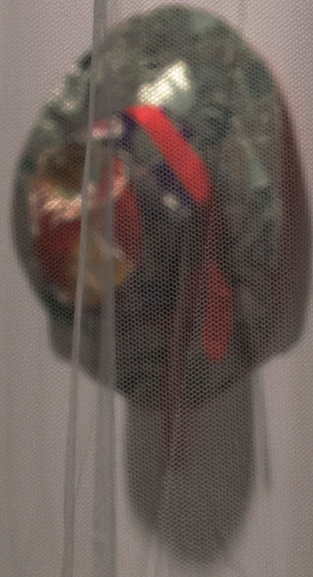


ARAHMAIANI



SHADOW OF THE PAST

SHADOW OF THE PAST

ARAHMAIANI

TYLER ROLLINS
POINTE ART

FOREWORD

TYLER ROLLINS

One of Indonesia's most seminal and respected contemporary artists, Arahmaiani has long been internationally recognized for her powerful and provocative commentaries on social, political, and cultural issues. Born in 1961 in Bandung, Indonesia, she established herself in the 1980s as a pioneer in the field of performance art in Southeast Asia, although her practice also incorporates a wide variety of media. For the past six years, a particular focus of her work has been environmental issues in the Tibetan plateau region, where she has been actively collaborating on-site with Buddhist monks and villagers to foster greater environmental consciousness through an array of ongoing community projects. *Shadow of the Past* (Sept. 15 – Oct. 29, 2016) marks the first solo exhibition devoted to her artworks inspired by her ongoing experiences in Tibet, and features new installation and video works alongside a series of paintings.

The exhibition explores themes of spirituality (particularly informed by Tibetan Buddhism), cultural syncretism, humanity's interconnectedness with nature, and the place of the feminine in religious traditions and in spiritual life in general. Arahmaiani is fascinated by the buried past of her native Java, its rich Hindu-Buddhist cultural heritage – which is now often under-recognized – and the monumental temples that were overgrown for centuries until their rediscovery in more recent times. Indonesia once had vital centers of Buddhist learning that were sought out by students from across Asia, including Atisha (982–1054), who became one of Tibet's most revered lamas. Tibet has become an important part of Arahmaiani's own spiritual journey, both as a woman and a Javanese Muslim. The exhibition begins with an installation, *Descending Rainbow*, that was inspired by her meditation practice and her focus on ecology and the feminine. It features a richer, more colorful version of a Tibetan woman's robe, a veiled meditation mattress, and a mandala made from living plants. The installation is also the setting for a new performance work of the same title, which had its debut during the exhibition opening.

At the opposite end of the gallery, a dimly lit installation contains a bench where visitors can meditate while observing Arahmaiani's video, *Light*, in which the artist and friends of different nationalities and ethnicities take turns holding a lit candle and speaking a single word that is of spiritual significance to them. Arranged on the candlelit floor beneath the video is a group of gray pillows (entitled *Dukkha*, referencing the Buddhist concept of suffering) that have been embroidered with certain keywords relating to emotional states such as compassion, hate, greed, etc. In between the two installations is a series of diptychs, such as *Illumination* and *Sonam*, all in monochromatic gray, a color the artist associates with the quiet peace of a meditative state. These paintings incorporate women's faces, some crowned with inscriptions in Arabic and Tibetan, alongside flowers and other natural imagery. A second video, *Shadow of the Past (Lasem, Java)*, is based on a performance of Arahmaiani's that took place in early 2016, in which she covers herself with mud, evoking the long buried Buddha statues of ancient Javanese temples, and walks through the empty buildings of an abandoned Javanese town once inhabited by ethnic Chinese Indonesians. She processes through the streets, stopping to meditate in various key locations, including an empty Buddhist temple, the remnant of the spiritual life of the former inhabitants.

ARTIST'S STATEMENT

ARAHMAIANI

My latest works in the form of paintings, videos, installations, and performance, are influenced by my research into the past cultures of Animism, Hinduism, and Buddhism in Indonesia, which left behind many temples – even the largest Buddhist temple in the world, Borobudur, which was buried for 800 years and was rediscovered around 200 years ago. Also there are very ancient books of Buddhist teaching, such as *Sanghyang Kamahayanikan*, which was discovered in the kingdom of Lombok when it was defeated by the Dutch military in the year 1900. Furthermore, there is the relationship in ancient times between Tibetan Buddhism and local Buddhism in what is now Indonesia (which in the past was of the Mahayana/Tantrayana sect). A monk known by the name Lama Atisha, who became a reformer of the Buddhist religion in Tibet and who founded Kadampa school, once studied for twelve years in the Buddhist university in Sriwijaya (the ancient kingdom in Indonesia), where he received the guidance of a local master by the name of Dharmakirti, who in Tibet is known as Lama Serlingpa.

Besides this, my activity with the monks and the laypeople in Lab village, in the Kham region of Tibet, over the past six years, with the goal of solving environmental problems, is also of course another source of fresh inspiration which has a relation to the past of Java, my place of birth. The Tibetan Plateau – which is also known as the Third Pole and Asia's Water Tower because it is the source of seven large rivers on which the livelihood of more than two billion people depends – is under the threat of draught. Climate change, also known as global warming, has caused the glaciers and even the permafrost to melt. There have been many disasters at the upstream areas of the rivers, such as floods and mudslides. Efforts must be undertaken to prevent larger disasters, particularly to answer the issue of the drying up of all the springs there.

Another aspect, which is no less important and is very influential in the formation of my ideas and thoughts, is my collaboration with academics in Passau University in Germany. This has given input concerning the development of science with all its challenges, issues and limitations. Also, there is my collaboration with spiritualist leaders from various faiths (Islam, Catholicism, Protestantism, Judaism, and Hinduism), which of course offers much input as well as understanding of diverse religions, cultures, and "spiritual traditions." Thus my new works might be more of a contemplation on the present condition of life, which is full of issues and challenges. Which is under the threat of ecological destruction. Or which is awash with the suffering of those who are poor and marginalized in this less than just economic system that tends to be profit oriented. I try to imagine a brighter future for life and try to change the direction of thinking that causes destruction and inhuman conditions.

-Yogyakarta, August 2016



VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



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DESCENDING RAINBOW

2016

mattress, pillow, bed spread, netting, table, candlestick with candle, book, book bag,
photograph, belt, hat, robe, bag
dimensions variable



DESCENDING RAINBOW

2016

mattress, pillow, bed spread, netting, table, candlestick with candle, book, book bag,
photograph, belt, hat, robe, bag

dimensions variable

(detail)



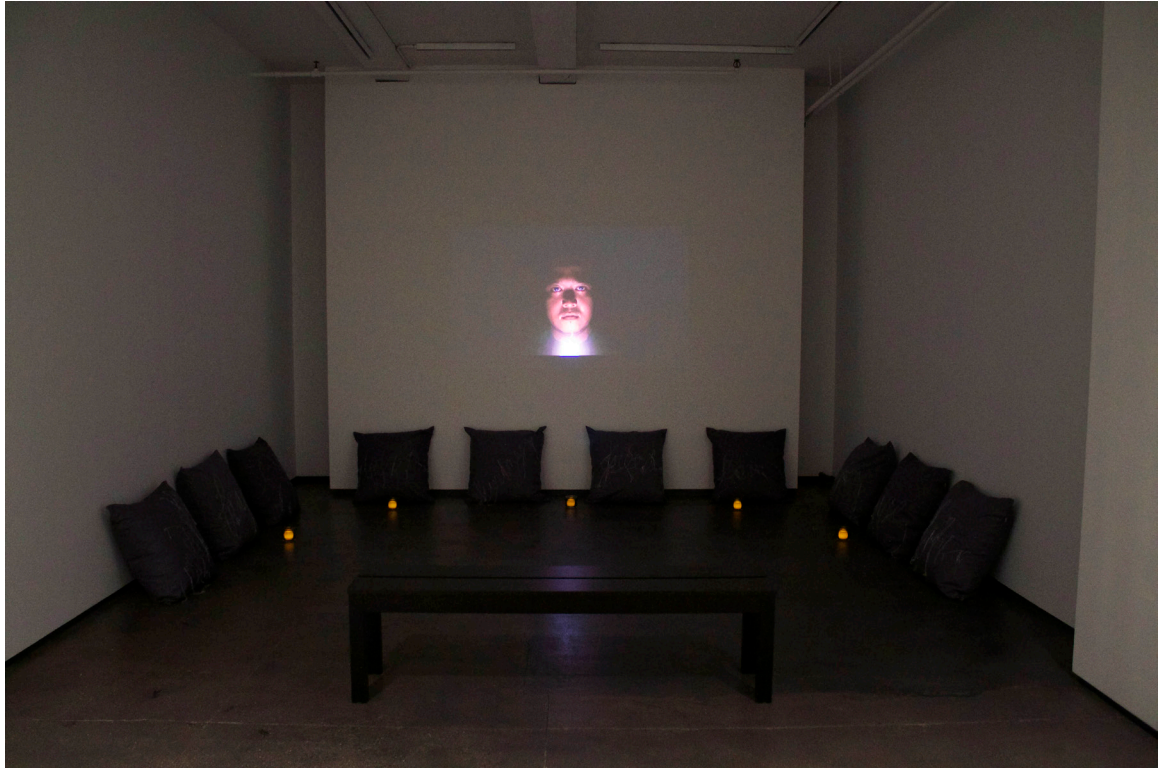
DESCENDING RAINBOW

2016

photograph

29 ¾ x 35 in. (75.5 x 89 cm)

edition of 5 +1 AP



PILLOWS OF DUKKHA

2016

10 pillows

embroidery on cotton fabric

each 26 x 26 in. (66 x 66 cm)

pictured with "Light" video



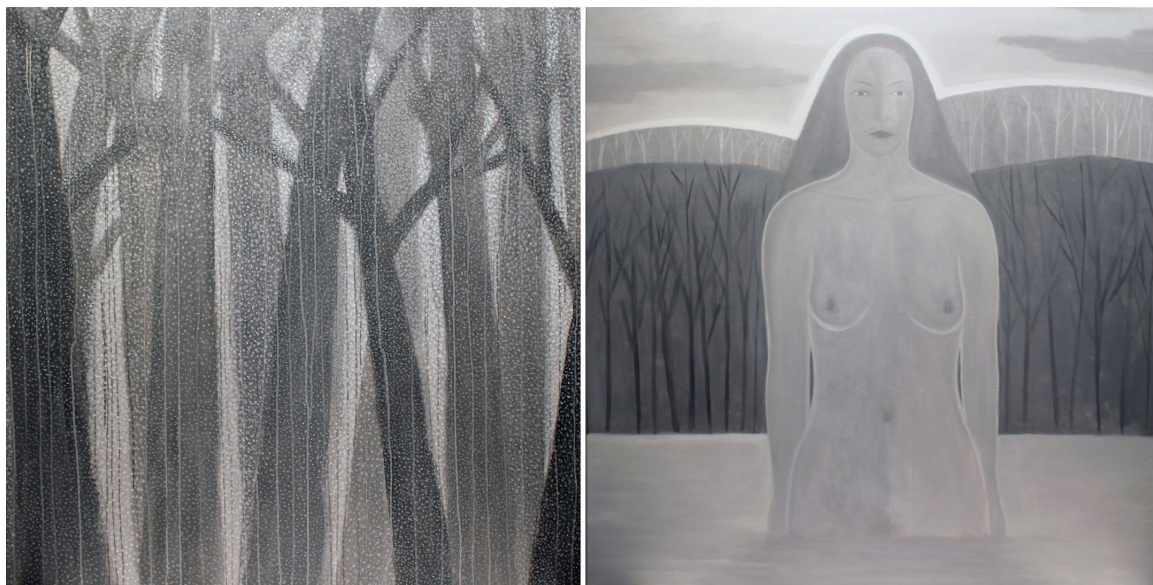
FLOWER OF LOVE

2016

acrylic on canvas

diptych

each panel: 54 x 54 in (137 x 137 cm)



HANTU BULE

2016

acrylic on canvas

diptych

each panel: 54 x 54 in (137 x 137 cm)



ILLUMINATION

2016

acrylic on canvas

diptych

each panel: 54 x 46 in (137 x 117 cm)



SONAM

2012

acrylic on canvas

diptych

each panel: 79 x 71 in. (200 x 180 cm)



LIGHT

2015

single channel video

4:22 min

edition of 5 + 1AP



SHADOW OF THE PAST (LASEM, JAVA)

2016

single channel video

2:22 min

edition of 5 +1AP

ARAHMAIANI

SELECTED BIOGRAPHY

Born 1961 in Bandung, Indonesia. Lives and works in Yogyakarta, Indonesia.

EDUCATION

- 1992 BFA, Bandung Institute of Technology, Bandung, Indonesia.
- 1985 Paddington Art School, Sydney, Australia.
- 1983 Academie voor Beeldende Kunst, Enschede, the Netherlands.

SELECTED SOLO EXHIBITIONS

- 2016 *Shadow of the Past*, Tyler Rollins Fine Art, New York, NY, USA.
- 2015 *Violence No More*, Haus Am Dom, Frankfurt, Germany.
- 2014 *Fertility of the Mind*, Tyler Rollins Fine Art, New York, NY, USA.
- 2013 *The Grey Paintings*, Equator ArtProjects, Singapore.
- 2009 *I Love You (After Joseph Beuys Social Sculpture)*, Esplanade, Singapore.
- 2008 *Slow Down Bro*, Jogja National Museum, Yogyakarta, Indonesia.
- 2007 *Make-Up or Break-Up*, Artspace Sydney, Australia.
- 2006 *Stitching the Wound*, Jim Thompson Gallery, Bangkok, Thailand.
- 2005 *Lecturing on Painting*, Valentine Willie Gallery, Kuala Lumpur, Malaysia.
- 2004 *Wedding Party (LAPEN Wedding)*, Kedai Kebun Forum, Yogyakarta, Indonesia.
- Un-titled*, PSI Conference #10, Singapore.
- Soho Baby*, 2nd Dadao Live Art Festival, Beijing, China.
- Breaking Words*, Nagano Expo, Japan.
- Breaking Words*, FIX04 Belfast, Ireland.
- 2003 *Fusion & Strength*, Gallery Benda, Yogyakarta, Indonesia.
- MIP (International Performance Manifestation), Belo Horizonte, Brazil.
- 2002 *Visit to My World*, Asian Fine Arts Gallery, Berlin, Germany.
- 1999 *Dayang Sumbi: Refuses Status Quo*, CCF Bandung, Indonesia.
- Rape & Rob*, Millennium Gallery, Jakarta, Indonesia.
- 1993 *Sex, Religion, and Coca Cola*, Oncor Studio, Jakarta, Indonesia.
- 1987 *My Dog is Dead and then He Flew*, Centre Culturelle Française, Bandung, Indonesia.

GROUP EXHIBITIONS

- 2016 SEA+ Triennale 2016, The National Gallery of Indonesia, Jakarta, Indonesia.
- Die Kunst Ist Schon In Der Kirche. Uber Readymades.*, St. Michael, Berlin, Germany.
- In & Out of Context*, Asia Society Museum, New York, NY, USA.
- Concept, Context, Contestation: Art and the Collective in Southeast Asia*, Cemeti Art House, Yogyakarta, Indonesia.
- When Things Fall Apart – Critical Voices on the Radar*, Trapholt, Kolding, Denmark.
- Costume National: Contemporary Art from Indonesia*, AXENÉ07, Gatineau, Quebec, Canada and Galerie SAW Gallery, Ottawa, Ontario, Canada.
- Manifesto V: Arus*, National Gallery of Indonesia, Jakarta, Indonesia.
- 2015 *Concept Context Contestation Hanoi: Art and the Collective in Southeast Asia*, Goethe-Institut Hanoi, Vietnam.
- 2014 *Chain of Fire*, prologue exhibition for Honolulu Biennial 2016, Honolulu, HI, USA.
- 2013 *Suspended Histories*, Museum Van Loon, Amsterdam, the Netherlands.
- Women In Between: Asian Women Artists 1984-2012*, Mie Prefectural Museum of Art, Mie, Japan; and Tochigi Prefectural Museum of Fine Art, Tochigi, Japan.
- 2012 *Lost in China*, Gallery 4A, Sydney, Australia.

- Marcel Duchamp in Southeast Asia*, Equator ArtProjects, Singapore.
- Women In-Between: Asian Women Artists 1984-2012*, Fukuoka Asian Art Museum, Fukuoka, Japan.
- Edge of Elsewhere 2012*, Campbelltown Arts Centre, Campbelltown, Australia; and 4A Centre for Contemporary Asian Art, Sydney, Australia.
- Edge of Elsewhere*, Gallery 4A Sydney Festival, Australia.
- Crossing Point*, Singapore Art Museum, Singapore.
- Thread Stitching Wounds*, Yogya Biennale, Yogyakarta, Indonesia.
- I Love You*, Richmond Center for the Arts, Kalamazoo, MI, USA.
- Flag Project*, Museum of Contemporary Art, Shanghai, China.
- Home*, Gallery 4A, Sydney, Australia.
- Edge of Elsewhere*, Sydney Festival, Sydney, Australia.
- Contemporaneity*, MOCA Shanghai, China.
- Tough Love*, Gallery Plataforma Revolver, Lisbon, Portugal.
- My Grandmother's House*, Museum Bochum, Bochum, Germany.
- I Love You*, Ana Tzarev Gallery, New York, NY, USA.
- Crossing and Blurring the Boundaries*, Andi's Gallery, Jakarta, Indonesia.
- Summer Now 2010*, Canvas International Art, Amsterdam.
- UNERWARTET/UNEXPECTED*, Von der islamischen Kunst zur zeitgenössischen Kunstmuseum Bochum - Kunstmuseum Bochum, Bochum, Germany.
- Edge of Elsewhere*, 4A Centre for Contemporary Asian Art, Sydney, Australia.
- Installation I*, Sydney Festival, Campbelltown Art Center, Campbelltown, Australia.
- 2009 *No More Bad Girls*, Kunsthalle Exnergasse, Vienna, Austria.
- My Body*, Andi's Gallery, Jakarta, Indonesia.
- Awareness*, Canvas International Art, Amsterdam, the Netherlands.
- 2008 3rd International Calligraphy Biennale, Sharjah, United Arab Emirates.
- Die Wahren Orte*, Alexander Ochs Gallery, Berlin, Germany.
- Strategies Towards the Real*, NUS, Singapore.
- 2007 *Global Feminisms*, Brooklyn Museum of Art, Brooklyn, NY, USA.
- Art Goes Heiligendamm*, Rostock, Germany.
- Balance*, Bad Doberan, Germany.
- Premonition*, J&Z Gallery, Shenzhen, China.
- 2005 INTOENNE Festival, Austria.
- Magnetism – Suspension*, Zendai Museum of Modern Art, Shanghai, China.
- 2004 *Twilight Tomorrow*, Singapore Art Museum, Singapore.
- Reformasi*, Sculpture Square, Singapore.
- Asian Traffic*, Gallery 4A, Sydney, Australia.
- Art Summit*, National Gallery, Jakarta, Indonesia.
- SENI*, Singapore Art Museum, Singapore.
- 2003 *The Rest of The World*, Pirmasens, Germany.
- 11 June 2003*, Venice Biennale, Venice, Italy.
- Don't Call it Performance Art*, Reina Sophia Museum, Madrid, Spain; and Andalusia Center for Contemporary Art, Seville, Spain.
- Transit*, Northern Territory Centre for Contemporary Art, Australia.
- 10th Biennale of Moving Image, Geneva, Switzerland.
- 2002 *AWAS! Recent Art from Indonesia*, Asian Fine Arts Gallery, Berlin, Germany.
- Text & Subtext*, Sternersen Musset, Oslo, Norway.
- Sao Paulo Biennial, Brazil.
- Gwangju Biennale, South Korea.
- Site + Sight*, Lasalle College of the Arts, Singapore.
- Upstream Project*, Amsterdam & Hoorn, the Netherlands.
- 2001 *His-story on My Body*, Hillside Terrace Gallery, Tokyo, Japan.
- 2000 *His-story on My Body, Text & Sub-text*, Earl Lu Gallery, Singapore; and Ivan Dougherty Gallery, Sydney, Australia.
- Corporeal Apology, Biennale de Lyon, Lyon, France; and Werkleitz Biennale, Germany.

	<i>Le Petit du Chaperon Rouge</i> , Le Ferme Du Biussou, Paris, France.		<i>Breaking Words</i> , Richmond Centre for the Arts, Kalamazoo, MI, USA.
	<i>The Dog's Dream</i> , ISP Open Studio, Tribeca, New York, NY, USA.	2010	<i>Violence No More</i> , On Edge, Cairns, Australia.
1999	<i>Burning Bodies, Burning Countries II</i> , Cultural Centre Philippines (CCP), Manila, the Philippines.	2009	<i>I Love You (After Joseph Beuys Social Sculpture)</i> , Esplanade, Singapore.
	<i>Made In Indonesia No. 1</i> , - Un Ab Die Post, Postfuhramt Berlin, Germany.	2008	<i>Breaking Words</i> , Woodford Folk Festival, Brisbane, Australia.
	<i>Newspaper Man II</i> , Semanggi Café, Jakarta, Indonesia.		<i>Breaking Words</i> , Sillman University, Dumaguette, the Philippines.
	<i>Cities On the Move</i> , Louisiana Museum of Modern Art, Humlebæk, Denmark; and Hayward Gallery, London, United Kingdom.	2007	<i>Produk Gertoli</i> , Sanata Dharma, Yogyakarta, Indonesia.
1998	<i>Instalasi Gawat Darurat Pembangunan</i> , 4+4 Begegnung, Purna Budaya, Yogyakarta, Indonesia.		<i>His-story on My Body</i> , Brooklyn Museum, Brooklyn, NY, USA.
	<i>Traditions/Tensions</i> , Western Australia Museum of Contemporary Art, Perth, Australia.	2006	<i>Flag Performance 1</i> , Rostock, Germany.
	<i>Plastic & Other Waste (First Asia-Pacific Artist Solidarity Project)</i> , Center for the Arts, Chulalongkorn University, Bangkok, Thailand.	2005	<i>Toyota Era</i> , Matsushiro Samurai School, Nagano, Japan.
	<i>Cities on The Move</i> , Museum of Contemporary Art, Vienna Secession, Austria; Musée de l'Art Contemporaine de Bordeaux, France; and P.S. I Contemporary Art Center, New York, NY, USA.		<i>Breaking Words</i> , Davis Museum, Boston, MA, USA.
	<i>Traditions/Tensions</i> , Museum of Contemporary Art, Taipei, Taiwan.		<i>Dancing Stitches</i> , JT House, Bangkok, Thailand.
	<i>Burning Bodies, Burning Country</i> , Musée de Castieva, Almaty, Kazakhstan.	2004	<i>Breaking Words</i> , Satu Kali, Kuala Lumpur, Malaysia.
1997	<i>Womanifesto: Don't Prevent the Fertility of Mind</i> , Concrete House, Bangkok, Thailand.		<i>Breaking Words</i> , FOI, Singapore.
	<i>Sacred Coke - Cosmology of Mutilation</i> , VI Biennale de la Habana, Havana, Cuba.		<i>Breaking Words</i> , Tokyo, Toyama, Japan.
	<i>Contemporary Art in Asia: Traditions/Tensions</i> , Vancouver Gallery, Vancouver, Canada.		<i>Learning to Swing</i> , Valentine Willie Gallery, Kuala Lumpur, Malaysia.
	<i>White Cases, Glimpses into the Future, Art from Southeast Asia</i> , Museum of Contemporary Art Tokyo, Tokyo, Japan; and Hiroshima City Museum of Contemporary Art, Hiroshima, Japan.	2003	<i>We Are Not Hungry</i> , Ambulance International Performance Art Festival, Jakarta, Indonesia.
	<i>Offerings from A to Z</i> , Chiang Mai, Thailand.		<i>Wedding Party (LAPEN Wedding)</i> , Kedai Kebun Forum, Yogyakarta, Indonesia.
1996	<i>Nation for Sale</i> , Asia-Pacific Triennial, Brisbane, Australia.		<i>Un-titled</i> , PSI Conference #10, Singapore.
	<i>Traditions/Tensions</i> , Asia Society, New York, NY, USA.		<i>Soho Baby</i> , 2nd Dadao Live Art Festival, Beijing, China.
1995	<i>A Piece of Land for Sale</i> , Artists Regional Exchange (ARX), Perth, Australia.		<i>Breaking Words</i> , Nagano Expo, Nagano, Japan.
	<i>Sacred Coke</i> , Contemporary Art from Non-aligned Countries, National Gallery, Jakarta, Indonesia.		<i>Breaking Words</i> , FIX04, Belfast, Ireland.
	<i>Coke Circle</i> , Claremont Art School, Perth, Australia.		<i>Fusion & Strength</i> , Gallery Benda, Yogyakarta, Indonesia.
1994	<i>5+5 Indonesian & Dutch Artists</i> , Purna Budaya, Yogyakarta, Indonesia; and Erasmus Huis, Jakarta, Indonesia.	2002	<i>MIP (International Performance Manifestation)</i> , Belo Horizonte, Brazil.
	Indonesia in Emergency Aid, Yogyakarta Biennial, Purna Budaya, Yogyakarta, Indonesia.	2001	<i>Don't Call it Performance Art</i> , Reina Sophia Museum, Madrid, Spain; and Andalusia Center for Contemporary Art, Seville, Spain.
1993	<i>Four Faces</i> , Biennial IX, Jakarta, Indonesia.		<i>Visit to My World</i> , Asian Fine Arts Gallery, Berlin, Germany.
1992	<i>From Pieces to Become One-Homage to Joseph Beuys</i> , Enschede, the Netherlands.		<i>His-story (IIII)</i> , Ist Woman Performance Art Festival, Osaka, Japan.
1984	<i>Fibre Art and Design</i> , Sydney Textile Museum, Sydney, Australia.		<i>His-story (IIII)</i> , Hillside Terrace, Tokyo, Japan.
1983	<i>Independent Feast</i> , Bandung, Indonesia.		<i>Violence - Hate No More</i> , 3rd Performance Biennale, Israel.
1980	<i>Accident I</i> , Bandung, Indonesia.		<i>Violence No More</i> , Indonesia - Japan Exchange 2001.
SELECTED PERFORMANCES			<i>Bandung</i> , Yogyakarta, and Jakarta, Indonesia.
2016	<i>Shadow of the Past</i> , Lasem, Java.		<i>Violence No More</i> , Ludwig Forum, Aachen, Germany.
2015	<i>Shadow of the Past</i> , Gothenburg, Sweden.		<i>Violence No More</i> , Edsvik, Solentuna, Sweden.
2014	<i>Breaking Words</i> , Women in Photography Symposium 2014, School of Art, Design, and Media, NTU in partnership with Middle East Institute of the University of Singapore, Singapore.		<i>Violence No More</i> , Odense Performance Festival, Denmark.
2013	<i>Memory of Nature</i> , Art Stage Singapore, Singapore.		<i>Tell Me the Story</i> , Za Hall, Tokyo, Japan; Japan Society, New York, NY, USA; and Shiga Museum, Osaka, Japan.
2011	<i>Violence No More</i> , Rapid Pulse, Chicago, IL, USA.		<i>His-story (III)</i> , Werkleitz Biennale, Werkleitz, Germany.
	<i>Crossing Point</i> , Singapore Art Museum, Singapore.		<i>His-story (III)</i> , Funkhouse, Dresden, Germany.
		1999	<i>His-story</i> , Jakarta International Performance Art Festival (JIPAF 2000), Jakarta, Indonesia.
			<i>His-story</i> , NIPAF 2000, Taipei, Nagano, Nagoya, Tokyo, Japan.
			<i>Show Me Your Heart</i> , Und Ab Die Post, Postfuhramt Berlin, Germany.
			<i>Burning Bodies, Burning Countries II</i> , Cultural Centre Philippines (CCF), Manila, the Philippines.
			<i>Newspaper Man</i> , Semanggi Café, Jakarta, Indonesia.
			<i>Dayang Sumbi Refuses Status Quo</i> , France Cultural Center, (CCF) Bandung, Indonesia.
		1998	<i>Burning Bodies, Burning Country</i> , Musee de Castieva, Almaty, Kazakhstan.
			Art Festival '98, Nagano, Nagoya, Hiroshima, Tokyo, Japan.
			Festival de Winternachten, the Hague, the Netherlands.
			<i>Show Me Your Heart</i> , Nippon International Performance Art Festival, Asian Series, Nagano, Nagoya, Tokyo, Japan.
			<i>Show Me Your Heart</i> , JAXPA 98: Festival of Asian Performance Art I, Bangkok, Thailand.
			<i>Show Me Your Heart</i> , Cemara 6 Gallery, Jakarta, Indonesia; and Jamzz, Jakarta, Indonesia.

- 1997 *Do Not Prevent the Fertility of Mind*, Concrete House, Bangkok, Thailand.
Handle without Care IV, Havana, Cuba.
Handle without Care, Who Cares?, Museum of Contemporary Art Tokyo, Tokyo, Japan.
Point Zero - My Mind Gets Stuck, Marsi Gallery, Bangkok, Thailand.
- 1996 *Offering from A to Z*, Chiang Mai, Thailand.
Handle without Care I, Brisbane, Australia.
Handle without Care II - You Love Me, You Love Me Not, Z Gallery, New York, NY, USA.
Handle without Care III, Maga City, Bangkok, Thailand.
- 1995 *Friday Sermon*, Claremont Art School, Australia.
- 1994 *Frangipani on Water*, with musician Wayan Sadra, Mojosongo, Solo, Indonesia.
- 1993 *Four Faces*, Biennale IX, Jakarta, Indonesia.
- 1992 *Uwek-uwek*, Ismail Marzuki Art Center, Jakarta, Indonesia.
- 1990 *Knocking the Door*, Malioboro Street, Yogyakarta, Indonesia.
- 1987 *My Dog is Dead and then He Flew*, Centre Culturelle Française, Bandung, Indonesia.
- 1982 *Black Bamboo and White Cloth*, Bandung, Indonesia.
- 1981 *Newspaper Man*, Bandung, Indonesia.
Accident I, Bandung, Indonesia.

PUBLIC COLLECTIONS

Asia Society, New York, NY, USA.

Singapore Art Museum, Singapore.

Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, USA.

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SHADOW OF THE PAST

ARAHMAIANI

SEPTEMBER 15 - OCTOBER 29, 2016

AT TYLER ROLLINS FINE ART

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