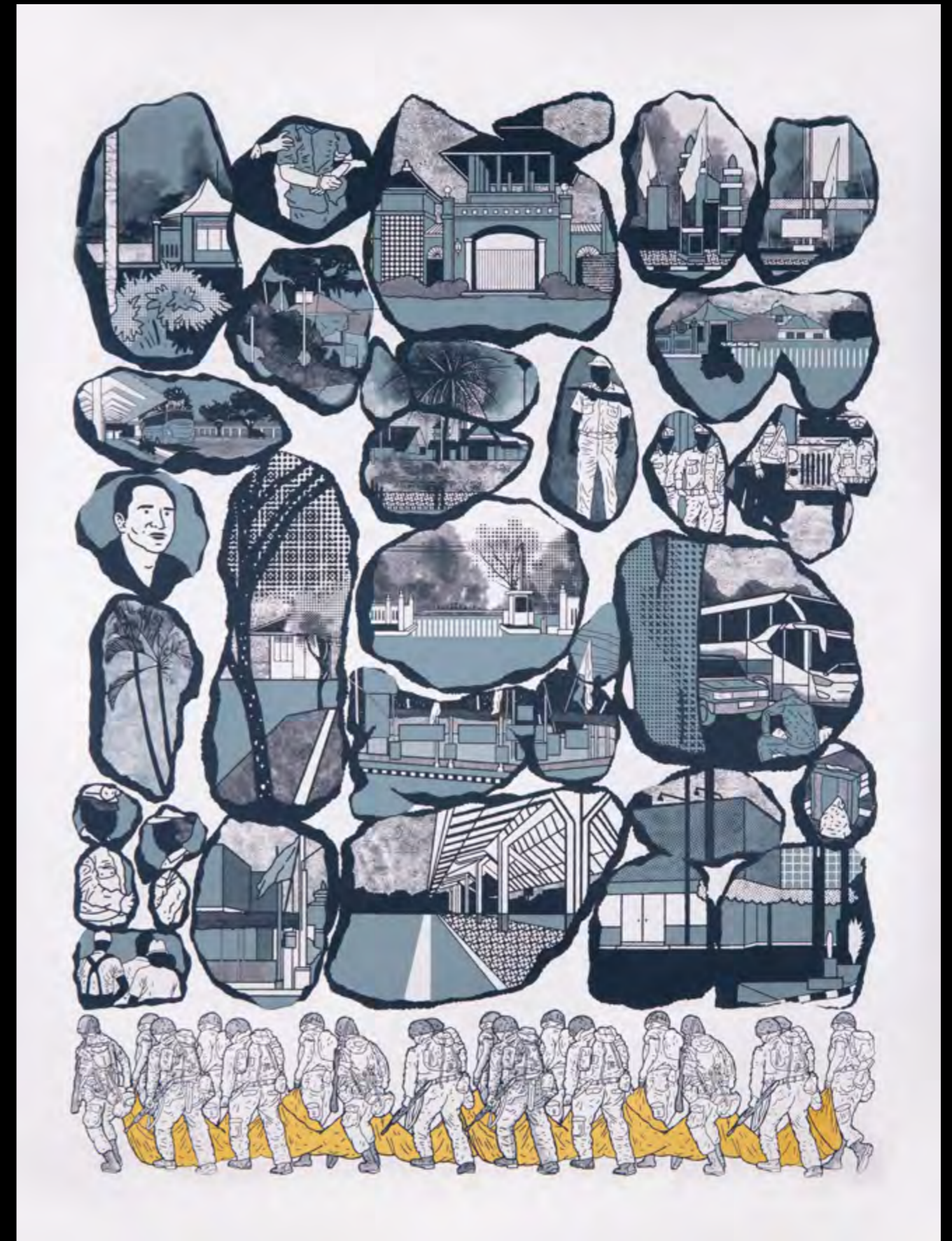
screenprint on 100% cotton Clairefontaine paper

200 x 150 cm

Edition of 4 + 2AP

This work refers to a dark episode in Indonesia's history known as the *Penembakan Misterius* (Mysterious Shootings). From 1983-85 thousands of Indonesian people were murdered, mostly men, and mostly in the middle of the night. The authorities reported the victims were all *Preman* (gangsters) as if this somehow justified their murders, although many were just young men with long hair and tattoos. In this image, Alfin documents the places in Yogyakarta where some of the bodies were dumped in the middle of the night, particularly at two busy bus terminals. When commuters arrived in the mornings they were confronted by a shocking and gruesome message. The perpetrators were never caught nor brought to justice, although it is widely understood they were the Indonesian military, acting on the orders of President Soeharto.

Born in 1990, Alfin Agnuba is a visual artist from Yogyakarta. His work often concerns lost or erased histories of Indonesia, from both political and personal perspectives. Printmaking is a key focus of his practice. Alfin is an active member of the intaglio studio Grafis Minggiran, and the screenprinting studio Krack!, both in Yogyakarta. He is on the organising committee of Pekan Seni Grafis, a biannual print festival in Yogyakarta. His recent solo exhibitions include *Dalam Tiga Babak*, Kedai Kebun Forum (2018), and *Cita Rasa'75*, Lir Space (2014), both Yogyakarta. Group exhibitions include *Love Song*, Homearttrans, Malaysia (2020) and *Indonesia Calling 2020*, 16albermarle Project Space (2020). He has undertaken residencies at Rumah Budaya Tembi and in the Indonesia/Malaysia Nafas residency.



Prajurit Jaga Malam 2024

Jumaadi in collaboration with Krack Studio

screenprint on 100% cotton Clairefontaine paper

200 x 150 cm

Edition of 4 + 2AP

Jumaadi's work is inspired by a poem called *Prajurit Jaga Malam* (Night Watchman) by Chairil Anwar. It was written in 1948 while Indonesia fought for independence from the Dutch. Jumaadi is interested in the line *Waktu jalan. Aku tidak tahu apa nasib waktu?* (Times are changing, but I don't know what changes are coming).

Jumaadi has often made work inspired by Chairil: "It never has direct translation to the work, it is more like a parallel concern. Or at best, a starting point."

Jumaadi is an Indonesian born, Sydney-based artist working across a range of media including drawing, painting, installation and performance. His works are in the collection of the National Gallery of Australia, the Art Gallery of NSW, Museum of Contemporary Art Australia and many regional galleries, public and private collections across Australia and overseas. Since graduating with an MFA from the National Art School in 2008, he has been involved in major international exhibitions in Australia, Asia, Russia, UK and USA. Recently he represented Australia at the Gwangju Biennale in South Korea And the 10th Asia Pacific Triennial, QAGOMA, Brisbane.



Witness 2024

Leyla Stevens in collaboration with Krack Studio

screenprint on 100% cotton Clairefontaine paper

150 x 200 cm

Edition of 4 + 2AP

Leyla Stevens' work explores Balinese cultural histories and ancestral lineages, through a transcultural and diasporic lens. This image from her film *Witness* depicts a banyan tree near a busy street intersection in Bali, beneath which lies an unacknowledged mass grave from Indonesia's 1965-66 genocide. Stevens' work explores how this buried past continues to haunt present topographies. This image draws visibility to points of erasure in the landscape, where histories of violence register as present absences.

Leyla Stevens is an Australian-Balinese artist who works within a lens-based practice. Her work explores the reparative potential of artmaking framed within political and social justice issues. 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 most recent film, *PAHIT MANIS, Night Forest*, premiered as a solo exhibition at the Art Gallery of New South Wales in 2024-25. Leyla's immersive multi-channel video installations have been exhibited widely through major national and international group exhibitions, including recent presentations at: Museum of Contemporary Art Australia, 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 is currently a lecturer in Fine Arts at Monash University.



Pricelist

Artwork	Price IDR
<i>Roda Roda Gila 2024</i> Restu Ratnaningtyas in collaboration with Krack Studio screenprint on 100% cotton Clairefontaine paper. 200 x 150 cm Edition of 4 + 2AP	30,000,000
<i>Rumah Hantu 2024</i> Tobias Richardson in collaboration with Krack Studio Screenprint on 100% cotton Clairefontaine paper. 150 x 200 cm Edition of 4 + 2AP	30,000,000
<i>Good Fortune 2024</i> Amina McConvell in collaboration with Krack Studio Screenprint on 100% cotton Clairefontaine paper. 150 x 200 cm Edition of 4 + 2AP	20,000,000
<i>Pasar Malam (It had come to her attention) 2025</i> Ida Lawrence in collaboration with Krack Studio Screenprint on 100% cotton Clairefontaine paper. 150 x 200 cm Edition of 4 + 2AP	30,000,000
<i>101 Torments of Hell 2024</i> Malcolm Le Smith in collaboration with Krack Studio Screenprint on 100% cotton Clairefontaine paper. 200 x 150 cm Edition of 4 + 2AP	20,000,000
<i>Pasar Malam Kliwon 2024</i> Enka Komariah in collaboration with Krack Studio Screenprint on 100% cotton Clairefontaine paper. 150 x 200 cm Edition of 4 + 2AP	30,000,000
<i>Grobak Pikul 2024</i> Rizqi Maulana in collaboration with Krack Studio Screenprint on 100% cotton Clairefontaine paper. 200 x 150 cm Edition of 3 + 2AP	20,000,000
<i>Pasar Senthir 2024</i> Ipeh Nur in collaboration with Krack Studio Screenprint on 100% cotton Clairefontaine paper. 150 x 200 cm Edition of 4 + 2AP	25,000,000

Sakati 2025 20,000,000
Prihatmoko Moki in collaboration with Krack Studio
screenprint on 100% cotton Clairefontaine paper. 200 x 150 cm
edition of 4 + 2AP

Rajah 2024 20,000,000
Tamarra in collaboration with Krack Studio
screenprint on 100% cotton Clairefontaine paper. 200 x 150 cm
edition of 4 + 2AP

Silencio 2025 40,000,000
Timoteus Anggawan Kusno in collaboration with Krack Studio
screenprint on 100% cotton Clairefontaine paper. 150 x 200 cm
edition of 4 + 2AP

Mystical object; whispering in the midst of the crowd 2025 20,000,000
Rudi Hermawan in collaboration with Krack Studio
screenprint on 100% cotton Clairefontaine paper. 200 x 150 cm
edition of 4 + 2AP

Menggali-gali 2024 20,000,000
Alfin Agnuba in collaboration with Krack Studio
screenprint on 100% cotton Clairefontaine paper. 200 x 150 cm
edition of 4 + 2AP

Prajurit Jaga Malam 2024 40,000,000
Jumaadi in collaboration with Krack Studio
screenprint on 100% cotton Clairefontaine paper. 200 x 150 cm
edition of 4 + 2AP (see note 5)

Witness 2024 40,000,000
Leyla Stevens in collaboration with Krack Studio
screenprint on 100% cotton Clairefontaine paper. 150 x 200 cm
edition of 4 + 2AP

Notes

1. Editions 1/4 and 2/4 retained for museums as full sets and are sold in a custom-made museum box
2. Editions 3/4 and 4/4 available for sale as single prints
3. A/P 1 is artist's edition
4. A/P 2 is Krack edition
5. Jumaadi's print is sold intact. The print can be cut at an extra cost (see image page 36)
6. Prices include packaging but do not include delivery.

Jumaadi edition 3/4 and 4/4 sold
Ipeh Nur edition 3/4 and 4/4 sold

Purchase information

To buy prints please contact:

AUSTRALIA

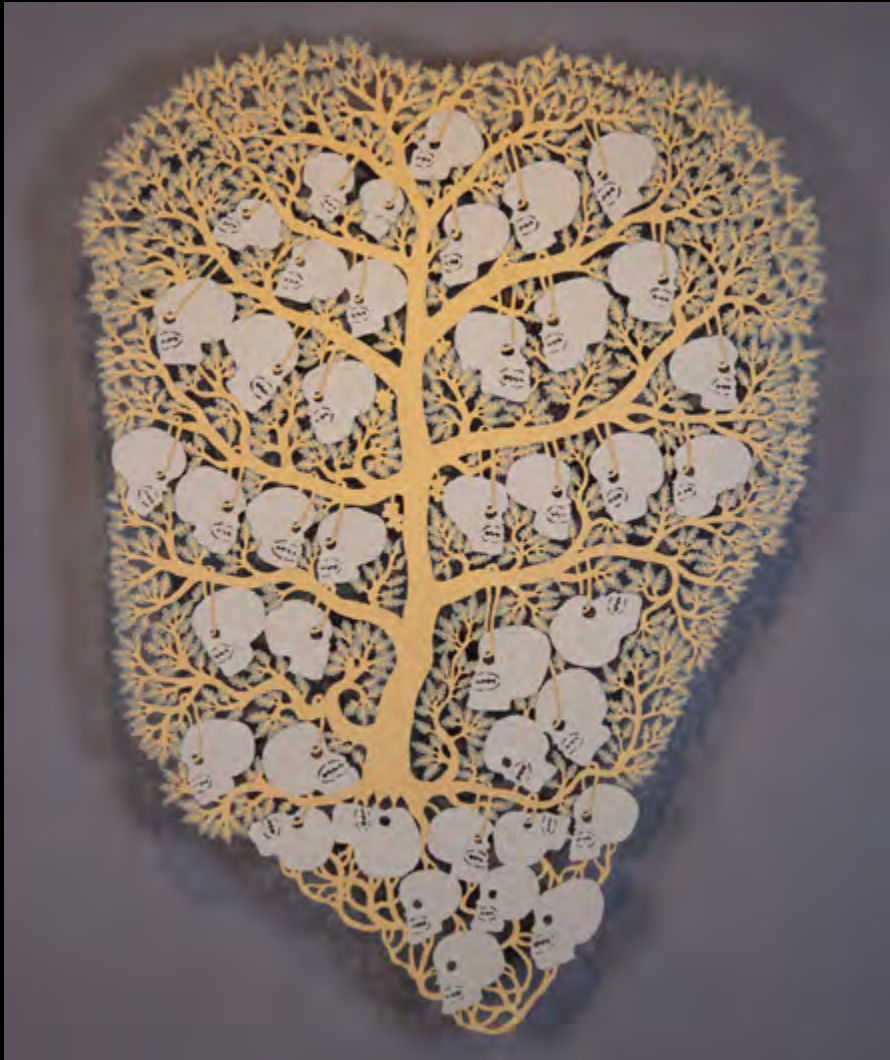
John Cruthers

john@16albermarle.com

INDONESIA

Sukma Smita

sukmasmita@gmail.com



Jumaadi, *Prajurit Jaga Malam 2024* (cut version)

Additional Credits

Krack!

Printmakers
Production management
Budget and finance
Image research
Video editor
Translation
Pasar Malam documentation
Exhibition documentation
Project assistants

Rudi Hermawan, Alfin Agnuba, Malcolm Smith
Malcolm Smith and Sukma Smita
Sukma Smita and Putri Okta
Khoiril Maqin and Febrian A. Hasibuan
Muhammad Dzulqarnain
Khoiril Maqin
Salius
Fajar Riyanto
Hilmi Qobus dan Tanjung Daud S.

16albermarle

Tour management
Gallery manager
Artist liaison and translation
Graphic design
Publicity and media liaison
Educational materials

John Cruthers
Rosario Aguirre Mitrovic
Ellya Gunawan
Weiru Hsien and Tommy Carman
Sky Zhou
Lauren Barlow