



MERAH GALLERY

SARI TANAH MERAH

Group Exhibition

18 July – 31 August 2026

a group exhibition

SARI TANAH MERAH

18 July – 31 August 2026

Redy Rahadian

S. Dwi Styra Acong

Desy Gitary

Yanal Desmon

Fiametta Gabriela

Fatih Jagad Raya

Stefany Zefanya

Lambang Hernanda

Diterbitkan dalam rangka pameran / Published on the occasion of

SARI TANAH MERAH

Merah Gallery, Jakarta
18 July – 31 August 2026

Curatorial text: A. Anzieb
Gallery notes: Samuel Soerojo (AZ)
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Supported by:



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SARI TANAH MERAH

Ditulis oleh A. Anzieb

Pameran yang menghadirkan 8 perupa, antara lain; Redy Rahadian, S. Dwi Styra Acong, Desy Gitary, Fiametta Gabriela, Fatih Jagad Raya, Lambang Hernanda, Stefany Zefanya dan Yanal Desmon menandai hadirnya “Merah Gallery” – tidak hanya sebagai ruang pameran saja, juga sebuah ruang proses bersama, belajar, berdiskusi dan memungkinkan para perupa berdialog seraya berkarya dengan estetika dan capaian artistik yang tumbuh secara personal.

Karena itu, pameran ini diberi judul “Sari Tanah Merah” – bahwa disini ada konteks “sari tanah”, adalah media untuk menanam atau merupakan zat paling inti yang memberi kehidupan bagi seluruh makhluk yang lahir dan tumbuh dari/di tanah. Tanah sebagai media menanam; tentunya akan memulainya dari mengolah lahan, menyemai benih, merawat, menyiram air, memberi pupuk (non-kimia/organik), dan seterusnya untuk menyatakan perjalanan proses kreatif berkarya mestinya melalui proses yang demikian.

Adalah kesadaran proses kreatif penciptaan karya seni yang didasarkan pada nilai-nilai budaya lokal atau falsafah yang sesuai dengan akar budayanya (termasuk) pengalaman personal setiap perupa dan pencapaian artistik yang organik diawali dari kepengrajinan manusia.

Sedangkan “merah” sebagai nama galeri ini adalah jiwa, ruh, bisa juga sebuah energi, kesuburan maupun kekuatan, atau suatu daya hidup yang dimiliki dalam setiap kehidupan itu sendiri.

Bukankah dalam membuat karya itu yang menarik adalah prosesnya, berkerut kening, melamun, kadang kesal, mau menangis, selalu merasa deg-degan dan seterusnya. Maka, secara kultural, “sari tanah merah” disini dapat diartikan sebagai hasil paling berharga dari segala proses kreatif dan perjalanan manusia di tanah asalnya, baik berupa karya, panen yang berlimpah, maupun nilai-nilai hidup yang harus dijaga, dirawat dan dihidupi dengan niat serta tujuan yang baik menuju hasil paling berharga dengan estetika dan capaian artistik yang terus bertumbuh, berkibar dan cemerlang.

Dengan demikian, “Sari Tanah Merah” dalam pameran ini bukan sebuah objek, tapi sebagai proses bersama, ruang kelahiran, sumber kehidupan atau ruang bertumbuh dan nilai yang dihasilkan dari proses kreatif panjang para perupa dalam mengolah, memupuk, berkarya, menjaga, dan selalu memaknainya.

SARI TANAH MERAH

Written by A. Anzieb

The exhibition, featuring eight artists including Redy Rahadian, S. Dwi Styra Acong, Desy Gitary, Fiametta Gabriela, Fatih Jagad Raya, Lambang Hernanda, Stefany Zefanya, and Yanal Desmon, marks the arrival of Merah Gallery not merely as an exhibition space, but as a shared environment for process, learning, discussion, and artistic dialogue, where artists are able to develop their practices alongside personal aesthetic and artistic growth.

For this reason, the exhibition is titled Sari Tanah Merah. Within this context, sari tanah refers to the substance that nurtures life, the essential medium from which all living beings emerge and grow. As a ground for cultivation, the soil must first be prepared, seeds must be sown, cared for, watered, and nourished with organic sustenance. This process serves as a metaphor for the creative journey itself, reminding us that artistic practice unfolds through patience, cultivation, and continuous care.

At its core is an awareness of artistic creation as a process rooted in local cultural values and philosophies, in harmony with each artist's cultural origins, personal experiences, and artistic achievements. It is an organic process that begins with human craftsmanship. Meanwhile, Merah, as the name of the gallery, embodies spirit, soul, energy, fertility, strength, and the vital force that exists within all forms of life.

After all, what makes the creation of an artwork truly compelling is the process itself: the furrowed brow in concentration, moments of contemplation, frustration, the urge to weep, the persistent sense of anticipation, and all the emotions that accompany the act of making.

In this cultural sense, Sari Tanah Merah may be understood as the most valuable outcome of humanity's creative journey and its relationship with the land from which it originates. It may manifest as artworks, abundant harvests, or life values that must be preserved, nurtured, and sustained with sincere intention and purpose, ultimately leading to meaningful achievements and artistic expressions that continue to grow, flourish, and shine.

Thus, Sari Tanah Merah in this exhibition is not an object, but a collective process, a place of birth, a source of life, a space for growth, and a reflection of the values generated through the artists' long creative journeys of cultivating, nurturing, creating, preserving, and continuously finding meaning in their work.

Catatan MERAH

Ditulis oleh Samuel Soerojo (AZ)

Sebagai ruang yang lahir dari keyakinan bahwa seni tumbuh melalui proses yang panjang, Merah Gallery dengan bangga mempersembahkan pameran perdana kami, Sari Tanah Merah. Pameran ini menghadirkan delapan perupa dengan latar, bahasa visual, dan perjalanan artistik yang berbeda, namun dipertemukan oleh kesadaran yang sama bahwa setiap karya yang bermakna selalu berakar pada proses, pengalaman, serta hubungan yang mendalam dengan kehidupan.

Sejalan dengan gagasan yang dihadirkan oleh kurator A. Anzieb, kami memaknai Sari Tanah Merah sebagai sebuah ruang tumbuh. Sebagaimana tanah yang menjadi tempat benih disemai, dirawat, dan berkembang hingga menghasilkan kehidupan, demikian pula seni lahir dari ketekunan, perenungan, keterampilan, dan keberanian untuk terus berproses. Bagi kami, galeri bukan sekadar tempat memamerkan karya yang telah selesai, melainkan sebuah ekosistem yang memungkinkan dialog, pembelajaran, pertukaran gagasan, dan perkembangan artistik yang berkelanjutan.

Nama Merah Gallery sendiri mengandung semangat kehidupan, energi penciptaan, dan keberanian untuk terus bergerak maju. Melalui pameran ini, kami ingin menghadirkan ruang yang menghargai akar budaya, pengalaman personal, serta kerja kreatif yang jujur sebagai fondasi lahirnya karya seni yang relevan dengan zamannya. Setiap karya yang ditampilkan merupakan hasil dari perjalanan yang unik, sekaligus menjadi refleksi atas hubungan manusia dengan lingkungan, sejarah, dan nilai-nilai yang membentuk dirinya.

Atas nama Merah Gallery, saya mengucapkan terima kasih kepada para perupa, kurator, kolektor, mitra, serta seluruh pengunjung yang menjadi bagian dari momen penting ini. Semoga Sari Tanah Merah tidak hanya menjadi sebuah pameran, tetapi juga awal dari percakapan yang lebih luas mengenai proses kreatif, pertumbuhan artistik, dan peran seni dalam memperkaya kehidupan kita bersama.

MERAH Notes

Written by Samuel Soerojo (AZ)

This exhibition marks the beginning of a vision that extends beyond the conventional role of a gallery as a venue for display. Merah Gallery was founded as a living space for artistic growth, dialogue, and exchange, where artists are encouraged to develop their practices through continuous exploration, reflection, and meaningful engagement with one another. We believe that the most enduring artistic achievements emerge not only from talent, but from a sustained commitment to process.

The title Sari Tanah Merah resonates deeply with this belief. Just as fertile soil nurtures life through patience, care, and cultivation, artistic practice requires time, discipline, and the courage to evolve. The works presented in this exhibition embody diverse personal journeys while sharing a common foundation: an organic creative process rooted in craftsmanship, cultural consciousness, lived experience, and a profound dedication to artistic inquiry.

The name Merah itself represents vitality, energy, resilience, and the spirit that animates creation. Through this exhibition, we celebrate not only the artworks that have emerged from these journeys, but also the invisible labour, perseverance, and human values that make their existence possible. In this sense, Sari Tanah Merah is not merely an exhibition theme, but a reflection on growth, transformation, and the enduring relationship between creativity and life itself.

On behalf of Merah Gallery, I extend my sincere gratitude to curator A. Anzieb, the participating artists, our collectors, partners, and all visitors who join us in this significant moment. May this exhibition serve as a place of encounter, contemplation, and inspiration, while marking the beginning of a lasting commitment to supporting artistic excellence and cultural dialogue.



REDY RAHADIAN

Redy Rahadian was born in Cianjur, West Java on May 17, 1973, and is a well-known Indonesian sculptor. He started his artistic career in 1997 after studying Mechanical Engineering at Institut Saint Joseph in Brussels, Belgium. His technical background later shaped the way he works with metal.

Redy is one of the youngest Indonesian sculptors whose artworks have been sold at Christie's and Sotheby's, making him one of the few Southeast Asian artists to reach this level early in his career. He is known for his free-hand, fully handmade welding technique. He does not use molds, which is uncommon among metal sculptors and gives his work a distinct and recognizable style.

His main materials are metals such as steel, iron, stainless steel, aluminum, and copper. His creative approach is based on understanding the character of each material and using it to build strong and expressive forms



My Home I

Redy Rahadian

2026

Painted Steel

128 x 120 x 30 cm



My Home II

Redy Rahadian

2026

Painted Steel

66 x 165 x 30 cm



The Echo Between Us

Redy Rahadian

2025

Painted Steel

120 x 239 x 13 cm



S. DWI STYA ACONG

S. Dwi Styha Acong (b. 26 March 1977, Malang, East Java) is among the most distinctive painters of his generation in Indonesia, recognised for a body of work that occupies the space between Impressionist optical sensibility and Surrealist conceptual enquiry.

Acong's painterly language is built on short, unblended brushstrokes that produce intense chromatic vibrations, a technique he deploys not in pursuit of plein-air naturalism but as a means of unsettling the viewer's perception of place and time. His compositions characteristically feature solitary anonymous figures, often men with their backs turned to the viewer, set within luxuriant landscapes punctuated by gossamer geometric structures suspended in mid-air. The result is a pictorial world in which the familiar and the impossible coexist, holding the spectator in a state of suspended recognition.



Colorful Thing #1

S. Dwi Styah Acong

2026

Oil on Canvas

150 x 130 cm



Colorful Thing #2

S. Dwi Styra Acong

2026

Oil on Canvas

150 x 130 cm



DESY GITARY

Desy Gitary is a self-taught Indonesian artist whose formal entry into the art world began in 2014, following a period of anatomical study under the Dutch painter Noella Ross in Bali. Her transition to a sustained artistic practice was a considered decision, prompted by a search for a life beyond the density and pace of Jakarta, and made possible through the resources accumulated during her previous professional career.

Gitary works principally in charcoal and paper, materials she regards with deliberate intention. Charcoal, which she describes as "the oldest drawing tool", and the unadorned surface of paper, with its qualities of clarity, contrast, and fragility, function for the artist as both medium and mirror, registering an interior landscape that resists ornament. The economic precariousness of independent artistic life has shaped, rather than diminished, her commitment to a solitary mode of working.



Human Nature

Desy Gitary

2026, Wet & Dry Medium, 120 x 80 cm

desy gitary 2026



Menu Pertemanan

Desy Gitary

2026

Wet & Dry Medium

59 x 42 cm



The After Life Desy Citary

2026, Wet & Dry Medium, 120 x 80 cm



Lingkaran

Desy Gitary

2026

Wet & Dry Medium

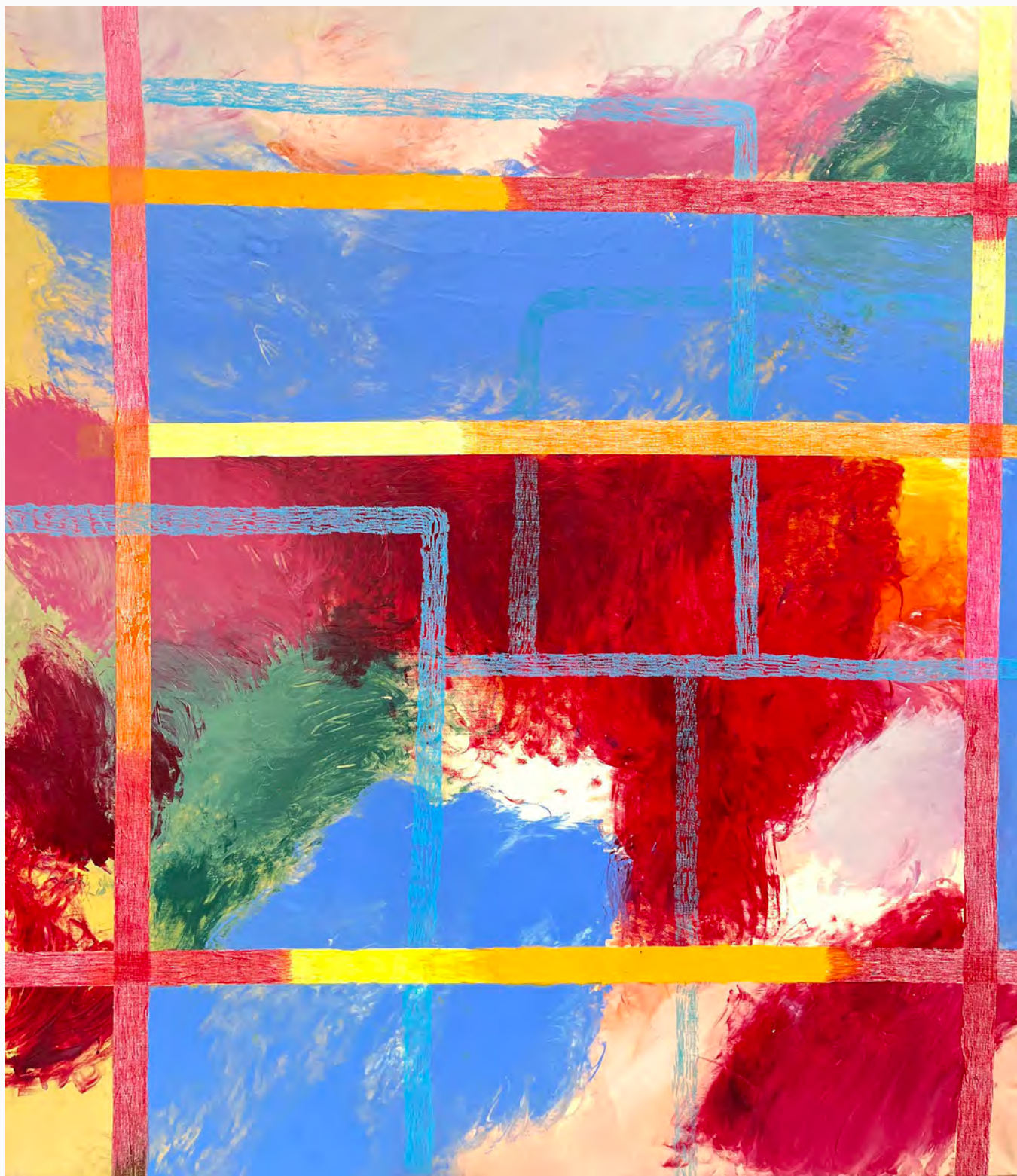
70 x 50 cm



FIAMETTA GABRIELA

Fiametta Gabriela (b. 1988, Jakarta) is a Jakarta-based visual artist, artistic director, performer, and arts project manager whose interdisciplinary practice navigates the territories between psychological inquiry, performative gesture, and the textures of everyday life. Working fluidly across painting, drawing, video, performance, and installation

Gabriela holds a Diploma in Visual Communication Design, with a specialisation in Illustration, from the Nanyang Academy of Fine Arts, Singapore. Her trajectory as an independent artist has cultivated both technical breadth and a distinctly multidisciplinary vision.



Embodied Encounter (Garden)

Fiametta Gabriela

2026, Acrylic, pastel on canvas, 170 x 150 cm



Embodied Encounter (Red)

Fiametta Gabriela

2026, Acrylic, pastel on canvas, 160 x 150 cm



YANAL DESMON

Yanal Desmond Zendrato is a contemporary Indonesian visual artist whose practice is shaped by the dialogue between two formative geographies, the industrial port city of Belawan in North Sumatra where he was born and raised, and Yogyakarta, the cultural capital where he has built his artistic life.

Yanal's practice operates within the contemporary Indonesian tradition of figurative and conceptual enquiry, with works that engage themes of testimony, balance, and grief. Recurring titles within his oeuvre, including Lamentation, Kesaksian, and Balance, point to a sustained meditation on the human condition under pressure, rendered through a personal visual vocabulary developed across painting and printmaking.



Interferensi (Blurry Series) Yanal Desmon

2026, Charcoal on paper, 60 x 50 cm



Singularity

Yanal Desmon

2026

Charcoal on paper

200 x 80 cm



Leynha Yanal Desmon

2026, Charcoal on paper, 60 x 50 cm



Forgiveness

Yanal Desmon

2026, Charcoal on paper, 60 x 50 cm



STEFANY ZEFANYA

Stefany Zefanya is a Jakarta-based Indonesian contemporary artist working primarily in watercolour, mixed media, and illustration. She is widely recognised for her iconic red-headed protagonist, Eleven, a recurring figure through which she translates the textures of everyday human experience into visual narrative.

Her practice moves across joy, emptiness, contentment, unconditional love, harsh self-criticism, and resilience, each work functioning as a visual metaphor for the duality inherent in lived experience. Beyond her signature caricature, Zefanya's body of work spans surrealism, anthropomorphic objects, deco figures, and digital portraiture, demonstrating consistent versatility across styles and media.



Jaga - Jaga

Stefany Zefanya

2026, Watercolor on CP Paper 300gsm, 23,5 x 18,5 cm



Pikir Stefany Zefanya

2026, Watercolor on CP Paper 300gsm, 50 x 100 cm



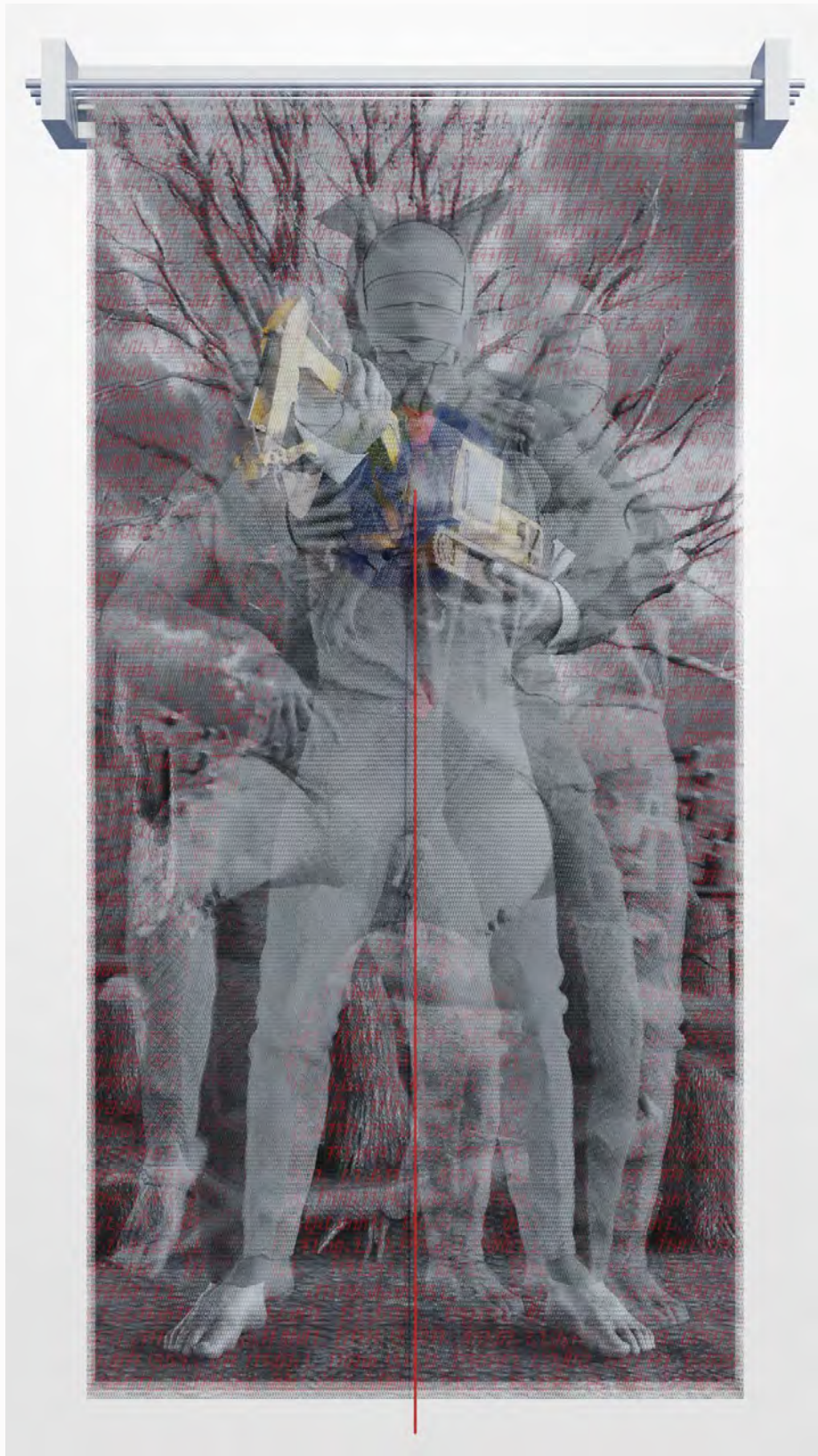
FATIH JAGAD RAYA

Fatih Jagad Raya is an Indonesian contemporary new media artist whose practice operates at the intersection of 3D animation, traditional craft, and socio-political enquiry. A graduate in Fine Art Education from Universitas Pendidikan Indonesia (2018–2023), he has developed a distinctive visual language in which computer-generated form is layered with hand-rendered shading, choreographies derived from classical Indonesian dance, and sonic compositions drawn from traditional music. The result is a body of work that resists the synthetic neutrality often associated with digital art, anchoring the medium instead within cultural specificity and material memory.



Tarian Luka Sejarah Fatih Jagad Raya

2025, Mix Media, 80 x 50 cm



Sunyi di Atas Tanah Sendiri

Fatih Jagad Raya

2026, Mix Media, 100 x 200 cm



LAMBANG HERNANDA

Lambang Hernanda is a contemporary Indonesian visual artist whose practice bridges painting, drawing, and the operational craft of exhibition-making. Born and raised in Purworejo, Central Java, he is a visual artist who works concurrently as an art handler, a dual identity that has shaped both his visual sensibility and his understanding of how works inhabit space.

His studio practice is anchored in painting, with recurring works in acrylic on canvas at substantial scale. Recent works such as *Keep it or Leave it* (2024) demonstrate a confident command of composition and a personal vocabulary that draws on figurative drawing traditions while engaging contemporary themes of choice, memory, and the visual culture of his generation. The discipline he developed through assisting senior artists and handling works of significant value translates into a meticulous attention to surface, finish, and the integrity of the finished object, qualities increasingly recognised by collectors of younger Indonesian contemporary art.



The Weight Carrier

Lambang Hernanda

2025, Acrylic on canvas, 120 x 100 cm



Mental Weakness

Lambang Hernanda

2026, Acrylic on canvas, 200 x 150 cm

Daftar Karya / List of Works

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2026, painted steel, 128 x 120 x 30 cm

My Home II

Redy Rahadian

2026, painted steel, 66 x 165 x 30 cm

The Echo Between Us

Redy Rahadian

2025, painted steel, 120 x 239 x 13 cm

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2026, wet & dry medium, 120 x 80 cm

Menu Pertemanan

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2026, wet & dry medium, 59 x 42 cm

The After Life

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Lingkaran

Desy Gitary

2026, wet & dry medium, 70 x 50 cm

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2026, charcoal on paper, 200 x 80 cm

Leynha

Yanal Desmon

2026, charcoal on paper, 60 x 50 cm

Forgiveness

Yanal Desmon

2026, charcoal on paper, 60 x 50 cm

Jaga - Jaga

Stefany Zefanya

2026, Watercolor on CP Paper
300gsm, 23,5 x 18,5 cm

Pikir

Stefany Zefanya

2026, Watercolor on CP Paper
300gsm, 50 x 100 cm

Tarian Luka Sejarah

Fatih Jagad Raya

2025, mix media, 80 x 50 cm

Sunyi di Atas Tanah Sendiri

Fatih Jagad Raya

2026, mix media, 100 x 200 cm

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Lambang Hernanda

2026, acrylic on canvas, 200 x 150 cm

MERAH GALLERY

Kunjungan / Visits

Viewing by appointment

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