

EDISII

We are the first art print publisher based in Indonesia.

We collaborate with artists to create and produce high-quality, museum-grade art prints, whether based on existing works or specially created as limited editions.

Our mission is to help artists present, preserve, and share their artwork through collectable print editions by combining fine printing craftsmanship and exquisite presentation with thoughtful collaboration.

At EDISII Artprint Publisher, we are committed to support artists in expanding their reach and enhancing their presence in both the Indonesian and international art markets.

Agus Putu Suyadnya



In Silence #3, 2025

Giclée print on Hahnemühle paper

83.3 x 96 cm; 87.3 x 100cm (with frame)

Edition of 5 + 2AP

In collaboration with D Gallerie

Agus Putu Suyadnya



Rootedness #2, 2025

Giclée print on Hahnemühle paper

142.3 x 110 cm; 146.3 x 110 cm (with frame)

Edition of 5 + 2AP

In collaboration with D Gallerie

Agus Putu Suyadnya (b. 1985, Indonesia) is an artist based in Yogyakarta whose practice reflects on life between the Creator and the surrounding environment, engaging with themes of technology and nature. Working in a realist technique infused with a surrealist sensibility, his paintings explore poetic and imaginative depths. He earned a Bachelor of Fine Arts degree from the Indonesian Institute of the Arts (ISI) Yogyakarta and has exhibited internationally through solo exhibitions in Yogyakarta, Bali, and New York, as well as group exhibitions including Wonderland: Curious Nature at the New York Botanical Garden and Xavier Art Fest 2024 in San Juan, Philippines.

“Silence is a wise companion. It holds many stories about the essence of life.”

“*In Silence*” depicts a quiet, wordless dialogue between humans and nature. An astronaut stands still in an ancient forest, surrounded

by calm yet alert deer, as if time has momentarily paused. The presence of a technological figure within a sacred natural space shifts the gesture from domination to listening, reinforced by subtle light and flowing water. Through this stillness, the work reflects on human humility, suggesting that the deepest wisdom emerges when one chooses silence and unity with the universe.

Arin Sunaryo



Chiarascuro (studi 00), 2009

Giclée print on Hahnemühle paper

134 x 110 cm; 138 x 114 cm (with frame)

Edition of 5 + 2AP

Arin Sunaryo



Stratum #9 | KK, 2019

Giclée print on Hahnemühle paper
121.2 x 95 cm; 125.2 x 99 cm (with frame)

Edition of 5 + 2AP

Arin Sunaryo

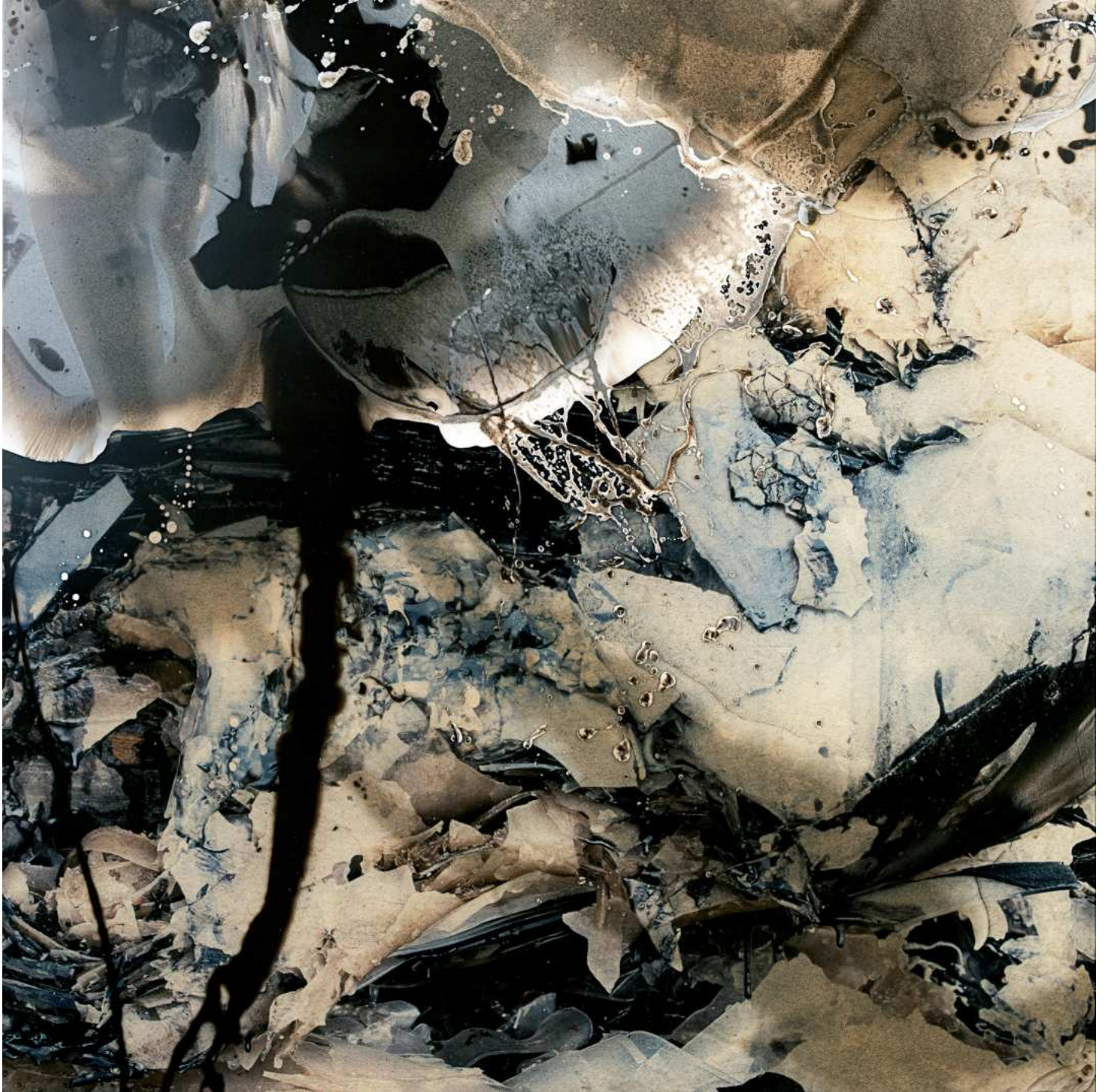


Argo (Tangkuban Perahu, Merapi,
Kelud Volcanic Ash 150124 Eruption) #2, 2024

Giclée print on Hahnemühle paper
98 x 150 cm; 102 x 154 cm (with frame)

Edition of 5 + 2 AP

Arin Sunaryo



Lagedu #3, 2016

Giclée print on Hahnemühle paper
80 x 80 cm; 96.5 x 93.5 cm (with frame)

Edition of 5 + 2 AP

Arin Sunaryo (b. 1978, Indonesia) is a contemporary visual artist known for his experimental approach to painting and his innovative use of materials. He studied fine art at Bandung Institute of Technology, graduating in 2001, and earned an MFA from Central Saint Martins College of Art and Design, London, in 2005. Arin, today, continues to push the boundaries of what painting can be through his experimental processes, material research, and deep sensory aesthetic. Notable solo exhibitions include *Tera Nova: Bentang Lain*, koheci initiative, Yogyakarta, Indonesia (2025); *Base Matters*, Selasar Sunaryo Art Space, Bandung, Indonesia (2023); Art Basel OVR: Portals, Hongkong (2021); *IRL / In Real Life*, Art Basel OVR:2020, ROH Projects (2020). Selected group exhibitions include masih bernadi, celebrating 25th anniversary of Nadi Gallery, Jakarta, Indonesia (2025);

External Entrails, Silverlens New York, New York (2023); *MOTHER TONGUE, ARE YOU THERE?*, ISA Art Gallery, Jakarta, Indonesia (2023); S.E.A Focus Tanjung Pagar Distripark, Singapore (2022); *Bara Semula*, Serambi Pirous, Bandung, Indonesia (2022); *ARTJOG Resilience*, Jogja Nasional Museum, Yogyakarta, Indonesia (2020).

“This series was created during the early stages of my exploration of resin as a material in my painting practice in 2009. At the time, I sought to understand its character, properties, and the visual possibilities that could be achieved through this new technique. One approach involved experimenting with large, gestural brushstrokes—using an 80 cm rubber squeegee—applied to the resin surface, which reminded me of paint strokes on canvas.

In subsequent explorations, I increasingly employed techniques such as splashing, pouring, flooding, and the use of custom-made tools to apply resin onto flat surfaces.” -
Arin Sunaryo

Arkiv Vilmansa



Wounderland: Burn the Night, 2026
Giclée print on Hahnemühle paper
93 x 74 cm (paper); 96 x 77 cm (with frame)
Edition of 5 + 2 AP

Arkiv Vilmansa (b. 1979, Indonesia) is a contemporary artist known for cartoon-inspired paintings defined by bold outlines, flat forms, and vibrant color. Influenced by street art, toys, fashion, nature, and subculture, his work is rooted in childhood memory. Trained as an architect, Arkiv brings a structured, critical approach while maintaining a raw and playful visual language. His practice spans painting, prints, toys, and sculpture, and his iconic characters reflect influences from Takashi Murakami and NIGO. With nearly 15 years of professional practice, Arkiv has collaborated with international galleries and brands including BAPE, Franck Muller, IKEA, Volkswagen, and OPPO. His works are widely collected, and he remains actively engaged in supporting creative communities. Notable solo exhibitions include *ARKIV UNIVERSE*, Galeri Nasional, Jakarta,

Indonesia (2025); *Metaphor of Memories*,
Selasar Pav. Sunaryo, Bandung, Indonesia
(2024); *Muted Moment*; Within Walls, Streams
Gallery, Hong Kong (2022). And group
exhibitions include *SESAME STREET:
Magical Art World*, Shenzhen, China (2025);
BAPE Gallery at Complex Con, Hong
Kong (2024); *Velocity Vision*, Cans Gallery,
Jakarta, Indonesia (2024); *Brightside*, Sun City
Gallery, Melbourne, Australia (2023) and
many others.

They unfold, especially in Wounderland.

The sky, once bright and forgiving, suddenly
collapses into darkness.

Light fades without warning.

Moist air wraps itself around my body, heavy
and intimate,

as if the world itself is breathing beside me.

Fallen leaves whisper as they descend,
following my footsteps,
greeting me as though they have been waiting
for my arrival.

Here, my companions are no longer voices or
faces,
but water that listens,
soil that remembers,
and unfamiliar plants that grow quietly in my
presence.

Am I still living in the same reality?
Or have I crossed into another existence
entirely?

It has only been three months since I first
stepped into Wounderland,
yet the silence here feels ancient—
vast, endless, and almost sacred.

And still, within this solitude, I feel
something unexpected:
peace... and joy.
I am not lonely.

Though my companions cannot speak,
they stay.
They grow.
They breathe alongside me.

A world so quiet it echoes within my soul—
a world strange, alive,
and irresistibly beautiful.

-Domma-

Atreyu Moniaga



Shadow Puppet Master: The Dance, 2025

Giclée print on Hahnemühle paper

46.1 x 56 cm; 50.1 x 60 cm (with frame)

Edition of 5 + 2AP

Atreyu Moniaga (b. 1988, Indonesia) is a Jakarta-based multidisciplinary artist whose practice is grounded in philosophical inquiry and a strong commitment to visual storytelling. His work has been exhibited alongside internationally renowned artists such as Ai Weiwei and Yayoi Kusama, and his international profile continues to expand, including a successful presentation with Gallery Carl Kostyál. Moniaga's work has been featured in publications such as Hong Kong Prestige and Ocula, and he is recognized for weaving personal narratives into visually refined and conceptually layered compositions. Notable solo exhibitions include Solo Presentation by Carl Kostyál Gallery, ArtSG, Singapore (2024); *Conviction*, Kohesi Initiatives, Yogyakarta (2022); Solo presentation by BAIK Art Gallery, Seoul, South Korea (2022). He has also participated in selected group exhibitions Institute

Kesenian Jakarta's Alumni, *GORTA III*, Jakarta (2025); Mizuma Gallery, *Connecting*, Singapore (2025); OTA Fine Arts, *In Dialogue*, Singapore (2025); ARTJOG 2024, Yogyakarta, Indonesia (2024).

As part of EDISII's presentation, "Shadow Puppet Master: The Dance" explores how ambition, work ethic, determination, and integrity choreograph our actions. Often, people only see the façade and overlook the hard work and commitment carried out in silence and in the shadows. Visually, the painting draws inspiration from Peter Pan's shadow, an image of a shadow with a will of its own.

Coté Esquivá

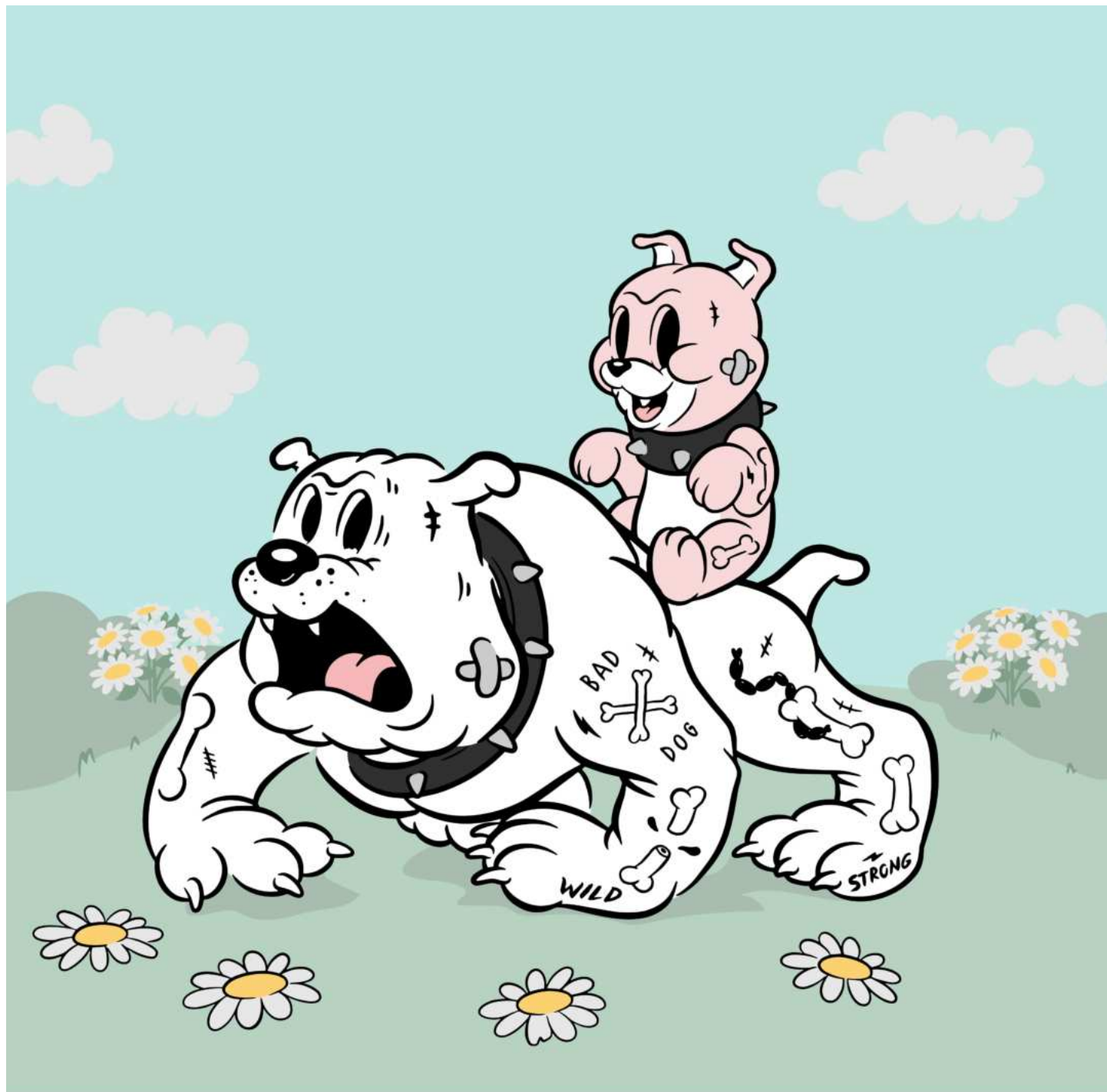


Big Charlie, 2025

Giclée print on Hahnemühle paper
50 x 50 cm; 73.5 x 73.5 cm (with frame)

Edition of 7 + 2 AP

Coté Escrivá



Creepy Dog Adventures, 2025

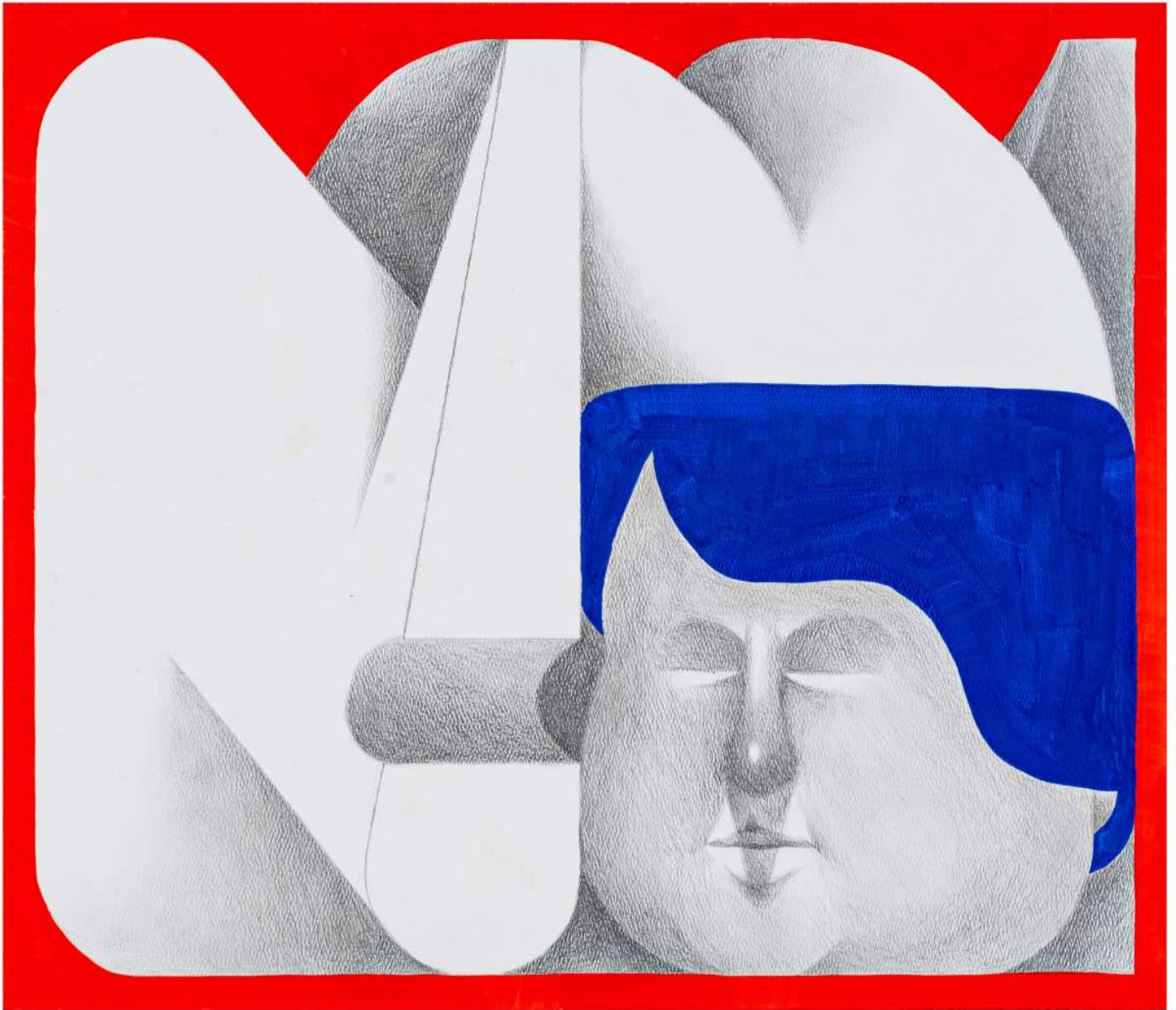
Giclée print on Hahnemühle paper

50 x 50 cm; 73.5 x 73.5 cm (with frame)

Edition of 7 + 2 AP

Coté Escrivá (b. 1982, Spain) is an artist based in Valencia, Spain. Since very young he has always been in love with graphic design and illustration. After his studies in Industrial Design he worked as a graphic designer in several design studios. After that he decided to create his own signature personal project and live the dream as an artist. Nowadays his creations are a mix of feelings, he uses popular cartoon characters with a twisted wink. Coté does both paintings and sculptures and his work has been exhibited in art fairs, trend shows and solo and group exhibitions in cities such as Shanghai, Hong Kong, Tokyo, Taipei, Beijing, Miami, LA and others. Such exhibitions include “*Dead Cartoon*” (solo) - The Anzai Gallery, Tokyo, Japan (2022); “*Art Central HK*” - Art Convex (2022); “*Art Taipei*” - Art Convex (2022); “*Mushrooms and flowers*” - Secret Fresh, Manila Philippines (2024).

Chuanslee



Different in Silence (Bertumbuh Series), 2022

Giclée print on Hahnemühle paper

56 x 65 cm; 60 x 69 cm (with frame)

Edition of 5 + 2AP

In collaboration with Museum of Toys

Chuanslee (b. 1993, Indonesia) is a contemporary artist working primarily with street art and graffiti to explore ideas of life within the comfort zone. Through a recurring boxed character and distinctive scribbled forms, his work reflects on personal space, movement, and self-awareness, proposing the comfort zone as a foundation for understanding and self-love rather than limitation. Drawing from his own lived experiences, Chuanslee creates multidimensional visual worlds that merge monochrome black and white with red, blue, and green, symbolizing both the fundamentals of life and the courage to dream within self-defined boundaries.

As part of EDISII's presentation, "Different in Silence (Bertumbuh Series)" is about a blue-haired boy who stands in silence. His hair symbolizes uncommon dreams, while his eyes hold a world only he understands. He does not seek attention he simply exists as himself, calm and different.

Eddy Susanto



The Java of Durer, 2011

Giclée print on Hahnemühle paper

112 x 80 cm; 128.5 x 93.5 cm (with frame)

Edition of 7 + 2 AP

Eddy Susanto (b. 1975, Indonesia), known for his meticulous, is research-driven practice that interrogates cultural identity by interweaving elements of Indonesian and Javanese history with broader global narratives, often articulated through the Javanese hanacaraka script. His work has been widely exhibited in solo shows, including *Neighbor Records* at ART SG, Singapore (2023); *The Allegory: Java of Dante* at Giudecca Art District, Venice (2022); *A Decade of Encounters* with Eddy Susanto at Lawangwangi, Bandung (2021); *The Renaissance of Panji* (2019) and *The Irony of Ruralism* (2018) at Art Jakarta. He has also participated in numerous group exhibitions, such as *JAVA Art Energy* at Institut des Cultures d'Islam, Paris (2018–2019); the Singapore Biennale, *Atlas of Mirror*, at the Singapore Art Museum (2016–2017); *ArtJog IX: Universal Influence*, Yogyakarta (2016); the

Indonesia Art Award at the National Gallery of Indonesia (2013); *ArtJog: Maritime Culture* (2013), further establishing his presence in both regional and international art scenes.

Eko Nugroho



Fluorescent Republic, 2026

Giclée print on Hahnemühle paper
113 x 110 cm; 117 x 114 cm (with frame)

Edition of 10 + 2AP

Eko Nugroho



We are Just Patterns Created by the System, 2026

Giclée print on Hahnemühle paper
113 x 110 cm; 117 x 114 cm (with frame)

Edition of 10 + 2AP

Eko Nugroho (born 1977, Indonesia) is a contemporary artist of international renown. A graduate of the Indonesian Institute of the Arts (ISI) Yogyakarta, he has a background in street art and community-based practices, which form an important and inseparable aspect of his work. His practice spans painting, drawing, embroidery, sculpture, murals, contemporary wayang, video, and installations made from upcycled plastic waste. His works are rooted in local traditions and the surrounding urban environment. His distinctive visual language is fresh and playful, drawing on street art, graffiti, and comic aesthetics while conveying political messages. Eko Nugroho has held numerous solo exhibitions, including *MORE LOVE ABOVE THE PEACE*, Art Front Gallery, Tokyo, Japan (2024); *HEADS FULL OF EMPTY VIEWS*, Danysz Gallery, Paris, France (2022);

On Site: Eko Nugroho / Wayang Bocor, Asia Society, New York, USA (2017); *WAYANG BOCOR*, University of North Carolina at Chapel Hill, NC, USA (2017); *LOT LOST*, Art Gallery of New South Wales, Sydney, Australia (2016); and Musée d'Art Moderne de la Ville de Paris, France (2012).

In “We are Just Patterns Created by the System”, this work reflects society and the people within a state system, where individuals are shaped by structures created by the state itself, making their actions predictable, directed, and systematized. While there is hope that these systems can provide security, genuine welfare, guaranteed democracy, and freedom of expression—including the right to contribute to and criticize the system—this ideal is rarely achieved. Inequality persists, certain powers remain unquestionable, and the people are

positioned as the weaker side, confined to forms and patterns predetermined by the state.

Iabadiou Piko



Fragmen yang Saling Mengingat, 2025
Giclée print on Hahnemühle paper
110 x 97.3cm; 114 x 101.3 cm (with frame)
Edition of 5 + 2 AP
In collaboration with D Gallerie

Iabadiou Piko



Gumpalan, Sisa Napas diujung Nama, 2025

Giclée print on Hahnemühle paper
110 x 97.3 cm; 114 x 101.3 cm (with frame)

Edition of 5 + 2 AP

In collaboration with D Gallerie

Iabadiou Piko (b. 1984, Indonesia) lives and works in Yogyakarta who is a multidisciplinary artist working across painting, sculpture, and installation, his practice engages with memory, identity, and archival inquiry, using light and shadow as metaphors for human complexity. Characterized by layered compositions, raw textures, stark tonal contrasts, and gestural mark-making, his work explores tensions between visibility and concealment, recollection and oblivion, constructing meditative visual fields where individual and collective histories converge. Piko studied Art Photography and Design at Akademi Desain Visi Yogyakarta (2002–2005), and has participated in residencies including *Warehouse 421*, Abu Dhabi (2018), Luzhunan Historical House, Taiwan (2016), and *Transit #3*, Selasar Sunaryo Art Space, Bandung (2015).

Recent solo exhibitions include *Eureka Threshold*, Michael Janssen Gallerie, Berlin (2025), “*MIND-RESISTANCE*”, Lotte Art Fair, Busan Seoul, Hatch Art Project, Singapore (2022), “*NATURAL MINDSCAPE*”, NUNU FINE ART, Taipei, Taiwan (2022), “*Iabadiou Piko*”, Position Art Fair, Michael Janssen, Berlin (2021); *Menumpuk di Atas Hamparan*, D Gallerie, Jakarta (2017); and *Proporsi Biru (Der Anteil des Blaus)*, Michael Janssen, Berlin (2016). His work has also been presented at Art Dubai (2018), and in group exhibitions across Asia, Europe, and North America, including Bangkok, Seoul, Beijing, Chiang Mai, Skopje, Toronto, Lisbon, and numerous cities in Indonesia. Piko’s work is held in private collections throughout Asia and Europe.

Indieguerillas



A Daily Dose of Microadventures #1, 2025

Giclée print on Hahnemühle paper

113 x 110 cm; 117 x 114 cm (with frame)

Edition of 5 + 2 AP

indieguerillas is a husband-and-wife artist duo consisting of Dyatmiko Lancur Bawono and Santi Ariestyowanti. Founded in 1999 as a graphic design firm, indieguerillas's philosophy of "constantly in guerrilla to find new possibilities" has led them to become full-time artists in 2007. Nevertheless, design still plays a very important role as it allows for them to explore the use of unconventional media and techniques as part of their artistic statement. In addition to their proficiency at visual effects and inter-media experimentation, their works are also recognized for its folklore influences. The unique intertwine between traditional values and contemporary culture has brought indieguerillas to numerous important exhibitions around the globe.

As part of EDISII's presentation, "A Daily Dose of Microadventures" is about In a world filled with constant digital noise and rigid routines, microadventures serve as a vital "circuit breaker" against burnout. They offer a much-needed respite that helps restore both energy and mental clarity. These short, low-cost, spontaneous bursts of local exploration—such as sleeping under the stars in your backyard or taking a different trail home—refresh our perspective without the stress of extensive travel planning.

Injecting novelty and a sense of "planned spontaneity" into the workweek can lower cortisol levels, boost creative problem-solving, and remind us that we do not always need a plane ticket to experience awe and discovery.

Adventure is about noticing the extraordinary within the ordinary. By breaking routine, we

can rediscover inspiration in small moments.
Start your own microadventure—choose one
small change for tomorrow and see what fresh
perspectives emerge.

Iqi Qoror



Cerita Staycation, 2024

Giclée print on Hahnemühle paper
110 x 204 cm; 114 x 208cm (with frame)

Edition of 5 + 2AP

In collaboration with D Gallerie

Iqi Qoror



Silver Lining, 2024

Giclée print on Hahnemühle paper
138 x 110 cm; 142 x 114 cm (with frame)

Edition of 5 + 2AP

In collaboration with D Gallerie

Iqi Qoror (b. 1984, Indonesia) is a contemporary artist based in Yogyakarta. He holds a Master's degree in Fine Art from the Indonesian Institute of the Arts and has presented ten solo exhibitions in Yogyakarta, Singapore, London, and Los Angeles. In addition to his solo practice, he regularly participates in group exhibitions and major international art fairs, including Art Stage Singapore, Art Jakarta, Art 021 Shanghai, Moniker Art Fair London, and Art Palm Springs, California. Since 2022, his work has explored the relationship between emotion, perception, and measurement, using bright, vivid colours to convey a deliberately melancholic atmosphere. His recent artistic inquiry engages with the concept of simulacra, examining the tension between illusion and perception, and between authenticity and imitation.

As part of EDISII's presentation, "Cerita Staycation" presents a transitional space that feels both familiar and strange. A garden, a lodging terrace, and a yard are filled with figures, suitcases, animal sculptures, and furniture, yet lack a clear purpose. Each element represents something recognizable—travel, rest, ownership, togetherness—but appears as an image detached from its original function. Through bright colours and a dense composition, the painting invites viewers into a world where reality is replaced by images of reality, leaving not experience itself but a simulation—one in which we move among signs without ever truly arriving.

J. A. Pramuhendra



St. Martin, 2015

Giclée print on Hahnemühle paper
116 x 80 cm; 132.5 x 93.5 cm (with frame)

Edition of 5 + 2 AP

J. A. Pramuhendra (b. 1984, Indonesia) is a prominent artist recognized in the Asian art scene for his distinctive use of charcoal and canvas. His large-scale charcoal works blur the lines between reality and fiction, drawing visual references from iconic films, classical paintings, and Biblical scenes, offering layered interpretations that reflect personal and collective identities. His work resonates with both spiritual depth and socio-cultural commentary, exploring themes of faith, identity, and the syncretic complexity of Indonesia's multi-ethnic, multi-faith society. His recent exhibitions include notable solo shows such as *Tears From Heaven* at Srisasanti Gallery, Yogyakarta (2024), *The Monster Chapter II: Momentum* at the National Gallery of Indonesia, Jakarta (2019), and *The Monster Chapter I: Memory* at Can's Gallery, Jakarta (2018), alongside group exhibitions like Art SG 2025 Solo Presentation in Singapore,

Continuum at Can's Gallery (2025), *The Poetic Effect* at Nadi Gallery (2024), and the *30th Srisasanti Syndicate* at Srisasanti Gallery (2024).

Jumaldi Alfi



Kami Tahu Kemana Seni Rupa Indonesia Kami Bawa, 2012

Giclée print on Hahnemühle paper
110 x 107 cm; 114 x 111 cm (with frame)

Edition of 5 + 2 AP

In collaboration with Kiniko Art

Jumaldi Alfi



Taman Rasa #03, Birthday, 2021
Giclée print on Hahnemühle paper
110 x 117.7 cm; 114 x 121.7 cm (with frame)
Edition of 5 + 2 AP
In collaboration with Kiniko Art

Jumaldi Alfi



Blackboard Series - [Kami tidak tahu kemana Seni Lukis Indonesia kami bawa], 2023 - 2024

Giclée print on Hahnemühle paper
110 x 155.5 cm; 114 x 159.5cm (with frame)

Edition of 5 + 2 AP

In collaboration with Kiniko Art

Jumaldi Alfi (b. 1973, Indonesia) is a leading figure in Indonesian contemporary art and a founding member of the influential Jendela art group, which emerged in the late 1990s and introduced a renewed focus on aesthetic and material exploration. Working primarily in painting, he is known for a deeply personal iconography that reflects existential and spiritual experiences on both individual and collective levels. Drawing from sources ranging from text and natural objects to Renaissance painting and personal memory, his major series—such as Blackboard Paintings and Melting Memories—create works that are at once intimate and enigmatic. He lives and works in Yogyakarta and has exhibited widely in Indonesia and internationally. Notable solo exhibitions include: *Never Ending Stories*, Kiniko Art, Yogyakarta, Indonesia (2025); *Taman Rasa*, Mees Van Dewiele, Gent, Belgium (2024);

Melting Memories/Rereading Landscape, Mooi Indies, ARNDT Gallery, Singapore (2014). Selected group exhibitions include *Dari Rakyat Untuk Rakyat: Art Care for Sumatra*, Kiniko Art, Yogyakarta, Indonesia (2026); *Masih Bernadi* Group Exhibition Celebrating 25th of Nadi Gallery, Jakarta, Indonesia (2025); *Past-Present: Arts School in Indonesia*, Indonesian School of The Hague, Wassenaar, Netherlands (2025); *Blossoming Curiosity* (Indonesian – Thailand Collaborative Painting Exhibition), The National Gallery of Thailand, Bangkok, Thailand (2023) and many more.

“Kami Tahu Kemana Seni Rupa Indonesia Kami Bawa” is inspired by S. Sudjojono’s 1948 essay *Kami Tahu Kemana Seni Lukis Indonesia akan Kami Bawa* (We Know Where We Will Take Indonesian Painting), in which he asserted that Indonesian artists

were capable of shaping their own artistic direction in line with the nation's identity and reality. Written in response to views that underestimated Indonesian artists, the text expressed strong conviction about the future of Indonesian art. More than sixty years later, this work questions whether that vision has truly been realized, asking whether Indonesian fine art has found its direction—or whether it remains unresolved.

Naufal Abshar

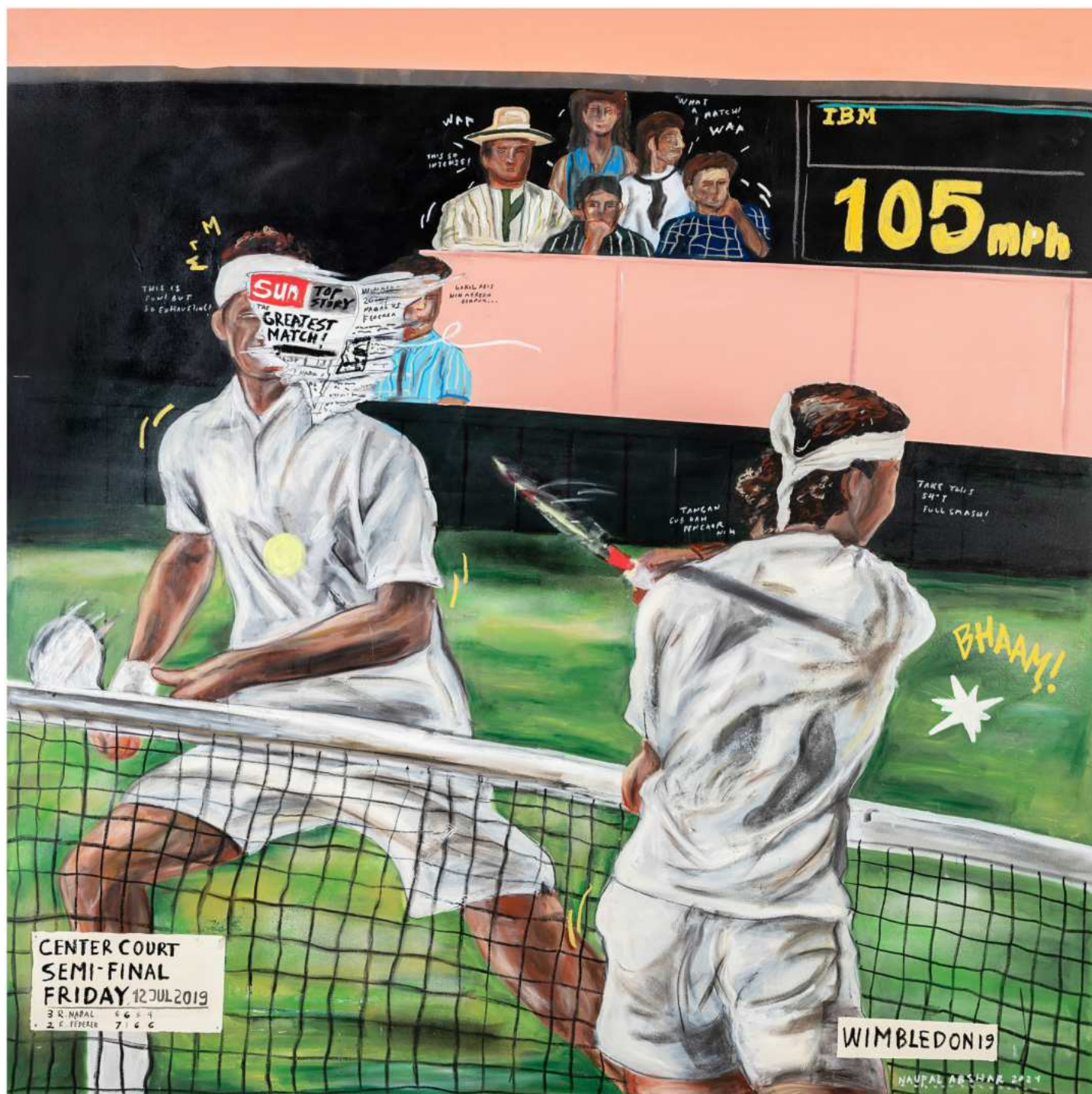


The End, 2025

Giclée print on Hahnemühle paper
110 x 161 cm; 113 x 164 cm (with frame)

Edition of 5 + 2 AP

Naufal Abshar



The Greatest Match in Wimbledon, 2024

Giclée print on Hahnemühle paper

113 x 110 cm; 117x 114 cm (with frame)

Edition of 5 + 2 AP

Naufal Abshar



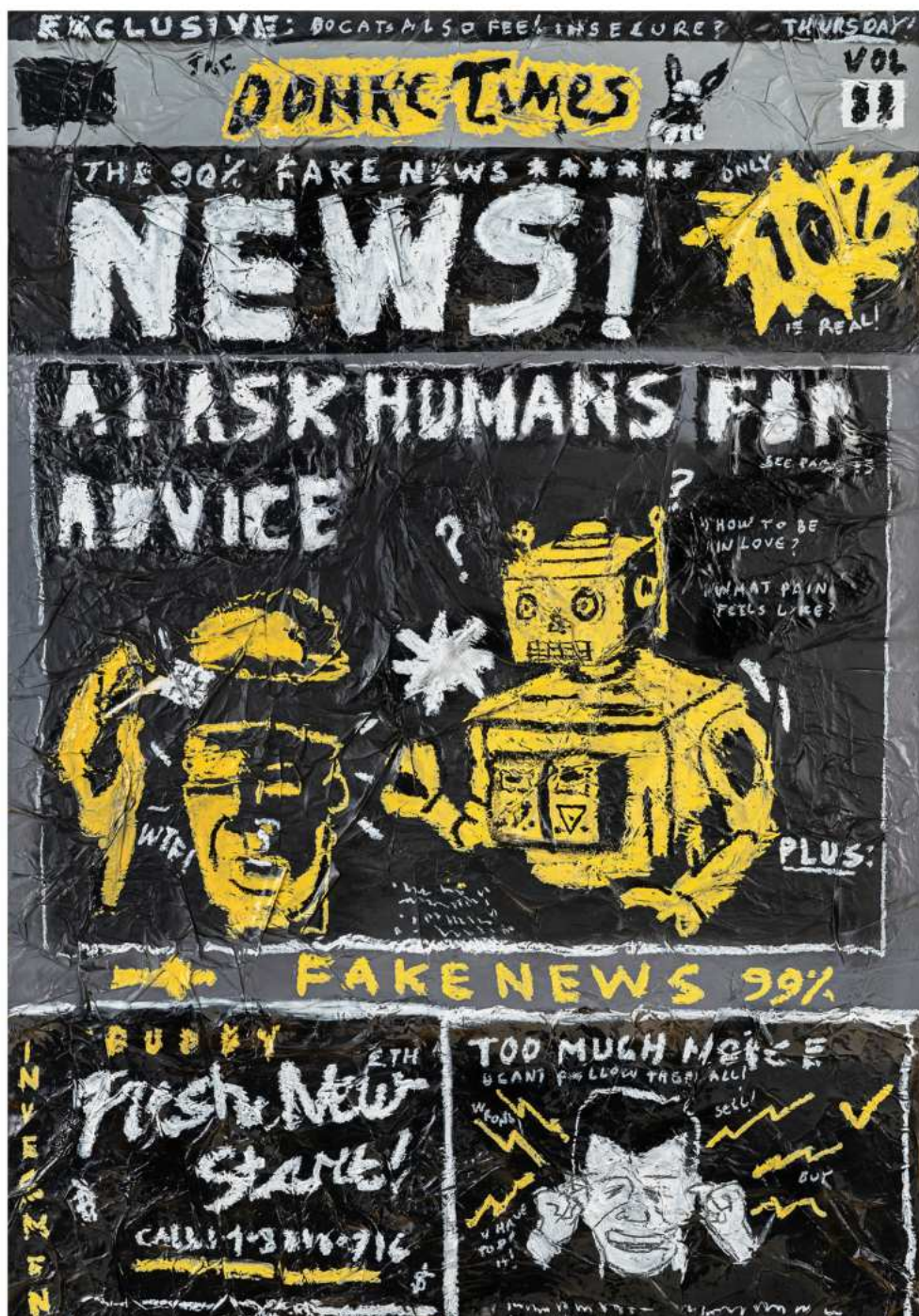
Look For Me, 2025

Giclée print on Hahnemühle paper

103 x 75 cm; 107 x 79 cm (with frame)

Edition of 5 + 2 AP

Naufal Abshar



AI Ask Humans For Advice, 2025
Giclée print on Hahnemühle paper
103 x 68 cm; 107 x 72 cm (with frame)
Edition of 5 + 2 AP

Naufal Abshar



The Knight Of The First Day, 2025
Giclée print and Gold Leaf on Hahnemühle paper
100 x 100 cm; 116.5 x 113.5 cm (with frame)
Edition: 1/5 (Edition of 5+ 2 AP)

Naufal Abshar (b. 1993, Indonesia) is a promising young Indonesian artist that has participated in various group exhibitions in places as diverse as Singapore, Hong Kong, Taiwan, Venice, Washington DC, New York City and Lithuania.

In 2019, he won an award from AMI (Anugrah Music Indonesia) for the best Graphic Design to a music album namely Mantra – Mantra (Kunto Aji). He is considered as one of Indonesia's top collected artist, placing with many important blue-chip collections, and has steadily grown his collector base locally and overseas across the decade. Notable solo exhibitions include *Flash, Pow, Bham!*, Can's Gallery, Spac8, ASTHA District 8, Jakarta (2022); *Voyage*, Rich Art Gallery, Taiwan (2022); *I am Me*, Art Porters Gallery, Singapore (2019). Selected group exhibitions include *I'll Stand By You*, YOD Gallery, Osaka Japan (2025); Indonesia Pavilion at World Expo

2025, Osaka, Japan (2025); Special Exhibition 75 at Michael Cacoyannis Foundation, Athens, Greece (2024); *Negeri Elok*, Jakarta, Indonesia (2024); Tarp Winter Residency Exhibition, sva New York City, USA (2021).

In “The Greatest Match in Wimbledon (2024)”, Naufal captures a moment of tension and chaos inside a legendary tennis arena. Two players collide at the net—one blinded by a newspaper, the other mid-swing—turning a precise sport into a surreal, almost cartoon-like accident. This work highlights the speed, pressure, and public expectation. Through pop references and exaggerated gestures, the work reflects on contemporary competition, where performance and spectacle often overwhelm control, blurring the line between reality and entertainment.

Nyoman Masriadi



The Wind Blows, 2018

Giclée print on Hahnemühle paper
83 x 110cm; 87 x 114 cm (with frame)

Edition of 5 + 2 AP

Nyoman Masriadi (b. 1973, Indonesia) is one of Southeast Asia's most influential contemporary artists. Trained at the Indonesian Institute of the Arts (ISI) Yogyakarta, where he lives and works, Masriadi is renowned for his bold figurative paintings that merge Indonesian cultural references with sharp social commentary and global pop culture. His monumental, muscular figures—rendered with masterful control of light, shadow, and volume—often recall comic book heroes, soldiers, or athletes, yet also reveal moments of vulnerability and introspection. Through satire, humor, and layered symbolism, Masriadi's work offers a powerful reflection on politics, identity, and the complexities of contemporary Indonesian society. Masriadi's work has been widely exhibited throughout Asia, Europe, and North America, with solo exhibitions in key art centers such as Singapore, Hong Kong, and New York, as well as participation

in important regional exhibitions including the Singapore Art Museum's "Negotiating Home, History and Nation." His landmark solo exhibition at the Singapore Art Museum in 2008 established him as the first contemporary Southeast Asian artist to be granted a major solo museum presentation in the region. His paintings are held in prominent public and private collections, including the Singapore Art Museum and the National Gallery of Australia, alongside numerous international collections.

Oky Rey Montha



Glorius Time, 2025

Giclée print on Hahnemühle paper
103 x 100 cm; 107 x 104 cm (with frame)

Edition of 5 + 2 AP

Oky Rey Montha Bukit (b. 1986, Indonesia), widely known as Montha, is an artist who grew up in the mountainous region of Karo Regency, North Sumatra. Immersed in drawing and imagination from an early age, he has received numerous awards through art competitions and has actively participated in solo exhibitions, group shows, and art fairs at both national and international levels. Working in a visual language that blends pop art and surrealism, Montha draws on imagination shaped by social environments and personal experiences—exploring themes of relationships, family, and friendship as gateways to more universal concerns. Influenced by interests in psychoanalysis, psychiatry, and humanism, his works often feature socially resonant symbols, rendered either in vivid colors or restrained palettes, reflecting his belief that art is not about “how” it is made, but “why” it comes into being.

Notable solo exhibitions include *Pilgrimage*, SPAC8 ASHTA DISTRICT 8 Presented by CAN'S Gallery, Jakarta, Indonesia (2024); *Infinity*, Avenue Des Arts Gallery, Los Angeles, California, US (2021); *Note From Darkness*, CAN'S Gallery, Jakarta, Indonesia (2020). He has also participated in numerous group exhibitions such as *Guyub Rupa*, Semarang (2025), INC Art Fair, Tropical Art House, Vienna (2025), *30th Srisasanti Syndicate*, Tirtodipuran Link, Yogyakarta, Indonesia (2024); *Museum Private View*, Tumurun Art Museum, Surakarta, Indonesia (2023).

In the artwork "Glorious Time" reflects on the pace of contemporary art, where constant acceleration often leaves little room for presence and process. The painting presents figures suspended in a quiet, unhurried moment, emphasizing slowness as a conscious stance rather than a lack of movement.

Rather than celebrating immediacy or achievement, the work honors the value of waiting, repetition, and allowing time to unfold naturally—suggesting that meaning in creation emerges not from hurried outcomes, but from time fully lived.

Suanjaya Kencut



Bloom Poems, 2024

Giclée print on Hahnemühle paper

85 x 64cm; 89 x 68 cm (with frame)

Edition of 5 + 2 AP

In collaboration with Baik Art

I Putu Adi Suanjaya (b. 1994, Indonesia), also known as Kencut, is a visual artist working primarily with paintings, sculptures and installations. He derived his inspiration from the traditional Balinese art and modern art installations he grew up surrounded by. The dolls are the main subjects in Kencut's work. He aims to bring them to life by placing them in real life situations. The dolls seem to live through human emotions, struggles and life joys. The flat backgrounds and bold color choices give an illustrative feeling to his works yet drive the viewer to envision themselves in the dolls' shoes. Kencut's work has been featured in solo exhibitions, such as *Pop Fractal*, Baik Art Jakarta (2024), *Repeat*, Artotel Gajah Mada, Semarang, Indonesia (2020); *It isn't a Whole*, Artotel Sanur, Bali (2019) and *Kaum Mata Kancing*, KopiKalyan Jakarta Selatan (2019). His work has also been featured in several group exhibitions, including *Elpis an Envisage*

of Hope, Langgeng Art Space, Yogyakarta (2021); ArtMoment Jakarta, Ruci ArtSpace, Jakarta (2021); *Indonesia: Kamu Sudah Makan?*, Gwangju, South Korea (2020); *Conversation with Basquiat*, Artemis Art, Kuala Lumpur (2020) and among others.

“In this work, I see humans as flowers, beings that grow without certainty of time.

They never know when they will bloom, yet they endure even as obstacles continue to appear.

Blooming is not determined by speed, but by awareness.

An awareness to remain honest to one’s roots, to experiences, wounds, and memories that work in silence.

That is where the process unfolds— not in what is visible, but in a resilience that goes unwitnessed.”

- Suanjaya Kencut

Sunaryo



The Inner Streams I, 2013

Giclée print on Hahnemühle paper
110 x 159cm; 114 x 163 cm (with frame)

Edition of 5 + 2 AP

Sunaryo



Et Cetera, 2023

Giclée print on Hahnemühle paper
70 x 200 cm; 74 x 204 cm (with frame)

Edition of 5 + 2AP

Sunaryo



Reruntuhan Cahaya, 2017

Giclée print on Hahnemühle paper
110 x 204cm; 114 x 208 cm (with frame)

Edition of 5 + 2 AP

Sunaryo (b. 1943, Indonesia) is a leading Indonesian sculptor and visual artist. A graduate of the Sculpture Studio, Faculty of Fine Art and Design, Institut Teknologi Bandung (ITB), he later taught at his alma mater until 2008. He began his career in the late 1960s and in 1975 continued his studies in Carrara, Italy, where he deepened his practice in marble carving. His works have been presented in numerous national and international exhibitions, including Asian Contemporary Art Show, Fukuoka (1980); International Print Exhibition, Taipei (1983); Asian International Art Show, Taipei (1983); *9 Indonesian Contemporary Visual Artists*, Antwerp (1995); *Istiqlal Festival of Contemporary Islamic Art*, Jakarta (1995); *From Script to Abstraction*, Amman (1996); *The Land of Her People*, Singapore (1999); Bandung Biennale, Bandung (2001); and CP Biennale: *Interpellation*, Jakarta (2003).

His solo exhibitions include *A Stage of Metamorphosis*, CP Artspace, Washington DC (2001); *Poetry of Inner Dreams*, Singapore Tyler Print Institute (2007); and *Aestuarium*, Equator Art Projects, Singapore (2014). Beyond exhibitions, Sunaryo has received recognition as artistic director for major events, such as Indonesia's pavilion at World Expo 1985 in Tsukuba, Japan, and World Expo 1986 in Vancouver, Canada. His artistic legacy also extends to monumental public works across Indonesia, including Bandung Lautan Api Monument (Bandung), West Java People's Struggle Monument (Bandung), the Soekarno-Hatta Statue at Soekarno-Hatta International Airport (Jakarta), and the General Sudirman Statue (Jakarta). The artwork, titled *Et Cetera*, brings together pieces in which there is an exploration of scales (size).

One of the works, measuring ten meters, is perhaps the largest piece I have created to date and also one of my most recent. In terms of style, the influence of the Italian artist Antoni Tàpies is strongly present and clearly felt throughout the work.

Ugo Untoro



Swimming Pool Series, 2009

Giclée print on Hahnemühle paper
110 x 146 cm; 114 x 150 cm (with frame)

Edition of 5 + 2 AP

Ugo Untoro



Swimming Pool Series, 2009

Giclée print on Hahnemühle paper
110 x 130 cm; 114 x 134 cm (with frame)

Edition of 5 + 2 AP

Ugo Untoro (b. 1970, Indonesia) is an Indonesian contemporary artist known for his expressive and raw visual language. His works span various mediums, including painting, drawing, sculpture, and installation, often exploring themes of existentialism, memory, and human emotions. Ugo is recognized for his distinctive gestural style and poetic narratives. His art has been exhibited widely in Indonesia and internationally, solidifying his position as one of the most influential figures in Indonesian contemporary art. His notable exhibitions extends to solo exhibitions such as “*Melukis Rintik yang Menolak Kering*”, Nadi Gallery, Jakarta (2025); “*Busan Annual Market of Art*”, Busan, South Korea (2020); “*Rindu Lukisan Merasuk di Badan*”, Indonesia National Gallery, Jakarta (2019). And group exhibitions such as “*100th years of Andre Breton*”, OHD Museum, Magelang,

Indonesia (2025); “*Nyala: 200 Tahun Perang Diponegoro*”, National Gallery of Indonesia, Jakarta, Indonesia (2025); “*ARTSUBS: Ways of Dreaming*”, Posbloc Surabaya, Indonesia (2024); “*ARTJOG 2023 – Motif: Lamaran*”, Jogja National Museum, Yogyakarta, Indonesia (2023).

Swimming pools have moved beyond their original function as places for swimming to become symbols of lifestyle and social status, particularly in elite residential developments where they are marketed as premium amenities that boost property value. Yet these pools are often rarely used for swimming, functioning instead as visual markers of luxury and prestige.

This work arises from that functional displacement, reframing the swimming pool not as a recreational facility but as a

constructed symbol of urban lifestyle in which image and ownership outweigh utility.

As such, the pool is reread as a quiet, empty, and meaning-laden space that exposes the gap between intended function and lived reality.

Wednesday Lim



Knifemare 1, 2023

Giclée print on Hahnemühle paper
40 x 30 cm; 63.5 x 53.5 cm (with frame)

Edition of 7 + 2 AP

Wednesday Lim (b. 2000, Malaysia) is a young contemporary artist and graduate of the Dasein Academy of Art with a Diploma in Fine Arts. Working primarily in figurative painting, her works evoke a sense of unease, presenting characters caught in ambiguous moments of danger, struggle, and seduction. Haunting in mood and rich in detail, her canvases reflect her exploration of fears, desires, and dreams, transforming nightmares into a source of inspiration and self-discovery. Her growing practice has gained recognition through exhibitions across Malaysia. She was most recently featured in *Locals Only! 2024* at TAKSU Kuala Lumpur, and her work is represented in the public collection of UR-MU. With an idiosyncratic visual language and a deep engagement with the human condition, Wednesday has begun to capture the attention of private collectors.

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DEVFTO
PRINTMAKING INSTITUTE

Established in September 2021, DEFVTO Printmaking Institute is an open studio that offers commissions, editioning, paper and printmaking research, workshops, exhibitions and artist-in-residency programs.

DEVFTO is defined as an institute to distinguish it from the other open printmaking studios in Indonesia. Our vision is to educate the public and art collectors about printmaking. We want to become a resource center, sharing knowledge and experience through our studio, but also via our website and social media channels.

We want to elaborate on the narrative of what Indonesian printmaking entails, define its historical distinctions and clarify the enormous array of variations of the printing genre. As an institute we want to create accessibility to the genre and

provide qualified personnel and expertise to explain the technical processes, the value of printmaking, aesthetics, and commercial values. Therefore it's essential to bring people into the studio and witness the process and learn more. This will distinguish DEVFTO's educational responsibilities.

Agugn Prabowo



The Mischief, 2026

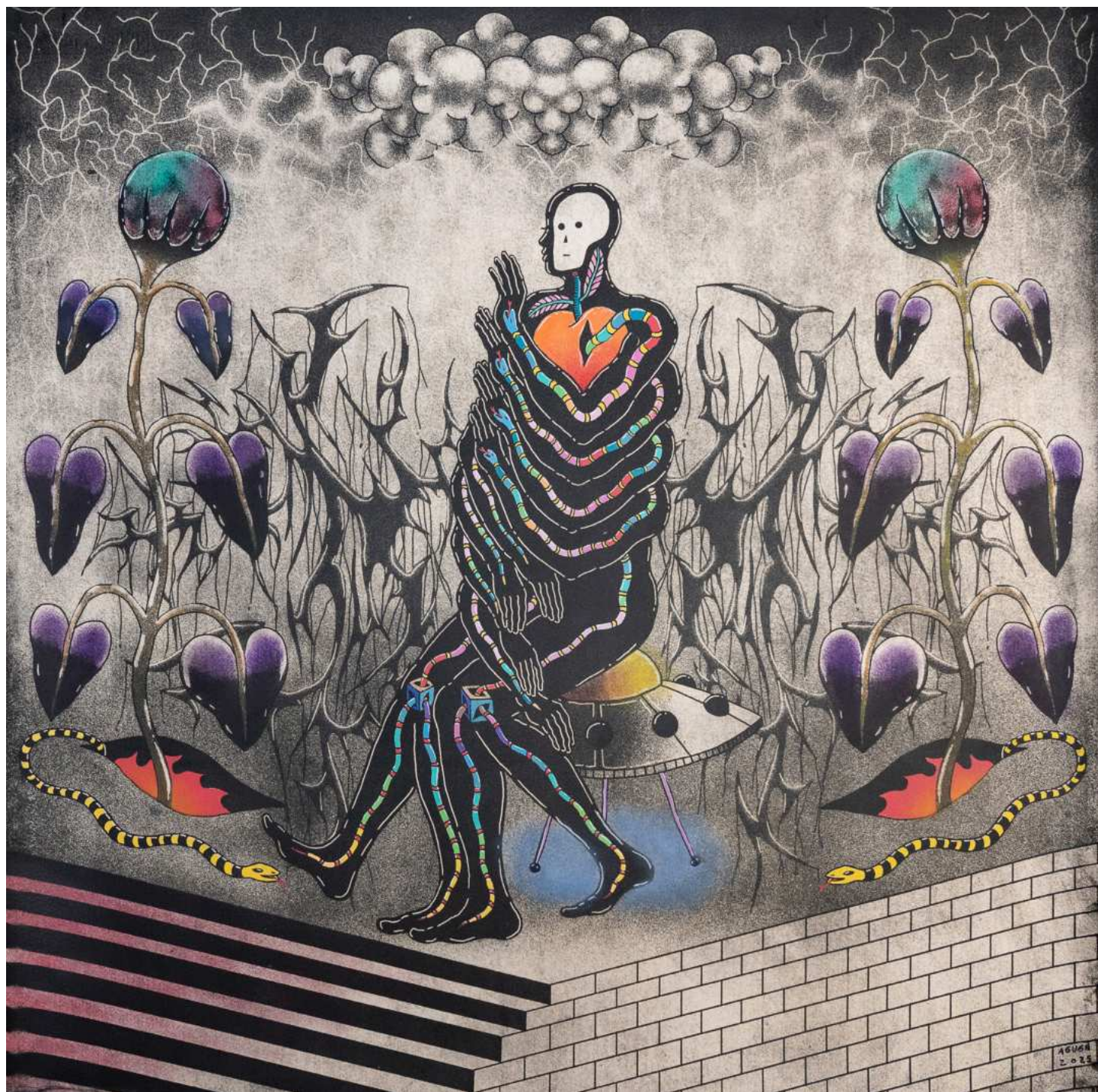
Screenprint on Fabriano

Rosaspina Bianco 285g

50 x 70 cm; 66.5 x 86.5 cm (with frame)

Edition of 5

Agugn Prabowo



Protect, 2025

Gumoil and Handcoloring

80 x 80 cm; 107.5 x 107.5 cm (with frame)

Edition of 3

Agugn Prabowo



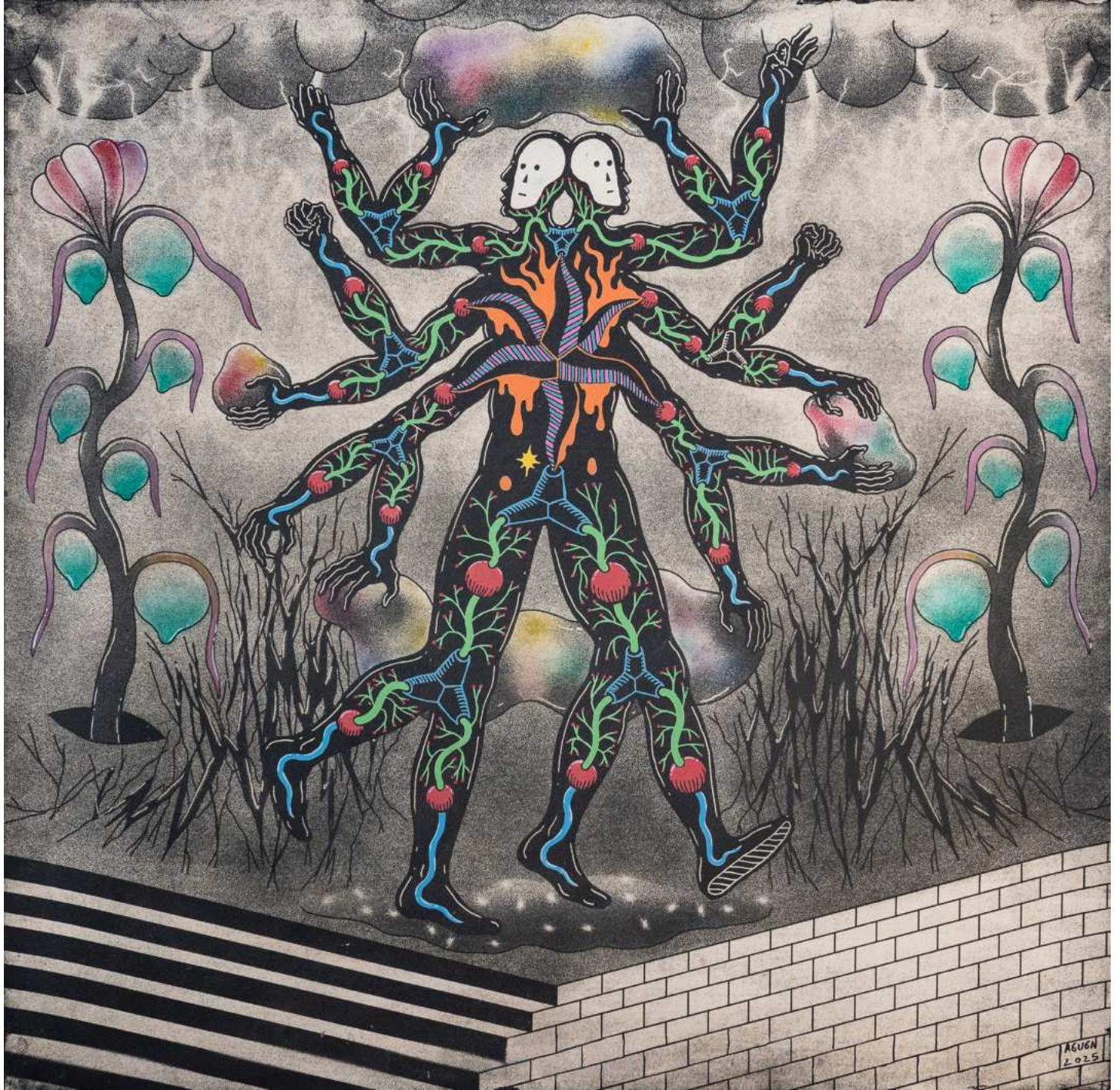
Meditation, 2025

Gumoil and Handcoloring

80 x 80 cm; 107.5 x 107.5 cm (with frame)

Edition of 3

Agugn Prabowo



The Wild View, 2025
Gumoil and Handcoloring
80 x 80 cm; 107.5 x 107.5 cm (with frame)
Edition of 3

Agugn Prabowo (b. 1985, Indonesia), also known as Agugn, is a printmaker whose practice expands the possibilities of linocut by merging analog and digital processes. Rooted in fear, nature, and ancient Indonesian traditions, his work interrogates anthropocentric perspectives while reimagining printmaking as both medium and critique. A graduate of the Graphic Art Department at Institut Teknologi Bandung (ITB), he gained early recognition with *Natural Mystic* (2012), a traveling solo exhibition across Indonesia awarded by the Triennale Seni Grafis Indonesia 4. Since then, he has held major solo exhibitions such as *Unguarded Guards* (Jogja Contemporary, 2015), *Molasses* (Mizuma Gallery, Singapore, 2017), and *Human Supremacy* (Kohesi Initiative, Yogyakarta & Kuala Lumpur, 2023), alongside a museum solo at the Machida City Museum of Graphic

Art, Tokyo (2020), following an artist residency there. His international presence also includes group exhibitions such as *Multilayered* (International Print Center New York, 2018), *Java Art Energy* (Institut des Cultures d'Islam, Paris, 2018), and *Stemflow, South by Southeast* (Osage, Hong Kong, 2024). In this work, a single human silhouette is rendered in an X-ray-like form, revealing a matchbox-like container within the body from which roots hang and plants grow, symbolizing the search for one's inner "roots." The figure stands at the edge of a landscape facing an open, star-filled portal that suggests uncertainty and hidden potential. Distorted through multiple arms and legs holding a hammer, a leaf, and a rainbow-colored liquid, the figure represents the non-linear process of human action and transformation. Through symmetrical forms, psychedelic colors, and seven layers of screen printing, "The

Mischief” reflects life as a continual process of change that requires risk-taking while remaining grounded to avoid losing control.

Agus Suwage



Menuju ke Timur, 2026

Giclée print and screenprint on
Arches paper

53 x 71 cm; 69.5 x 87.5 cm (with frame)

Edition of 5 + 2 AP

Agus Suwage (b. 1959, Indonesia) is a leading Indonesian contemporary artist whose practice critically engages with socio-political conditions shaped by shifting regimes of power. His works explore memory, fear, alienation, desire, and hope within conditions of pressure and uncertainty, often softened by sharp humor. Through irony and parody—frequently using self-portraiture—Suwage reflects on both personal and collective experience.

He graduated from the Faculty of Fine Arts and Design, Bandung Institute of Technology (ITB) in 1986, and has presented over 30 solo exhibitions since 1995, including *Ziggurat* at ROH Gallery, Jakarta (2024), and *The Theater of Me* at Museum MACAN, Jakarta (2022). His works are held in major international collections, including the Singapore Art Museum, Fukuoka Asian Art Museum,

Menuju Ke Timur (Toward East) is part of Agus Suwage's ongoing series *Perjalanan ke Timur*, a reflective journey that foregrounds respect for tradition and local wisdom as ethical and cultural anchors in a rapidly shifting world. The work suggests "the East" not merely as a geographical direction, but as a symbolic return to values shaped by ancestral knowledge, ritual, and collective memory. In this piece, Suwage positions himself—both literally and conceptually—within the work, continuing his long-standing practice of self-portraiture as a critical tool. His self-image becomes a site of inquiry, negotiating identity amid social, cultural, and political tensions.

Suwage's practice is grounded in strong conceptual thinking, particularly through appropriation. He freely borrows from art history, popular imagery, and even his own previous works, revisiting and remaking them

across multiple layers. Through this recursive process, Menuju Ke Timur becomes a meditation on continuity and transformation, inviting viewers to reconsider modernity through the lens of local wisdom and cultural respect.

Cecil Mariani



Witness in Nocturnal Glare, 2016
Gumoil and Cyanotype on
Hahnemühle paper
120 x 80 cm; 136.5 x 96.5cm (with frame)
Edition of 3

Cecil Mariani



Feast at the Worship Table 1, 2025
Gumoil on Cotton Paper
120 x 80 cm; 147.5 x 107.5 cm (with frame)
Edition of 3

Cecil Mariani



Feast at the Worship Table 2, 2025
Gumoil on Cotton Paper
120 x 80 cm; 147.5 x 107.5 cm (with frame)
Edition of 3

Cecil Mariani



At Your Gaze and Desire, 2025
Gumi oil on Cotton Paper
120 x 80 cm; 147.5 x 107.5 cm (with frame)
Edition of 3

Cecil Mariani (b. 1978, Indonesia) Cecil Mariani is a Jakarta-based visual artist working across painting, charcoal drawing, AI-assisted digital image construction, and process-based printmaking, alongside sculptural stoneware and installation. Her practice treats images as time-objects—built through exposure, chemistry, layering, and repetition—where digitally engineered portraits and synthetic motifs are re-rendered through analogue material processes. She also develops art as a divinatory method, with themes around the autonomy politics of divination, the working class, unseen labor, embodied intelligence, and the ancestry of the synthetic. Mariani holds an MFA in Designer as Author/Entrepreneur from the School of Visual Arts (2011–2013) and a BFA in Visual Communication Design from Universitas Pelita Harapan (1996–2000),

and currently teaches at the Jakarta Arts Institute (Institut Kesenian Jakarta, IKJ).

“Witness in Nocturnal Glare” continues an ongoing inquiry into ancestor worship, staging friction between bureaucratic birth records and sensory apparitions. Through layered exposures, a synthetic guardian-ancestor emerges—not as illustration, but as a time-relic formed through analogue processes of delay, chemistry, transparency, and opacity. The digitally engineered image matrix reflects on AI-assisted practice not as imitation of human intelligence, but as a material and impartial witness to human presence. Neither symbolic nor resolved, the image sustains a stance of witnessing—gaze within gaze, self within assigned self—while animals, vessels, and submerged patterns accumulate as residues rather than narrative.

Daniel Kho



Dog and Me, 2025

Screenprint on Fabriano Rosaspina 285gsm

59.5 x 42 cm; 73.5 x 53.5cm (with frame)

Edition of 5

Daniel Kho (b. 1956, Indonesia) taught himself batik, sculpture, and painting in the early 1970s before moving to Germany in 1977. In 1998, he was awarded a scholarship from the Jacob Eschweiler Art Foundation. In 2002, he founded the Shadow Theatre Kho in Cologne, and later co-founded Djagad Art House in Bali with friends (2009). He has participated in numerous solo exhibitions, including *Castaneda Factor*, Jagad Gallery, Jakarta (2023); *OwALAH*, Bentara Budaya, Jakarta (2023); *One Show One Day*, Galeria Privada, Lisbon (2022) and *OwALAH*, Gallery Smend, Cologne (2022). He has also participated in selected group exhibitions such as Art Jakarta, Jagad Gallery, Jakarta (2023); *Jumpa Sapa*, Roemah Bengawan/Jagad Gallery, Surabaya (2022); *Nomads*, Raos Gallery, Batu (2020); and *City Crash*, Leipzig, Germany (2019).

Eka Sutha



Before Starting #5 , 2025
Screenprint on Mullbery Paper
Variable Dimensions
Edition of 5

Eka Sutha is an artist deeply rooted in tradition, his approach, however, is not about being archaic or overly primordial; rather, he sees tradition as a living source of stories to be told, reexamined, and reinterpreted for contemporary relevance. In Bali, tradition is inseparable from the pulse of everyday life, embedded in language, visual culture, and inherited customs, all tied to the collective spirit of a social community. In recent years, Eka has explored how this collective ethos has transitioned from cultural practices into the context of art exhibitions, transforming cultural activity into artistic consciousness. Mastery of skills and techniques remains essential, especially given Bali's traditional arts encompass a wide range of media. By recontextualizing and critically engaging with these media, Eka seeks to position Balinese traditional art on equal footing with global contemporary art.

FX Harsono



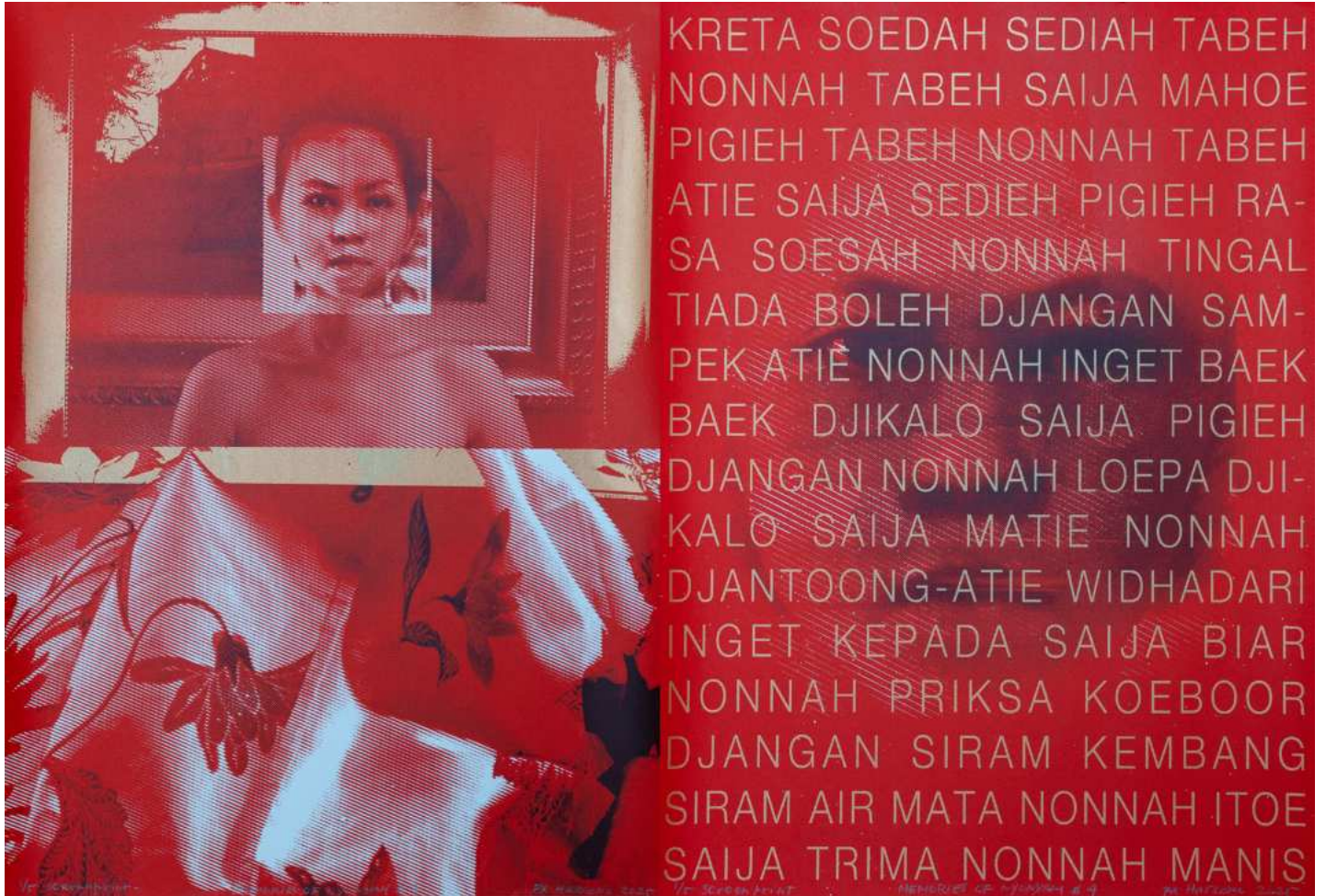
Memories of a Nyonyah #4, 2025

Cyanotype

78 x 56 cm; 105.5 x 83.5 cm (with frame)

Edition of 5

FX Harsono



Memories of a Nyonyah #5, 2025

Screenprint

78 x 56 cm (each); 137 x 103 cm (with frame, diptych)

Edition of 5

FX Harsono (b. 1948, Indonesia) is a seminal figure in Indonesian contemporary art, widely recognized for his critical engagement with politics, society, and culture, and for continually renewing his artistic language in response to changing social contexts.

Drawing from his own biography and family history, his works often highlight the fraught position of minorities, weaving the personal and the political into powerful statements that remain urgently relevant today. His practice has been featured in significant solo exhibitions, including *The Life and The Chaos Object, Images and Words*, Erasmus Huis, Jakarta, *Beyond Identity*, Nexus Arts Gallery, Adelaide (2015), *What We Have Here Perceived as Truth/We Shall Some Day Encounter as Beauty*, Jogja National Museum (2013), and *Writing in the Rain*, Tyler Rollins, New York (2012). Harsono has also participated in major international group exhibitions such as the

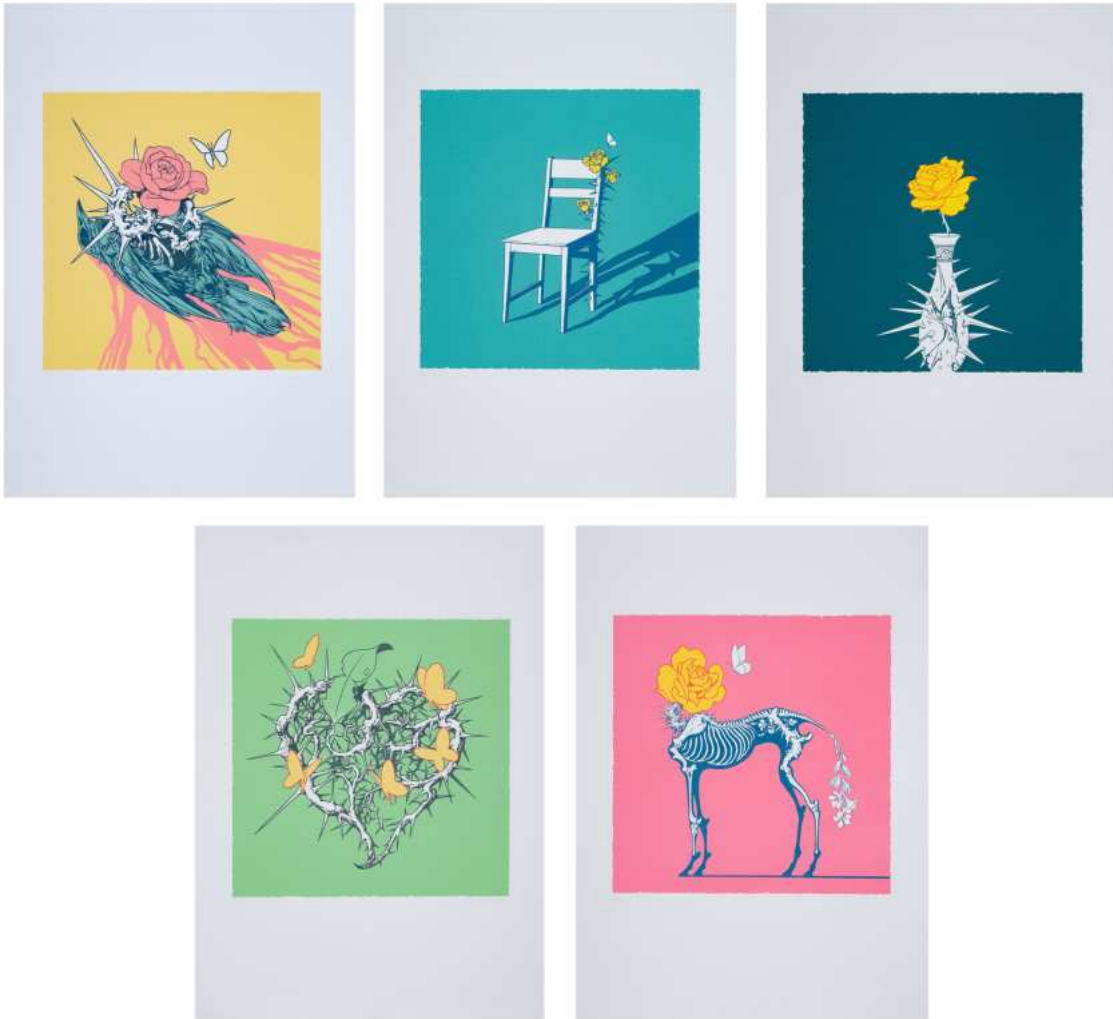
Fourth Moscow Biennale of Contemporary Art (2011), *Edge of Elsewhere*, 4A Centre for Contemporary Asian Art, Sydney (2011–2012), Recent Art from Indonesia: *Contemporary Art-Turn*, Museum of Contemporary Art, Shanghai (2010), and *Beyond the Dutch*, Centraal Museum, Utrecht (2009). His contributions have been recognized with prestigious honors, including the 2014 Prince Claus Award (Netherlands), the Anugrah Adhikarya Rupa Award from Indonesia's Ministry of Tourism and Creative Economy (2014), and the Joseph Balestier Award for the Freedom of Art from the U.S. Embassy and Art Stage Singapore (2015).

Garis Edelweiss



Lingkar, 2026
Gumoil Print
120 x 80 cm; 136.5 x 96.5cm (with frame)

Garis Edelweiss



Duri dan Kupu-Kupu, 2026
Screenprint on Fabriano
Rosaspina Bianco 285g
70 x 50 cm
Portfolio of 5 prints, 3 sets

Garis Edelweiss (b. 1984, Indonesia) is a visual artist who works with both manual and digital techniques. His work is characterized by a surreal sensibility—at times calm and minimal, yet often intricate and energetic. He places strong emphasis on fine details such as thorns, feathers, scales, and other organic textures, frequently presenting living creatures as symbols of personal experience and interaction with the surrounding environment. Garis has joined and showcased his works in notable exhibitions such as *ARTJOG: Motif Amalan*, Jogja National Museum, Yogyakarta (2025); *ARTSUBS 2024: Ways of Dreaming*, Pos Bloc, Surabaya (2024); *Highlights*, Suburbs Gallery, Montreal (2024); *Serendipity*, Haven Gallery, New York (2023), *Vanguard group show*, Outre Gallery Australia (2021).

“This series began with something small: every time I picked kaffir lime leaves, the thorns would scratch my skin. It stung, and it made me see thorns as something dangerous. One day, I saw a butterfly flying among the same leaves. It came very close, yet the leaves remained completely unharmed.

From that moment, I understood that something that hurts us does not necessarily hurt other beings. This thought grew into a series of images: a horse with a rose for a head, a dead bird sprouting flowers, a thorn-covered chair, citrus branches forming a heart, and a vase of thorny flowers. Here, thorns are not merely symbols of threat, but markers of something that can wound, protect, and give birth to new forms. They suggest that beauty sometimes emerges from the very places we tend to avoid.”

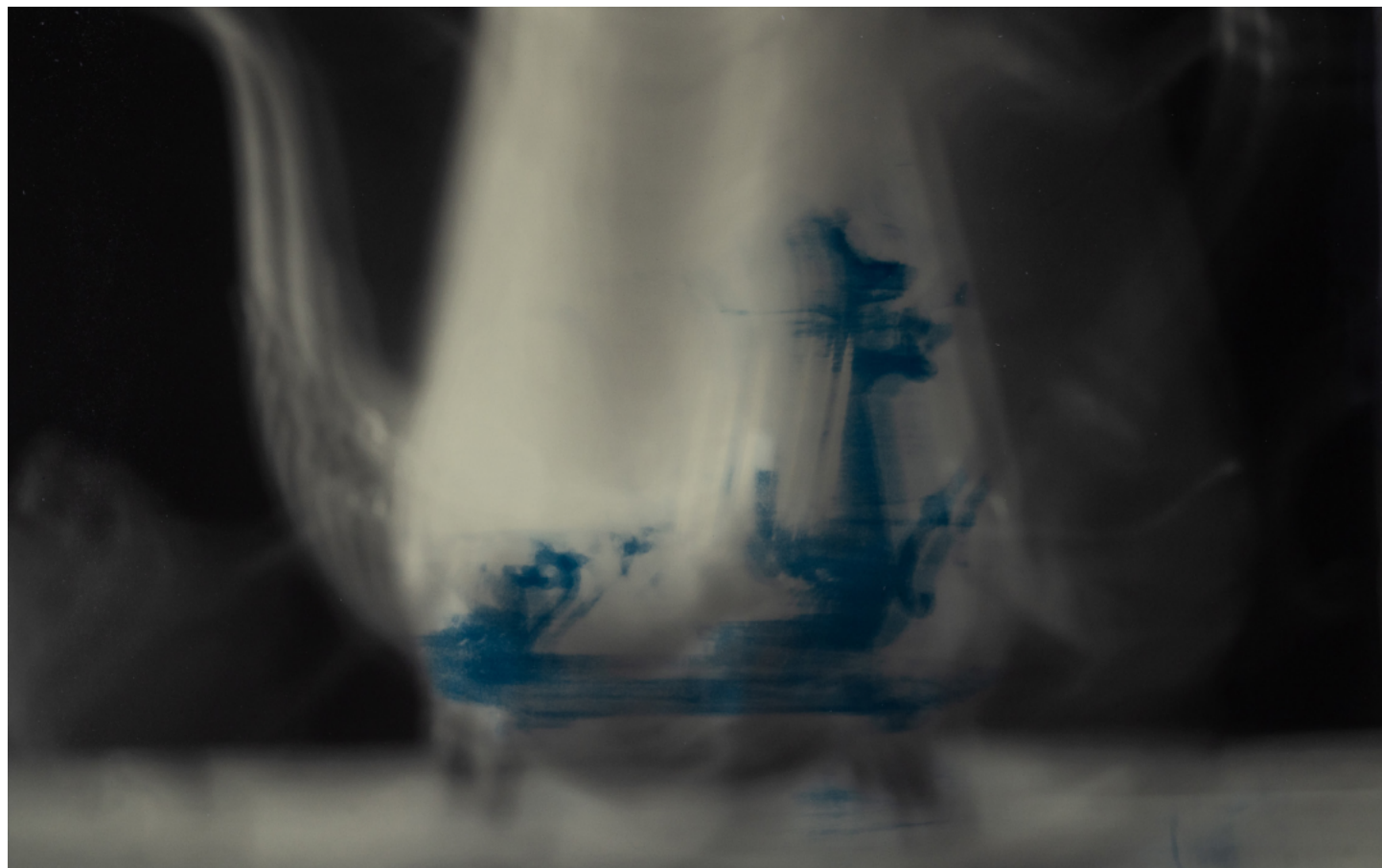
Goenawan Mohamad



The Book of Clowns, 2026
Screenprint on Fabriano
Rosaspina Bianco 285g
70 x 50 cm
Portfolio of 5 prints, 3 sets

Goenawan Mohamad (b. 1941, Indonesia) is a poet, essayist, playwright, and editor. He is the founder and editor of the Indonesian magazine Tempo. Goenawan is a vocal critic of the Indonesian government, and his magazine has been periodically shut down due to its critical stance. He has received numerous awards for his journalistic work, including the CPJ International Press Freedom Awards (1998), the International Editor of the Year Award (1999), and the Dan David Prize (2006). Goenawan Mohamad has held several art exhibitions in Jakarta, Yogyakarta, Semarang, Surabaya, Ubud, Sanur, and Bandung. He began developing a strong interest in creating lithographs and other print works four years ago.

Indra Leonardi



THU | 15.08.2024 | 12

Giclée and Cyanotype on Hahnemühle Paper

56 x 78 cm; 83.5 x 105.5 cm (with frame)

Edition of 3

Indra Leonardi



SUN | 18.08.2024 | 20

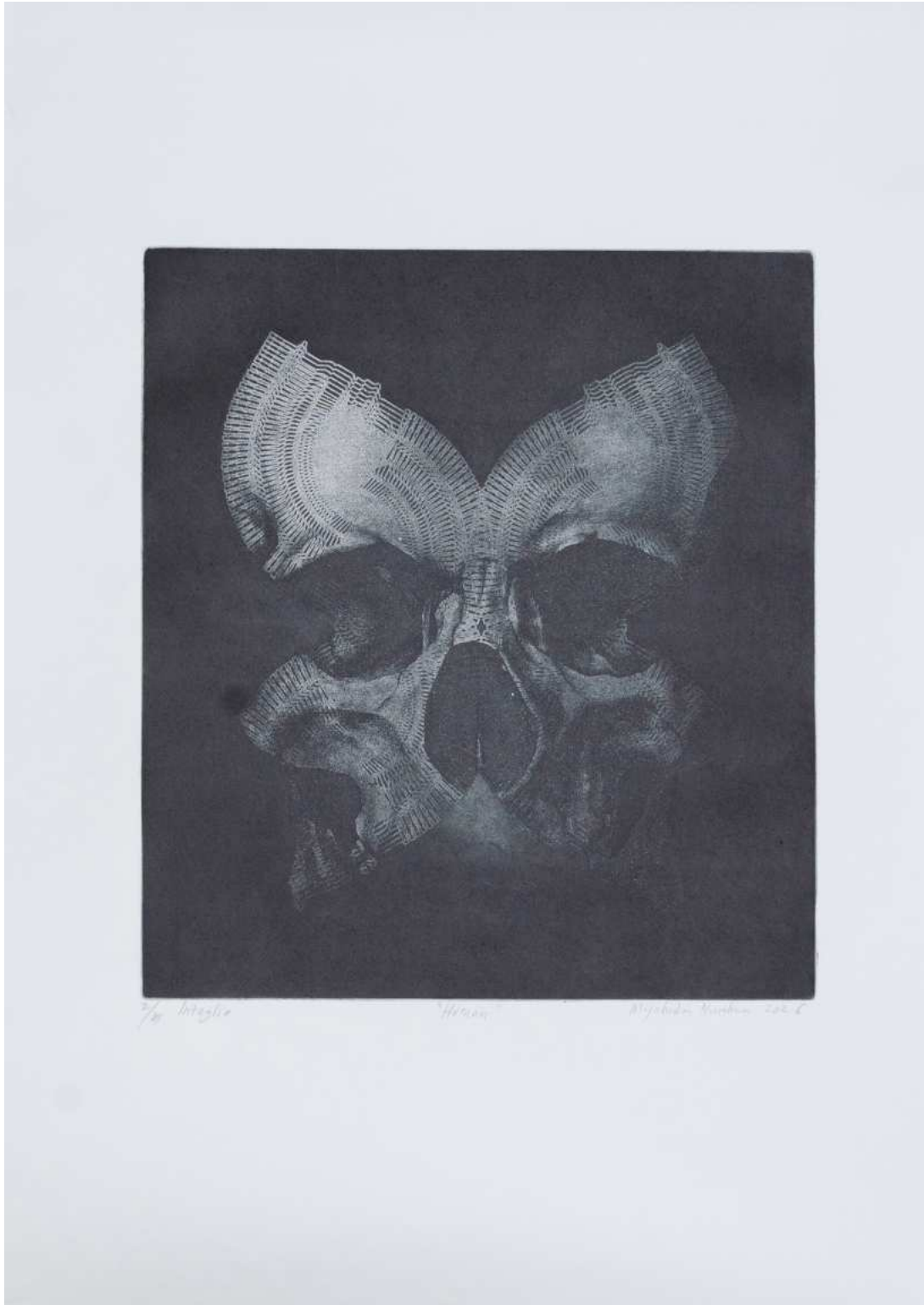
Giclée and Cyantotype Hahnemühle Paper

56 x 78 cm; 83.5 x 105.5 cm (with frame)

Edition of 3

Indra Leonardi (b. 1964, Indonesia) is a photographer and artist whose work explores the space between reality and abstraction. His works have been featured in numerous exhibitions both locally and internationally. Selected solo exhibitions include *365 by Indra Leonardi*, ASHTA District 8, Jakarta (2024); *Vice Versa* (book launch), Art Jakarta, Jakarta (2023); and *Indonesian Portraits*, National Gallery of Indonesia, Jakarta (2008). Notable group exhibitions include *L'Art Botanique du Paradis*, National Gallery of Indonesia, Jakarta (2025); *Kongsi: Akulturasi Tionghoa di Nusantara*, National Gallery of Indonesia, Jakarta (2025). He continues to engage with photography as a thoughtful inquiry—creating images that resonate with presence, invite contemplation, and articulate a visual language shaped by observation, memory, and lived experience.

Mujahidin Nurrahman



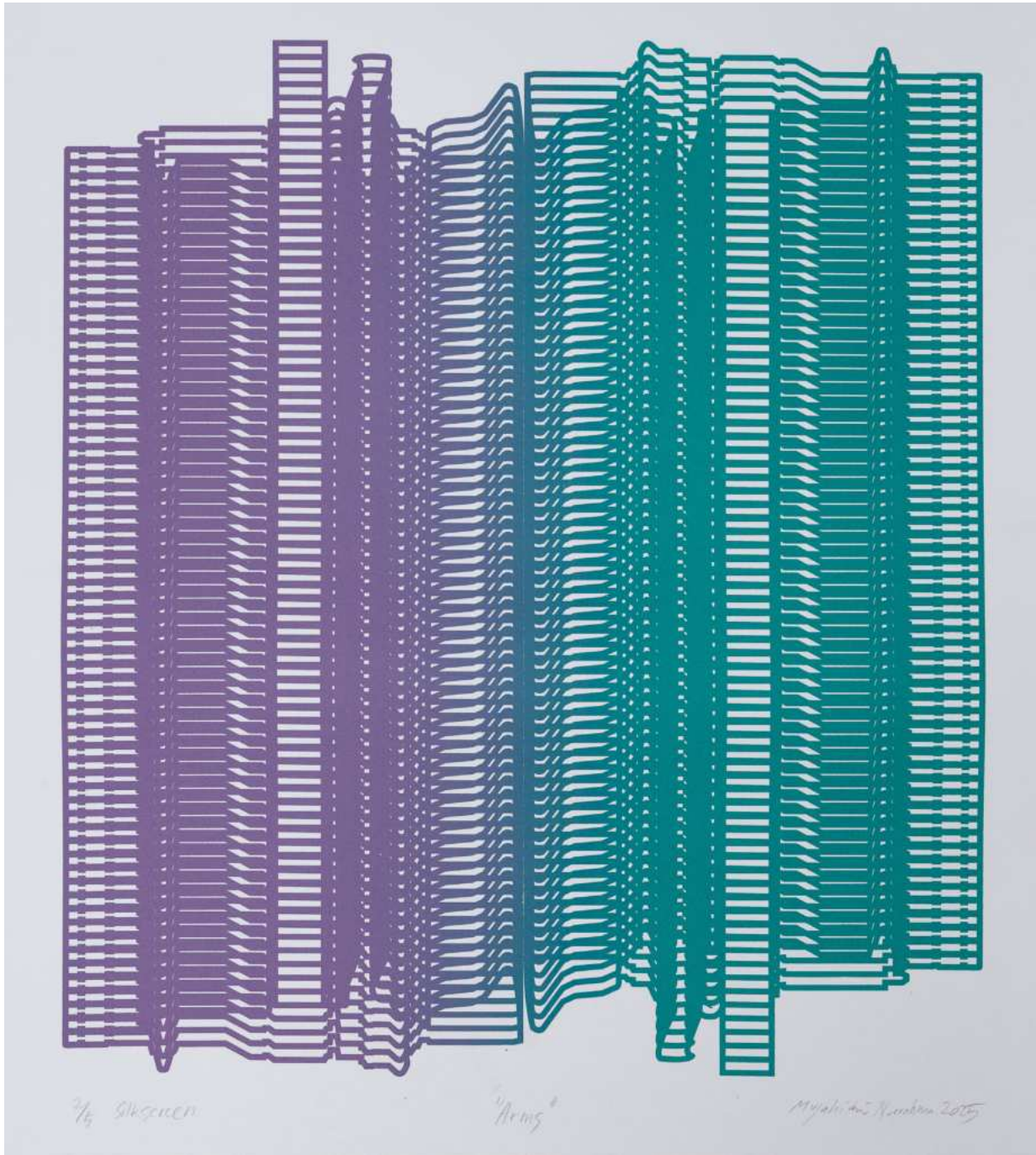
Human, 2026

Photo-etching on Hahnemühle paper

50 x 70 cm

Edition of 5

Mujahidin Nurrahman



Arms , 2025

Screenprint on Fabriano Rosaspina 285gsm

50 x 44 cm; 79.5 x 69.5 cm (with frame)

Edition of 5

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Mujahidin Nurrahman



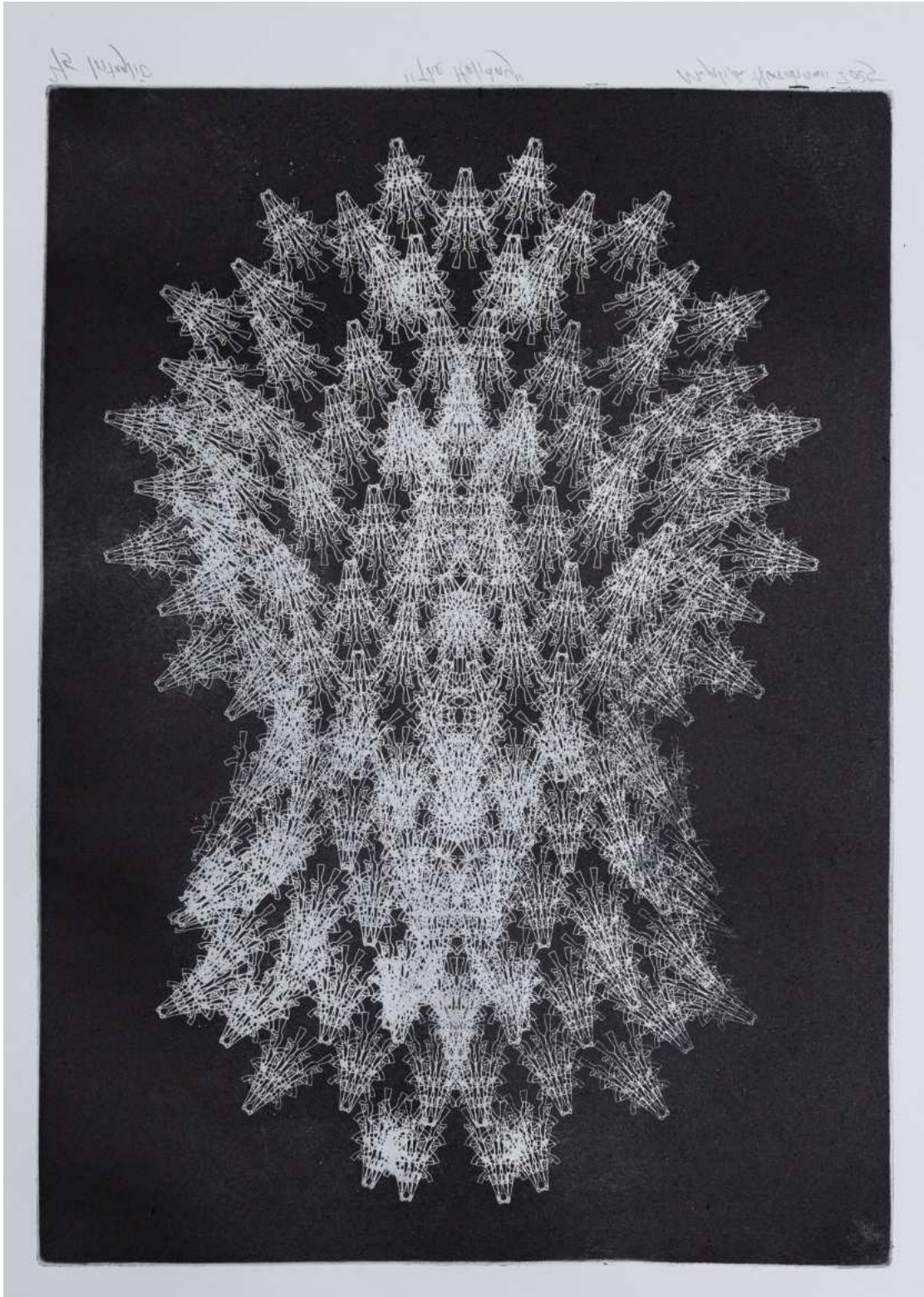
Formalism #1 , 2025

Screenprint on Fabriano Rosaspina 285gsm

39.5 x 55.5 cm; 53.5 x 73.5 cm (with frame)

Edition of 5

Mujahidin Nurrahman



The Holiday , 2025

Etching Aquatint on Hahnemühle

Etching Paper 300gsm

50 x 36 cm; 73.5 x 53.5 cm (with frame)

Edition of 5

Mujahidin Nurrahman (b. 1982, Indonesia) is a Bandung-based artist who graduated from the Printmaking Studio, Faculty of Fine Art and Design, Bandung Institute of Technology (2007). He has developed a distinctive practice that uses hand-cut paper as his primary medium, incorporating arabesque motifs as visual provocations to address shifting themes ranging from dreams to politics, spirituality, religion, and violence. Since 2010, Mujahidin has focused on global perceptions of Islam, exploring religion as both subject and context, and expanding his practice through print, painting, video, photography, object-based works, and installation. He recently received an Honorable Mention at the Cheongju Craft Biennale 2025 *Re_Crafting Tomorrow* in Korea, and has presented solo exhibitions such as *Spectrum of Conflict* (Artsociates, Art SG, Singapore, 2023), *Your Silence Will Not Protect*

You (Artsociates, Semarang Gallery, 2021), and *Persecution* (Lawangwangi, Art Jakarta, 2019), as well as international solo residencies in France and Japan (2015). His collaborative projects include the duo exhibition *Theatre and The Other Self with Nesar Eesar* (Komunitas Salihara Arts Center, Jakarta, 2024), while notable group exhibitions include ARTJOG 2025: *Motif/Amalan* (JNM, Yogyakarta), *Past-Present (Verleden-Heden)* (The Hague, Netherlands, 2025), and *Codes in Parallel, IOTA24* (Fremantle Art Centre, Western Australia, 2024).

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