



**ACE HOUSE COLLECTIVE**



**Ace House Collective** (est. 2011, Yogyakarta) is an artist collective that collaborates with communities and their networks to operate a space as an art laboratory. The collective is committed to fostering artistic potential and contributing to contemporary art practices by providing a platform for production, dialogue, and collaboration through forums, assemblies, and exchanges.

From 2014 to 2024, Ace House Collective based its first space at Mangkuyudan 41, Yogyakarta, situated within a neighborhood complex. This setting became a catalyst to engage in artistic dialogue with the surrounding community. The collective's artistic vision critically examines the role and function of contemporary art in society, often employing imitation and fictional institutions as methodologies to reinterpret artistic forms. By drawing from everyday infrastructures—such as trade bodies and institutions familiar to Indonesian society—Ace House Collective explores new ways of engaging communities with art as a shared experience, fostering discussions around social class and cultural negotiations.

Since 2025, in collaboration with Equator Art Projects, Ace House Collective has activated Langgeng Art Space to further develop its curatorial initiatives. With an emphasis on care work as an integral part of artistic practice, its programs and projects cultivate an environment of mutual support, offering activities that sustain and deepen artists' engagement with their practice.

## **ARTIST**

Gintani Nur Apresia Swastika

Hendra "HeHe" Harsono

Iyok Prayogo

Raafi Artha

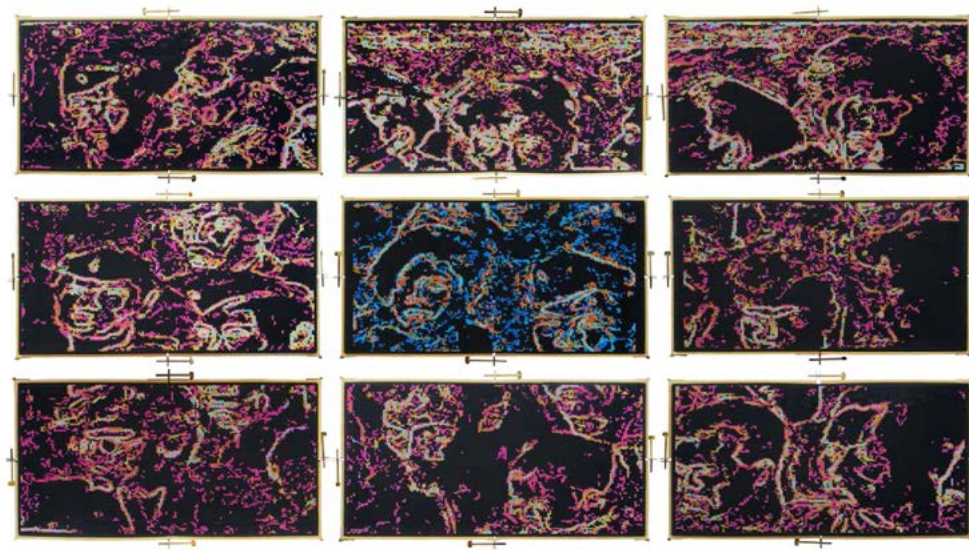
Riono Tanggul

Rudy Atjeh Dharmawan

Sulung Widya Prasastya

Uji Hahan Handoko

Uma Gumma



**Gintani Swastika**

[@gintaninaswastika](https://www.instagram.com/gintaninaswastika)

Gintani Swastika's work titled "Revolution, Comrades!" appropriated the painting "Kawan-Kawan Revolusi" which is a work of an old master, an artist who has had great influence in the development of modern art in Indonesia, Sudjojono. The initial idea of this work came from her curiosity of the figure of an anonymous woman's face slipped in the portrait of the revolutionists in the painting. Here, Gintani proposed her objection against a patriarchal perspective of historical writing using cross-stitch embroidery techniques to show the feminine side of the painting made by a male artist. This cross-stitch technique also forces us to take a little step backwards, take the appropriate point of view to be able to see the whole fabric of colorful dots of threads and become aware of the intact form of this work. For me, the images of this medium trying to show reflects how the obscure reality of subjective violence often covers our efforts to see the big picture more clearly.

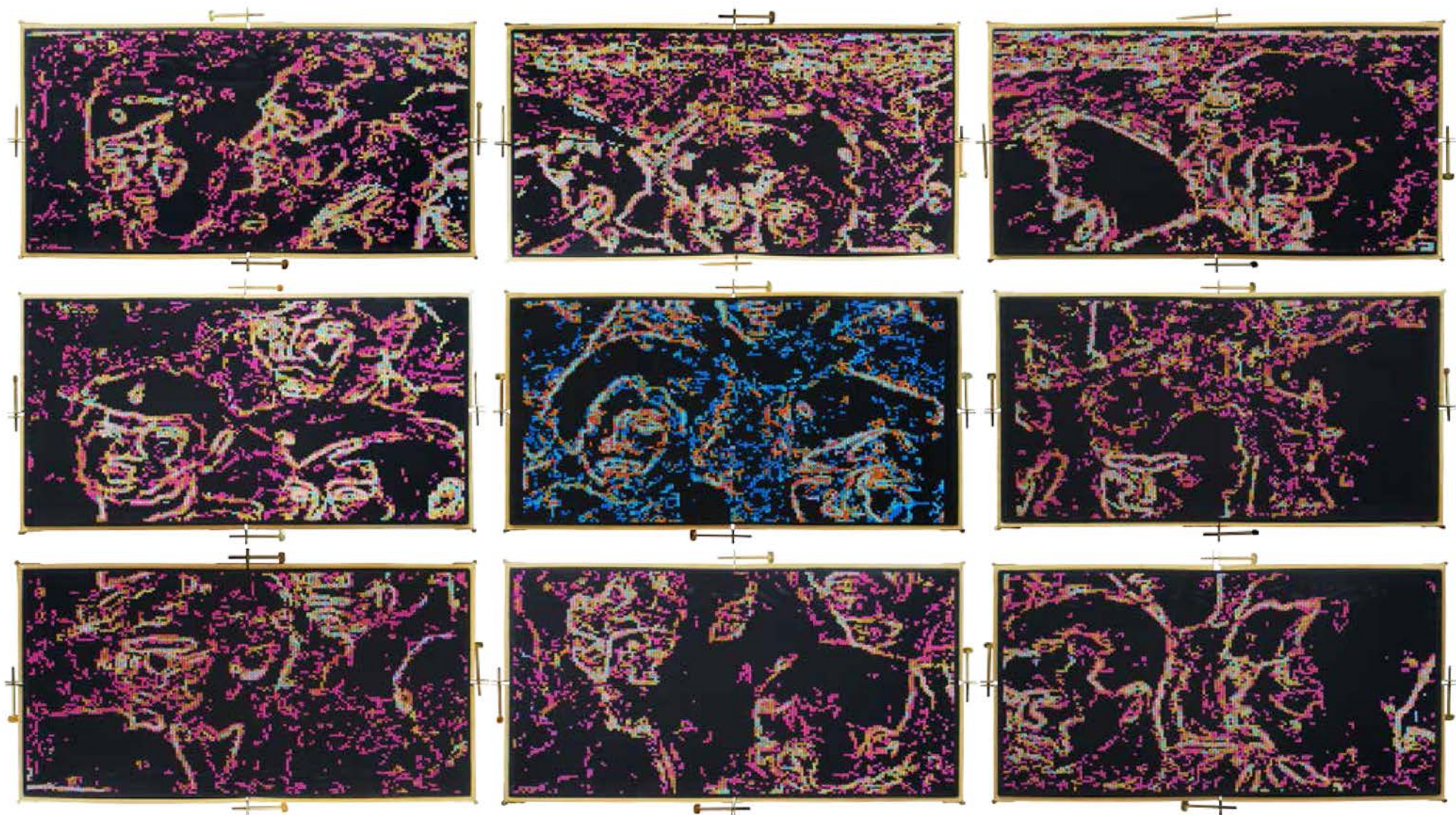
\*\*\* Brigitta Isabella on "Gangster Nation" Exhibition at Langgeng Gallery, Jakarta, 2012, took the excerpt above from her curatorial note "Problems in the Representation of Violence".

### ***Revolution, Comrades!***

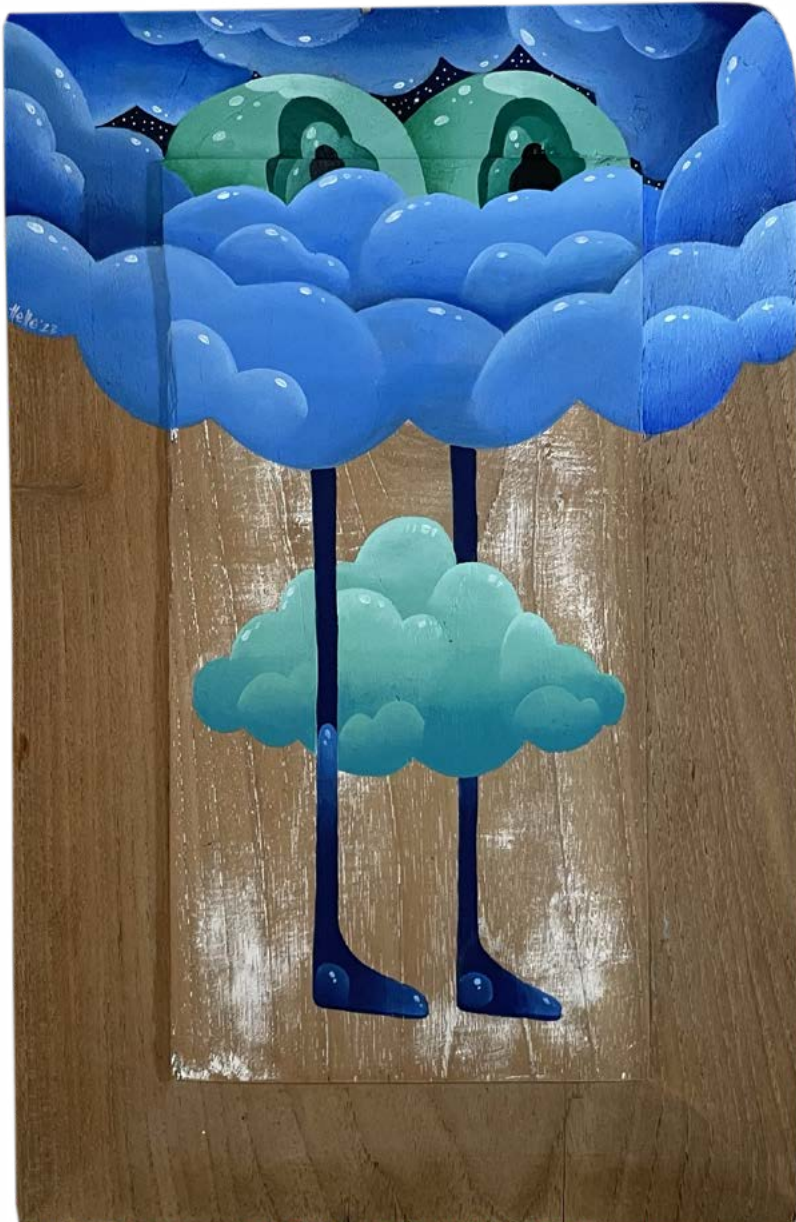
hand cross-stitch, anchor and DMC thread  
on local aida fabric  
135 x 240 x 9 cm (9 panels)  
45 x 80 x 9 cm (each)  
2012

**IDR 142.000.000**









Hendra 'HeHe' Harsono  
[@heheworks](https://www.instagram.com/heheworks)

***Blue Cloud***

acrylic on wood  
38.5 x 25 cm  
2023

***IDR 9.200.000***







Hendra 'HeHe' Harsono  
[@heheworks](https://www.instagram.com/heheworks)

***Blue Doll***

acrylic on wood  
19.5 x 11.5 cm  
2023

***IDR 4.700.000***







Hendra 'HeHe' Harsono  
[@heheworks](https://www.instagram.com/heheworks)

***Hey Cheers***

acrylic on wood  
14.5 x 31 cm  
2023

***IDR 7.500.000***









Hendra 'HeHe' Harsono  
[@heheworks](https://www.instagram.com/heheworks)

***Red Puff***

acrylic on wood  
14.5 x 31 cm  
2023

***IDR 7.500.000***





**Iyok Prayogo**

[@iyoxprayogo](https://www.instagram.com/iyoxprayogo)

Night is often perceived through associations of darkness, gloom, and negativity, while daylight is considered the natural time for activity. But for many, the night becomes a space of freedom where movement, expression, and creation unfold under the cover of invisibility.

***Midnight***

ink, spraycan, chrome on 2 mm acrylic sheet,  
stainless steel frame

30 x 30 cm

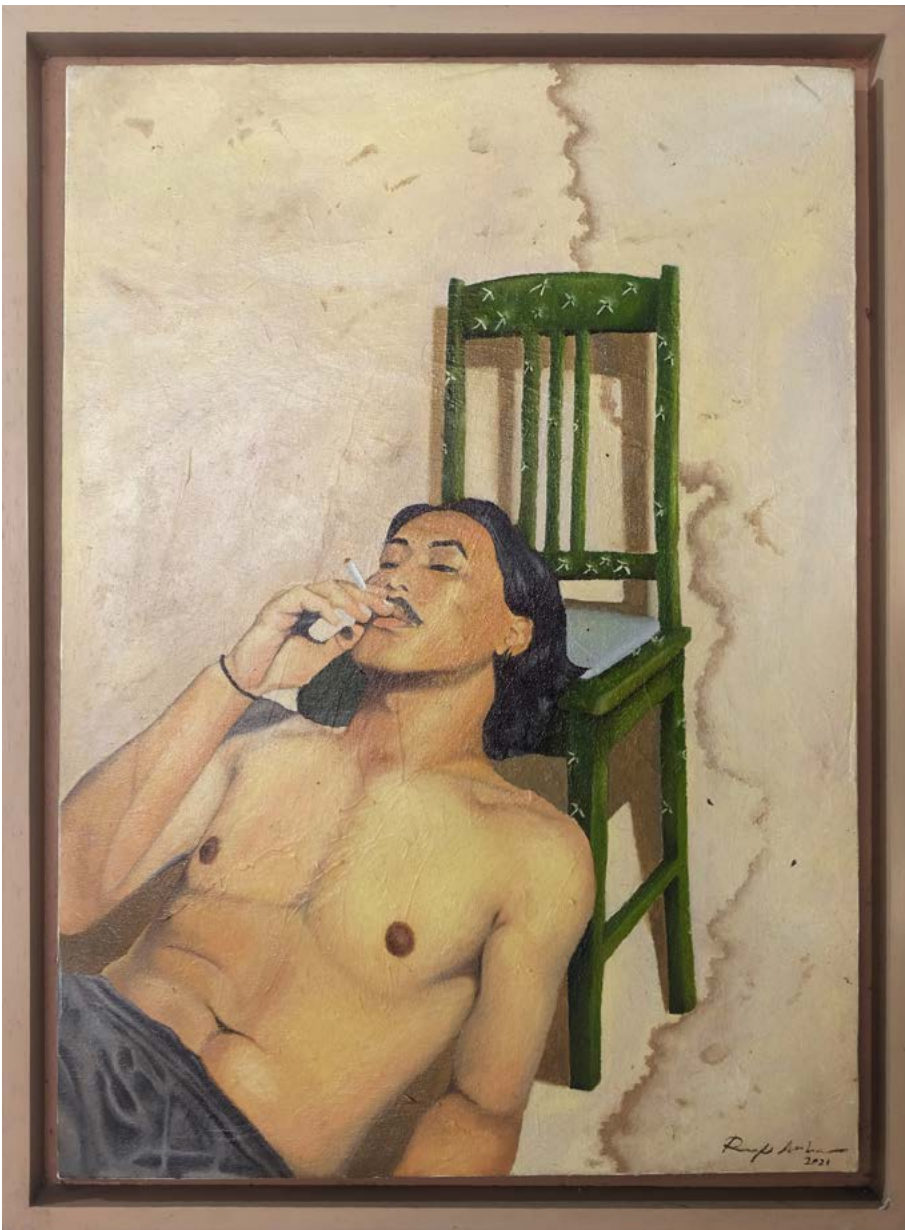
2025

***IDR 5.000.000***









**Raafi Artha**

[@raafibacker](https://www.instagram.com/raafibacker)

A chair is often associated with the image of a throne — a representation of identity that signifies the authority or social status of the one who occupies it. Its form frequently follows the contours of the body that sits upon it, reflecting certain positions and social roles.

However, in this work, the chair shifts away from its functional and symbolic values. It no longer stands as a marker of power, but instead returns to the body as the center of its existence.

“The Empty Hearth Chair” is presented as a representation of an individual in self-reflection — a contemplative space where identity is not defined by rank or position, but by a personal and intimate sense of presence.

### ***The Empty Hearth Chair***

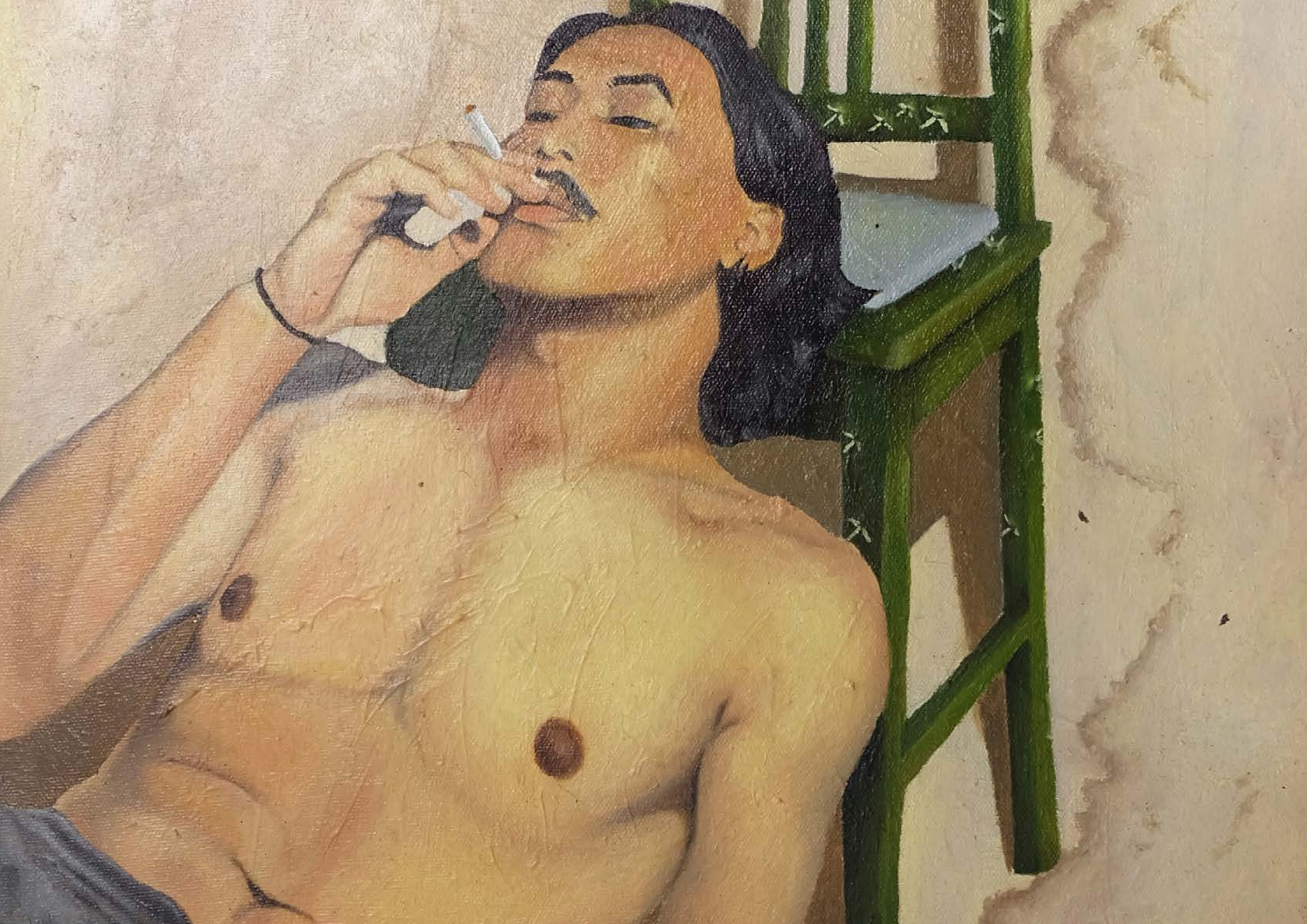
oil on canvas

70 x 50 cm

2022

**IDR 5.500.000**









**Raafi Artha**  
[@raafibacker](https://www.instagram.com/raafibacker)

This work is a recognition of today's achievement, no matter how small, while acknowledging the steps it took to get here. Collecting it is a way to appreciate yourself—for what has been achieved and for the effort that continues.

***The Only Award You Deserve Today***

polyester resin, gold enamel paint, mounted on a plastic trophy base  
25 x 13.5 x 10 cm  
edition 1 of 5  
2025

***IDR 3.000.000***





**Riono Tanggul**  
[@rionotanggul](https://www.instagram.com/rionotanggul)

***Fragile Values (Panel 1-5)***

watercolor on paper  
variable dimension  
2024

***IDR 45.000.000***







Riono Tanggul  
[@rionotanggul](https://www.instagram.com/rionotanggul)

***Fragile Values (Panel 1)***

watercolor on paper  
25 x 56 cm  
2024







Riono Tanggul  
[@rionotanggul](https://www.instagram.com/rionotanggul)

***Fragile Values (Panel 2)***

watercolor on paper  
25 x 56 cm  
2024





**Riono Tanggul**  
[@rionotanggul](https://www.instagram.com/rionotanggul)

***Fragile Values (Panel 3)***

watercolor on paper  
25 x 56 cm  
2024







Riono Tanggul  
[@rionotanggul](https://www.instagram.com/rionotanggul)

***Fragile Values (Panel 4)***

watercolor on paper  
75 x 56 cm  
2024







Riono Tanggul  
[@rionotanggul](https://www.instagram.com/rionotanggul)

***Fragile Values (Panel 5)***

watercolor on paper  
75 x 56 cm  
2024







Rudy Atjeh Dharmawan  
[@rudyatjeh](https://www.instagram.com/rudyatjeh)

***Echoes in Pairs***

handcutting on paper  
(Winsor & Newton aquarelle cold press 300 g/m2)  
80 x 100 cm  
2025

***IDR 38.000.000***







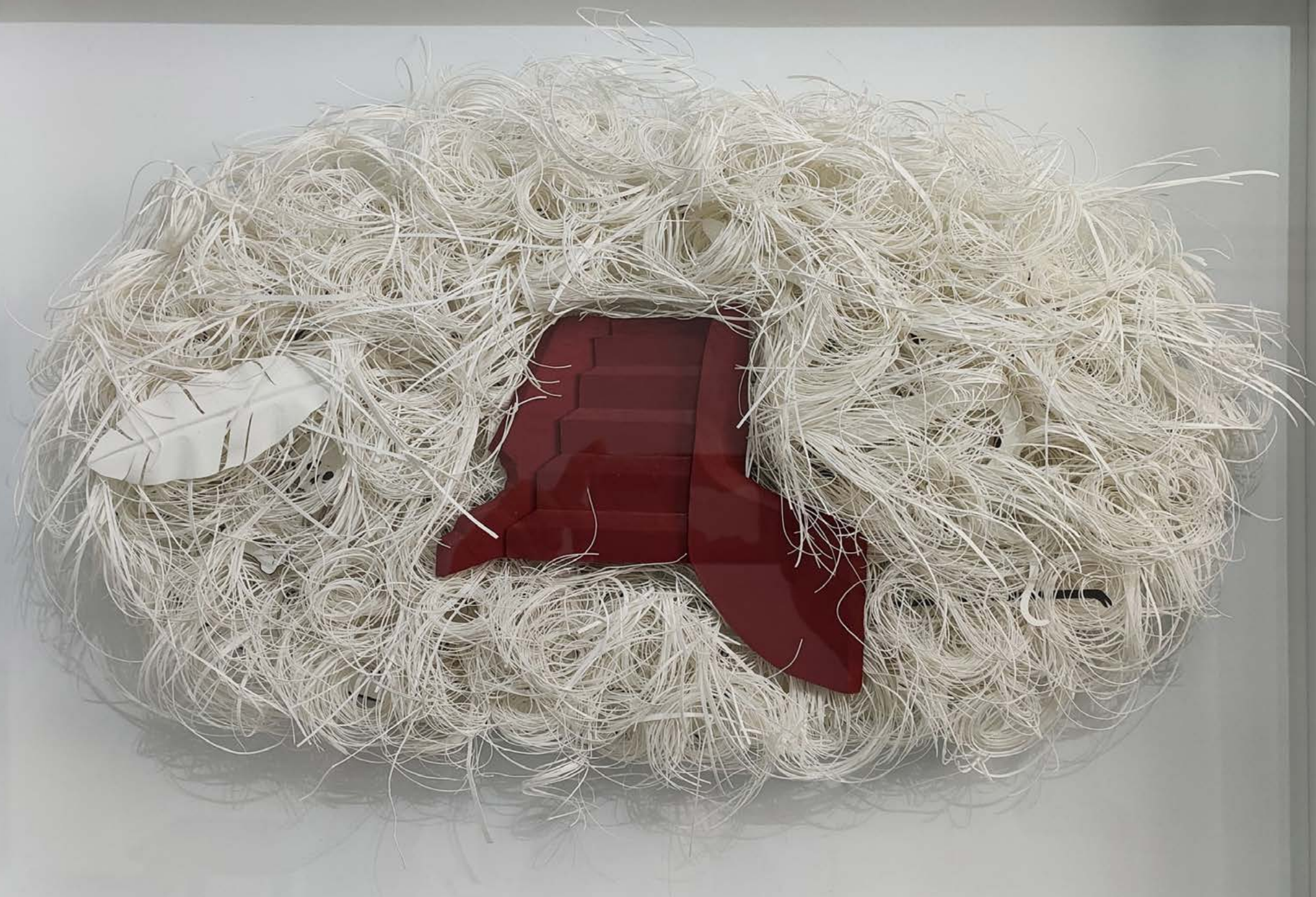


Rudy Atjeh Dharmawan  
[@rudyatjeh](https://www.instagram.com/rudyatjeh)

***Rumoh Geudong***

hand cutting on paper  
40 x 50 cm  
2024

***IDR 15.000.000***







**Sulung Widya Prasastya**

[@sulungwidya](#)

Imagine a composition of the shape of the human head that is blooming.

***BLOOM***

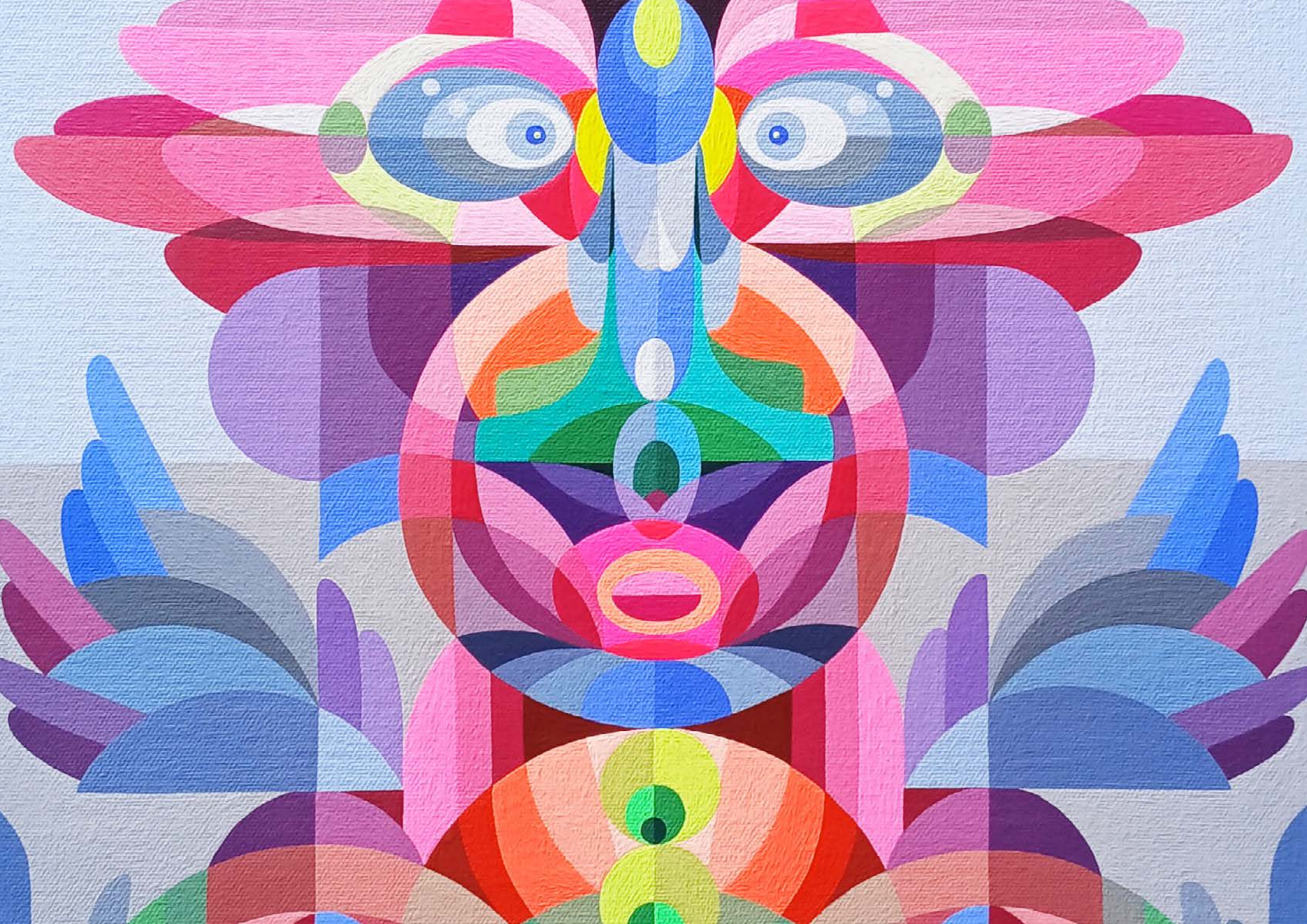
acrylic on canvas

45 x 45 cm

2025

***IDR 10.000.000***









Sulung Widya Prasastya  
[@sulungwidya](https://www.instagram.com/sulungwidya)

***LOOKING AT YOU #1***

acrylic on canvas  
25 x 25 cm  
2024

***IDR 5.000.000***







Sulung Widya Prasastya  
[@sulungwidya](https://www.instagram.com/sulungwidya)

***LOOKING AT YOU #2***

acrylic on canvas  
25 x 25 cm  
2024

***IDR 5.000.000***







**Uji Hahan Handoko**

[@ujiarahan](https://www.instagram.com/ujiarahan)

Apple to Apple begins with a visual approach rooted in the iconic gesture from the Judeo-Christian myth—the first bite of the forbidden fruit—reframed within the context of digital technology. Using a 2008 MacBook Pro as both medium and symbol, I replace the fruit in Eve's hand with the bitten Apple logo, creating a visual intervention that intertwines the body, technology, and the power of cultural symbols.

The choice of an obsolete device is intentional—not only as a reference to the early era of digital consumerism, but also as a reflection on the material objects we once revered, touched, and trusted. By transforming the laptop into a visual altar, the work invites us to question our relationship with digital tools: do we still hold agency, or have we gradually surrendered it to the systems we ourselves created?

The work explores the evolution of knowledge—from religious dogma to algorithmic curation. In a world shaped by binary logic (true/false, right/left), it calls us to linger in the space between, where questions matter more than answers.

Glitches and screen disruptions serve not merely as aesthetic elements, but as rhetorical signals—revealing a fractured, mediated reality. In this light, Apple to Apple is not only a critique of digital capitalism, but a meditation on how we perceive and construct truth today.

In a world increasingly blurred by algorithmic sameness, perhaps the most essential and enduring question remains: Are we still biting the same apple?

### ***Apple to Apple***

auto paint on macbook pro 13-inch

(aluminum, late 2008)

22.7 x 32.5 x 2.41 cm

2025

**IDR 27.999.000**







**Uma Gumma**

[@uma\\_dua](#)

“There is no such thing as a free lunch” is an economic phrase from the 1930s, meaning that nothing in this world is truly free, not even lunch. Later, the government introduced a free lunch program, a luxury that at first seems counterintuitive.

In reality, however, these 10,000 free meals come at a cost: budget cuts in more critical sectors such as education and healthcare. Ultimately, this program is not a contradiction but instead reinforces the idea that in any situation that appears free, there is always a “price” to be paid.

### ***Ten Thousand Feelings***

ceramic plate, aluminium spoon and fork, ten thousand Indonesian Rupiah, and rubber tape  
d. 30.5 cm  
2025

***IDR 3.000.000***







## Gintani Swastika (b. 1984)

Born in Yogyakarta, works and lives in Yogyakarta, Indonesia.

Gintani Nur Apresia Swastika, born in Yogyakarta in 1984, completed her Bachelor of Fine Arts at Indonesian Institute of the Arts in Yogyakarta in 2010 and continued her studies in Religious and Cultural Studies at Sanata Dharma University in Yogyakarta, focusing on Indonesian women artists. She mainly works as an artist and has been involved in various group exhibitions, residency programs, and art projects in Indonesia, Singapore, Taiwan, and Australia. Her works were also featured in the book "Indonesian Eye: Contemporary Indonesian Art", published by SKIRA in 2011.

She is the founding member of Ace House Collective, an artist collective founded in 2011 in Yogyakarta, that is active in the field of youth-pop culture and emphasizes the exploratory approach both in theory and practice, conceptually and contextually, as well as finding new possibilities on visual art perspective.

Working collectively where works and responsibilities are shared equally, she developed her artistic, curatorial, and managerial practice through Ace House and various other art projects. Amongst others she was appointed as Program Coordinator for Indonesia Bertutur / INTUR (2022 - 2024), as the Artistic Director for Biennale Jogja XVI Equator #6 2021 (2021), as the Creative Director for Yogyakarta Cultural Festival / FKY (2019-2020), as the Director for Arisan Tenggara: Southeast Asia Art Collective Forum (2018).

She has been actively involved in many forums and courses, locally and internationally, such as TRANScuratorial Academy, Mumbai, India (2017), 7th Gwangju Biennale International Curator Course, Gwangju, South Korea (2016), 4A Curators' Intensive, Emerging Curator Forum, at 4A Centre for Contemporary Asian Art, Sydney, Australia (2014), and Gender Under Reflection on South East Asia Women Artist Forum, Yangon, Myanmar (2012).

### Selected Exhibitions

- 2024 "Breaking The Mold", Asmara Art and Coffee, Yogyakarta, Indonesia.  
"Berdikari", Distrik Seni Sarinah, Jakarta, Indonesia.
- 2018 "Made of Stories of the Material", Galeri Lorong x Arcolabs, Galeri Lorong, Yogyakarta, Indonesia.
- 2016 "Yogya Annual Art #1", Sangkring Art Space, Yogyakarta, Indonesia.
- 2015 "Revitalisasi", Exhibition Tribute to Widayat, Widayat Museum, Muntilan, Magelang, Central Java, Indonesia.
- 2013 "Print Parade Project #1", Printmaking Project, Grafis Minggiran Studio, Yogyakarta
- 2012 "TANAH #2", Collaboration project: Theatre for Development and Education, Kelola Foundation, Yogyakarta, Indonesia.  
"Gangster Nation", Bazaar Art Jakarta, Ritz Carlton, Pacific Place Mall, Jakarta, Indonesia.  
"Jogja Agro Pop", Yogyakarta Cultural Center and Langgeng Art Foundation, Yogyakarta, Indonesia.



## Hendra "HeHe" Harsono (b. 1983)

Born in Kediri, works and lives in Yogyakarta, Indonesia.

Hendra Harsono, also known as HeHe, has long been engaged with painting, drawing, and resin toys, grounding his practice in personal experiences of everyday life as well as the broader dynamics of contemporary culture. His works are distinguished by childlike, surreal figures, often anthropomorphized objects animated with distinct personalities, as though they were alive.

For HeHe, painting is an imaginative process, a celebration of color that transforms personal experiences and social phenomena into fantastical figures rendered in acrylic. Amidst today's overwhelming flow of digital information flow and the dominance of social media algorithms, his works seek to ignite imagination and wonder, encouraging us to move beyond passive consumption. His recent solo exhibitions include Once Upon a Blue Light, Think Space, Los Angeles, USA (2024).

### Solo Exhibitions

- 2024 "Once Upon a Blue Light", Think Space, Los Angeles, USA.

### Selected Exhibitions

- 2025 "BWP Value", Art Jakarta Scene 2025, Ace House Collective, JIEXpo Kemayoran, Jakarta, Indonesia.  
"Mampir Gelanggang", Galeri Bulaksumur, Yogyakarta, Indonesia.  
"New Skin", Neverland Gallery, Taipei.  
"Salon et Cetera", Ace House, Yogyakarta, Indonesia.  
"Art Jakarta Gardens", Hutan Kota by Plataran, Jakarta, Indonesia.  
"BUKA", Sakato Art Space, Yogyakarta, Indonesia.  
"FOMA - Fantasy Over Modern Art", AKA Automotive Art, Taipei, Taiwan  
"ALLIANCE", Vertical Gallery, Chicago, USA.  
"Xavier Art Fest", Sport Center Xavier School, Manila, Philippines.
- 2024 "Art Jakarta", JIEXpo Kemayoran, Jakarta, Indonesia  
"BWP Value" by Ace House Collective, Art Jakarta, Jakarta, Indonesia.  
"Keep The Fire On #10: Ke Jalan Ke Dalam", SURVIVE! Garage, Yogyakarta, Indonesia.  
"Salon et Cetera", Ace House Collective, Yogyakarta, Indonesia  
"Art Jakarta Garden", Plataran Hutan Kota, Jakarta, Indonesia  
"Broken White Project #21: Persona Space", Ace House Collective, Yogyakarta, Indonesia.  
"ALT 2024", Vinyl on Vinyl x Ace House Collective, Hall 4 SMX Mall of Asia Complex, Philippines.



## Iyok Prayogo (b. 1981)

Born in Soroako, works and lives in Yogyakarta, Indonesia.

Iyok Prayogo completed his Bachelor of Fine Arts in Printmaking at the Indonesian Institute of the Arts (ISI) Yogyakarta in 2009. His artistic practice is shaped by personal experiences of growing up amid diverse visual and popular cultures, ranging from cartoons, heavy metal posters, punk rock aesthetics, cassette culture, old-school magazines, and fashion. These influences are interwoven with traditional values, dark folklore, mysticism, and cultural paradoxes. His works frequently merge popular icons with local content, generating new layers of meaning while offering critical reflections on contemporary events and realities.

Iyok is a founding member of Ace House Collective. His first solo exhibition, *Cut it Out*, was presented at Krack Studio, Yogyakarta, in 2013. He has participated in numerous exhibitions, including *ALT 2024*, Vinyl on Vinyl x Ace House Collective, Hall 4 SMX Mall of Asia Complex, Manila, Philippines (2024), and *Parallel Margins*, Vinyl on Vinyl, Manila, Philippines (2022).

### Selected Exhibitions

- 2025 "BWP Value", Art Jakarta Scene 2025, Ace House Collective, JIEXpo Kemayoran, Jakarta, Indonesia.  
"Salon et Cetera", Ace House Collective, Yogyakarta, Indonesia.
- 2024 "Nandur Srawung #11 - WASIAT: Legacy", Taman Budaya Yogyakarta, Yogyakarta, Indonesia  
"Salon et Cetera", Ace House Collective, Yogyakarta, Indonesia.  
"ALT 2024", Vinyl on Vinyl x Ace House Collective, Hall 4 SMX Mall of Asia Complex, Philippines.
- 2023 "BWP Value" by Ace House Collective, Art Jakarta, Jakarta, Indonesia.  
"Broken White Project #18: Incipit Tragoedia Incipit Parodia", Ace House Collective, Yogyakarta, Indonesia.  
"Selo Seloning Manungso", Ascot, Yogyakarta, Indonesia.
- 2022 "BWP Value" by Ace House Collective, Art Jakarta, Jakarta, Indonesia.  
"Parallel Margins", Vinyl on Vinyl, Manila, Philippines.  
"Distrik Seni", Sarinah Building, Jakarta, Indonesia.  
"Ambabar Gambar", R. J. Katamsi Gallery, Yogyakarta, Indonesia.



## Raafi Artha (b. 2000)

Born in Semarang, works and lives in Yogyakarta, Indonesia.

Raafi Artha studied Graphic Arts at the Indonesian Institute of the Arts (ISI) Yogyakarta. His artistic practice investigates the relationship between the body, objects, and the construction of identity within the context of contemporary culture. By focusing on the representation of the human body and its gestures, Raafi reflects on the personal and social dimensions of identity. For him, bodily anatomy and surrounding objects possess autonomous and narrative identities, in which visual forms become fluid symbols open to reinterpretation beyond their literal representations.

Alongside his individual practice, Raafi co-founded Sekawan Project (est. 2020), a multidisciplinary art collective based in Yogyakarta that serves as a platform for artistic exploration and collective learning through cross-disciplinary and intergenerational collaboration.

Within the sphere of collective work, Raafi has also developed his skills in managerial and artistic production. He has participated in various art-related initiatives, including as part of the production team for Biennale Jogja XVI Equator #6 in 2021. Since 2023, Raafi has been affiliated with Ace House Collective, a Yogyakarta-based artist collective known for its fictional institutional approach and community-based social critique. At Ace House, he serves as Program Manager, overseeing the planning, management, and implementation of exhibitions, discussions, and other public programs.

### Selected Exhibitions

- 2025 "Keep The Fire On #11: The New Flare" SURVIVE! Garage, Yogyakarta, Indonesia.
- 2024 "RTEE" Sekawan Project, Yogyakarta, Indonesia.
- 2023 "[LIFE]" Langgeng Art Space, Yogyakarta, Indonesia.  
"Melamun di Tepian" Galeri Gejayan, Yogyakarta, Indonesia.  
"Booth BWP Value, Art Jakarta", Hall B3 JIEXpo Kemayoran, Jakarta, Indonesia.
- 2022 "Labirin, Healing, Ruang Kremasi" R.J Katamsi, Yogyakarta, Indonesia.  
"NU-SA-MA-TRA" Pendopo Ajiyasa, Jogja National Museum, Yogyakarta, Indonesia.  
"Aku Suka Kamu: Kamu Suka Suka" Di Depan MDTL, Yogyakarta, Indonesia.  
UNY Project "Dendang Calon Guru #16" Taman Budaya Nasional, Yogyakarta, Indonesia.  
"Insecare" Museum Benteng Vredenburg, Yogyakarta, Indonesia.  
"Asana Bina Seni 2022: Silang Saling" Taman Budaya Nasional, Yogyakarta, Indonesia.  
"The Other Side: Grass is Always Greener", ADA Sarang Building, Yogyakarta, Indonesia.  
"WARLOCK", Mini exhibition by Outlaws Studio, Yogyakarta, Indonesia.
- 2021 "Pameran Amal NTT" Cieriek Kopi Indonesia, Yogyakarta, Indonesia.
- 2020 "Kolaboratif Art Space" Snooze, Yogyakarta, Indonesia.  
"Konak Konek #3" Galeri Balai Budaya, Jakarta, Indonesia.  
"Brawijaya Printmaking Competition", online.  
"Sementara" Kontrakan Sekawan, Yogyakarta, Indonesia.





## Riono Tanggul (b. 1984)

Born in Yogyakarta, works and lives in Yogyakarta, Indonesia.

Riono Tanggul, also known as Tatang, graduated from the Indonesian Institute of the Arts (ISI) Yogyakarta. His practice investigates the value of objects and the ways in which ownership and context shape that value. He examines how objects gain or lose significance depending on their social and cultural roles, highlighting the fragility and malleability of perceived worth.

Working across painting and drawing, Tatang depicts and contrasts objects such as artifacts, statues, herbs, gemstones, animal trophies, and predator hides. These items underscore the subjectivity of value, shaped by functionality, aesthetics, or both. By observing how these objects are perceived, he encourages reflection on assumptions about worth, whether spiritual, material, or social. His work also considers how objects that were once vital to cultural or spiritual life, including living beings, can be commodified and stripped of meaning in contemporary consumer contexts.

2023

### Solo Exhibition

"Di Timur Matahari" by Kohesi Initiatives, Tirtodipuran Link, Yogyakarta, Indonesia.

2025

### Selected Exhibitions

"Art Jakarta Scene 2025", Warin Lab, JIEXpo Kemayoran, Jakarta, Indonesia.  
 "Salon Et Cetera", Ace House Collective, Yogyakarta, Indonesia.  
 "Norma, Forma", Srisasanti Gallery, Yogyakarta, Indonesia.  
 "Art Jakarta Gardens", Hutan kota by Plataran, Jakarta, Indonesia.  
 "Eye of the Day", Srisasanti Gallery, Yogyakarta, Indonesia.

2024

"Noughties by Nature", Gajah Gallery, Jakarta, Indonesia.  
 "Art Jakarta 2024", JIEXpo Kemayoran, Jakarta, Indonesia.  
 "30 Tahun Srisasanti Syndicate", Srisasanti Syndicate, Yogyakarta, Indonesia.  
 "Noughties by Nature", Gajah Gallery, Yogyakarta, Indonesia.  
 "ART SG", Marina Bay Sands, Singapore.

2023

Art Jakarta, kohesi Initiatives, JIEXpo Kemayoran, Jakarta, Indonesia.  
 Something Old, Something New, Something Borrowed, Something Blue" by Srisasanti Gallery, Pacific Place Mall, Jakarta, Indonesia.

2022

"WIB (Works in Bali)" by Srisasanti Gallery, Titik Dua Ubud, Bali, Indonesia.  
 "Art Jakarta", Jakarta Convention Center Senayan, Jakarta, Indonesia.  
 "Art Jakarta Garden", Hutan Kota by Plataran, Jakarta, Indonesia.



## Rudy Atjeh Dharmawan (b. 1982)

Born in Langsa, works and lives in Yogyakarta, Indonesia.

Rudy Atjeh Dharmawan has lived and worked in Yogyakarta since 2002 and earned his Bachelor of Fine Arts in Graphic Art from the Indonesian Institute of the Arts Yogyakarta in 2010. Originally from Aceh, a region shaped by Islamic Sharia Law and socio-political tension, his work often reflects on identity, faith, and personal history. Drawing from everyday experiences and personal narratives, he explores the intersection of self, belief, and authority. Influenced by youth culture and music, his practice spans graphic art, performance, and installation. Initially working with paper-based dioramas and stencil techniques, he began focusing on intricate paper cutouts in 2010. By 2012, hand-cut paper became central to his work, valued for its precision and symbolic potential. He has exhibited both nationally and internationally and is a founding member of Ace House Collective, established in 2011. The collective critically engages with youth-pop culture through conceptual, context-driven visual art practices.

2014

### Honor and Award

Session 5 San Art Laboratory, SAN Art, Ho Chi Minh City, Saigon, Vietnam.

2014

### Solo Exhibition

Session 5 San Art Laboratory, SAN Art, Ho Chi Minh City, Saigon, Vietnam.

2025

### Selected Exhibitions

"Art Jakarta Scene 2025", Warin Lab, JIEXpo Kemayoran, Jakarta, Indonesia.  
 "Salon Et Cetera", Ace House Collective, Yogyakarta, Indonesia.

2024

"Visual Mapping BCA Sustainability Corner", BCA Learning Institute, Bogor, Indonesia.  
 "Hacking Kracking #6", Krack! Printmaking Studio, Yogyakarta, Indonesia.  
 "Keep The Fire On #10: Ke Jalan Ke Dalam", SURVIVE! Garage, Yogyakarta, Indonesia.  
 "Salon et Cetera", Ace House Collective, Yogyakarta, Indonesia.  
 "ALT Philippines", Vinyl on Vinyl, Philippines.

2023

"BWP Value" by Ace House Collective, Art Jakarta, Jakarta, Indonesia.

2022

"BWP Value" by Ace House Collective, Art Jakarta, Jakarta, Indonesia.  
 "Broken White Project: Tropen Welle", Mizuma Gallery, Singapore.  
 "Indo NFT Festiverse", R. J. Katamsi Gallery, Yogyakarta, Indonesia.



## Sulung Widya Prasastya (b. 1985)

Born in Yogyakarta, works and lives in Yogyakarta, Indonesia.

Sulung Widya Prasastya holds a Bachelor of Fine Arts in Printmaking from the Indonesian Institute of the Arts (ISI), Yogyakarta. His recent works investigate themes of neatness, symmetry, repetition, recurring forms, color composition, gradations, and overlapping elements, which he employs as analogies for identity. These explorations are expressed primarily through painting, marked by a distinct emphasis on symmetry.

In 2011, he co-founded Ace House Collective in Yogyakarta, an artist-run initiative that fosters experimentation and collaboration. His works have been presented in numerous group exhibitions, including FOMA, Fantasy of Modern Art, AKA Automotive Arts, Taiwan (2024, 2025); wARTa #2, Jogja Gallery, Yogyakarta (2022); Spectrum, Art Porters Gallery, Singapore (2022); and Bebas Tapi Sopan, National Gallery of Indonesia, Jakarta (2015).

His residencies include Bangsal Menggawe, Akumassa Chronicle Project, North Lombok, West Nusa Tenggara (2016), and FCAC Hearts Jogja #2, Roslyn Smorgon Gallery & Gabriel Gallery, Footscray Community Arts Centre, Melbourne, Australia (2015).

### Selected Exhibitions

- 2025 "BWP Value", Art Jakarta Scene 2025, Ace House Collective, JIEXpo Kemayoran, Jakarta, Indonesia.  
"Salon et Cetera", Ace House, Yogyakarta, Indonesia.  
"FOMA, Fantasy Of Modern Art", AKA Automotive Arts, Taiwan.
- 2024 "Fantasi Over Modern Art", AKA Automotive Art, Taiwan.  
"Salon et Cetera", Ace House Collective, Yogyakarta, Indonesia.  
"TATAR", R. J. Katamsi Gallery, Yogyakarta, Indonesia.  
"Broken White Project #21: Persona Space", Ace House Collective, Yogyakarta, Indonesia.
- 2023 "Ethereal Visions", V & V Art Gallery, Jakarta, Indonesia.  
"BWP Value" by Ace House Collective, Art Jakarta, Jakarta, Indonesia.  
"All The Small Things #4", Cans Gallery, Jakarta, Indonesia.
- 2022 "Jogja Affordable Art #2", Sarang Building, Yogyakarta, Indonesia.  
"Spectrum", Art Porters Gallery, Singapore.  
"Broken White Project: Kebun Memori", RUCI Art Space, Jakarta, Indonesia.  
"wARTa #2", Jogja Gallery, Yogyakarta, Indonesia.  
"Broken White Project #9: Capture/Release", Ace House Collective, Yogyakarta, Indonesia.



## Uji Hahan Handoko (b. 1983)

Born in Kebumen, work and live in Yogyakarta, Indonesia.

Uji Hahan Handoko holds his BFA in Printmaking from the Indonesian Institute of the Arts (ISI), Yogyakarta. His practice spans painting, sculpture, drawing, and printmaking, often combining metaphorical strategies with satirical humor. Rooted in a sustained interest in speculation, value, and time, Hahan develops his works as both a reflection and critique of production, consumption, and the shifting dynamics of contemporary global society. By blurring the boundaries between "high art" and "popular art," his work highlights the ironies of the commercial art world while questioning systems of cultural and economic value.

In 2011, he co-founded Ace House Collective in Yogyakarta, an artist-run initiative that operates as a youth art and cultural laboratory, fostering dialogue, collaboration, and exchange. He has exhibited widely in Indonesia and internationally, including *Contemporary Worlds: Indonesia*, National Gallery of Australia, Canberra (2019), *the NGV Triennial*, National Gallery of Victoria, Melbourne (2017), and *the 7th Asia Pacific Triennial*, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2012).

He was a finalist for The Sovereign Asian Art Prize, awarded by The Sovereign Art Foundation, in both 2008 and 2017. His residencies include *the International Artist Studio Program*, *The National Art Studio*, Chang-dong, Seoul, South Korea (2008), *Contact Inc.*, Brisbane, Australia (2012); *Campbelltown Arts Centre*, Sydney, Australia (2014); *PT Sango Ceramics*, Semarang, Indonesia (2016); and *Dos Mares*, Marseille, France (2023).

His works are represented in the collections of leading institutions including the Queensland Art Gallery | Gallery of Modern Art (QAGOMA), National Gallery of Victoria (NGV), National Gallery of Australia (NGA), Art Gallery of New South Wales (AGNSW), and the Museum and Art Gallery of the Northern Territory (MAGNT).

### Solo Exhibitions

- 2024 "Formula of Contemporary Visual Art: Study of Economic Behavior", Disneyland Paris, Ardross Boorloo, Perth, Australia
- 2020 "Speculative Entertainment No.2 Australian Edition", Darren Knight Gallery, Sydney, Australia
- 2019 "The Curious Deal" curated by Michael Schindhelm and Alia Swastika, Deutsches Hygiene-Museum, Dresden, Germany
- 2018 "Wall Street Gymnastics", at Roh Projects, Jakarta, Indonesia

### Selected Exhibitions

- 2025 "BWP Value", Art Jakarta Scene 2025, Ace House Collective, JIEXpo Kemayoran, Jakarta, Indonesia.  
"Studio Affair: Moksa", Krack! Printmaking Studio, Newsagency Gallery, Sydney, Australia.  
"ARTSUBS 2025: Material Ways", Balai Pemuda, Surabaya, Indonesia.  
"Frieze Seoul 2025", presented by Nanzuka Underground, COEX Exhibition, Seoul, Korea.  
"Drawing dan K3rta5, M3rayakan K3jujuran Garis", EDSU House, Yogyakarta, Indonesia.  
"Salon Et Cetera", Ace House Collective, Yogyakarta, Indonesia.  
"Empathy", Nanzuka Underground, Art Basel Hong Kong 2025, Hong Kong Convention and Exhibition Center, Hong Kong.  
"Art Basel Hong Kong 2025", Hong Kong Convention and Exhibition Center, Hong Kong.  
"UVNT ART FAIR 2025", Matadero Madrid, Madrid, Spain.  
"Art SG 2025", Marina Bay Sands Expo and Convention Center, Singapore.





## Uma Gumma (b. 1985)

Born in Magelang, work and live in Yogyakarta

Adi Kusuma, also known as Uma Gumma, holds a BA in Economic Studies from Gadjah Mada University (UGM), Yogyakarta. His artistic practice critically engages with the intersections of economics and society in contemporary Indonesia. His works not only reflect on market dynamics and financial policies but also interrogate their far-reaching effects on everyday life, social inequality, and cultural values within the rapidly evolving national economy. Through this lens, Uma positions his practice as both mirror and critique, inviting audiences to reflect on the intricate relationships between money, power, and humanity in shaping Indonesia's social landscape.

In 2011, he co-founded Ace House Collective in Yogyakarta, an artist-run initiative that fosters experimentation, collaboration, and critical discourse. His collaborative spirit and commitment to expanding contemporary practice culminated in *The Formula of Contemporary Art*, a collaborative work with Uji Hahan, which was acquired in 2019 by the National Gallery of Australia (NGA) for its permanent collection.

### Selected Exhibitions

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| 2025 | "BWP Value", Art Jakarta Scene 2025, Ace House Collective, JIEXpo Kemayoran, Jakarta, Indonesia.<br>"ARTSUBS: Ways of Dreaming", Pos Bloc Surabaya, Surabaya, Indonesia.<br>"Salon et Cetera", Ace House Collective, Yogyakarta, Indonesia. |
| 2024 | "BWP Value", Art Jakarta Scene, Ace House Collective, JIEXpo Kemayoran Jakarta, Jakarta, Indonesia.<br>"Salon et Cetera", Ace House Collective, Yogyakarta, Indonesia.  |
| 2023 | "BWP Value", Art Jakarta Scene, Ace House Collective, JIEXpo Kemayoran Jakarta, Jakarta, Indonesia.   |
| 2022 | "Art Jakarta", JCC Senayan, Jakarta, Indonesia.   |
| 2021 | "Art Jakarta", JCC Senayan, Jakarta, Indonesia.   |

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