

rites of return: material, memory, myth

BOOTH 9

12 - 14 September 2025

LABYRINTH ART GALLERY
NUANU CREATIVE CITY, BALI



BOOTH 9 PRESENTING

Irene Febry

Sarita Ibnoe

Neal Adams

Richard Irwin Meyer

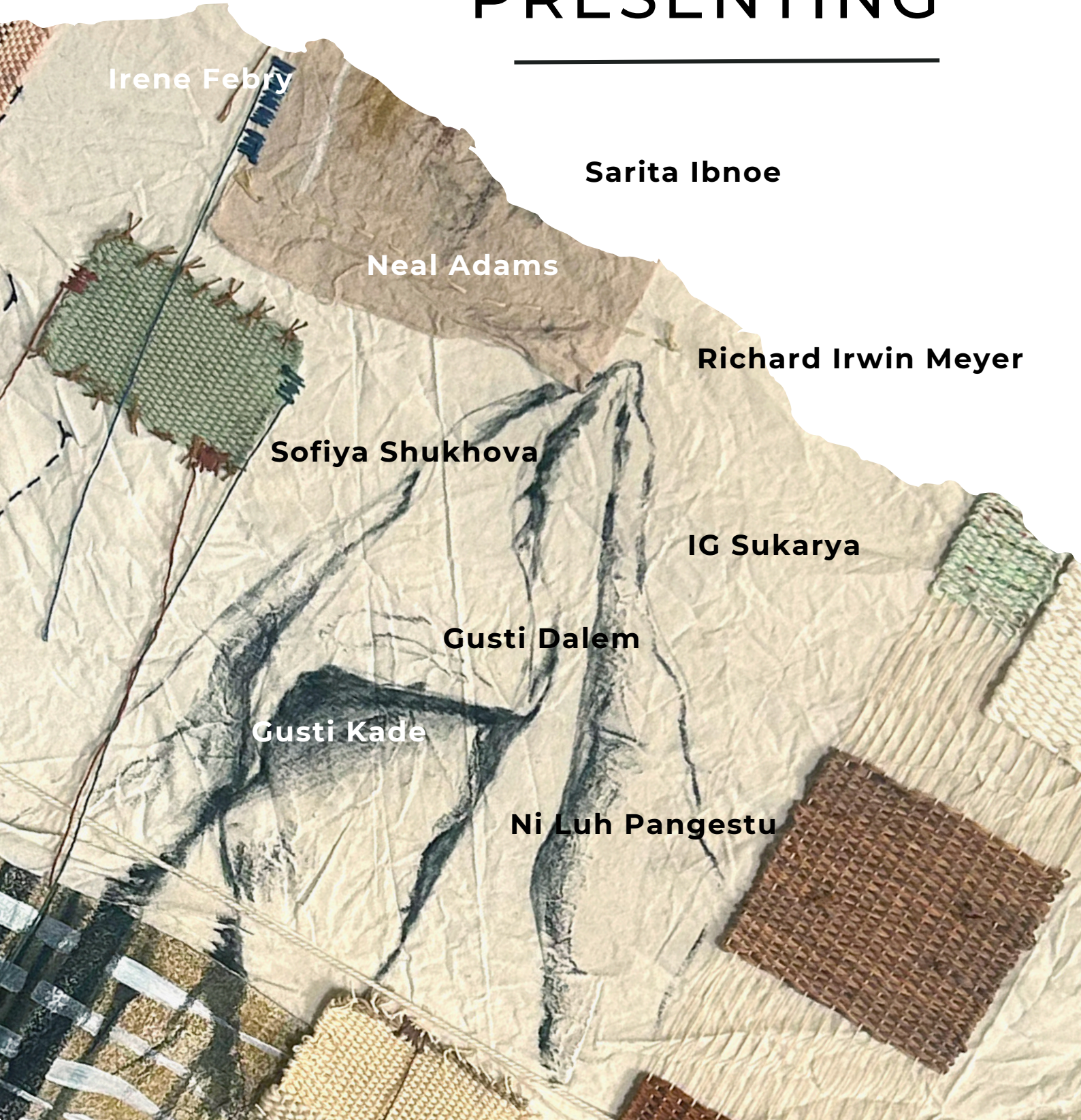
Sofiya Shukhova

IG Sukarya

Gusti Dalem

Gusti Kade

Ni Luh Pangestu



ABOUT US

Umah Seni Shibumi envisioned as a nurturing platform, artist management, and incubator for emerging artists in Indonesia and beyond. Rooted in the ethos of mentorship, experimentation, and artistic growth, Umah Seni Shibumi provides artists with a platform to explore, develop, and present their creative voices.

Taking its name from the Japanese word "Shibumi", meaning a quiet, refined elegance and subtle beauty, the program emphasizes authenticity, process, and depth in artistic practice. It supports talents who are in the formative stages of their careers, offering them not only space and resources but also guidance, critical discourse, and exposure within the professional art ecosystem.

As a satellite initiative of Puri Art Gallery, Umah Seni Shibumi serves as a living laboratory—where ideas are cultivated, bold visions are tested, and new perspectives are born. The program encourages risk-taking, interdisciplinary dialogue, and the development of site-specific or research-based projects, culminating in showcases, exhibitions, and collaborations.

PREFACE

This exhibition is a contemporary response to Bali's layered identity—ritualistic, ecological, spiritual, and highly sensorial. “Rites of Return” refers to the cyclical nature of time and tradition in Bali, and how contemporary artists engage with myth, landscape, and sacred materials through personal visual languages. Set within the immersive atmosphere in Bali, the exhibition draws from the island’s essence: the tactile, the symbolic, the ephemeral. Here, materials carry memory, and making is a sacred gesture. The exhibition aims to present a strong sensory feeling—a constellation of works where abstraction, craft, and mythos co-exist.

IRENE FEBRY

B. 1989, Bogor

Irene Febry is an Indonesian mixed-media artist currently based in Bali. She earned her Bachelor of Fine Arts degree from LASALLE College of the Arts, Singapore. Irene's practice explores the intersections of color, form, and materiality, often inspired by the organic patterns and textures found in nature—ranging from sand, stone, and fungi to microorganisms and insects.

Her works often incorporate recycled materials and found objects, granting them a renewed presence and meaning through artistic transformation. In her recent explorations, Irene turns to grains such as rice, corn, and other natural materials as both medium and metaphor, embedding them into her surfaces as a reflection of the nation's current social and environmental conditions.

In her latest series, Irene expands this dialogue between ecology and human experience. *River Runs Dry* speaks to both ecological crisis and personal reflection: rivers running low on water, and the self running low on inspiration. It evokes the depletion of nature and the human spirit alike.

Meanwhile, *Hidup*—meaning both “life” and “being alive”—emerges with layered forms and organic textures that mirror the vitality of forests, flora, and fauna. It is abundant, teeming with life, and celebrates the interconnectedness of all living things, reminding us of the importance of protecting and being protected in return.

Through her sensitivity to materials, Irene Febry creates works that resonate with urgency and hope, inviting viewers to contemplate resilience, cycles of life, and humanity's intimate bond with nature.

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IRENE FEBRY



River Runs Dry | 2025

33 x 38 cm (unframed) | 55 x 60.5 cm (framed)

rice paddy paper, graphite, screen printed & digital printed
photographs on acid free paper

IDR 9.600.000

USD 600

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IRENE FEBRY



Hidup | 2025

41.5 x 60 cm (unframed) | 64 x 76 cm (framed)

rice paddy paper, corn paper, banana paper, acid free
paper, graphite, gouache paint, screen printed & digital
printed photographs on acid free paper

IDR 17.600.000

USD 1100

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SARITA IBNOE

B. 1989, Jakarta

Sarita Ibnoe, raised in Jakarta and Kuala Lumpur, is a multidisciplinary artist with a traveler's soul. After completing her BA in Illustration from Middlesex University, London, she began her artistic career as a graphic designer and an illustrator and later found mixed media as well as weaving. Weaving is now her main activity as she creates wearable products as well as artworks.

Her approaches in art are focused on the rebuilding of memories, placing moments of her life under a microscopic lens as well as connecting little pieces of her life together while placing the lives of others in line with hers. As an artist who is constantly trying to connect the dots, Sarita found the joy of being in journeys and being in between places.

This current series began with a spirit of exploration. It brings together polar opposites—such as dark and light, hard and soft, masculine and feminine—either blending them or allowing them to interrupt one another. This concept is also reflected in the textile-making process, where a delicate material like yarn is treated in a forceful, almost masculine manner; stretched, pushed, and worked in repetition. Perhaps this is why it is called *kerajinan*—the Indonesian word for 'craft', which also means 'diligence' or 'careful and persistent effort'. It is an abstract exploration of how their opposing forces interact and interrupt one another within the weaving process.

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SARITA IBNOE



Non-Technical Skills: Gestures and Watercolour | 2024

60 cm x 80 cm

mixed media

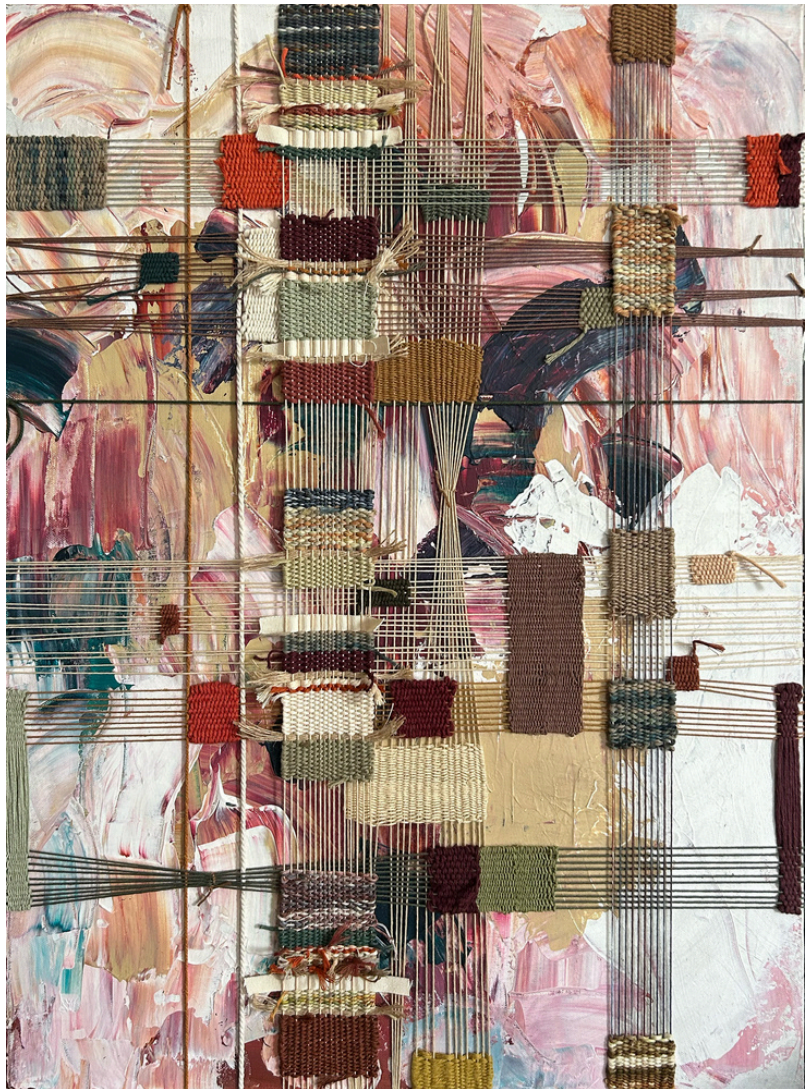
IDR 32.000.000

USD 2000

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SARITA IBNOE



Finding a Path
Amidst the Chaos | 2024
70 cm x 50 cm
mixed media

IDR 27.200.000
USD 1700

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SARITA IBNOE



Window | 2024
50 cm x 50 cm
mixed media

IDR 35.200.000
USD 2200

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SARITA IBNOE

Fabric and Its Journey | 2025
180 cm x 90 cm
mixed media

IDR 65.600.000
USD 4100



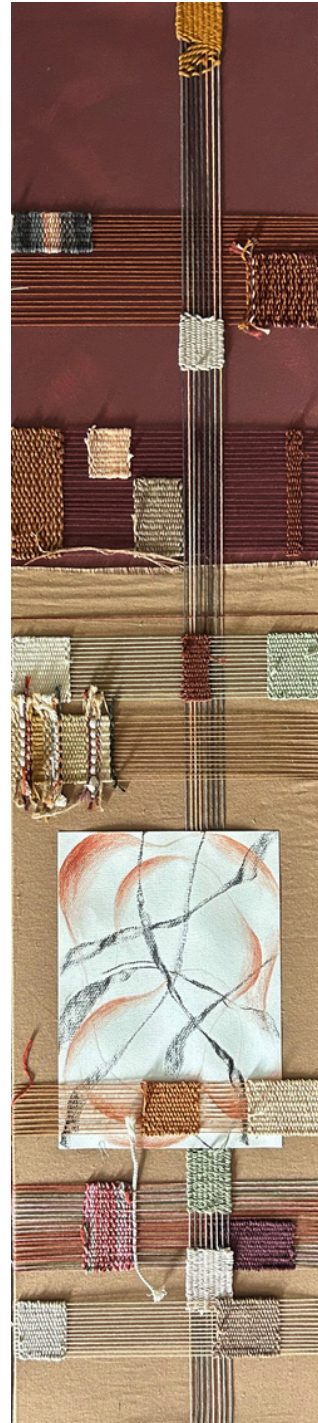
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SARITA IBNOE

Roots 06 | 2024
135 cm x 35 cm
mixed media

IDR 27.200.000
USD 1700



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NEAL ADAMS

B. 1968, England

TENUN SERIES

In my Tenun series of works, I am inspired by the rich Culture tradition of textile, The Tenun of Indonesia. I am exploring the varied techniques and the feelings underlying the highly skilled making of the weaves. I find inspiration in the surface textures and use of fractal design, colours, gold threads and skills.

I am searching for the feeling and emotional connection, creating paintings that pay homage to the skill and dedication of so many craftswomen and men.

The use of gold and silver leaf in my work represents the luminous qualities of the threads and colours. The original use of textures and glazing techniques enhance the wonderful aesthetic character of my Tenun series.

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NEAL ADAMS



Tenun 65 | 2025
110 x 90 cm
mixed media on canvas

IDR 30.400.000
USD 1900

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NEAL ADAMS



Tenun 64 | 2025
110 x 90 cm
mixed media on canvas

IDR 30.400.000
USD 1900

Art & Bali 2025
Booth 9

NEAL ADAMS



Tenun 63 | 2025
110 x 90 cm
mixed media on canvas

IDR 30.400.000
USD 1900

RICHARD IRWIN MEYER

B. 1950, USA

Richard Irwin Meyer is an American artist who is currently based in Indonesia. He was born and raised in Yakima, Washington, on the west coast of the United States in 1950. After attending the state university, he studied painting with noted American artist Gandy Brodie in Vermont and New York. He found his way to the East in 1999 during the end of the great Asian financial crisis that reached its peak a year earlier. It was a long and fascinating journey that changed his life and his point of view about the East.

His abstract compositions driven by chromatic intensity and dynamic lines. His works are like visual jazz—controlled improvisation—blending order and spontaneity.

During the COVID-19 crisis period, in the middle of the pandemic, he spent more time in his recent house and studio in Yogyakarta. He paints several paintings, catching vibes of objects and moments he recalls. Instead of presenting it in his early style that showed more blocks of colors as a layered painting with hard lines on it, he tried to develop a new technique by adding new softer layers and lines that suited his recent feeling. Peeking out his Western echoes by scraping his Eastern layers creating lines of windows in different sizes and lengths. Here are some of his recent paintings depicting a view of his West past that locked up after he found a new home in the East. He scrapes out some lines to free it, comes out and emerges with the Eastern layers. This combination creates an amazing signature of Richard Irwin Meyer.

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RICHARD IRWIN MEYER



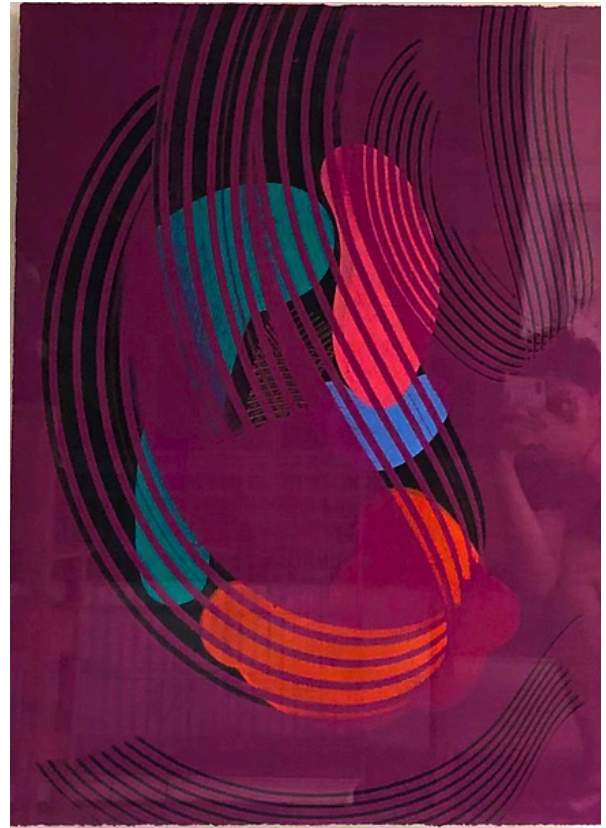
Bergaris Dua | 2024

76 x 57 cm

acrylic on paper

IDR 15.200.000

USD 950



Bergaris Empat | 2024

76 x 57 cm

acrylic on paper

IDR 15.200.000

USD 950

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RICHARD IRWIN MEYER



Dengan Keras | 2024

76 x 57 cm

acrylic on paper

IDR 15.200.000

USD 950



Tanda | 2024

76 x 57 cm

acrylic on paper

IDR 15.200.000

USD 950

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RICHARD IRWIN MEYER



Dengan Tangan Terentang | 2024

76 x 57 cm

acrylic on paper

IDR 15.200.000

USD 950



Bergaris Lima | 2024

76 x 57 cm

acrylic on paper

IDR 15.200.000

USD 950

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RICHARD IRWIN MEYER



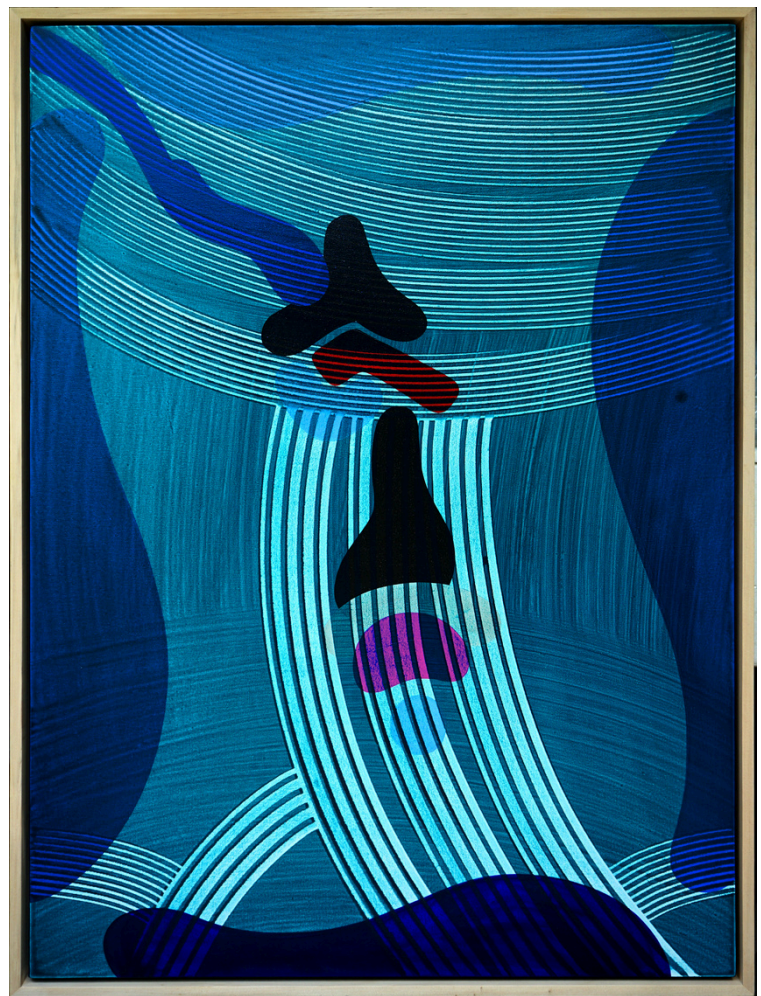
Bintang | 2025
100 x 100 cm
acrylic on canvas

IDR 38.400.000
USD 2400

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RICHARD IRWIN MEYER



Semadi | 2025
140 x 100 cm
acrylic on canvas

IDR 43.200.000
USD 2700

umah seni shibumi

SOFIYA SHUKHOVA

B. 1993, Russia

Sofiya Shukhova was born in Russia and moved abroad as a teenager, later living in France and Singapore. She now lives in Bali, where the ocean shapes her practice and her questions.

Her work gathers what washes ashore: plastic, fabric, metal, and anything in between. She turns debris into reflections on loss, resilience, and human impact.

Past exhibitions include the Sustainable Singapore Gallery at Marina Barrage and the State Museum of Biology in Moscow.

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SOFIYA SHUKHOVA



Heart of the Ocean | 2025

90 x 50 cm

charcoal, found fishing rope and
buoy/float, thread, acrylic paint, on canvas

IDR 6.000.000

USD 375

umah seni shibumi

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Booth 9

SOFIYA SHUKHOVA



Wherever You Sail, I Wish You a Double Happiness

2025

60 x 40 cm

found fragment of metal plate, magnets, tape, pen, on canvas

IDR 8.000.000

USD 500

umah seni shibumi

I. G. SUKARYA

B. 1995, Bali

IG Sukarya's works are inspired by everyday life, traditional customs and culture.

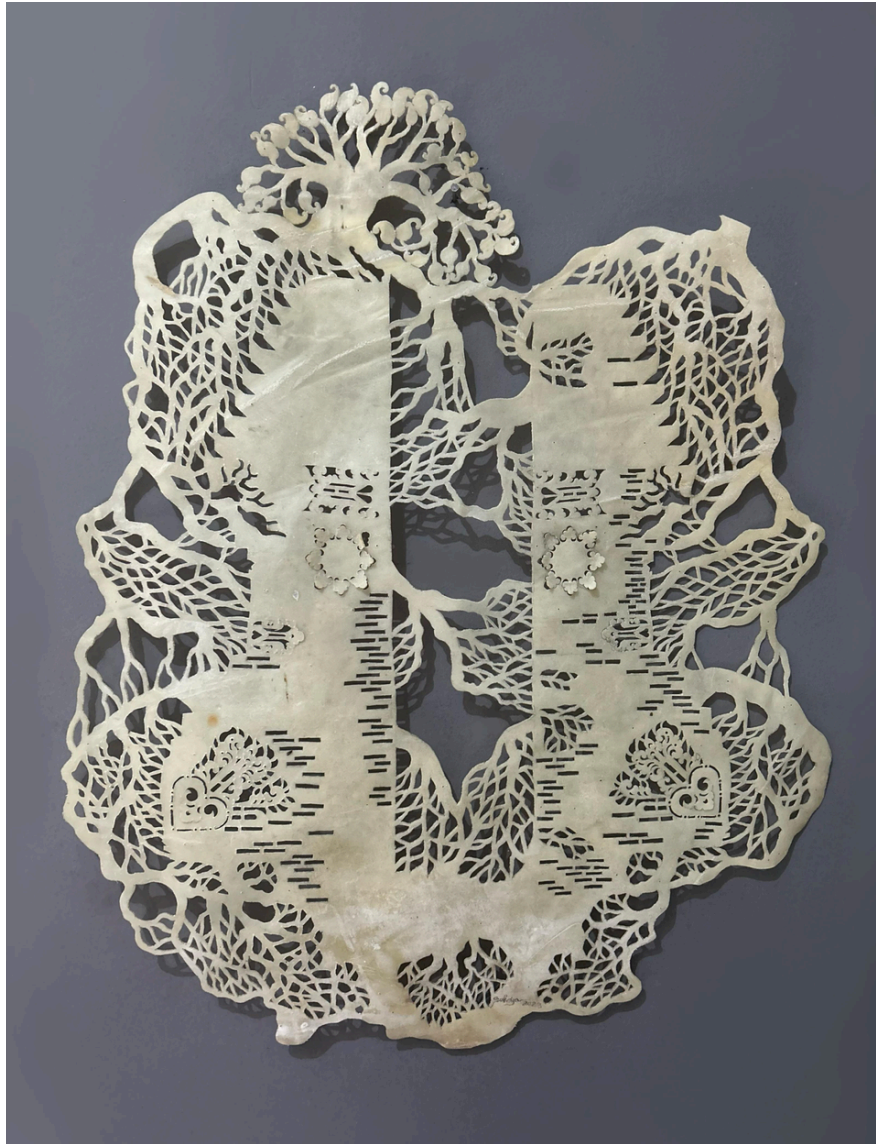
In his exploratory studies, he discovered a Balinese cultural heritage called Tatah Art, an ancient art that can be found in barong, rangda and wayang clothing.

From the findings of his exploration, I.G Sukarya chose to use cowhide, as a medium that is linked to the regeneration of the development of images from carving (Tatah) art which was initially intended for direct usage/commission work to become fine art.

Inheriting the carving technique always depicts a hedonistic form full of Balinese ornaments. In the eyes of I.G Sukarya, this is a form that is simpler and closer to today's reality. So that every detail of his work provides room for imagination for the viewer to pay more attention to how his work can form imaginary illusions and experiences of the viewer.

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I. G. SUKARYA



Waringin Lawang
(Banyan Door)
2023
77 x 60 cm
cowhide

IDR 10.000.000
USD 630

umah seni shibumi

GUSTI DALEM

B. 1996, Bali

Gusti Dalem is recognized for his deep sensitivity to ceramic as both material and medium. Born into a family of traditional ceramic artisans, Dalem's early exposure to clay laid the genealogical foundation for his artistic journey. In 2015, he entered the Institute of the Arts Indonesia (ISI) Denpasar to formally study ceramic craft, a decision that deepened his relationship with the material and affirmed his commitment to exploring its expressive possibilities. Gusti Dalem's practice challenges the long-standing binary between function and expression in the field of craft. His works are born from a persistent questioning of conventions within the discipline of ceramics, and his ideas attempt to navigate and often dismantle these boundaries. With a conceptual and experimental approach, Dalem positions himself within the discourse of contemporary craft, using ceramic not only as material but as cultural and philosophical inquiry. Central to his practice is a profound attention to the materiality of Balinese clay and its symbolic ties to the island's cultural worldview. For Dalem, clay is more than substance; it is a vessel of memory, place, and cosmology. His fascination lies in how the Balinese cultural landscape understands earth as a vital element of civilization and how that knowledge can be reactivated through contemporary artistic languages.

In 2022, Dalem held his first solo exhibition *Kisah 8000 Kepal Tanah* (The Tale of 8000 Clumps of Earth) at Uma Seminyak, Bali. The show was the culmination of his research into the properties of Balinese clay and a meditation on how traditional materials can speak to contemporary ideas. His participation in group exhibition such as *Im/materiality* with Puri Art gAllery in 2003, *Seek Within*, Puri Art Gallery X Art Jakarta Scene 2023, and the recent work was also featured in *Trajectory of Perception: Chronicles of Balinese Contemporary Art* at Tony Raka Gallery, Ubud in 2024, signalling his growing presence in the island's contemporary art landscape.

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GUSTI DALEM



Wave of Clay | 2025

80 x 50 cm

terracotta

IDR 13.000.000

USD 813

umah seni shibumi

Art & Bali 2025
Booth 9

GUSTI DALEM



Wave of Clay | 2025
80 x 50 cm
terracotta

IDR 13.000.000
USD 813

GUSTI KADE/GUSADE

B. 2000, Bali

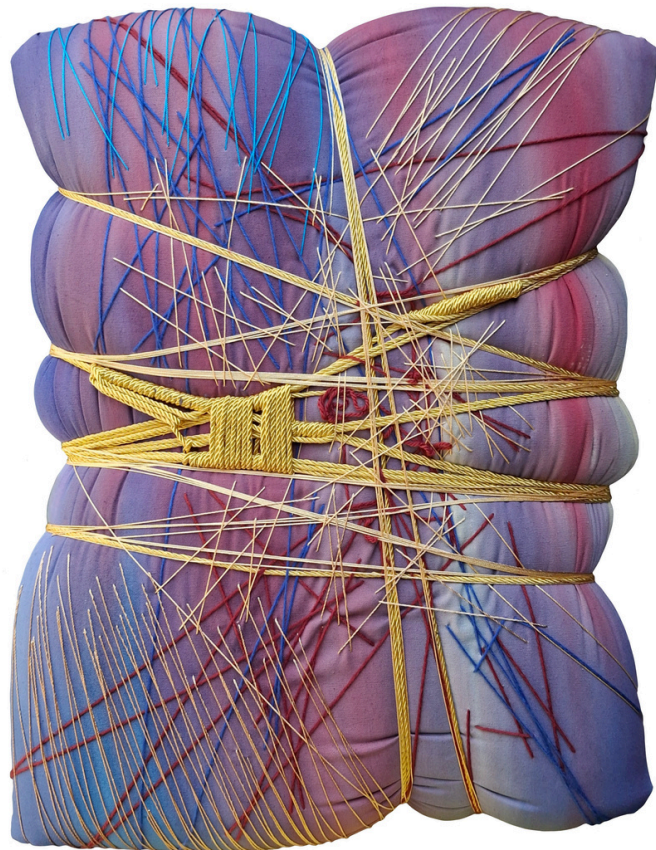
Gusti Kade is a contemporary Balinese artist who re-explores cultural heritage and childhood experiences through the medium of cloth. A Bachelor of Painting graduate from the Indonesian Institute of the Arts (ISI) Denpasar (2018–2022), Gusti Kade develops his artistic practice with an experimental approach to materials, particularly cloth and traditional Jembrana embroidery techniques.

Since 2022, he has been active in art collectives such as Penawar Racun and Gurat Institut, which have broadened his perspective on art and culture. His works combine dyeing, sewing, and fabric installation techniques, creating visual narratives rooted in Balinese spirituality and cultural symbolism.

Through this approach, Gusti Kade not only represents aesthetic forms but also weaves profound conceptual meanings, inviting audiences to engage in critical dialogue about identity and cultural heritage.

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GUSTI KADE/GUSADE



Pangus #13 | 2024

84 x 62 x 10 cm

embroidery thread and remasol on raw canvas and sponge

IDR 10.000.000

USD 630

umah seni shibumi

Art & Bali 2025
Booth 9

GUSTI KADE/GUSADE



Pangus #19 | 2025

86 x 65 x 10 cm

embroidery thread and remasol on raw canvas and sponge

IDR 10.000.000

USD 630

umah seni shibumi

NI LUH PANGESTU

B. 1991, Bali

Ni Luh Pangestu Widya Sari is a Balinese visual artist whose practice centers on printmaking, with a particular focus on the linocut technique. Rather than relying on color to create contrast, Pangestu is more drawn to the tactile textures produced by the carved strokes of her tools. For her, the sensory engagement with the surface—through touch—is as vital as the visual composition, offering a multisensory experience that deepens the viewer's interaction with her work. This emphasis on texture introduces a new dimension to her practice, extending beyond figurative elements and imaginative forms.

Rooted in the animistic worldview of Balinese society, where every being is believed to possess a spirit and a voice, Pangestu's works often embody a subtle, magical presence. Her visual narratives are influenced by these beliefs, resulting in compositions that feel both mystical and intimate.

Pangestu's approach to linocut is not limited to the final printed image. She frequently repurposes the carved linoleum blocks themselves as standalone sculptural objects, treating the carved surface as the final artwork. Her practice is deeply inspired by literary narratives and ancient tales, which she reimagines through surreal forms and expansive wall compositions. Her works often break away from the constraints of the traditional print format, transforming wall surfaces into immersive storytelling spaces where the boundaries between artwork and architecture dissolve.

NI LUH PANGESTU



Step Up

2025

45 x 35 cm

offset ink and carved on linoleum

IDR 8.000.000

USD 500

umah seni shibumi

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