

ara contemporary Presents Solo Exhibitions by Natalie Sasi Organ & Adytria Negara

Jakarta, 2026 – ara contemporary is pleased to present two debut solo exhibitions across its spaces, marking new chapters in the practices of Thai artist **Natalie Sasi Organ** and Indonesian artist **Adytria Negara**. On view at the Main Gallery is ‘She lit my mouth without a word’, Natalie Sasi Organ’s debut solo exhibition, accompanied with an exhibition text by Vân Đổ. At the Focus Gallery, ‘Depictions, Depictions’ marks Adytria Negara’s first solo exhibition, accompanied by exhibition text by Yacobus Ari R.

Bringing together two distinct yet resonant practices, both artists consider how objects embody, construct, and transform resonance and memory. Sasi Organ approaches objects as intimate vessels of ritual, lineage, and embodied experience, while Negara reflects on their perceptual and representational qualities, questioning how the everyday is seen, remembered, and reimagined.

‘She lit my mouth without a word’ by Natalie Sasi Organ

‘She lit my mouth without a word’ unfolds through a series of oil paintings, kinetic installations, sculptures, and text-based works, marking three years since the artist’s return to Thailand, her mother’s homeland. Moving through cycles of desire and loss, the exhibition is anchored in a sensorial and psychological landscape shaped by memory, ritual, and the body.

Across the exhibition, informed by her Thai–British heritage, Sasi Organ draws on objects and materials from both cultural contexts, reconfiguring and recontextualizing them as carriers of personal and collective histories. Among these, betel nut is continuously explored by Sasi Organ as a particularly charged element, evoking both bodily transformation and shifting cultural values over time. These elements function not only as symbols, but as vessels of embodied memory, where gestures of intimacy, discipline, and inheritance intersect. Through this approach, Sasi Organ reflects on the complexities of familial relationships and cultural transmission, where affection and restraint often coexist.

The element of fire emerges as a recurring and guiding element, appearing in gestures both intimate and ceremonial. It is present in acts of care, transformation, and discipline, and in the invocation of *Yu Fai*, a Thai postpartum practice. As both a source of warmth and a force of destruction, fire operates as a shifting metaphor, moving between care and rupture, life and decay. Rather than neutral illumination, the exhibition is conceived through the unstable presence of firelight, where visibility is partial and meaning remains in flux.

‘She lit my mouth without a word’ ultimately explores how memory is preserved, altered, and embodied, what is held onto, what fades, and what continues to shape one’s sense of self.

‘Depictions, Depictions’ by Adytria Negara

In ‘Depictions, Depictions’, Negara continues his painterly investigation into the nature of images and objects, building on his engagement with *trompe l’oeil*, a painting tradition that blurs the boundary between representation and reality. Through meticulously rendered oil paintings, he recreates everyday objects at scale, closely mimicking their textures and material presence.

Rather than emphasizing symbolic or extraordinary subjects, Negara turns his attention to the ordinary and often overlooked. His practice draws from a sensibility informally described as *memulung*, or scavenging, a way of encountering and collecting objects as carriers of time, each marked by its own histories of use, neglect, and rediscovery. In this context, the act of “scavenging” becomes not only a method of selection, but also a way of seeking meaning within the everyday.

Across the works, objects appear as carefully constructed illusions, books, threads, and assembled forms that exist only as painted surfaces. Yet beyond their visual precision lies a deliberate reconsideration of how images are formed and perceived. These depictions do not simply replicate

reality; they reframe it, inviting viewers to question what is seen, what is remembered, and what remains.

‘Depictions, Depictions’ presents a body of work that is both technically exacting and conceptually open-ended. By reimagining the familiar, Negara proposes a quieter, more reflective engagement with images, one that unfolds over time, where meaning is not immediate, but gradually comes into focus.

About the Artist



Natalie Sasi Organ examines fragmented historiographies, creating artificial yet familiar scenes of composite memories and territories. Investigating the liminalities of her own biracial experience, Sasi Organ confronts the personal and cultural tensions of migration, displacement, and assimilation. Her practice, defined by continuous dualities and dichotomies, mirrors the binary thinking of cultural hybridity, also tracing the artist’s personal search for living in the in-between. Forming a practice of recollection and recontextualization, Sasi Organ highlights the ephemeral and overlooked, challenging the subjective ambiguities of identity and memory.

Sasi Organ has participated in numerous group exhibitions including *What Binds Me to This Land*, Ames Yavuz, Singapore (2025-2026); *soft forgetting*, Sangheeut, South Korea (2025); *ruins and blueprints*, ara contemporary, Jakarta, Indonesia (2025); *from here to here*, Nova Contemporary, Thailand (2023); *Hell: Arts of Asian Underworlds & Bernice Bing Open Call*, Asian Art Museum, San Fransisco, U.S (2023); and *Friends and Family: Part II*, Pi Artworks, London, UK (2023), as well as participating in the *Para Site Benefit Auction*, Para Site, Hong Kong (2025).



Adytria Negara explores two-dimensional aesthetics through the medium of painting, focusing on the subtle relationship between depiction, perception, and material presence. Through precise and realistic depictions of arranged ubiquitous objects, his works reconsider the boundaries between what is seen and what is understood—between an image’s existence and the reality it evokes. His practice opens a reflective space to question when a depiction ceases to represent and begins to become, tracing how perception and illusion shape the way we experience the world of things.

Selected group exhibitions include Art Jakarta 2025 with ara contemporary, Jakarta, Indonesia (2025); *STEM Show 7*, STEM Projects, Yogyakarta, Indonesia (2025); and *Senang Bersamamu*, Selasar Sunaryo Art Space, Bandung, Indonesia (2025).

About the Writer

Vân Đổ is a curator and writer whose practice examines the politics of site and historiography as performance in Southeast Asia. She approaches space as both medium and method, working across architecture, archives, fieldwork and performance to produce alternative readings of historical narratives, while building independent and experimental communities through curatorial research and regional engagement. Based between Thailand and Vietnam, she is a curator at deCentral (Bangkok and Chiang Mai) and a member of the Curatorial Board at Á Space (Hanoi). Her curatorial endeavours include Monsoon School (Chiang Mai/Chiang Rai, 2026); Phụng Lọc Project (2025–ongoing); Hanoi Children’s Palace (Hanoi/Shanghai, 2024/2026); White Noise (Nguyễn Art Foundation, HCMC, 2023); Vy Trinh: Overvoltage (Gia Lâm Train Factory, Hanoi, 2023); IN:ACT 2022 (Red River, Kassel/Hanoi, 2022); and Vietnam Curatorial Conference (Hanoi, 2024–ongoing). Her writing has appeared in post MoMA, Art & Market, NUS Press, and Movement Research Performance Journal, among others.

Yacobus Ari R is a curator, writer, and docent whose practice engages contemporary art through critical inquiry, pedagogy, and curatorial research. His work considers the intersections between art, knowledge, and philosophy, with a particular interest in contemplative approaches to artistic practice and exhibition-making. Based in Bandung, he lives and works within and alongside artistic communities, including his long-standing engagement with Integrated Arts at Universitas Katolik Parahyangan, as well as a broader network of artists and cultural practitioners. His research has explored exhibition histories in Indonesia, including studies on the work of curator Jim Supangkat, and continues to inform his teaching and writing. His curatorial projects include: *...Nothing Remained Unchanged but the Clouds*, Nonfrasa Gallery, Bali (2026); *Declaring Distance: Bandung–Leiden* (as co-research fellow at the Royal Netherlands Institute of Southeast Asian and Caribbean Studies, Selasar Sunaryo Art Space, 2022); *From Seteleng to Biennale*, part of *Art Turns, World Turns*, Museum MACAN, Jakarta (2017); and *Akal Tak Sekali Datang, Runding Tak Sekali Tiba*, Indonesian Pavilion at La Biennale di Venezia, (2019), where he served as co-curator. His writing has appeared in Jurnal Kebudayaan Kalam, Harian Kompas, and Take on Art Magazine, among others.

About ara contemporary

Established in 2025, the gallery’s name ara comes from the abbreviation of the founders’ names: Arlin, Ramadanti, Chandra. Beyond that, the word holds a layered meaning that aligns with the gallery’s philosophy. In Sanskrit, ara means a place of shelter, adaptability, and consideration of others. These values are at the heart of ara contemporary, shaping its role in the arts community.

The gallery’s focus will center on artists, from emerging to established, whose practices engage with the context of Southeast Asia, exploring the connections between immediacy and global discourse. Founded with the mission to thoughtfully advocate for Southeast Asian artists, ara contemporary aims to serve as a dynamic platform for dialogue and collaboration and to contribute to the burgeoning art scene in the region and beyond.

Main Gallery:
'She lit my mouth without a word' by Natalie Sasi Organ
11 April - 9 May 2026

Focus Gallery:
'Depictions, Depictions' by Adytria Negara
11 April - 9 May 2026

ara contemporary
Jl. Tulodong Bawah I, No. 16
Senayan, Kebayoran Baru,
Jakarta Selatan
Jakarta 12190, Indonesia
www.aracontemporary.id
@aracontemporary.id

For further information and inquiries, please contact:
Citra Utami
Gallery Manager
+62 821-2409-6226
E: citra@aracontemporary.id