

2025
014

portfolio.

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Triptych
2019-Now

Between 2019 and 2025, I developed a video art trilogy exploring Indonesia's education system and societal beliefs shaped by colonial history, land acquisition, and visions of the future. The project also examines water as a key element in technological advancement and foreign involvements in processing Indonesia's natural resources. Each video presents a different time perspective while interweaving a counter-narrative on colonial influence. They address Dutch scholars critiques of racial anthropology, the lingering effects of colonialism on media consumption and industrial development manifesting in the paradox of both inferiority and superiority complexes among people's mindset, and a futuristic exploration of human-technology relationships. Using three distinct video formats, this project reactivates historical archives in contemporary art making deconstructs the formal image of national identity through language and loanwords, and examines how post-colonial nations, such as Indonesia, repurpose modern technologies and materials. Incorporating archival artifacts and *papier-mache* sculptures, currently *Triptych* is in the middle of a wider range of cultural adaptation process for a more accessible distribution in non-English speaker countries.



Triptych

2019-Now

Site-specific Project

Single-Channel Video Projection (1080p), Single-Channel Interactive Webcam Projection, Single-Channel Video on TV (720p), 3-Channel Video Projections (4k), Walltext Stickers, Paper Mache (Thesis Paper) Sculptures, Soil Paintings

Role | Visual Artist, Graphics, Producer

Keywords | Future, Cycle, Technology, Genetic Adaptation, Migration, Humanity, Beliefs, Shifting, Reflection, History, Memories, Negotiations, Knowledge Reproduction, Racial Science, Body and Land Acquisitions, Presence, Paradox, Irrational Expectations, Inferiority Complex, Transitions

Related Works | [Astronauts](#), [Living Room](#), and [Nomad's Land Identity Card](#)

[Fluidity of the Future Machines](#)

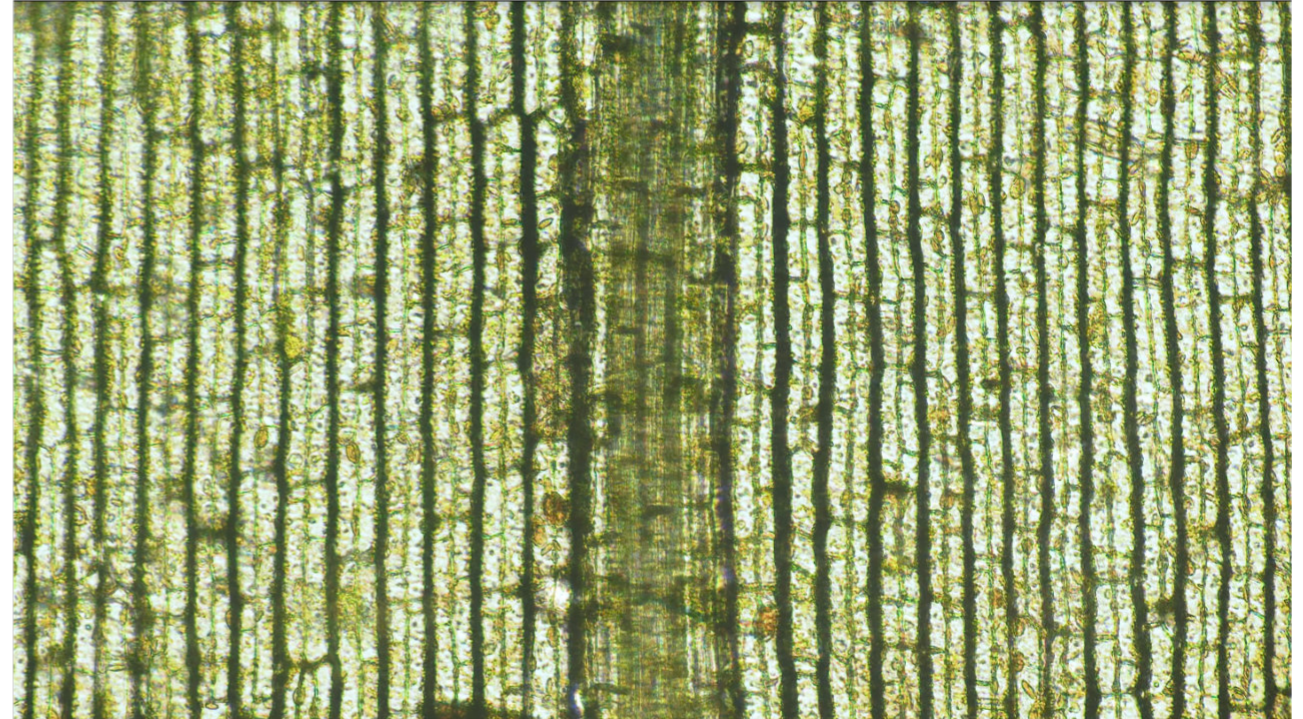
[The Fattest Land at the Fair](#)

Further Reads | ⁽¹⁾ [click here](#)

⁽²⁾ [click here](#)

Photo Credits | Takahashi Kenji, Photo courtesy of Tokyo Arts and Space

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Fluidity of Future Machines

Bandung & Yogyakarta, 2021
2-Channel Video, 4k

Role | Producer, Director, Writer, Videographer, Graphics
Keywords | Future, Cycle, Technology, Genetic Adaptation, Migration, Humanity, Beliefs, Shifting, Reflection

Related Work | [Astronauts, Living Room, and Nomad's Land Identity Card](#)
[The Fattest Land at the Fair](#)

Further Reads | ⁽¹⁾ [click here](#)
⁽²⁾ [click here](#)

Preview Links | Wall, ENG Sub, [click here](#)
Floor, [click here](#)

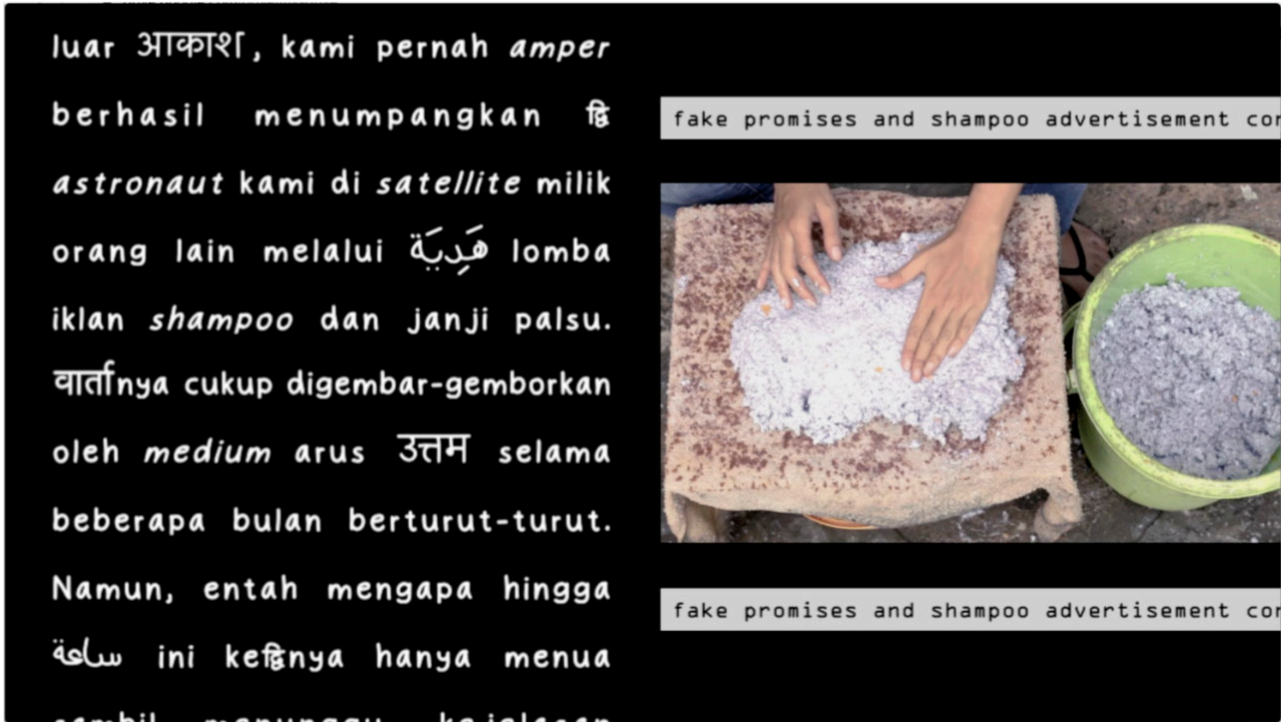
Photo Credits | ^(a) The 4th VH Award in Ars Electronica 2022, VH Award, Hyundai Artlab
^(b,c) Wall and floor video screencapture, Syaura Qotrunadha

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Terdapat satu ruang उत्तम di dalam *satellite* kami,

There is one common space inside our *satellite*



luar आकाश, kami pernah *amper*
 berhasil menumpangkan *हि*
astronaut kami di *satellite* milik
 orang lain melalui هدية *lomba*
 iklan *shampoo* dan janji palsu.
 वार्तanya cukup digembar-gemborkan
 oleh *medium* arus उत्तम selama
 beberapa bulan berturut-turut.
 Namun, entah mengapa hingga
 ساعة ini keftinya hanya menua

fake promises and shampoo advertisement cor



fake promises and shampoo advertisement cor

Astronauts, Living Room, and Nomad's Land Identity Card

Yogyakarta, 2020

Single-Channel Video, 720p

Role | Producer, Writer, Performer, Voice Over

Keywords | Present Times, Paradox, Knowledge, Formal Education, Irrational Expectations, Inferiority Complex, Transitions

Related Works | [Fluidity of the Future Machines](#)

[History Then and Now: Who is who? \(1800s\)](#)

[The Fattest Land at the Fair](#)

[Triptych](#)

Further Reads | [click here](#)

Preview Link | ENG Sub, [click here](#)

JP Sub, [click here](#)

Photo Credits | ^(a) Takahashi Kenji, Photo courtesy of Tokyo Arts and Space

^(b,c) Video screenshot, Syaura Qotrunadha

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The Fattest Land at the Fair

Yogyakarta, 2020

Single-Channel Video, 1080p

Role | Producer, Writer, Performer, Voice Over

Keywords | History, Memories, Negotiations, Reproduction of Knowledge, Racial Science, Body and Land Acquisitions

Related Works | [Astronauts](#), [Living Room](#), and [Nomad's Land Identity Card](#)

[Fluidity of the Future Machines](#)

[History Then and Now: Who is who? \(1800s\)](#)

[Triptych](#)

Further Reads | ⁽¹⁾ [click here](#)

⁽²⁾ [click here](#)

⁽³⁾ [click here](#)

Preview Link | ENG Sub, [click here](#)

JP Sub, [click here](#)

KOR Sub, [click here](#)

Photo Credits | ^(a) Takahashi Kenji, Photo courtesy of Tokyo Arts and Space

^(b,c) Video screencapture, Syaura Qotrunadha

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History Then and Now: Who is who?
2019 - Now

History Then and Now: Who is Who? is a series of works that question the impact of materialism and technological advancement on embodied social hierarchies and outdated beliefs about identity. Utilising historical archives from different period of times and varied subject of interests, this project aim to intersect historical archives with contemporary art practice.



History Then and Now: Who is who? (1800s)

Yogyakarta, 2019 - 2023

Digital Print on Organic Cotton, and Papier-mache (Thesis Paper) Sculptures
97 x 92 x 9 cm (7 pcs), Variable Dimension

Role | Visual Artist

Keywords | History, Education, Post-Colonial, Social Role, Migration, Trades

Related Works | [Astronauts](#), [Living Room](#), and [Nomad's Land Identity Card](#)
[The Fattest Land at the Fair](#)

Further Read | [click here](#)

Photo Credits | ^(a,b) Documentation of Syaura Qotrunadha

^(c) Documentation of Gajah Gallery Singapore

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Fragments of the Home Series

2022-Now

A person's life journey can be intuitively revisited through geopolitical and spatial perspectives. *Fragments of the Home* is created to explore this process. This project is an on-going site specific series of works which utilises the materials and technology available around they were made and directly responds to the social situations occurring in their surroundings. Instead of looking at the term 'home' as a tangible space, 'home' in this work explores more the meaning of humans' mind and body as the home itself, and how they shifts from place to place.

Emphasising the power of the human senses as a universal language, *Fragments of the Home* tries to address contemporary issues around human interpersonal and intra-personal relationships, the intersections between technology and humanity, and the coexistence of nature and human made tools.



Fragments of the Home #2

London, 2022 - 2024

Single-Channel Video, Kinetic Projections, Live Performance, 3-Channel Audio
Collaborative work with Kelvin Atmadibrata and Trisa Triandesa

Role | Visual Artist, Director

Keywords | Home, Technology, Nature, Sensory Experience, Performance

Related Works | [Fragments of the Home #1](#)

Further Read | [click here](#)

Preview Link | [click here](#)

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Fragments of the Home #1

Yogyakarta, 2022

9-Channel Video Installation on LED/LCD TV, 720p

Role | Visual Artist

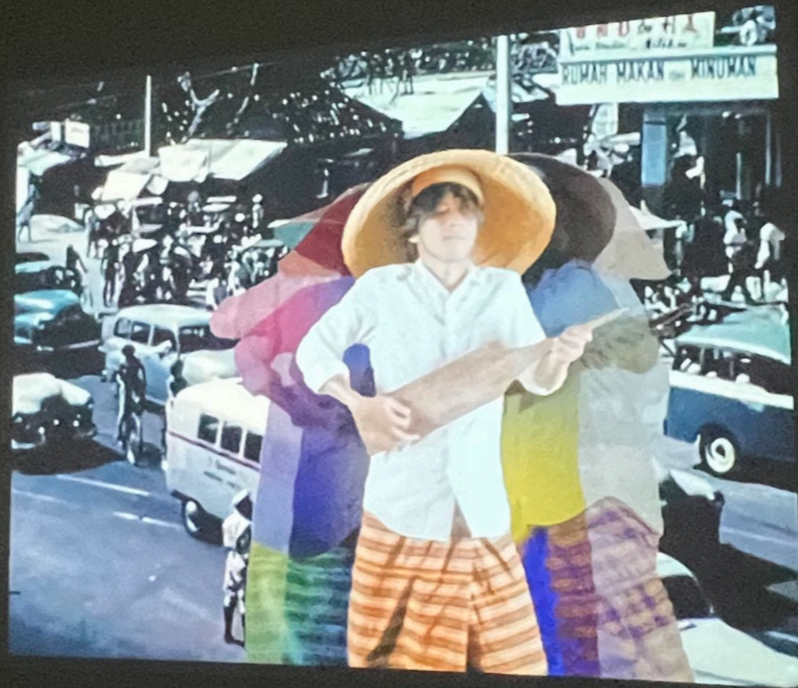
Keywords | Cycle, Technology, Humanity, Finding the Pace, Reflection

Related Works | [Fragments of the Home #2](#)

Further Read | [click here](#)

Preview Link | [click here](#)

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Collaborations with Lokananta

2014-2016, 2023-2024

Lokananta in Surakarta was established as Indonesia's first state-owned record factory in 1956. The company holds a vast collection of important audiovisual archives from the 1950s to the 1980s, representing key historical timelines of Indonesian society. The site had been abandoned for several decades following the collapse of the New Order regime in 1998, until it reopened to the general public in 2023 under the management of the private company Mbloc Group, which focuses on a placemaking approach.

My collaboration with Lokananta started back in 2014 under the name of the *Lokananta Project*, which is a collective site-specific initiative by young artists, journalists, and designers, in collaboration with Perum. PNRI Cabang Surakarta Lokananta (the former name of the site before it was operated by Mbloc Group), to process, review, and rebrand the company's archives to the general public. After going through management shifts and revitalisations in 2023, I was commissioned to create a 3-channel video art piece as part of a group exhibition held during the institution's reopening as an interactive gallery and major creative hub in Surakarta.



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Alterasi Kisah Sang Pengelana/ The Vagabond's Tale, Rewoven

2023-2024
3-Channel Video Projection

Role | Visual Artist, Text and Graphics, Archive Curation, Director
Keywords | Music, Memories, Oral History, Historical Archives, Activation

Related Works | [Lokananta Project](#)

Further Read | [click here](#)

Preview Link | [click here](#)



Lokananta Project

Studio Lokananta, Perum. PNRI Cabang Surakarta

2014 - 2016

Site-specific Project

Role | Producer, Writer

Related Works | [Alterasi Kisah Sang Pengelana/The Vagabond's Tale, Rewoven](#)

Further Read | [click here](#)

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Collaborations with Dialita

2015, 2019, 2020

After the 1965 anti-communist massacre, Indonesia lost a generation of intellectuals. Yet in detention and exile, many artists continued to create, surviving together through their collective works. Dialita is a choir group consisting of ex-political prisoners who were kidnapped and arrested by the New Order regime in mid to late 1960s without trial. Many of them spent their youth and most productive years in prisons and remote islands.

Creating music was one of the silent acts of resistance at the time. The process of composing was never formally recorded, as prisoners were forbidden to keep any form of stationery, songs could only be passed down orally, from person to person, during rare moments of free time. Memorising and singing these songs became their way to preserve sanity and many pieces served as encouragement to stay alive, expressions of longing for family and loved ones, and markers of small, intimate moments—such as love in prison or birthday celebrations. After their release, Dialita members worked to recollect these songs, reconstructing lyrics and musical structures with the help of other political prisoners who had survived. Each prison had its own collective repertoire, and Dialita continues to present these songs until today.



DIALITA (Mixtracks)

Yogyakarta, 2020

Music Player on Carved Wood Package

Role | Visual Artist

Keywords | 1965 massacre, Memories, Choir, Ex-political Prisoner, Music, Songs, Packaging

Related Works | [Membuat Kemasan untuk Lagu Dialita](#)

[The Omitted Narratives](#), [The Gathered Memories](#)

Further Read | [click here](#)

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Salam Harapan



Kado terbaik yang dapat
diberikan & diterima .

B. Paul.
13/10/19.



Membuat Kemasan untuk Lagu Dialita

Jakarta, 2019

Public Workshop

Role | Lecturer

Keywords | 1965 massacre, Memories, Choir, Ex-political Prisoner, Music, Songs, Packaging

Related Works | [DIALITA \(Mixtracks\)](#)
[The Omitted Narratives](#), [The Gathered Memories](#)

Further Read | [click here](#)

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The Omitted Narratives, The Gathered Memories

Yogyakarta, 2015

Neonbox, Mural, Screenprinted Flags, Video, Paintings
Collaborative work with Venti Wijayanti & Agni Saraswati

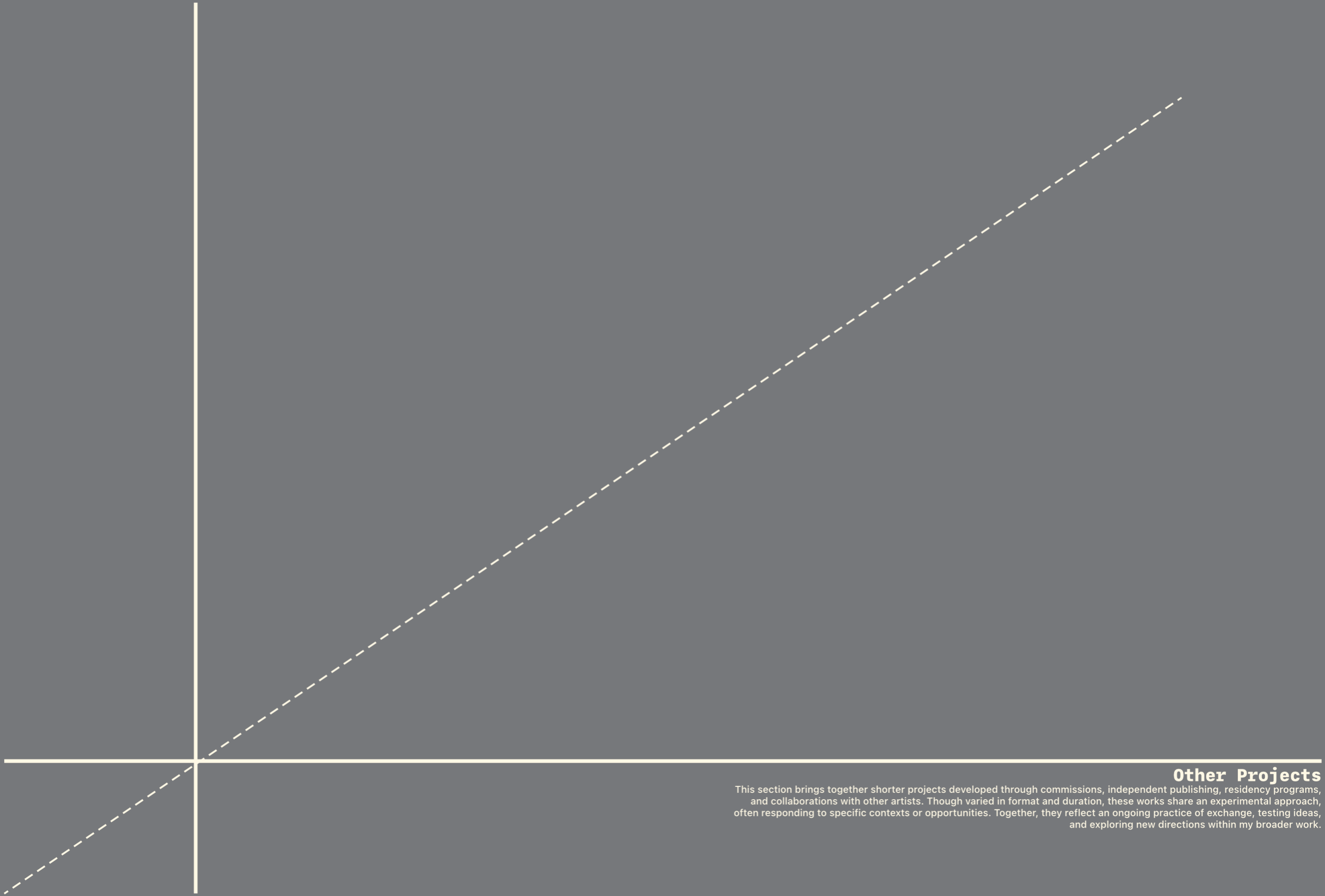
Role | Visual Artist

Keywords | 1965 massacre, Archives, Dialita Choir, Ex-political, Female prisoner

Related Works | [DIALITA \(Mixtracks\)](#)
[Membuat Kemasan untuk Lagu Dialita](#)

Further Read | [click here](#)

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Other Projects

This section brings together shorter projects developed through commissions, independent publishing, residency programs, and collaborations with other artists. Though varied in format and duration, these works share an experimental approach, often responding to specific contexts or opportunities. Together, they reflect an ongoing practice of exchange, testing ideas, and exploring new directions within my broader work.



I've been told... All this hard work will eventually pay off.

I will save to invest in a house and my future!

But... I've just got to have this deal! It's cheaper compared to only buying one!



Hmm... I spent a little too much last weekend. Maybe if I take a little bit from Piggy it won't be a problem.

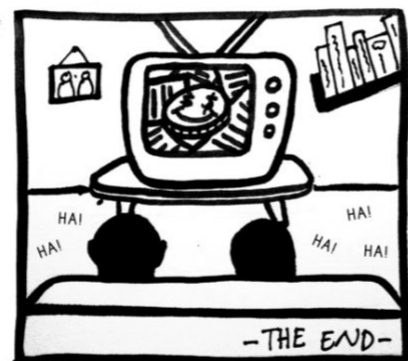
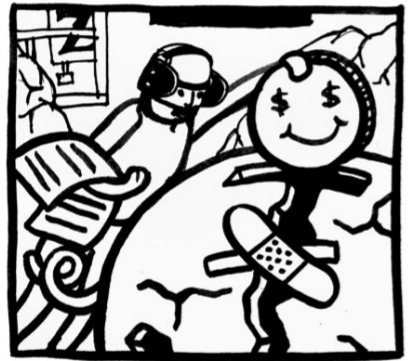
But.. another sale!!!

[Piggy] Why does my boss keep feeding me these bills? HUNGRY!



[Piggy] Here we go again...

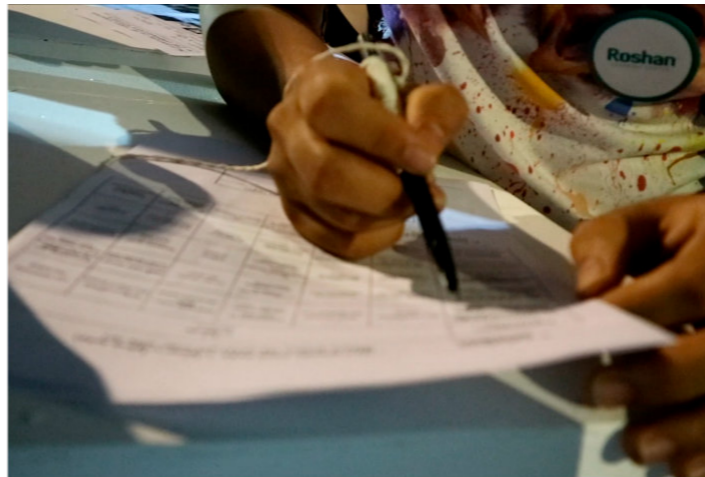
Oh Piggy, I have something for youuu~ [Piggy] OINK... These cracks are so painful...



Here you go!

...AHH! PIGGY!

Piggy Bankruptcy
 Call Out Comic Issue 4
 Toronto, 2019
 Comic Strip
 Collaborative work with Caitlin Taguibao
 Role | Artist, Story Writer



Nomad's Land Mobile Service

Bandung, Bogor, & Jakarta, 2018
 Site-specific, Pickup car, Installation, Interactive Performance, and Multimedia
 Collaborative works with with Azizi Al Majid, Klub Karya Bulu Tangkis, and Gerakan Seni Rupa Bogor
 Role | Producer, Artist
 Keywords | Mobile, Service, Identity, Loanwords, Public Intervention
 Further Read | [click here](#)



History of the Other Him

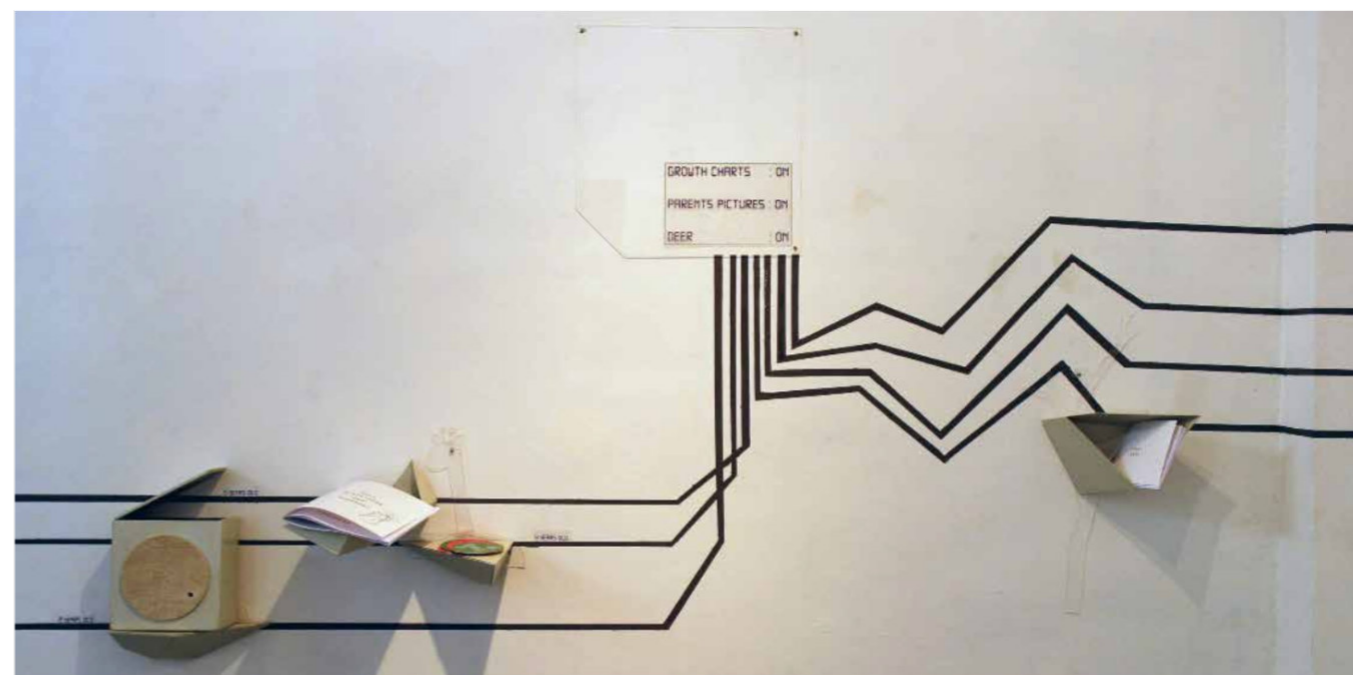
Yogyakarta, 2016

Photography, Plywoods, Fabrics

Collaborative work with Jean-Pascal Elbaz & Abe Poespo

Role | Photographer, Production

Keywords | Interactive, Gender, Female-gaze, Fashion, Memories, Identity



Untitled

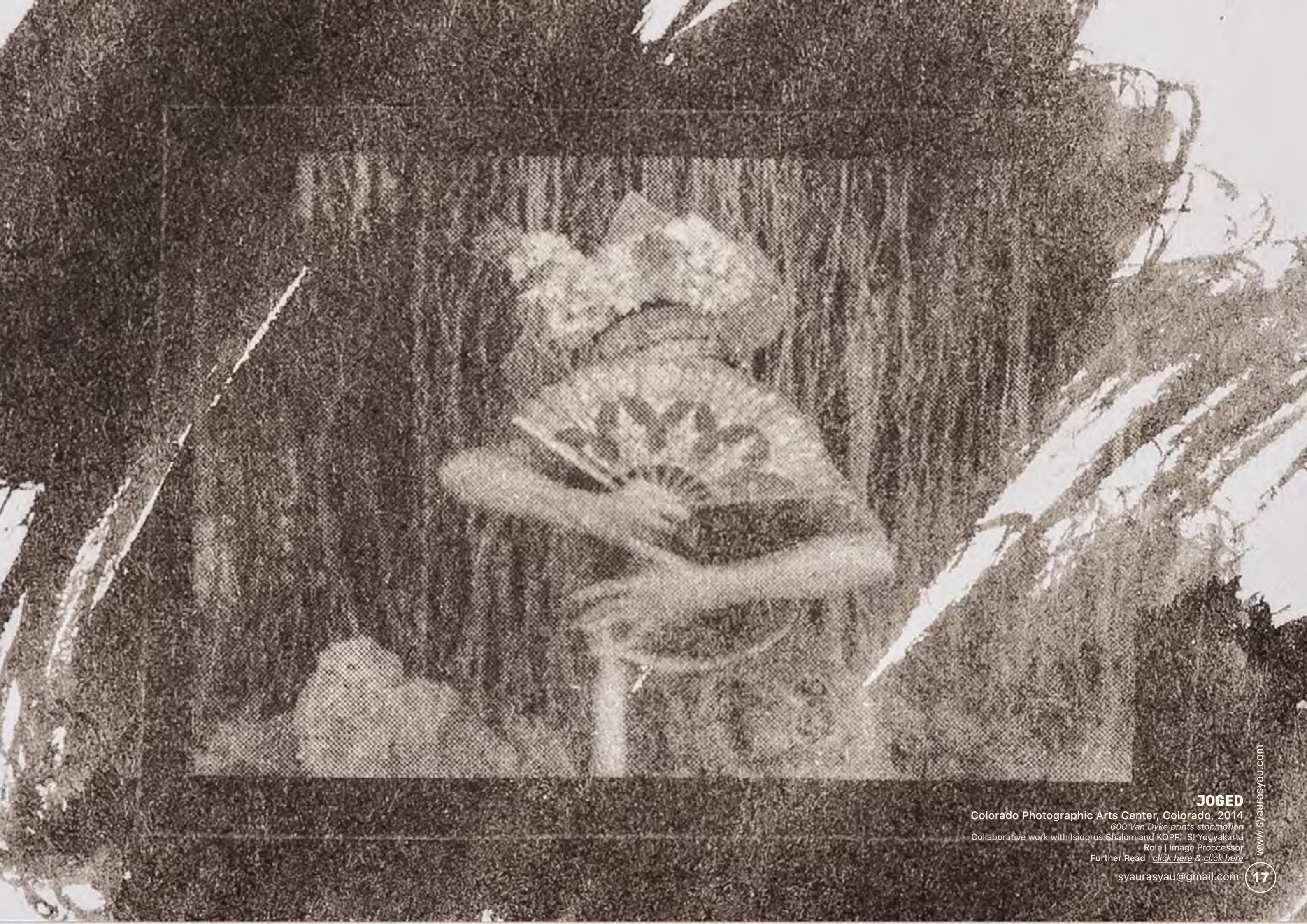
Yogyakarta, 2014

Photography, Paper, Cupboard, Acrylic, Sticker, Audio, Mural

Role | Youth of Today! Artist-in-Residence

Keywords | Interactive, Generation Gap, Parenting, Education

Further Read | [click here](#)



JOGED

Colorado Photographic Arts Center, Colorado, 2014
600 Van Dyke prints stopmotion
Collaborative work with Isidorus Shalom and KOPPI ISI Yogyakarta
Role | Image Processor
Further Read | [click here](#) & [click here](#)

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Activities

2013-2025

SOLO SHOW

2025 | **Open Site 10: Triptych**, Tokyo Arts & Space Hongo, Tokyo, JP

AWARDS

2024 | **Basoeeki Abdullah Art Award #5**, Top 5 Winner, Museum Basoeeki Abdullah & Indonesian Heritage Agency

2021 | **4th VH Award**, Top 5 Global Winner, Hyundai Motor Group

Julius Bär Next Generation Art Prize, Top 10 SouthEast Asia Nominations, Moving Images, Julius Bär Group

GROUP SHOWS

2025 | **18th Jogja Biennale KAWRUH: Tanah Lelaku**, Pendhapa Artspace, Yogyakarta, ID
Noughties by Nature #2: Together in Electric Dreams, Gajah Gallery, Jakarta, ID

2024 | **Melihat di Balik Wajah Ono Niha**, Museum Pusaka Nias, Nias, ID
Basoeeki Abdullah Art Award #5, National Gallery of Indonesia, Jakarta, ID
RWD Fest 2024: Gerak Gerik, Fragment Project, Bandung, ID
MFA Fine Art Degree Show 2024, St. James Hatcham (Church), Goldsmiths, London, UK
Indonesia Bertutur 2024: VISARALOKA, Neka Art Museum, Bali, ID

2023 | **Sandbox**, GSA Students' Association, Glasgow, UK
Lokananta Remastered Vol.1, Lokananta Bloc, Surakarta, ID
Circle in the Square, No Format Gallery, London, UK
Indonesian Young Artists: Redefining the Indonesian Aesthetic, Gajah Gallery, SG

2022 | **Ars Electronica Festival**, Deep Space 8k Ars Electronica Linz, Linz, AT
Broken White Project Value, Art Jakarta, Jakarta, ID
WARTA#2, Jogja Gallery, Yogyakarta, ID
METAMORPHOSIS METAVERSE, Elektra Virtual Museum, Montreal, CA

2021 | **Upwind Downtempo: On Sabbaticals and Discoveries**, Gajah Gallery (Yogya Art Lab), Yogyakarta, ID
4th VH Award Virtual Ceremony, Hyundai Motor Group, Virtual Exhibition
KRF10x10: ME Culture/We Society, Korea Research Fellow, Seoul, KR
Julius Bär Next Generation Art Prize, Singapore Art Club, Virtual Exhibition
Pause, Rewind, Forward #2, Kiniko Art, Yogyakarta, ID

2020 | **MANIFESTO VII Pandemi**, National Gallery of Indonesia, Online Exhibition
Cur(e)ating the Earth, Shifting the Centre, Jakarta Biennale (Karya Normal Baru), Online Exhibition
Arisan Karya Edisi 2, Museum MACAN, Online Mini Auction

2018 | **Art for Refugee**, National Gallery of Indonesia, Jakarta, ID
Nomad's Land Mobile Service, Mobile Exhibition, Travelling around Bandung, Jakarta, and Bogor
Itaru Ogawa X Ace House Collective: Mei Mei Art Project, Ace House Collective, Yogyakarta, ID

2017 | **On a Lighter Note**, Ark Galerie, Yogyakarta, ID

2016 | **Inside/Outside the Skin: Beyond Masculinity**, Ark Galerie, Yogyakarta, ID
AceMart Grosir Seni, Ace House Collective, Yogyakarta, ID

2015 | **Biennale Jogja XIII: Hacking Conflict, Indonesia Meets Nigeria**, Jogja National Museum, Yogyakarta, ID
Jong Institut: SISWA, Kedai Kebun Forum, Yogyakarta, ID

2014 | **Kontrak dan Transaksi Lainnya**, Ruang Mes 56, Yogyakarta, ID
Youth of Today, Ruang Mes 56, Yogyakarta, ID
Developing World: Alt-Process, Colorado Photographic Art Centre, Denver, US
Refreshment #2, Dusun Pandes, Sewon, Bantul, ID

2013 | **Jogja Biennale XII: Not a Dead End, Indonesia Encounters the Arab Region**, Misty Gallery, Yogyakarta, ID
Sewon Terbuka, Indonesia Institute of Arts Yogyakarta, Yogyakarta, ID
Round Sticker Exhibition, Racily, Sewon, Bantul, ID
Pameran Minoritas #9, Kersan Art Studio, Yogyakarta, ID

GRANTS

2025 | **Tokyo Metropolitan Foundation for History and Culture**
Production subsidiary to conduct *"Open Site 10: Triptych"* exhibition

2021 | **Hyundai Motor Group**
Artwork production for the 4th VH Award

2020 | **SAM Funds for Art and Ecology**
Artwork production for Karya Normal Baru

2014 | **Djarum Foundation**
Lokananta Project research and productions

PUBLICATIONS

August 2022 | Last Days in Yogyakarta, Short Essay, Hyundai Artlab Editorial

April 2019 | Piggy Bankruptcy, Comic, Call Out Comics Issue 4, Toronto

December 2016 | Artwork, Section of LOKANANTA book, Perum. PNRI Cabang Surakarta Studio Lokananta, Surakarta

RESIDENCIES

2021 | **Lokus Foundation**, Lokus Foundation, Bandung, ID

2021 | **Eyebeam Virtual Residency**, Eyebeam, New York City, US

2014 | **Youth of Today**, Ruang MES 56, Yogyakarta, ID

WORKSHOPS & TALKS

2025 | **LOCAL SIGNAL/GLOBAL WAVES: Video Technology in Indonesian Artistic Practice**, Tokyo Arts and Space Hongo
Organised an Artist Event for TOKAS Open Site 10 Part 2 Program, invited Rizki Lazuardi and Syaiful Garibaldi as guest speakers, along with Lichuan Deng (Tow) as Japanese-English interpreter, to talk about personal projects, history of video and film technology in Indonesia, and LOKUS Foundation activities.

2024 | **Video Art Workshop and Artist Talk: Syaura Qotrunadha**, Winchester School of Art (Southampton University)
Invited to be guest lecture to give workshop about and artist talk about image politics and cultural infrastructure in video art practice for MA Global Media Management programme.

2023 | **Reconnect/Recollect Creative Lab**, British Council CTC, Online Webinar
Being involved in online seminar series and workshops with museum stakeholders and art practitioners both in Indonesia and the UK.

2022 | **Speculative Existence: Human, Experiences and Technology of the Future**, Museum MACAN, Online Artist Talk
Discussing about VH Award and artistic practices along with Paribartana Mohanty and Lawrence Lek.

2020 | **Karya Normal Baru Artist Talk, Jakarta Biennale (Karya Normal Baru)**, Online Talk
Give public presentation along with Rizki Lazuardi about historical archives usage in contemporary art production, the process of creating "The Fattest Land at the Fair" and video art trilogy production plan.

2019 | **Merancang Kemasan Lagu Dialita/Creating packages for Dialita Choir's songs**, Salihara Community Jakarta
Conducted workshop for junior highschool students and participants of all ages, translating Dialita recorded songs into wood package illustrations.

SCREENINGS

10th Sept-13th Nov 2022 Museum MACAN, Jakarta, ID

18th May 2022 New Museum, New York City, US

28th Nov 2021 The National Awakening Museum, Jakarta, ID
Bangkok Art & Culture Center, Bangkok, TH

26th Nov 2021 A Space, VN

24-27th Nov 2021 Black Maria Cinema, Manila, PH

19-30th Nov 2021 NTU ADM Gallery, SG

22nd Oct - 26th Dec 2021 ACC Media Wall, Gwangju, KR

7th Oct 2021 The Private Cinema, CGV Cheongdam, Seoul, KR

CURATOR'S REVIEW

Boonstra, Sadiyah. "Exhibited as Losers". Inside Indonesia, May 3, 2021.

<https://www.insideindonesia.org/exhibited-as-losers>

Korea Research Fellow. "[2021 KRF : DAY 09] Jyeongyeon Kim X Syaura Qotrunadha". YouTube, .

<https://www.youtube.com/watch?v=HYwqdkLDp18>

Syaura Qotrunadha, Yuki Kondo, and Rizki Lazuardi, Triptych (Tokyo: Tokyo Arts and Space, 2025).

PDF booklet for OPEN SITE 10,

https://www.tokyoartsandspace.jp/static/file/publication/2025/booklet/OPENSITE10_Syaura_Qotrunadha.pdf

Wardani, Farah. "Syaura Qotrunadha". In Skena 2000: Berkas Seni Rupa Indonesia 2002–2023, 427. Penerbit Gang Kabel, 2023.

(Edited version of curatorial introduction to Korea Research Fellow 2021)

OTHER WORKS

2024 James Glancy Design Ltd., Production

2014-2024 Freelance Photographer & Graphic Designer

2014-2015 Rolling Stone Indonesia, Internship Photographer and Writer

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