

ara contemporary Presents the Final Exhibitions of 2025

Jakarta, 2025 - ara contemporary is proud to present the last exhibition of 2025, featuring Condro Priyoaji's exploration of light, reflection, and stillness in a solo exhibition with exhibition set designed in collaboration with Indonesian architecture firm, FFFAAARRR, at the Main Gallery, and a duo exhibition featuring Pande Wardina and Xiuching Tsay's investigation into tradition and memory in collaboration with Nonfrasa at the Focus Gallery.

***The Stillness of Becoming* by Condro Priyoaji**

Condro Priyoaji's fourth solo exhibition, *The Stillness of Becoming*, continues the artist's interest in pausing motions and impermanence, to then translate it into a still visual. Since the early years of his practice, Priyoaji's practice has always centered on capturing and transforming one nature into its opposite: the transience into the perpetual, the movement into the static. While his previous series explored the play of light in natural settings, this exhibition sees him turn to its encounter with human intervention, such as mirrors and rippling water. Through his latest series, Priyoaji examines how water, though seemingly still, bends light in ways that give it both shape and motion, transforming how we perceive the object and the world around it. This body of work continues Priyoaji's ongoing exploration of how visual reality is merely a reflection of light upon surrounding objects. *The Stillness of Becoming* gestures toward the dualities inherent in perception: light and dark, movement and stillness, the tangible and the intangible. Resulting in a series of monochromatic paintings, Priyoaji's works suggest that stillness is never absolute, but a pause within movement.

Collaborating with FFFAAARRR

Navigating FFFAAARRR work around the intersection of architecture and other creatives has taught them a thing or two. Firstly, they are naturally drawn to artists and designers whose work is grounded in sensitivity to their surroundings. The latter would be, a work that feels momentous and well-aware of the importance of time; when there is light, darkness will follow. The presence of water, light, and its dialogue in Priyoaji's body of work are in proximity to our field of expertise and collective interest.

To them, Priyoaji's work has always felt atmospheric and fleeting. In response to his intentions, they are capturing specific frames of moments, all within a sequential flow. In *The Stillness of Becoming*, the spatial segmentation is arranged to capture the essence of stillness. Departing from their previous experiences at ara, they divided the gallery space into separate alleys, each dedicated to showcase different pieces. Seeing the work in their individual situations, the imagination of its originating motion in one specific frame, is made possible. Adding to Priyoaji's strong visuals, the sound of trickling water is also introduced to cast more dimension to the interpretation of his work.

***Longer, Linger & Angler* by Pande Wardina and Xiuching Tsay**

Continuing the gallery's ongoing collaboration with Nonfrasa Gallery (Bali, Indonesia), ara contemporary is delighted to present *Longer, Linger & Angler*. The duo exhibition, featuring works of Thai artist Xiuching Tsay and Indonesian artist Pande Wardina, cultivates a space where the persistence of tradition becomes a site of inquiry, where the boundary between memory and invention is porous, and where engaging with cultural material is inseparable from questioning. They invite us to reconsider distinctions between presence and absence, familiarity and strangeness, tradition and innovation. Here, tradition is a living dialogue, constantly haunted by what it has yet to become.

Tsay's work reconstructs the domestic as an archaeology, excavating ritual objects and gestures that reappear in layered, fragile forms. Her layered paintings and fragile assemblages question the idea of origin and continuity. By stacking, collaging, and unbuilding, Tsay's practice mimics the way memory displaces itself, slipping between clarity and delusion. Wardina's work interrogates the viability of rituals mediated through bricolage, mechanics, and digital delays. His use of low-tech electronics, salvaged objects, and handmade circuits creates a dialogue between the sacred and the profane. Both artists work within constraints, material, technical, and cultural, that serve as tools of inquiry. What unites Tsay and Wardina is their strategic embrace of constraints. Material, cultural, and technological limitations do not restrict but instead actively shape their work. *How can we convey the ineffable, the intangible, through imperfect or broken media? How do we represent memory's persistence, and its inevitable loss, without resorting to nostalgia or facile metaphors?*

About the Artists



Condro Priyoaji's painting focuses on the interconnected relationship between two elements that produce color: pigments and light. While color is our perception of the energy and wavelengths of light that reach our eyes, Priyoaji's paintings aim to capture light through the use of pigments. He also explores the impermanent and fleeting nature of shadow, viewing them as the most subtle form of color, especially in how they are shaped by time and space.

Priyoaji's solo exhibitions include *Ephemeral Eternity* at A+ Works of Art, Kuala Lumpur, Malaysia (2024); and *Broken White Project #16: Lesap* at Ace House Collective, Yogyakarta, Indonesia (2024). Priyoaji was awarded the 2023 ARTJOG Young Artist Award.



Pande Wardina is an emerging artist from Bali, Indonesia, who possesses a unique vision that challenges the mundane and defies expected norms. As a new media artist, Pande explores the interplay between technology and art, assembling various electronic systems as 'modules' to construct his works. Drawing inspiration from objects such as electronic circuit boards, movement, sound, and light, he delves into alternative mediums, contemporary discourses, and aesthetic values, actively pushing the boundaries of artistic expression.

With a background in computer science, Pande Wardina sees art and technology as interconnected containers or hardware devices stimulated by software binaries. He excels in the notion that ideas, concepts, and implementation can induce and nurture environmentally friendly-based creativity, focusing on sustainability and the symbiotic relationship between art and the natural world.

Wardina has participated in group exhibitions including *Rectoverso*, Ning Artspace, Yogyakarta, Indonesia (2025); *Tumbuh Rimpang*, Nonfrasa Gallery, Bali, Indonesia (2024); *Repurposing: Paradise*, Amandari, Bali, Indonesia (2024); *TOREH?*, Nonfrasa Gallery, Bali, Indonesia (2023); *RUINS*, Nonfrasa Gallery, Bali, Indonesia (2023); and *Common Beauty*, Nonfrasa Gallery, Bali, Indonesia (2022). His recent solo exhibition is *Array Signal*, Kala Karya, Jakarta, Indonesia (2024).



Xiuching Tsay explores the fragile, persistent trace of human selves in spaces where accelerated industrialization and enduring spiritual beliefs coexist. Her practice reworks material remnants with vivid colour palettes and DIY-inspired visual language, creating spaces where memories are recollected not as fixed records but as shifting, living vessels. She responds to the emotional fallout of industrial saturation, where spirit and memory fight to persist. Observing anonymously made objects, makeshift charms, prayer poles found in streets,

shops, and temple surroundings, Tsay is drawn to how DIY cultures hold both collective and personal presences, expressing their own built stability and rhythms. Resisting standardization and erasure while remaining entangled with cultural economies, her work reimagines these assemblages, carrying fragments of remembrance and faith, shaped by emotions and the interconnection between internal and external forces.

Tsay lives and works in Chonburi, Thailand, and London, UK. Her solo exhibitions include *Homelink*, Well Projects, London, UK (2024); and *A Haze in Their Gaze* at Daniel Benjamin Gallery, London, UK (2019). She has participated in several group exhibitions including *A Fixed Point Observation From Two Billion Light-Years Away*, Tang Contemporary, Hong Kong (2024); *Un/Inhabiting*, Changingroom Gallery, London, UK (2023); *Seeds of Changing*, curated by Miranda Chance, Sapling, London, UK (2022); *Myselfs*, Kohn Gallery, Los Angeles, USA (2020); and *The End of Expressionism*, Jan Kaps, Cologne, Germany.

About the Collaborators

FFFAAARRR founded in 2017 by Fauzia Evanindya, Andro Kaliandi, and Azalia Maritza, FFFAAARRR is known for its experimental approach that reinterprets architectural typologies and responds sensitively to specific contexts. The studio prioritizes the freedom to form gestures and expressions, to translate each client's character through particular spatial qualities and carry stories, into the space of their own.

Over the past eight years, FFFAAARRR's body of work has expanded across diverse scopes and scales. Beyond architecture and interior design that is the core of their expertise, the studio has also been involved in the design for cultural festivals, performance stages, fashion runway sets, retail installations, and furniture. The spirit of collaboration remains a vital foundation in the studio's daily practice.

Nonfrasa Gallery founded in 2021, is a contemporary art gallery dedicated to engaging emerging artists and fostering leftfield work from established artists in Bali and Indonesia. We explore the artistic range and context of art, culture and history through narratives and practices that actively expand modern and contemporary identities in Bali.

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:

The Stillness of Becoming by Condro Priyoaji

15 November - 21 December 2025

Focus Gallery:

Longer, Linger & Angler by Pande Wardina and Xiuching Tsay

15 November - 21 December 2025

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