



KEMENTERIAN KEBUDAYAAN
REPUBLIK INDONESIA



MTN REKOGNISI INTERNASIONAL

RISING CURRENT:
THREADS OF
THE ARCHIPELAGO

IRENE FEBRY



NI LUH PANGESTU

BOOTH A14h

MTN INDONESIA | PURI ART GALLERY



**Art
Central**

Lead Partner



25 — 29 March 2026

Central Harbourfront

Hong Kong

ABOUT US

Puri Art Gallery is a Bali-based gallery dedicated to the advancement of Indonesian modern and contemporary art within an international context. Established since 2001 as a platform for artists whose practices are deeply rooted in cultural, social, and environmental inquiry, the gallery has consistently fostered intergenerational dialogue and cross-cultural exchange.

Puri Art Gallery's program emphasizes artistic practices that engage with local knowledge systems while addressing global concerns such as sustainability, cultural preservation, and contemporary modes of living. Through participation in international art fairs, institutional collaborations, and curatorial projects, the gallery actively contributes to expanding the visibility and discourse of Southeast Asian art on the global stage.

CURATORIAL NOTES

Threads of the Archipelago departs from the body—its rhythms, memories, labors, and vulnerabilities—as a primary site of knowledge. Across drawing, painting, textile, and material-based practices, the exhibition examines how awareness is formed: through breath regulating movement, through cells governing perception, through land sustaining life, and through inherited cultural systems shaping collective behavior. The participating artists approach these conditions not as abstract concepts, but as lived experiences—registered in the body, embedded in material, and negotiated through daily acts of making.

Within the presentation, individual works function as focused encounters. Irene Febry presents landscapes marked by absence, reflecting the gradual disappearance of Bali's rice fields under development. She also presenting the Bhumi Series, a dynamic relationship between the way the landscape shapes us and the way we shape it. Human continuously transform our surroundings, driven by the need to survive, the desire to create, and the ambition to expand. As the earth evolves, it carries our traces within its shifting forms, and memories within our minds.

CURATORIAL NOTES

Niluh Pangestu adds a crucial psychological and political dimension to the exhibition. Her work visualizes the concept of pathological lying—defined as compulsive, uncontrolled deception—through haunting imagery of a woman burdened by incessant mouths and tongues. While rooted in personal and relational trauma, her work expands into a broader political critique, revealing how pathological lying in public leadership can erode trust, manipulate reality, and undermine democratic structures.

These individual works collectively resist immediacy. Repetitive gestures shaped by breath and labor, landscapes altered over decades, and psychologically charged figurations emphasize duration, fragmentation, and continuity. Meaning emerges not through spectacle, but through attentiveness—to the bodily, ecological, cultural, and political conditions that shape contemporary life.

Puri Art Gallery's participation in Art Central Hong Kong positions Threads of the Archipelago within a broader international dialogue. As a platform foregrounding Asia's contemporary voices, Art Central provides a critical context in which Indonesian art can be encountered not as regional expression, but as a contributor to global conversations on mindfulness, ecology, cultural continuity, and governance. Through this presentation, Puri Art Gallery seeks to engage collectors, curators, and audiences in a reflective encounter that is both locally grounded and internationally resonant.

PURI ART GALLERY

THE ARTISTS



Ni Luh Pangestu

PURI ART GALLERY

NILUH PANGESTU



NILUH PANGESTU

Pathological Liar visualizes a woman who is continuously followed by a pathological liar—portrayed in the piece as a woman with a long tongue. The main figure appears exhausted or burdened by the endless chatter flowing from the liar's mouth. The composition also features numerous mouths with tongues, symbolizing the multitude of lies she has been forced to hear.

Pathological liars often manipulate others to maintain control, seek attention, or avoid consequences. In close relationships, this creates a cycle of gaslighting (making someone doubt their reality) and emotional dependency, which can be deeply damaging.

When a pathological liar operates in politics, the psychological effects extend beyond individuals to entire communities or societies. This example highlights how pathological lying in politics can, undermine democracy, erode public trust, and distort reality on a massive scale.

《病态说谎者》描绘了一位女性被一个病态说谎者不断跟踪的场景——画中，这个说谎者被描绘成一个长着长舌头的女人。画中人物似乎被说谎者喋喋不休的言语折磨得精疲力竭。画面中还出现了许多张着舌头的嘴，象征着她被迫听到的无数谎言。

病态说谎者常常操纵他人以维持控制、博取关注或逃避后果。在亲密关系中，这会形成一种恶性循环：煤气灯效应（使人怀疑自己的认知）和情感依赖，造成极大的伤害。

当病态说谎者涉足政治领域时，其心理影响不仅限于个人，还会波及整个社区乃至社会。这个例子凸显了政治中的病态谎言如何破坏民主、侵蚀公众信任，并大规模地扭曲现实。

Pathological Liar | 2025
45 x 27.5 cm | 17.7 x 10.8 inch
Offset Ink on Carved Linoleum Plate

病态说谎者 | 2025
45 x 27.5 厘米 | 17.7 x 10.8 英寸
胶版印刷于雕版油毡板上

HKD 8600
USD 1100

NILUH PANGESTU



NILUH PANGESTU

Draconian Laws presents a critique of anomalies within the judicial system, highlighting the disproportionate punishments often imposed for minor offences, while major crimes remain concealed or receive lenient sentences. Inspired by real events in Indonesia—such as the 2009 case of a grandmother forced to undergo legal proceedings for stealing three cocoa beans—the work underscores the absurdity of a system that chooses severity over compassion and silence over accountability.

In this artwork, the real case is reinterpreted through the figure of a mother who steals bananas to feed her children. This small act, born of necessity and maternal care, is criminalised with the full weight of the law, while corruption and large-scale exploitation remain hidden or lightly punished. The paradox becomes a sharp critique of legal structures that privilege hierarchy and power over humanity.

《严苛的法律》以视觉寓言的形式展现了法律失衡和司法扭曲。画面中，一位身材高大、头颅硕大的男性形象象征着过度的权力——代表着僵化、令人畏惧且不成比例的法律体系。与之形成鲜明对比的是，一位母亲手捧着为两个孩子偷来的香蕉，这看似出于无奈和关爱的举动，却在法律的重压下被定为犯罪。

这种对比揭示了一个悖论：为了生存而犯下的轻微罪行会受到严厉的惩罚，而大规模犯罪却往往被掩盖或仅受到轻判。一个狗头人身的形象指向前方，强化了讽刺意味，暗示着法律如何沦为恐吓的工具——它更热衷于指控弱者，而非对抗强者。

散落在画面中的人头强化了怪诞而狂欢般的氛围，象征着社会中沉默的见证者。他们代表着被困于体制之中的民众，在恐惧、无奈和无助之间摇摆不定。

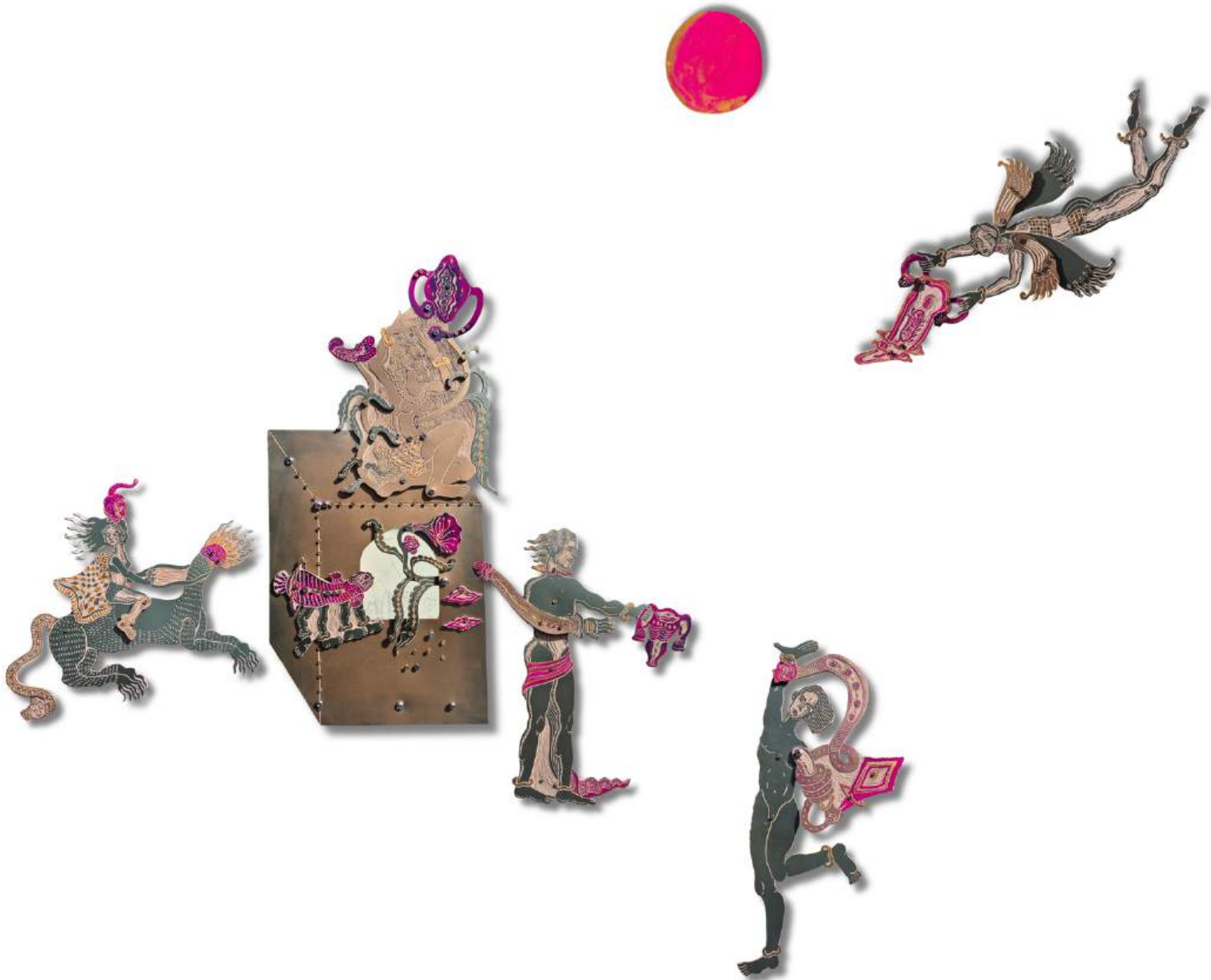
Draconian Laws | 2026
Variable Dimensions
Offset Ink on Carved Linoleum Plate

严苛的法律 | 2026
各种尺寸
雕花油毡版画，胶印油墨。

HKD 12500
USD 1600

PURI ART GALLERY

NILUH PANGESTU



NILUH PANGESTU

Carnival of Flexing stages a biting satire on the phenomenon of flexing—the culture of showing off that has come to dominate public spaces and social media. In this work, what is flaunted is not wealth or social status, but the genitals, presented as the most banal symbol of ego and the desire for exhibition.

By presenting the body as the object of display, the artwork mocks the absurdity of a culture of flexing that often loses meaning and collapses into empty spectacle. The “carnival” here is not merely a celebration, but a grotesque parade that reveals how people can become trapped in the compulsion to display what should remain intimate and private.

Conceptually, Carnival of Flexing shifts the focus from flaunting material possessions to flaunting the body itself, exposing how the logic of flexing can extend even to the most fundamental aspects of human existence. In doing so, the work invites audiences to reflect: does what is flaunted truly hold value, or is it merely a performance that reveals the emptiness behind the culture of display?

《炫耀嘉年华》以辛辣的讽刺手法，探讨了“炫耀”现象——这种炫耀文化已经主导了公共空间和社交媒体。在这件作品中，被炫耀的并非财富或社会地位，而是生殖器，它被呈现为最庸俗的自我象征和炫耀欲望的体现。

通过将身体作为展示的对象，这件艺术作品嘲讽了这种常常失去意义、沦为空洞奇观的炫耀文化的荒谬之处。这里的“嘉年华”并非仅仅是一场庆典，而是一场怪诞的游行，揭示了人们是如何陷入一种强迫症，想要展示那些本应私密的东西。

从概念上讲，《炫耀嘉年华》将焦点从炫耀物质财富转移到炫耀身体本身，揭示了炫耀的逻辑如何延伸到人类存在的最基本层面。通过这种方式，作品引导观众思考：炫耀的东西真的有价值吗？还是仅仅是一种表演，揭示了炫耀文化背后的空虚？

Carnival of Flexing | 2026
Various Dimension
Offset Ink on Carved Linoleum Plate

炫耀嘉年华 | 2026
各种尺寸
雕花油毡版画，胶印油墨

HKD 12500
USD 1600

PURI ART GALLERY

NILUH PANGESTU



NILUH PANGESTU

Plant Together stages a paradox of good and evil within mythology, while simultaneously offering a critique of moral codes and patriarchal structures through the reinterpretation of Ravana and Sita. By presenting Ravana not as a villain but as a figure of tenderness, and Sita not as a passive victim but as a woman who recognizes sincerity beyond labels, the work destabilizes inherited binaries of virtue and vice.

The act of planting a tree together becomes a metaphor for growth, renewal, and the possibility of relationships defined by mutual respect rather than domination. In this gesture, the artwork challenges the audience to reconsider the moral hierarchies embedded in epic narratives, particularly the contrast between Ravana's quiet compassion and Rama's harsh demand for proof of purity. Through its visual and symbolic language, Plant Together invites viewers to reflect on how myth can be reimagined to expose the contradictions of patriarchal morality, while opening space for empathy, equality, and new forms of storytelling.

《一起种植》在神话中构建了一个善恶悖论，同时通过对罗波那和悉多的重新诠释，对道德准则和父权制结构进行了批判。作品将罗波那描绘成温柔的化身，而非邪恶的恶棍；将悉多描绘成超越标签、能够辨别真情实感的女性，而非被动的受害者。这种做法动摇了传统善恶二元对立的观念。

共同植树的行为成为成长、新生以及建立在相互尊重而非支配基础上的关系的隐喻。通过这一举动，作品挑战观众重新思考史诗叙事中蕴含的道德等级制度，尤其是罗波那的默默怜悯与罗摩严苛的纯洁证明之间的对比。

《共同植树》运用其视觉和象征语言，邀请观众思考如何重新构想神话，以揭示父权制道德的矛盾之处，同时为同理心、平等和新的叙事形式开辟空间。

Plant Together | 2024

112 x 92 cm | 44 x 36.2 inch

Offset Ink on Carved Linoleum Plate

一起种植 | 2024

112 x 92 厘米 | 44 x 36.2 英寸

雕花油毡版画，胶印油墨。

HKD 24,200

USD 3100

NILUH PANGESTU

Born in 1991, Niluh explorations in printmaking goes beyond the paper as she prefers to investigate relief as her visual language. She delves into carved linoleum extracting three-dimensional visuals from a two-dimensional material.

She finished her Fine Art Bachelor Degree from Ganesha University in 2013, and completed her master degree in Graphic Art ISI Yogyakarta in 2016.

She reframes the art of wayang depicted in Kamasan painting and shadow puppetry, and reconstructs tales, religious epos and teachings. Her work convey alternate perspectives on the socio-cultural traditions of the modern-day with the intent of preserving, and at times, questioning values and norms found in societies.

Niluh (1991), 她的版画创作超越了纸张的局限，她更倾向于以浮雕作为视觉语言。她钻研雕刻油毡，从二维材料中提炼出三维的视觉效果。

她于2013年毕业于加内沙大学（Ganesha University），获得美术学士学位，并于2016年获得日惹艺术学院（ISI Yogyakarta）的版画艺术硕士学位。

她重新诠释了卡马桑绘画和皮影戏中描绘的皮影戏艺术，并重构了故事、宗教史诗和教义。她的作品旨在通过对现代社会文化传统的另类视角，来展现既有的价值观和规范，并在某些时候提出质疑。



PURI ART GALLERY

Selected Exhibition

2025

- Rites of Return : Material, Memory, and Myth, Puri Art Gallery and Labyrinth Art Gallery, Nuanu, Bali
- Paralles : Legacies in Flux, Ubud Art Ground, Gudang Kayu, Kedewatan, Ubud, Bali
- Rwa Bhineda, SUN Contemporary, Pererenan, Bali

2024

- Broken White Project, Ace House, Value Art Jakarta, JIExpo Kemayoran, Jakarta
- Daily Lives, SUN Contemporary, Pererenan, Bali
- On Tradition, 16albermarle Project Space X Delmar Gallery, Sydney, Australia

2023

- Sekala-Niskala, Project Eleven X Footscray Community Art, Melbourne, Australia
- Post-Tradisi, Lano Art Project X Titik Dua Ubud, Bali
- Toreh, Nonfrasa Gallery x Ubud Print Fair, Ubud, Bali
- Cetak, Purga Art Space X Ubud Print Fair, Ubud, Bali

2022

- Chanting for Humanity, Ubud Writers and Readers Festival, Indus Restaurant Ubud, Bali
- Lelaki Jangan Menangis, Titik Dua Ubud, Bali
- Ubud Print Fair, Titik Dua Ubud, Bali
- Urup, Uma Seminyak Gallery, Badung, Bali
- Whoafrank, The Apurva Kempinski, Bali

2021

- +62361: Unfolding The Current Ripple, Puri Art Gallery, Titik Dua Ubud, Bali

PURI ART GALLERY

THE ARTISTS

Irene Febry

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IRENE FEBRY

In *From Forests to Fields*, Irene Febry constructs imagined landscapes through layered paper collage and investigates it as a repository for human experience. Through the meticulous collaging of paper fragments and plant matter, she builds topographies that mirror the way land is claimed, altered, and remembered.

Forests become fields, fields become settlements, and over time the land accumulates traces of lives, passages, and conflicts that move across it. The series is a metaphor for a fundamental act of change that repeats across time and place.

The introduction of red within these layers signals a shift in her practice, from observing the forest to interrogating the witness. Subtle flashes of red appear between the layers, emerging like hidden strata within the terrain. They represent the hidden narratives of the land: the friction of conflict and the warmth of belonging. Rather than depicting specific places, these collaged terrains propose imagined environments where memory, time, and human presence remain embedded within the shifting surface of the earth.

IRENE FEBRY

在《从森林到田野》系列作品中，艾琳·费布里运用层叠的纸片拼贴构建出想象中的景观，并将其视为人类经验的载体。她通过对纸片碎片和植物材料的精细拼贴，构建出反映土地被占有、改造和记忆方式的地形。

森林变成田野，田野变成聚落，随着时间的推移，土地上积累着生命、迁徙和冲突的痕迹。该系列作品隐喻着一种跨越时空不断重复的根本性变化。

在这些层叠的纸片中引入红色，标志着她创作实践的转变，从观察森林转向审视见证者。微妙的红色在纸片层间闪烁，如同隐藏在地形中的地层。它们代表着土地的隐秘叙事：冲突的摩擦与归属的温暖。这些拼贴的地形并非描绘具体的地点，而是构建出想象中的环境，其中记忆、时间和人类的存在都深深地嵌入在不断变化的地表之中。

IRENE FEBRY X THREADAPEUTIC



大地系列

大地系列 (Bhumi series) 由四幅半透明织物拼贴画组成: Bentala (陆地)、Bumantara (天空)、Laut (海洋) 和Taman (花园)。半透明织物使观者能够与作品在视觉上融为一体,体现了人、景观和记忆之间相互关联的关系。



The Bhumi Series

The Bhumi series (Earth series) consists of 4 textile collages on translucent fabric: *Bentala (Land)*, *Bumantara (Sky)*, *Laut (Sea)*, and *Taman (Garden)*. The translucent fabric allows people to merge visually with the work, reflecting the interconnected relationship between people, landscape, and memory.

PURI ART GALLERY

IRENE FEBRY X THREADAPEUTIC



The Bhumi Series: Land (Bentala) | 2025

188 x 102 cm

Upcycled Textile Collage

PURI ART GALLERY

IRENE FEBRY X THREADAPEUTIC



The Bhumi Series: Sky (Bumantala) | 2025

218 x 100 cm

Upcycled Textile Collage

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PURI ART GALLERY

IRENE FEBRY X THREADAPEUTIC



The Bhumi Series: Sea (Laut) | 2025

168 x 116 cm

Upcycled Textile Collage

PURI ART GALLERY

IRENE FEBRY X THREADAPEUTIC



The Bhumi Series: Garden (Taman) | 2025

197 x 114 cm

Upcycled Textile Collage

IRENE FEBRY

X THREADAPEUTIC

The Bhumi Series

The Bhumi series (Earth series) consists of 4 textile collages on translucent fabric: Bentala (Land), Bumantara (Sky), Laut (Sea), and Taman (Garden). The translucent fabric allows people to merge visually with the work, reflecting the interconnected relationship between people, landscape, and memory.

The Bhumi Series:

Bentala (Land)

Bumantara (Sky)

Laut (Sea)

Taman (Garden)

2025

220 x 150 cm | 86.6 x 59 inch

Upcycled Textile Collage

Bhumi 系列

地球系列 (Bhumi series) 由四幅印制在半透明织物上的纺织拼贴画组成: Bentala (陆地)、Bumantara (天空)、Laut (海洋) 和 Taman (花园)。半透明织物使观者能够与作品在视觉上融为一体,体现了人、景观和记忆之间相互关联的关系。

Bhumi 系列:

Bentala (土地)

Bumantara (天空)

Laut (海洋)

Taman (花园)

2025

220 x 150 厘米 | 86.6 x 59 英寸

再生纺织品拼贴画

HKD 83.000 (set) | 22.700 (each)

USD 10.600 (set) | 2900 (each)

PURI ART GALLERY

IRENE FEBRY



IRENE FEBRY

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.

Hidup—意为“生命”和“活着”——以层叠的形态和有机的纹理展现出森林、植物和动物的勃勃生机。它丰盈饱满，充满生机，颂扬万物互联，提醒我们保护与被保护的重要性。

凭借对材料的敏锐感知，艾琳·费布里创作的作品饱含紧迫感和希望，引导观者思考韧性、生命循环以及人类与自然之间紧密的联系。

Hidup | 2025

41.5 x 60 cm | 16.3 x 23.6 inch (unframed)

64 x 76 cm | 25.2 x 30 inch (framed)

Rice Paddy Paper, Banana Paper, Corn Paper, Acid Free Paper, Gouache & Acrylic Paint, Screen Print, Photographs
Printed on Acid Free Paper

Hidup | 2025

41.5 x 60 厘米 | 16.3 x 23.6 英寸 (未装裱)

64 x 76 厘米 | 25.2 x 30 英寸 (装裱)

稻田纸、香蕉纸、玉米纸、无酸纸

水粉和丙烯颜料、丝网印刷、无酸纸印刷照片

HKD 14,800

USD 1900

IRENE FEBRY



Kusuma (Bangsa) 2 | 2026

37 x 32 cm | 14.5 x 12.6 inch (Unframed)

57 x 52 cm | 22.4 x 20.5 inch (Framed)

Rice Paddy Paper, Banana Paper, Corn
Paper, Acid Free Paper, Gouache &
Acrylic Paint, Screen Print, Photographs
Printed on Acid Free Paper

Kusuma (Bangsa) 2 | 2026

37 x 32 厘米 | 14.5 x 12.6 英寸 (未装裱)

57 x 52 厘米 | 22.4 x 20.5 英寸 (装裱)

稻田纸、香蕉纸、玉米纸、无酸纸
水粉和丙烯颜料、丝网印刷、无酸纸印刷照片

HKD 12,500

USD 1600

IRENE FEBRY



Kusuma (Bangsa) 4 | 2026

37 x 32 cm | 14.5 x 12.6 inch (Unframed)

57 x 52 cm | 22.4 x 20.5 inch (Framed)

Rice Paddy Paper, Banana Paper, Corn Paper, Acid Free Paper, Gouache & Acrylic Paint, Screen Print, Photographs

Printed on Acid Free Paper

Kusuma (Bangsa) 4 | 2026

37 x 32 厘米 | 14.5 x 12.6 英寸 (未装裱)

57 x 52 厘米 | 22.4 x 20.5 英寸 (装裱)

稻田纸、香蕉纸、玉米纸、无酸纸、水粉颜料和丙烯颜料、丝网印刷、无酸纸印刷照片

HKD 12,500

USD 1600

IRENE FEBRY



The Terrain in Between

2026

53.5 x 65.2 cm | 21 x 25.7 inch (Unframed)

73.5 x 87 cm | 29 x 34.2 inch (Framed)

Rice paddy paper, banana paper, washi paper, gouache paint, acrylic paint, screen-printing, graphite, photographs printed on acid free paper

夹缝之间

2026

53.5 x 65.2 厘米 | 21 x 25.7 英寸 (未装裱)

73.5 x 87 厘米 | 29 x 34.2 英寸 (已装裱)

稻田纸、香蕉纸、和纸、水粉颜料、丙烯颜料、丝网印刷、石墨、无酸纸印刷照片

HKD 16,500

USD 2100

IRENE FEBRY



Sediment of Time

2026

31.1 x 35.1 cm | 12.2 x 13.8 inch (Unframed)

47 x 51 cm | 18.5 x 20 inch (Framed)

Rice paddy paper, banana paper, washi paper, gouache paint, acrylic paint, screen-printing, graphite, photographs printed on acid free paper

时间的沉积

2026

31.1 x 35.1 厘米 | 12.2 x 13.8 英寸 (未装裱)

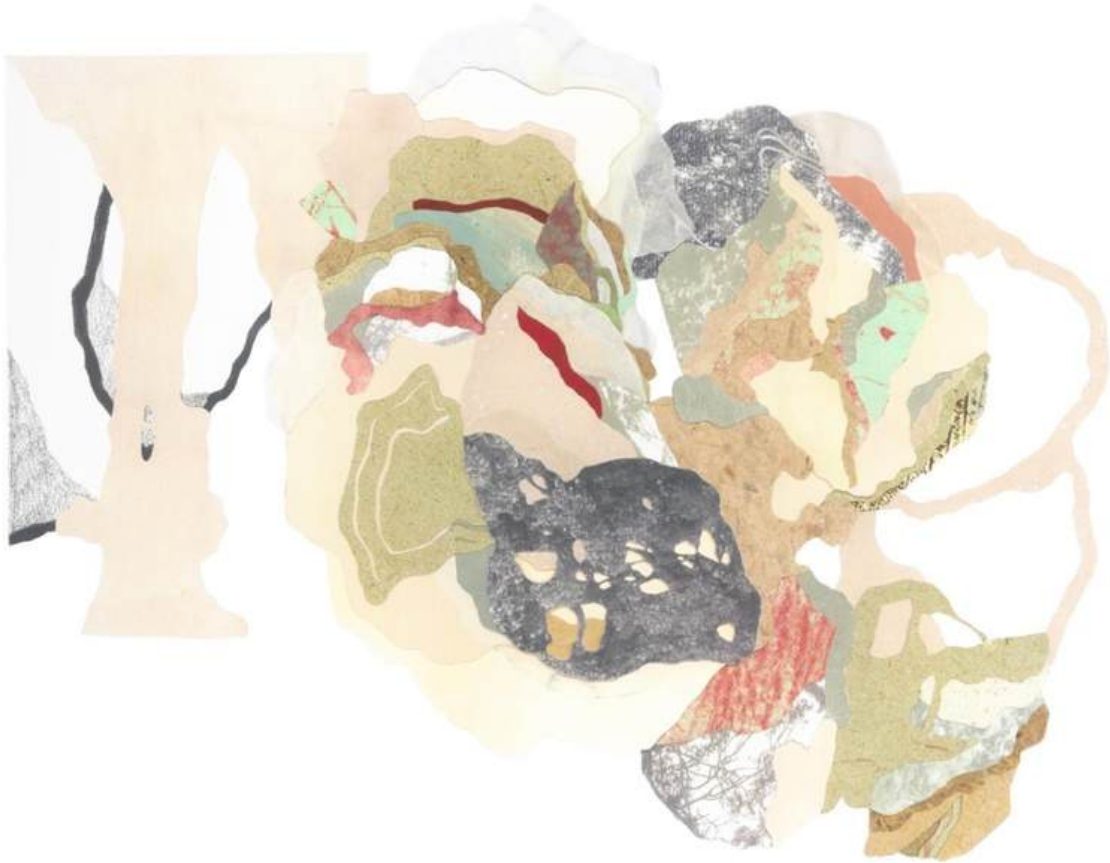
47 x 51 厘米 | 18.5 x 20 英寸 (装裱)

稻田纸、香蕉纸、和纸、水粉颜料、丙烯颜料、丝网印刷、石墨、无酸纸印刷照片

HKD 11,000

USD 1400

IRENE FEBRY



Passage

2026

36.1 x 46.6 cm | 14 x 18.3 inch (Unframed)

56 x 66.5 cm | 22 x 26.2 inch (Framed)

Rice paddy paper, banana paper, washi paper, gouache paint, acrylic paint, screen-printing, graphite, photographs printed on acid free paper

通道

2026

36.1 x 46.6 厘米 | 14 x 18.3 英寸 (未装裱)

56 x 66.5 厘米 | 22 x 26.2 英寸 (已装裱)

稻田纸、香蕉纸、和纸、水粉颜料、丙烯颜料、丝网印刷、石墨、无酸纸印刷照片

HKD 14,100

USD 1800

IRENE FEBRY



Forest

2026

44.2 x 39.1 cm | 17.4 x 15.4 inch (Unframed)

64 x 60 cm | 25.2 x 23.6 inch (Framed)

Rice paddy paper, banana paper, washi paper, gouache paint, acrylic paint, screen-printing,

graphite, photographs printed on acid

free paper

森林

2026

44.2 x 39.1 厘米 | 17.4 x 15.4 英寸 (未装裱)

64 x 60 厘米 | 25.2 x 23.6 英寸 (已装裱)

稻田纸、香蕉纸、和纸、水粉颜料、丙烯颜料、丝网印刷、石墨、印于无酸纸上的照片

HKD 14,100

USD 1800

IRENE FEBRY



Log #1 | 2026

24.9 x 11.8 cm | 9.8 x 4.6 inch (Unframed)

41 x 28 cm | 16.2 x 11 inch (Framed)

日志 #1 | 2026

24.9 x 11.8 厘米 | 9.8 x 4.6 英寸 (未装裱)

41 x 28 厘米 | 16.2 x 11 英寸 (已装裱)

Rice paddy paper, banana paper, washi paper, gouache paint, acrylic paint, screen-printing, graphite, photographs printed on acid free paper



Log #2 | 2026

19.9 x 11.9 cm | 7.8 x 4.7 inch (Unframed)

36 x 28 cm | 14.2 x 11 inch (Framed)

日志 #2 | 2026

19.9 x 11.9 厘米 | 7.8 x 4.7 英寸 (未装裱)

36 x 28 厘米 | 14.2 x 11 英寸 (已装裱)

稻田纸、香蕉纸、和纸、水粉颜料、丙烯颜料、丝网印刷、石墨、印在无酸纸上的照片
HKD 3800 (每个)
USD 480 (each)

IRENE FEBRY



Log #3 | 2026

21 x 12 cm | 8.2 x 4.7 inch (Unframed)

37 x 28 cm | 14.5 x 11 inch (Framed)

日志 #3 | 2026

21 x 12 厘米 | 8.2 x 4.7 英寸 (未装裱)

37 x 28 厘米 | 14.5 x 11 英寸 (已装裱)

Rice paddy paper, banana paper, washi paper, gouache paint, acrylic paint, screen-printing, graphite, photographs printed on acid free paper



Log #4 | 2026

18.1 x 11.6 cm | 7.1 x 4.6 inch (Unframed)

34 x 28 cm | 13.4 x 11 inch (Framed)

日志 #4 | 2026

18.1 x 11.6 厘米 | 7.1 x 4.6 英寸 (未装裱)

34 x 28 厘米 | 13.4 x 11 英寸 (已装裱)

稻田纸、香蕉纸、和纸、水粉颜料、丙烯颜料、丝网印刷、石墨、印在无酸纸上的照片
HKD 3800 (每个)
USD 480 (each)

IRENE FEBRY



Log #5 | 2026

20.7 x 12 cm | 8.1 x 4.7 inch (Unframed)

37 x 28 cm | 14.5 x 11 inch (Framed)

Rice paddy paper, banana paper, washi paper, gouache paint, acrylic paint, screen-printing, graphite, photographs printed on acid free paper

日志 #5 | 2026

20.7 x 12 厘米 | 8.1 x 4.7 英寸 (未装裱)

37 x 28 厘米 | 14.5 x 11 英寸 (已装裱)

稻田纸、香蕉纸、和纸、水粉颜料、丙烯颜料、丝网印刷、石墨、印在无酸纸上的照片

HKD 3800

USD 480

IRENE FEBRY



Botanical Series | 2023

@ 13.9 x 16.8 cm | 5.5 x 6.6 inch (Unframed)

@ 25 x 25 cm | 9.8 x 9.8 inch (Framed)

Handmade Acid Free Recycled Paper,
Banana Paper, Acid Free Gouache Paint

植物系列 | 2023

@ 13.9 x 16.8 厘米 | 5.5 x 6.6 英寸 (未装裱)

@ 25 x 25 厘米 | 9.8 x 9.8 英寸 (已装裱)

手工制作, 采用无酸再生纸、香蕉纸和无酸水
粉颜料。

HKD 3500 (每个)

USD 450 (each)

IRENE FEBRY

Irene Febry (b.1989) 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.

Irene Febry (b. 1989) 是一位现居巴厘岛的印度尼西亚混合媒介艺术家。她毕业于新加坡拉萨尔艺术学院，获得美术学士学位。艾琳的创作实践探索色彩、形式和材质的交融，其灵感常源于自然界中丰富的有机图案和纹理——从沙子、石头、真菌到微生物和昆虫，无所不包。

她的作品经常融入回收材料和现成物品，通过艺术转化赋予它们新的存在感和意义。在近期的探索中，艾琳将稻米、玉米等谷物和其他天然材料作为媒介和隐喻，将它们嵌入作品表面，以此反映印尼当前的社会和环境状况。

在她最新的系列作品中，艾琳进一步拓展了生态与人类经验之间的对话。



PURI ART GALLERY

Solo Exhibition

TELL ME TALES, 2023

Storybook launching & mini exhibition

Cush Cush Gallery x Lagi Lagi, Denpasar, Bali, Indonesia

BELOW THE WATERLINE, 2022

Puri Art Gallery x Artsphere, Jakarta, Indonesia

MICROCOSM, 2021

Puri Art Gallery x Uma Seminyak, Bali, Indonesia

Award

Silver Awardee

UOB Painting of the Year, 2021 Emerging Artist Category

Group Exhibition

ART JAKARTA PAPER: WHEN THE SURFACE REMEMBERS, 2026

with Puri Art Gallery, Jakarta

ART SHOW EVENTS, 2025

with Indigo Estate Atelier, Warsaw, Poland

ART & BALI, 2025

with Puri Art Gallery, Bali

JIA CURATED, 2025

Bali Festival Park, Bali

IM/MATERIALITY, 2023

Titik Dua Ubud x Puri Art Gallery, Bali

ART JAKARTA, 2023

with Art Agenda and Puri Art Gallery, Jakarta

ELEGI BUIH, 2023

Art Agenda, Jakarta

DEAR DAVID, 2023

Public art organized by Goodstuph for Netflix movie premiere Dear David, Jakarta

ART JAKARTA GARDEN, 2023

Puri Art Gallery, Jakarta

THE BIG PICTURE, 2023

Asosiasi Galeri Seni Rupa Indonesia X Ashta District 8, Jakarta

PAPERWORK 1: UNIVERSALITY, 2023

Art Sphere Gallery, Jakarta

ART MOMENTS JAKARTA, 2023

Puri Art Gallery, Jakarta

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