



Nadiyah Bamadhaj

Portfolio

BIODATA

Nadiah Bamadhaj (born 1968, Petaling Jaya, Malaysia) resides permanently in Yogyakarta, Indonesia. Trained as a sculptor in New Zealand at the Canterbury School of Fine Arts, she creates collaged drawings, sculpture, site-specific installation, digital video and print. She has lectured in Fine Arts in Kuala Lumpur, written several articles and publications on human rights in Malaysia and Indonesia, received grants from the Nippon Foundation's Asian Public Intellectual Fellowship in 2002 and 2004, the Indonesian Directorate General of Culture and the Arts Council of New Zealand in 2022. She is currently on the board of Yayasan Kebaya, a HIV/AIDS homeless shelter in Yogyakarta. In 2019, a survey book of 18-years of her artwork *Nadiah Bamadhaj* was published by Italian-based SKIRA, and she was recently featured in *Vitamin D3: Today's Best in Contemporary Drawing* published by London-based PHAIDON. Her artwork currently focuses on the social intricacies of life within Indonesian society.

CURRICULUM VITAE

Nadiah Bamadhaj

b. 1968, Petaling Jaya, Malaysia. Lives and works in Yogyakarta, Indonesia.

Education

1993 Bachelor of Fine Arts, Sculpture and Sociology,
-1989 Canterbury University, Christchurch,
New Zealand.

Awards

2022 Arts Grant, Creative NZ, Art Council of New Zealand Toi Aotearoa.
Grant from Directorate General of Culture, Ministry of Education, Culture, Higher Education, Research and Technology of the Republic of Indonesia.
2004 Asian Public Intellectual Fellowship
-2002 and Follow-Up Grant, funded by the Nippon Foundation, administered by the Institute of Malaysian and International Studies (IKMAS), Universiti Kebangsaan Malaysia.
2001 Juror's Choice, Philip Morris Malaysia Art Awards.
2001 Artist-in-Residence, Rimbun Dahan,
-2000 Artist Residency Program, Kuang, Malaysia.

Projects & Presentations

- 2023 Co-curator, ARTJOG 2023, *Motif: Lamaran*, Jogja Nasional Museum, Yogyakarta, Indonesia.
Presenter, Youth of Today Workshop, Cemeti Institute, Yogyakarta, Indonesia.
- 2020 Presenter, *Artists' Practice in Indonesia*, Australian Consortium for 'In-Country' Indonesian Studies (ACICIS), Universiti Sanata Dharma Yogyakarta, Indonesia.
- 2019 Presenter, *The Cooler Earth Sustainability Summit*, CIMB Malaysia, Kuala Lumpur Convention Centre, Malaysia.
- 2017 Lecture Performance, *A King in a Republic*, FIELD MEETING Take 5: Thinking Projects, Asia Society, New York City, USA.

Solo Exhibitions

- 2023 *Dewi*, Jendela Foundation, Yogyakarta, Indonesia.
- 2022 *Mengamankan Ekspektasi*, Art Jakarta, Jakarta Convention Center, Jakarta, Indonesia.
- 2021 *The Inconsistencies of Success*, Small Shifting Spaces, Kuala Lumpur, Malaysia.
The Submissive Feminist, Kiniko Art, Yogyakarta, Indonesia.
- 2020 *Ravaged*, Richard Koh Fine Art, Kuala Lumpur, Malaysia.
Dreaming Desire, Richard Koh Fine Art, Singapore.
- 2019 *Lush Fixations*, Richard Koh Fine Art, Singapore.
- 2018 *Ravaged*, Chambers Fine Art, New York, USA.
- 2016 *Descent*, Richard Koh Fine Art, Kuala Lumpur, Malaysia.
- 2014 *Poised for Degradation*, Richard Koh Fine Art, Singapore.
- 2012 *Keseragaman*, Richard Koh Fine Art, Kuala Lumpur, Malaysia.

- 2008 *Surveillance*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.
- 2004 *enamlima sekarang (sixtyfive now)*, Galeri Lontar, Komunitas Utan Kayu, Jakarta, Indonesia.
- 2003 *enamlima sekarang (sixtyfive now)*, Benteng Vredeburg Museum, Yogyakarta, Indonesia.
- 2001 *1965 – Rebuilding Its Monuments*, Galeri Petronas, Kuala Lumpur, Malaysia.

Biennales & Group Exhibitions

- 2023 *Kiwari*, Tumurun Museum, Solo, Indonesia.
Artina #2: Matrajiva, Sarinah Building, Jakarta, Indonesia.
- 2022 *Rewinding Internationalism – Scenes from the 90s, Today*, Van Abbemuseum, Eindhoven, The Netherlands.
MACAN Museum Fundraising Gala Exhibition, MACAN Museum, Jakarta, Indonesia.
Curtain Call, CIMB ART & Soul 2022, Menara KEN TTDI, Kuala Lumpur, Malaysia.
Chaos and Calm, Bangkok Art Biennale, Bangkok Thailand.
Art Jakarta Spot, Art Jakarta, Jakarta Convention Center, Jakarta, Indonesia.
A+ Works of Art Anniversary Exhibition, Kuala Lumpur, Malaysia.
Voices of Longing Calling You Home, Broken White Project, Acehouse Collective, Yogyakarta, Indonesia.
ARTJOG MMXXII: Arts in Common – Expanding Awareness, Yogyakarta, Indonesia.
Synthetic Condition, UP Vargas Museum, Manila, Phillipines.
- 2022 *A+ Preferred*, A+ Works of Art, Kuala Lumpur, Malaysia.
chance constellations, S.E.A FOCUS, Artspace@ HeluTrans, Singapore.

- 2021 ESOK: Jakarta Biennale, Museum Nasional, Jakarta.
ARTJOG MMXXI – Time(to)Wonder, Jogja Nasional Museum, Yogyakarta, Indonesia.
hyper-horizon, S.E.A FOCUS, Artspace@ HeluTrans, Singapore.
- 2020 *ARTJOG Resilience*, Jogja Nasional Museum, Yogyakarta, Indonesia.
- 2019 *The Body Politic and the Body*, ILHAM X SAM Project, ILHAM Gallery, Kuala Lumpur, Malaysia.
Aura, Art Collection Reflection, Galeri Petronas, Malaysia.
ART-staged: No Booth, Richard Koh Fine Art, Singapore.
Of Dreams and Contemplation: Selections from the Collection of Richard Koh, The Private Museum, Singapore.
Taipei Dangdai, Richard Koh Fine Art, Taipei, Taiwan.
- 2018 *Contemporary Chaos*, Vestfossen Kunstlaboratorium, Norway.
Art Central Hong Kong, Richard Koh Fine Art, Hong Kong.
ART STAGE Singapore, Richard Koh Fine Art, Singapore.
- 2017 *We are here*, Richard Koh Fine Art, Kuala Lumpur, Malaysia
ACAW Thinking Projects, C24 Gallery, New York, United States.
Di Mana (Where Are) Young?, National Art Gallery, Kuala Lumpur, Malaysia.
- 2016 *Incomplete Urbanism: Attempts of Spatial Critical Practice*, NTU Centre for Contemporary Art Singapore, Gillman Barracks, Singapore.
Encounter: Art from Different Lands, Southeast Asia Plus Triennale 2016, National Gallery of Indonesia, Jakarta, Indonesia.
Crossing: Pushing Boundaries, Galeri Petronas, Kuala Lumpur, Malaysia.

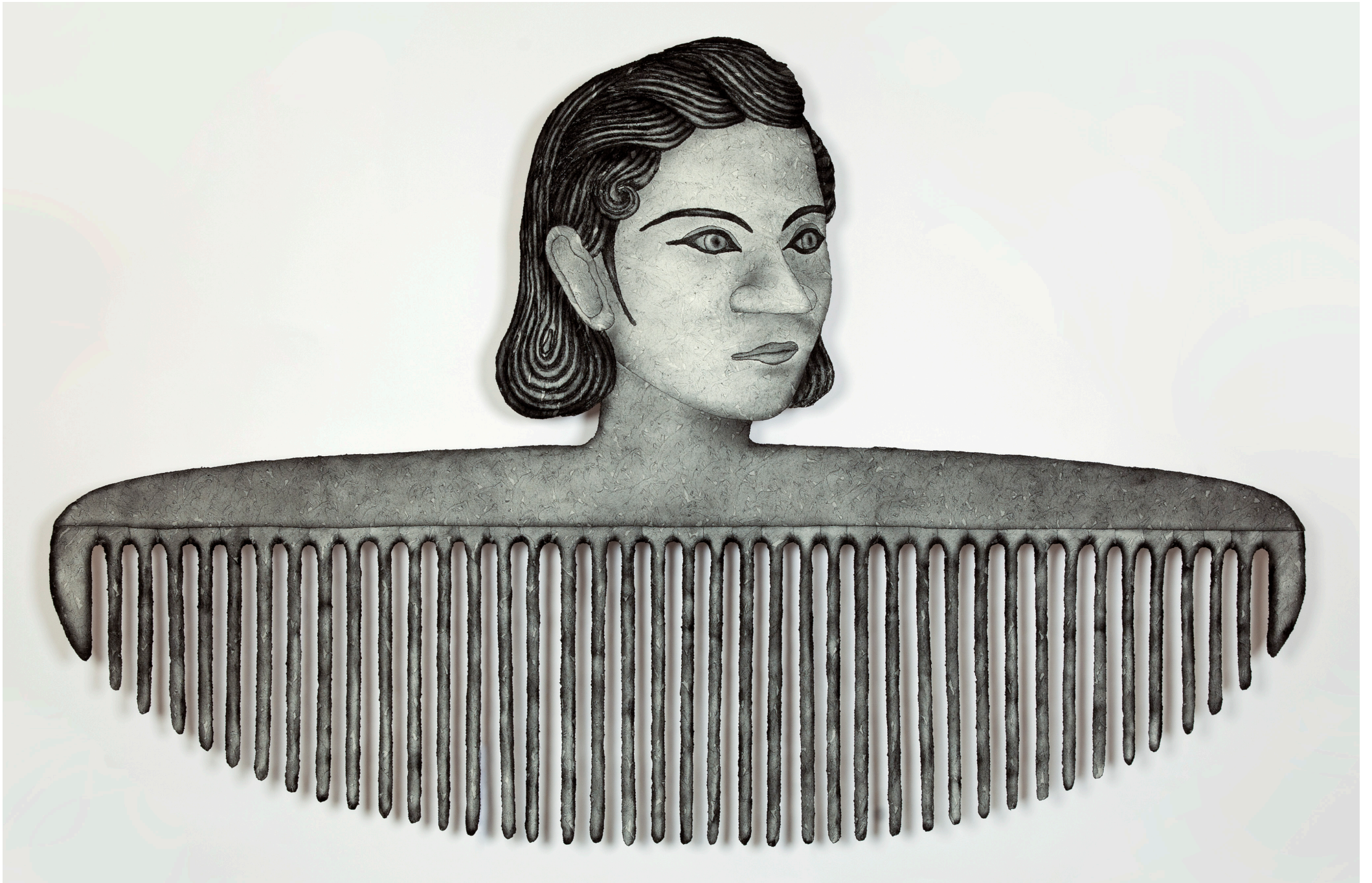
- 2015 *Art of ASEAN*, Bank Negara Museum and Gallery, Kuala Lumpur, Malaysia.
A Luxury We Cannot Afford, Para Site, Hong Kong.
I am Ten, Richard Koh Fine Art, Kuala Lumpur, Malaysia.
- 2014 *Medium at Large*, Singapore Art Museum, Singapore.
START, Saatchi Gallery, London, UK
- 2013 *Parallax: ASEAN, Changing Landscapes, Wandering Stars*, ASEAN-Korea Contemporary Media Art Exhibition, ASEAN-KOREA Centre, Seoul, South Korea.
Bersama, Muzium Dan Galeri Seni Bank Negara Malaysia, Kuala Lumpur, Malaysia.
Welcome to the Jungle: Contemporary Art in Southeast Asia from the Collection of Singapore Art Museum, Contemporary Art Museum Kumamoto (CAMK), Kumamoto, Japan.
Convergence: Cultural Legacy, Galeri Petronas, Kuala Lumpur, Malaysia.
- 2011 *It's Now or Never Part II*, Singapore Art Museum, Singapore.
Beyond the Self: Contemporary Portraiture from Asia, National Portrait Gallery, Canberra, Australia.
Works from Southeast Asia, Richard Koh Fine Art, Kuala Lumpur, Malaysia.
- 2010 *Creative Index*, The Nippon Foundation's Asian Public Intellectual Fellowship's 10th Anniversary, Silverlens Gallery, Manila, Philippines.
Agenda Kebudayaan Gusdurisme, 100-day memorial for Abdurrahman Wahid @ Gus Dur, Langgeng Gallery, Magelang, Indonesia.
Beacons of Archipelago: Contemporary Art from Southeast Asia, Arario Gallery, Seoul, South Korea.
- 2009 *Jogja Jamming: Jogja Biennale X*, Taman Budaya Yogyakarta, Yogyakarta, Indonesia.
Earth and Water: Mapping Art in Southeast Asia, Singapore Art Museum, Singapore.
Photoquai 09: 2nd Biennale Photographic Festival, musée du quai Branly, Paris, France.
Cartographical Lure, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.
Jakarta Biennale XII: Fluid Zone, Galeri Nasional, Jakarta, Indonesia.
Littoral Drift, UTS Gallery, University of Technology, Sydney, Australia.
Code Share: 5 continents, 10 biennales, 20 artists, Contemporary Art Centre, Vilnius, Lithuania.
- 2008 *Wonder*, Singapore Biennale, Singapore City Hall, Singapore.
East-South, Out of Sight, South and Southeast Asia Still and Moving Images, Tea Pavilion, Guangzhou Triennale, China.
The Scale of Black, Contemporary Drawings from Southeast Asia, HT Contemporary Space, Singapore.
- 2007 *Out of the Mould: The Age of Reason, 10 Malaysian Women Artists*, Galeri Petronas, Kuala Lumpur, Malaysia.
Photofolio, Jogja Gallery, Yogyakarta, Indonesia.
Fetish: Object Art Project #1, Biasa Artspace, Denpasar, Indonesia.
Selamat Datang ke (Welcome to) Malaysia: An exhibition of contemporary art from Malaysia, Gallery 4A, Sydney, Australia.
Processing the City: Art on Architecture, The Annex Gallery, Kuala Lumpur, Malaysia.
Never Mind, Video Art Exhibition, ViaVia Café, Yogyakarta, Indonesia.
- 2006 *Fast Futures: Asian Video Art*, The Asia Society India Centre, Little Theatre Auditorium, NCPA, Mumbai, India.
The War Must Go On, Clockshop Billboard Series, corner of Fairfax and Wilshire, Los Angeles, USA.
TV-TV, Week 34, Video Art Festival, Copenhagen, Denmark.
Building Conversations: Nadiyah Bamadhaj and Michael Lee, Singapore Art Museum, Singapore.
Signed and Dated, Valentine Willie Fine Art Gallery, Kuala Lumpur, Malaysia.
- 2006 *Holding Up Half the Sky by Women Artists*, National Art Gallery, Kuala Lumpur, Malaysia.
Rethinking Nordic Colonialism: A Postcolonial Exhibition Project in Five Acts, Act 3: Faroe Art Museum, Tórshavn, The Faroe Islands, Denmark.
Biennale Jakarta 2006, Beyond the Limits and its Challenges, Galeri Lontar, Komunitas Utan Kayu, Indonesia.
Fast Futures: Asian Video Art, Asian Contemporary Art Week, Rubin Museum of Art, New York, USA.
Home Productions, Video Art Exhibition, Singapore Art Museum, Singapore.
- 2005 *Consciousness of the Here and Now*, Biennial Yogya VII 05, Kandhang Menjangan Heritage Site, Yogyakarta, Indonesia.
Home Works II: A Forum on Cultural Practices, Lebanese Association for Plastic Arts, Ashkal Alwan, Beirut, Lebanon.
147 Tahun Merdeka (147 Years of Independence), in collaboration with Tian Chua, Reka Art Space, Kuala Lumpur, Malaysia.
Urban Culture, CP Biennale, Museum of the Indonesian National Bank, Jakarta, Indonesia.
you are here, Valentine Willie Fine Arts Gallery, Kuala Lumpur, Malaysia.
Media in "f", The 9th International Interdisciplinary Congress on Women, EWha Women's University Campus, Seoul, South Korea.

- 2004 *Flying Circus Project: 04, Seeing with Foreign Eyes*,
Theatreworks, Fort Canning Park, Singapore.
*Batu Bata Tanah Air (Building Blocks of
Homeland)*, a collaborative project with Tian Chua,
Cemeti Art House, Yogyakarta, Indonesia.
*Living Art: Regional Artists Respond to HIV/
AIDS*, Queen's Gallery, XV International AIDS
Conference, Bangkok, Thailand.
Paradise Found/ Paradise Lost, WWF Art for
Nature Fundraising Exhibition, Rimbun Dahan
Gallery, Kuang, Malaysia.
Seriously Beautiful, Reka Art Studio,
Kuala Lumpur, Malaysia.
Gedebok, Group Fundraising Exhibition,
Kedai Kebun Forum, Yogyakarta, Indonesia.
- 2002 *Asean Art Awards*, Bali International Convention
Center, Nusa Dua, Bali, Indonesia.
Touch, WWF Art For Nature Fundraising
Exhibition, Rimbun Dahan Gallery, Kuang,
Malaysia.
Pause, Gwangju Biennale 2002, Exhibition Hall 1,
Gwangju, South Korea.
- 2001 *Philip Morris Art Awards*, National Art Gallery,
Kuala Lumpur, Malaysia.
Exhibit X, Taksu Gallery, Kuala Lumpur, Malaysia
Flashpoint, WWF Art for Nature Fundraising
Exhibition, Rimbun Dahan Gallery, Kuang,
Malaysia.
Exhibit A, Valentine Willie Fine Arts Gallery,
Kuala Lumpur, Malaysia.
- 2000 *Arang*, Taksu Gallery, Kuala Lumpur, Malaysia.

Art Collections

- Galeri Petronas, Malaysia.
Khazanah Nasional Berhad, Malaysia.
Museum Azman, Malaysia.
Muzium & Galeri Tuanku Fauziah, Universiti Sains
Malaysia, Malaysia.
National Gallery of Victoria, Australia.
National Gallery, Singapore.
National Visual Arts Gallery, Malaysia.
Singapore Art Museum, Singapore.
Tumurun Museum, Indonesia.
Urban Museum, Malaysia.
Zain Azahari Collection, Galeri Z, Kuala Lumpur, Malaysia.





The Submissive Feminist

Charcoal on paper collage with aluminium and plywood backing

790 cm × 340 cm × 15 cm

2021



ARTIST'S STATEMENTS

The Submissive Feminist exhibition came out of a period of recalibration in my career. The experience was akin to finally recognizing that life is not made of categorical blacks and whites, but rather a struggle to navigate the grey areas that are constantly presented to you. The title *The Submissive Feminist* suggests an attempt to analyze and reflect on how I had become submissive to other people expectations of my practice. In this work I attempt to reclaim not only my feminism but also the manifestation of it in form. The exhibition borrows heavily from the iconography within my immediate environment of Yogyakarta. *Batik*, *keris*, *wayang*, and antiques, each with their own rich and labyrinthine Javanese histories, are re-used and re-represented to tell a story of my silence, my burden, the threat to my dependents, and my isolation — of falling down and getting back up.





The Reckoning
Charcoal on paper collage
292 cm × 225 cm × 20 cm
2021



ARTIST'S STATEMENTS

This artwork is inspired by the story of Calon Arang, who lived in East Java in the 12th century in the Kingdom of Erlangga. She had the reputation of a fearsome widow and witch. Due to her reputation, no one would ask the hand of her daughter in marriage. For that reason, Calon Arang cast a plague upon Erlangga's Kingdom, causing the death of thousands of his subjects. This work looks at sexism in old age. If one is a widow (both impure and unmarried) or is elderly (no longer sexually attractive or reproductive), one is, as is defined by numerous stories and folklore, a witch: a harbinger of chaos to the social order. The disruption to social order is commonly regarded as caused by women—if they are sexually active before marriage, if they are sexually active outside of marriage, if they are menopausal and no longer sexually desirable—all these choices imply a figure that can turn, at any moment, into a harbinger of chaos. If any of these choices are taken by men, none of the same consequences apply. In this work, I assert that this aged women, inspired by Calon Arang, has cast a plague upon the “kingdom” because she has been consistent portrayed negatively, due to her age.





Casting Spells for the Movement
Resin sculpture and 3-channel video
253 cm × 178 cm × 93 cm and 2 min 26 sec
2021



ARTIST'S STATEMENTS

Casting Spells for the Movement is a resin replica of a prominent monument in Jakarta Indonesia called the *Tugu Tani* and a video work. Building the resin replica was an effort to rebuild this piece of Jakarta's history and unpack the sexism contained in its original form. In the early 1960s, when this monument was built, Indonesia had a flourishing woman's movement, which had come out of the fight for independence. The largest Indonesian women's group was *Gerwani*, independent from but associated with the Indonesian Communist Party. By the time this monument was built in 1963, Gerwani was the largest women's organization in Southeast Asia, and not only opposed the subservience of women to men, but also Sukarno's polygamy. The resin form depicts the gesture of servitude, but tweaked in part as though the female figure is casting a spell as opposed to serving a meal. The video is deliberately designed to reflect the vibrant woman's movement of the 1960s that the monument does not represent, with a with a monochromatic flurry of action and flight.





Terpesona Dengan Kegelisahan (Charmed by Anxiety)

Digital Video

16 min 10 sec

2022



ARTIST'S STATEMENTS

Terpesona Dengan Kegelisahan (Charmed by Anxiety) is an exciting addition to my practice after many years of not making video work. I have recently been struck by the Indonesian military performance rituals that I witnessed on social media. These performances, otherwise known as *yel-yel TNI*, spoke of specific things for me personally—a nationalism displayed through hyper-masculinity and the evocation of fear, and a uniformity of both gender and regional identity—that combined into a spectacular display of power. I had the great fortune of working with *Pasukan Garuda Merah of the Batalyon Infanteri 403 Yogyakarta*, who choreographed their own performance for my video. One of the songs performed by this subgroup of the Yogyakarta battalion was the song *Terpesona*, a love song of charm and attraction, displayed in a frightening performance not unlike the Maori ceremonial ritual called Haka. The sweetness of the lyrics against the brutishness of the delivery was both a juxtaposition and a threat.





Wewe Gombel Mengamankan Patung Wanita Tugu Tani (Wewe Gombel 'Arrests' the female form of the Tugu Tani)

Charcoal on paper collage, digital print, aluminium and plywood

259 cm × 184 cm × 10 cm

2022



Sundal Bolong Mengamankan Patung Wanita Tugu Tani (Sundal Bolong 'Arrests' the female form of the Tugu Tani)

Charcoal on paper collage, digital print, aluminium and plywood

206 cm x 131 cm x 10 cm

2022



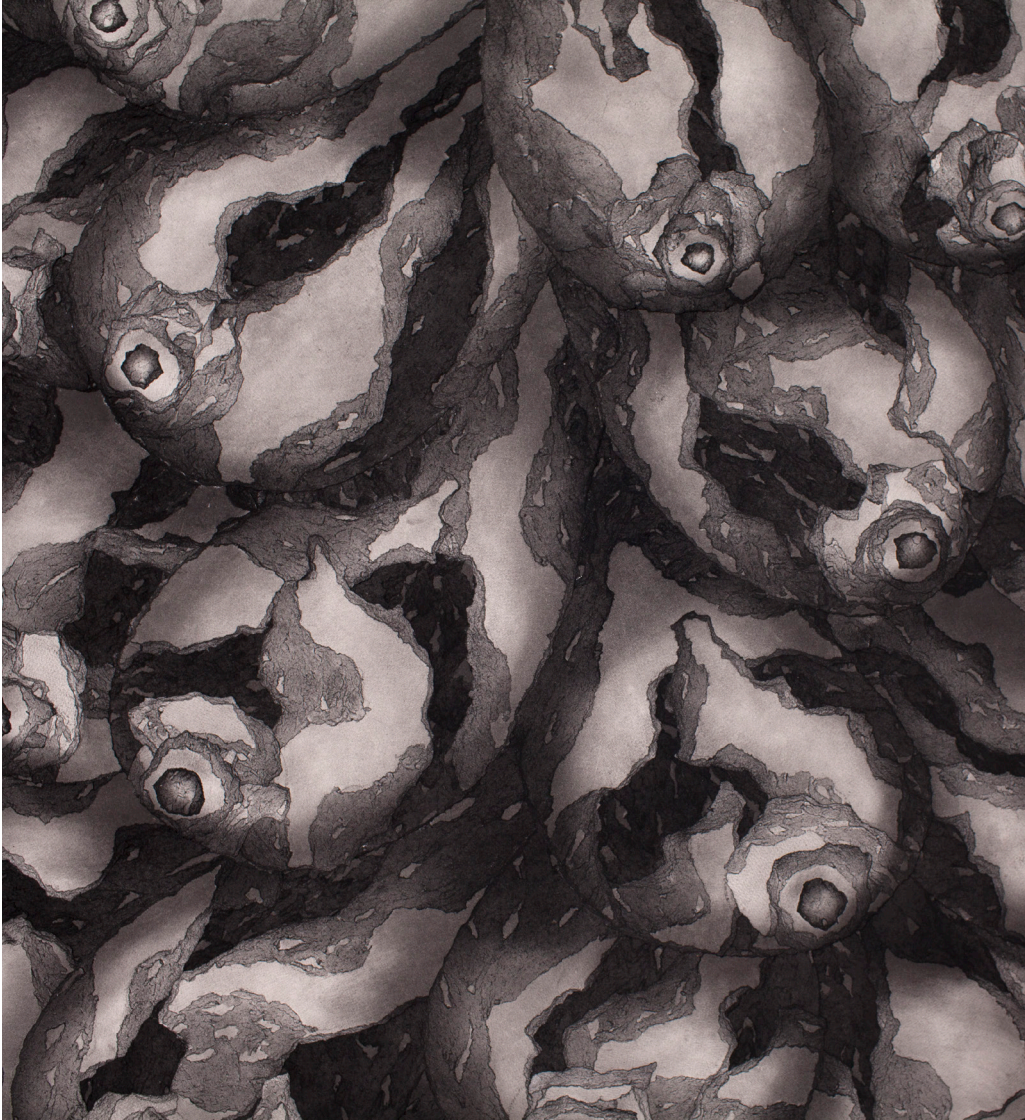
Kuyang Mengamankan Patung Wanita Tugu Tani (Kuyang 'Arrests' the female form of the Tugu Tani)

Charcoal on paper collage, digital print, aluminium and plywood

180 cm × 78 cm × 10 cm

2022

Mengamankan Ekspektasi Series
Charcoal on paper collage, digital print, aluminium and plywood
2022



ARTIST'S STATEMENTS

Wewe Gombel, *Sundal Bolong* and *Kuyang* all fall into the category of 'Asian ghosts' specific but not exclusive to Indonesia. As female ghosts, they are a sign of a catastrophic break in public order. In their mythological histories, each ghost, prior to their change into the monstrous feminine, they had all gone against patriarchal expectations of their gender. *Wewe Gombel* in her original form was unable to bear children, *Sundal Bolong* initially achieved agency as a prostitute, and *Kuyang* had previously attempted to gain more personal power through witchcraft. But in going against patriarchal norms, they were all punished in one way or another. Unable to accept their punishment, they transformed into harbingers of chaos in their ghostlike forms, exacting revenge upon their social environment. In my three drawings, I have set them against a patriarchal symbol—the female figure of the *Tugu Tani* monument in Jakarta. By juxtaposing these three monsters against the female figure of the *Tugu Tani* monument, I attempt to create a contrast as to what is understood, in patriarchal terms, as female chaos against what is understood as female order.





Ketidaknyamanan (Insecurity)

Digital video

4 min 25 sec

2023



ARTIST'S STATEMENTS

The *abdi dalem* community is the most notable feature of the Kraton Ngayogyakarta. They are a community of palace courtiers that come from all walks of life to serve the current Sultan Hamengkubuwana the 10th. This service is exemplified by *Laku Nondhok*, a form of crawl with which to approach the ruler of the Kraton Ngayogyakarta. The crawl is the most essentialized form of subservience to the ruler of this Kraton, and still practiced to this day. A diarchy has been formed between the Governor of Yogyakarta, a monarch, and the Government of Indonesia, a republic. Indonesia is a country most notably renowned for its struggle for independence and its celebration of a democratic electoral process. Therefore, there is some irony in the maintenance of a province that not only negates democracy but also is provided economic and political dispensation as a special autonomous district within a republic. This video work depicts the courtiers performing the *Laku Nondhok* in reverse, as an attempt to illustrate the backwards slide of Yogyakarta's democracy, and an enactment of 'backing away' from the monarch as the ruling elite.



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