

ara contemporary Presents Solo Exhibition by Enggar Rhomadioni & Group Exhibition *Trinket Philosophy*

Jakarta, 2026 - ara contemporary is pleased to present two exhibitions across its Main Gallery and Focus Gallery from 15 August to 13 September 2026. At the Main Gallery, Indonesian artist **Enggar Rhomadioni** presents *Pāṭha*, a solo exhibition accompanied by an exhibition text by Putu Sridiniari. Continuing the Focus Gallery's direction as a platform for introduction and experimentation, *Trinket Philosophy* brings together Thai artists **Kanokwan Sutthang, MM. Kosum, and Tuna Dunn**, alongside Indonesian artist **Miranda Mazuki**, in a group exhibition curated by Thai curator Pearamon Tulavardhana.

Both exhibitions consider how meaning is accumulated rather than given through acts of looking, reading, remembering, and returning. While *Pāṭha* unfolds as an ongoing inquiry into femininity, inherited ideals, and the questions that arise through personal loss, *Trinket Philosophy* turns to modest objects and everyday gestures to reveal the significance they quietly hold. Together, the exhibitions propose that understanding often emerges gradually, through sustained encounters with what is inherited, overlooked, or intimately familiar.

***Pāṭha* by Enggar Rhomadioni**

In *Pāṭha*, Enggar Rhomadioni presents a new body of paintings that marks a conscious departure from his earlier investigations into the Javanese ideal of *Ksatria Jawa Paripurna*. Shaped by the loss of his mother and an enduring curiosity toward the feminine, the exhibition unfolds as an ongoing effort to understand what lies beyond inherited ideals of masculinity.

Drawing from Javanese cultural references, surreal imagery, and recurring feminine forms, Rhomadioni reconsiders the values and expectations that have long shaped his understanding of masculinity. Rather than seeking to define or master the feminine, he approaches it as something to be read, allowing uncertainty, personal experience, and curiosity to guide his artistic practice.

The exhibition takes its title from *pāṭha*, a word that carries a dual meaning: recitation and path. Received from the artist's spiritual teacher, the term suggests knowledge not as something fixed or complete, but as a living process that unfolds through repetition, reflection, and continual learning. Rather than promising arrival, *Pāṭha* embraces a continual process of reading, questioning, and remaining open to what cannot yet be fully understood.

Trinket Philosophy

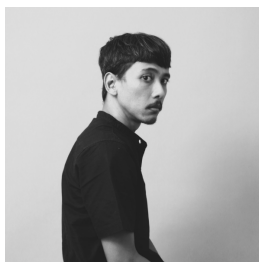
Curated by Pearamon Tulavardhana, *Trinket Philosophy* takes its point of departure from the Lipstick Index, a term coined by economists to describe a rise in the purchase of small luxuries during periods of economic uncertainty. As global inflation continues to reshape contemporary life, this phenomenon has found new forms in collectibles, bag charms, prints, and other seemingly modest objects that offer moments of delight and escape. Yet the exhibition suggests that reducing these trinkets to economic indicators alone overlooks the lived experiences of those who collect, make, and treasure them.

Rather than existing as mere ornaments, trinkets emerge here through personal intentions, creative expression, and shared narratives. *Trinket Philosophy* invites viewers to consider the small things that quietly sustain everyday life; objects, moments, and memories that gradually expand into stories of their own.

Bringing together works by Kanokwan Sutthang, Miranda Mazuki, MM. Kosum, and Tuna Dunn, the exhibition explores the intimate worlds contained within seemingly modest forms. From the small lives that sustain ecosystems in Kanokwan Sutthang's paintings, MM. Kosum's reflective mapping of growth and curiosity, Tuna Dunn's attention to fleeting rhythms and interconnected moments, to Miranda Mazuki's treasured keepsakes that continue to shimmer through time, each artist reveals how seemingly minor details can hold expansive emotional and imaginative worlds.

Existing as miniature details within the larger landscape of contemporary anxieties, the works encourage viewers to see each trinket not as an isolated object, but as a universe of stories waiting to unfold.

About the Artist



Enggar Rhomadioni (b. 1992) utilizes the act of creation to process experiences, both glorious and tragic. These records of life's events are often imbued with his perspectives in relation to cultural narratives. By investigating histories and narratives, Rhomadioni's works employ artistic juxtaposition intended to provoke conversations within ourselves and with others. Rhomadioni's surreal paintings embody the concept of 'intersubjectivity,' where the elements within his paintings encourage us to see ourselves through the experiences of others, fostering a shared exploration of identity and experience.

Rhomadioni has held several solo exhibitions, including *Kanda Laya*, Kiniko Art Room, Yogyakarta, Indonesia (2023); and *KALABENDA*, Ace House Collective, Yogyakarta, Indonesia (2021). He has also participated in selected group exhibitions and art fairs, including *Art Jakarta Papers*, ara contemporary, Jakarta, Indonesia (2026); *Temu Tamu*, TFNYT Advisory, Paris, France (2025); *We Begin with Everything*, ara contemporary, Jakarta, Indonesia (2025); *ART SG*, Sullivan+Strumpf, Singapore (2025, 2024); *Welcome to the Road*, John Hardy Space, Bali, Indonesia (2024); and *S.E.A. Focus*, Sullivan+Strumpf, Singapore (2023).



Kanokwan Sutthang (b. 1997) lives and works in Bangkok, Thailand. Her practice draws from close observations of the natural world, particularly ephemeral plants such as rice and weeds, through which she explores cultural narratives and personal experiences. Working across painting, object installation, and site-specific research, she examines the impact of foreign elements that infiltrate the boundary between nature and human life, bringing attention to often overlooked forms of coexistence and transformation.

Kanokwan received her BFA in Painting from Silpakorn University, Bangkok, Thailand. In 2024, she was selected as one of the recipients of the Early Years Project 7 grant. She has held a solo exhibition, *Weevils in Rice*, at Warin Lab Contemporary, Bangkok, Thailand (2026). Selected group exhibitions include *Asaññakāya: Art of Sacred Spaces in Contemporary Dimension Project*, Suphanburi, Thailand (2025); *Visual Biography II: Daily Ordinary*, Bangkok Art and Culture Centre, Bangkok, Thailand (2025); *Art Jakarta*, ara contemporary, Jakarta, Indonesia (2025); *The Circle of Space*, KICHgallery, Bangkok, Thailand (2024); and a group exhibition at the Art Centre, Silpakorn University (Wang Tha Phra), Bangkok, Thailand (2024).



Miranda Mazuki (b. 1993) was born in Sumatra, Indonesia, has been living and working in Paris since 2019. Her practice unfolds through drawing and painting as an introspective process, capturing fleeting states and transitional moments that straddle abstraction and figuration. Her works engage with notions of decline, unfamiliarity, and ephemerality, shaped indirectly by a history of migration and displacement. These concerns materialize in fictional landscapes that oscillate between memory and construction, where romantic undertones coexist with restraint and ambiguity. Through layered marks and subdued tonalities, Mazuki explores the tension between presence and dissolution, allowing the image to emerge as a site of quiet instability.

Mazuki graduated with a degree in Fine Arts from Paris College of Art and studied Fashion Design at the Fashion Institute of Design & Merchandising in Los Angeles. Her earlier experience in fashion and creative direction informs her current visual language, contributing to a disciplined approach to composition, materiality, and gesture.

Her selected group exhibitions include *Salon Et Cetera 2026*, Ace House Collective, Yogyakarta, Indonesia (2026); and *Art Jakarta Papers*, ara contemporary, Jakarta, Indonesia (2026).



MM. Kosum (b. 1994) is an artist based in Bangkok, Thailand. While studying Graphic Design at Silpakorn University, she spent time in the United Kingdom, where she began exploring new approaches to drawing and artistic expression. Since then, her multidisciplinary practice has expanded across painting, drawing, sculpture, illustration, and zine-making. Through simple characters, expressive brushstrokes, and mixed-media techniques, MM. reassembles emotions, dreams, conversations, memories, nature, relationships, and everyday objects into poetic visual narratives. In 2018, she co-founded Interesting Pictures Collective, an independent publishing initiative dedicated to printed matter on contemporary topics.

MM. has held solo exhibitions including *Maybe Come See Me in the Sunlight Again*, MMAD MASS Gallery, Bangkok, Thailand (2025); and *Soft-core*, OFFBEAT Bangkok, Bangkok, Thailand (2021). Selected group exhibitions include *LONGEVITY: An Abstract Conversation*, Four Seasons Hotel Bangkok ART Space by MOCA BANGKOK, Bangkok, Thailand (2024); *That's Cute*, A+ Works of Art, Kuala Lumpur, Malaysia (2024); and *Phace*, CLEAR Gallery, Tokyo, Japan (2019).



Tuna Dunn (b.1993) is a visual designer and artist based in Bangkok, Thailand. Working across illustration, comics, animation, and visual design, her practice is characterized by a minimalist visual language and an interest in storytelling. In recent years, she has been exploring abstraction and geometric forms while maintaining a narrative approach that reflects everyday observations and personal experiences.

Her selected solo exhibitions include *Let It Wash Over*, Saratta Space, Bangkok, Thailand (2025); and *Intermission*, SÖKO, Bangkok, Thailand (2022). Selected group exhibitions include *THAIPOGRAPHY*, Four Seasons Hotel Bangkok ART Space by MOCA BANGKOK, Bangkok, Thailand (2025–2026); *Come Rain or Shine*, RCB Galleria 1, River City Bangkok, Bangkok, Thailand (2023); and *Wrap*, SAC Gallery, Bangkok, Thailand (2022).

About the Writer & Curator

Putu Sridiniari (b. 1991) is a researcher and curator who approaches her work by engaging with what is complex, unfinished, or at risk of being forgotten. She holds a degree in Cultural Studies from Universitas Sanata Dharma, Yogyakarta, and draws on a background in Visual Communication Design, as well as previous teaching experience at Universitas Pelita Harapan.

Her work sits at the intersection of visual art, archival practice, and memory. Recent projects include co-authoring the prologue for the forthcoming republication of Indonesian New Art Movement (1979), continuing research on Seniwati Art Gallery for Women, and co-curating the annual Foto Bali Festival (2026). She has presented at the Ubud Writers and Readers Festival (2025), São Paulo Bienal (2025), Salt Galata, Istanbul (2024), and China Art Academy, Hangzhou (2024), with writings featured in publications in Indonesia and abroad.

Pearamon Tulavardhana (b.1994) is a writer and independent curator based in Bangkok with a research interest in mythology, spirituality, and indigenous folklore as well as the relationship between technology and culture, mainly image-making and community-building. These interests are employed in her curatorial practice, as she merges the realm of mythology and folklore with the evidence found in the digital and online landscape. She graduated with a Master of Arts in Museum Studies and Curatorial Practice from Nanyang Technological University, Singapore. Her alias, memeseumofcontemporaryartbkk, is an internet meme account that criticizes the art world, especially in Thailand. Her writings are published in Thai and English, including in media such as Artreview Asia, the Momentum, Way Magazine, and Thairath Newspaper.

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:

Pāṭha by Enggar Rhomadioni

Exhibition text by Putu Sridiniari

Focus Gallery:

Trinket Philosophy, a group exhibition by Kanokwan Sutthang, Miranda Mazuki, MM. Kosum, and Tuna Dunn

Curated by Pearamon Tulavardhana

15 August - 13 September 2026

ara contemporary

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