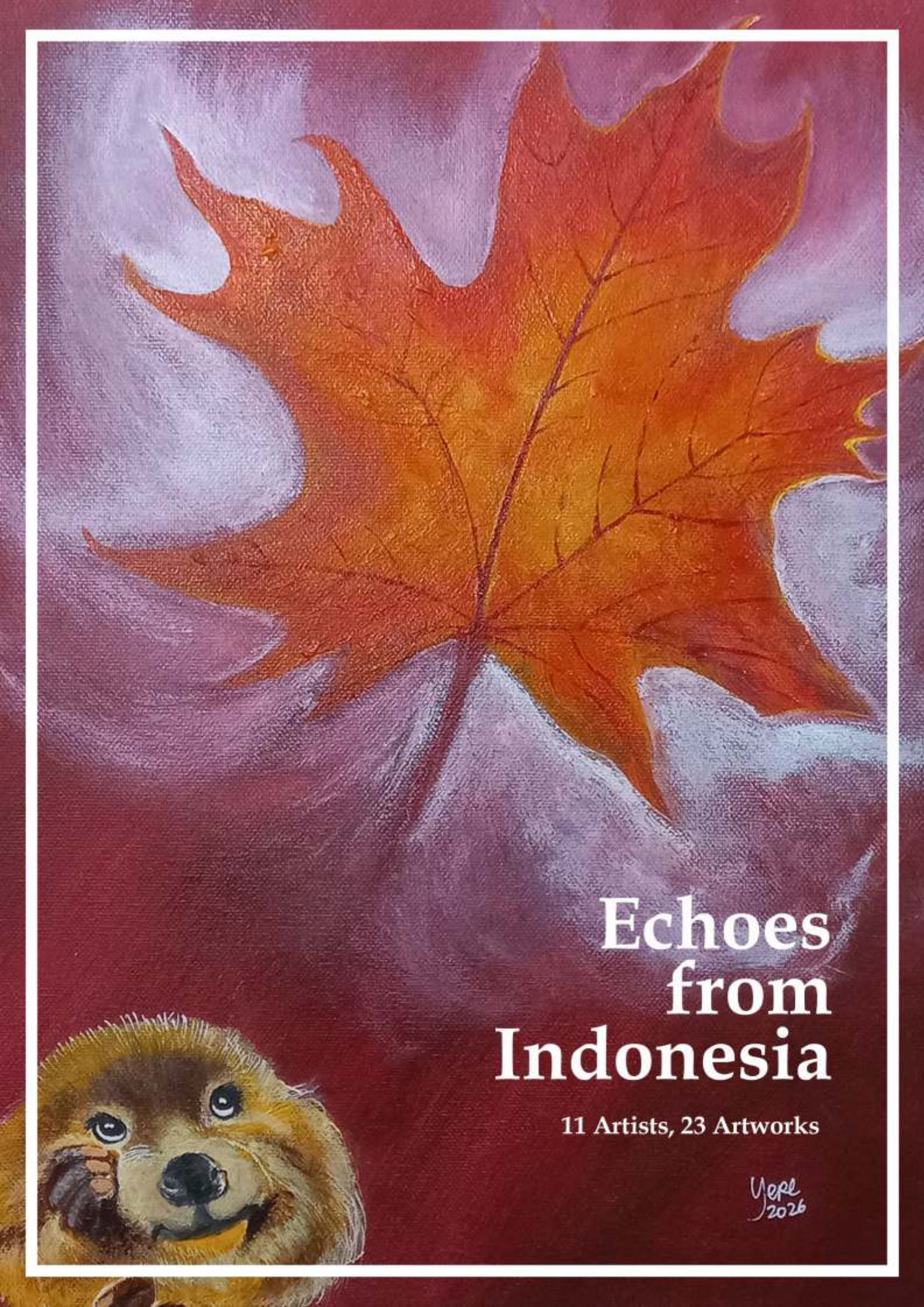




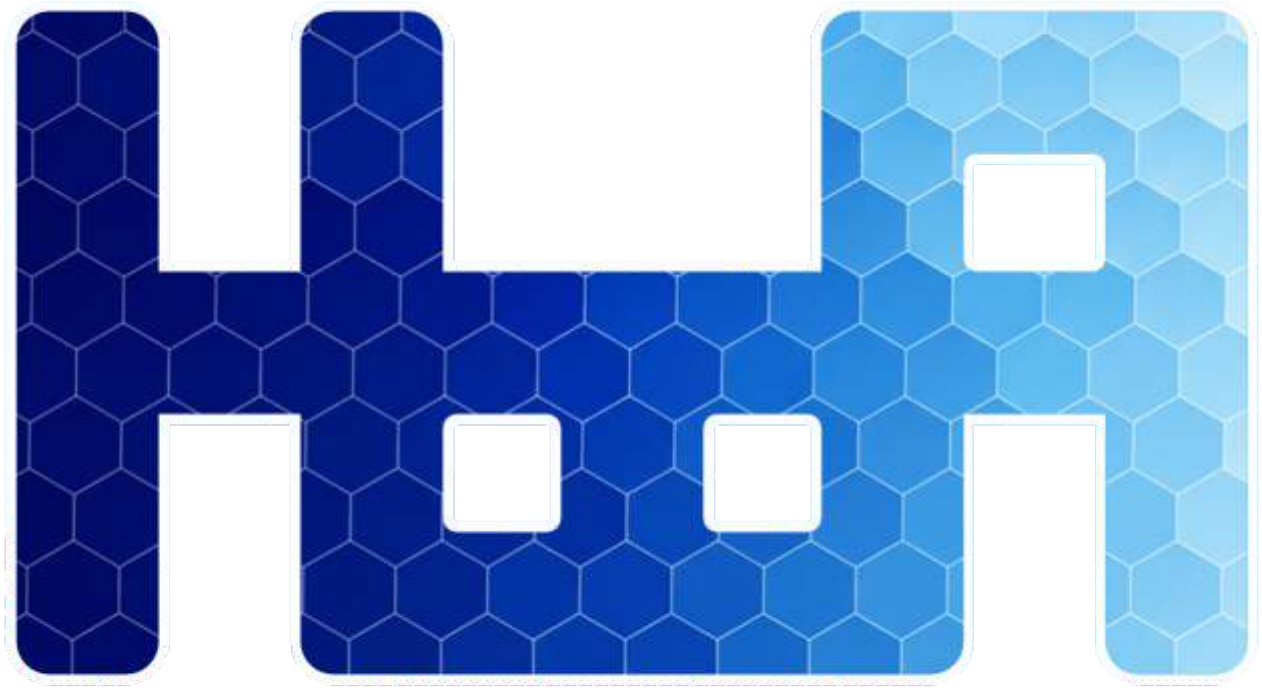
Echoes from Indonesia

11 Artists, 23 Artworks

Upe
2026

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House Of Creative Artist

House of Creative Artist (HOCA) is a vibrant and growing community that brings together artists and creative practitioners from diverse disciplines within the realms of art and design. Founded on October 19, 2023, HOCA emerged with a spirit of collaboration, inclusivity, and shared vision — marking its establishment on the same day as its inaugural major event, the DNA Cartoon Festival, held at Dharmanegara Alaya in Denpasar, Bali.

HOCA unites painters, comic artists, cartoonists, illustrators, graphic designers, animators, game developers, fashion designers, photographers, dancers, singers, lecturers, creative professionals, and entrepreneurs. This multidisciplinary foundation reflects HOCA's belief that creativity thrives most powerfully at the intersection of ideas, practices, and perspectives.

The community connects talents from across Indonesia — including North Sumatra, Banten, Jakarta, West Java, East Java, South Sulawesi, and Bali — while also embracing international members from China and Australia. Through this diverse network, HOCA builds bridges between local identities and global artistic dialogues.

Vision and Mission

HOCA is founded upon a commitment to:

- * Unite creative talents from diverse artistic fields within one collaborative and supportive community.
- * Empower Indonesian artists by providing platforms for professional growth, networking, and international exposure.
- * Celebrate creativity and innovation through festivals, exhibitions, and cross-disciplinary collaborations.
- * Connect local and global creative communities, fostering cultural exchange and mutual inspiration.
- * Nurture the next generation of creators through education, mentorship, and meaningful opportunities.

As a dynamic platform for artistic exchange, HOCA continues to cultivate an ecosystem where ideas flourish, collaborations are born, and creativity becomes a shared movement that transcends boundaries.

HOCA Activities

2023

- "I Luv U Gudbai" – Cartoon Exhibition at Bentara Budaya-Kompas Gramedia Jakarta, August 3-12, 2023.
- DANA INDONESIA Program Socialization – Denpasar City Education Office, Bali, August 12, 2023..
- Painting Exhibition - IFI Wijaya Jakarta Open House - French Embassy, September 9.
- Art Exhibition, DNA Cartoon Festival, Bali, October 19-27, 2023.
- WHOOSH (International Cartoon Competition) October-December, 2023.

2024

- "Chitrakala" Painting Exhibition at Uma Seminyak, Bali, January 26 - February 8, 2024.
- "Whale" Ordinal Project, Bali, March, 2024.
- "The NFT Auction Phenomenon, Implications, and the Future of Digital Art" RPKD Interview, July, 2024.
- Five cartoonists from House of Creative Artists (HOCA) were invited to visit China for ten days by the Chinese People's Association for Friendship with Asia Pasific Countries., July 15-24, 2024.
- "Art Audience" with Mr. Komisariz Jenderal Polisi (Purn.) Drs. I Made Mangku Pastika, M.M., the 9th Governor of Bali, October 19, 2024.
- "People of ASEAN and China Friendship" (International Cartoon Competition), October-December 2024.

2025

- Graduation of the INSTIKI–HOCA Internship Program, January 2025.
- HOCA Gathering — Bali, East Java, and Jakarta, February 2, 2025.
- "Developing the Digitalization of Balinese Cultural Assets" — Audience with the Governor of Bali, Mr. Wayan Koster, May 15, 2025.
- "Seven" National Cartoon Exhibition, PARK23 Creative Hub, Kuta, Bali, July 30 – August 9, 2025.
- Kindergarten and Elementary School Drawing & Coloring Competition — Indonesian Independence Day 2025,



PARK23 Creative Hub, Kuta, Bali, September 7, 2025.

- "Utopia 2025" — The First Blockchain-Certified National Painting Exhibition, Tijili Seminyak, Bali, in collaboration with Bentara Budaya Kompas Gramedia, December 5–14, 2025.

2026

- Eleven members of **House of Creative Artists (HOCA)** participated by submitting eleven artworks to the exhibition and art sale titled **"4x4 Art,"** organized by **Nevada Fine Arts**. The event runs from February 6 through June 2026 in **Reno, Nevada, United States**.



Yere Augusto (HOCA's founder) poses for a photo with Fabien Penone (French Ambassador to Indonesia) during an exhibition of Ukrainian artists at Institut Français d'Indonésie, Wijaya, South Jakarta.



Yere Augusto (HOCA's founder) poses for a photo with Pekka Kaihilahti (Finland Ambassador to Indonesia) at Ubud Writers & Readers Festival, Bali.



Stuart Shaw, First Secretary at the Embassy of Canada to Indonesia, holds a copy of Carma (Cartoon Magazine), initiated by Yere Augusto of House of Creative Artists (HOCA). during an exhibition of Ukrainian artists at Institut Français d'Indonésie, Wijaya, South Jakarta.



Aino Cantell-Nouvet, a children's book author from Finland and organizer of the Ukrainian artists' exhibition at Institut Français d'Indonésie, Wijaya, poses with a copy of Carma (Cartoon Magazine).



Yere Augusto (HOCA's founder) poses for a photo with Vasyi Hamianin (Ukraine Ambassador to Indonesia, 2023) during an exhibition of Ukrainian artists at Institut Français d'Indonésie, Wijaya, South Jakarta.

Yere Augusto (HOCA's founder) poses for a photo with Stéphane Doyet (Former IFI Director) in front of Yere's painting at Institut Français d'Indonésie, Wijaya, South Jakarta.





Yere Augusto



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Yere Augusto is a Denpasar-based artist living in Bali, Indonesia. A published author of 15 books—including novels, comics, and illustrated children's books—he brings over 20 years of experience as an illustrator and graphic designer.

He is the publisher of *Carma (Cartoon Magazine)* and the creator and producer of original characters and stories. He served as director, screenwriter, and storyboard artist for the animated film *Pollman (Future Traffic Police)*, commissioned by the Indonesian National Police Traffic Corps (Korlantas Polri).

As a painter, his works are primarily characterized by Neo-Expressionism and Pop Surrealism (Lowbrow Art), often blending narrative elements with bold visual language. In addition to his visual practice, he also writes poetry and song lyrics.

His Art works have been exhibited at various art events, including Institut Français Indonesia (Jakarta), Bentara Budaya (Jakarta and Bali), Gedung Dharmanegara Alaya (Denpasar), Tijili Hotels (Seminyak and Benoa), Sudamala Hotel (Sanur), Galeri Uma Seminyak, and Nevada Fine Arts (Reno, USA).

Yere Augusto is the founder of HOCA (House of Creative Artist), an international community of artists and creative practitioners. Established initially as *House of Cartoon mania*, HOCA was redefined in early 2026 to reflect its expanded membership of 53 artists representing diverse creative disciplines beyond cartoon and comics.



Title: **THE BINTURONG (BEAR CAT) FAMILY**

Medium: **Acrylic on Canvas**

Size: **30 x 40 cm (12x16 inches)**

Date: **19 February 2026**

Certification: **Certification of Authenticity and Digital Certificate Based on Mandala Blockchain by Kraflab**

Description:

The Binturong (*Arctictis binturong*), often called the “Bear Cat,” is a large, nocturnal member of the civet family (Viverridae). Though most active beneath the cover of night, it is sometimes glimpsed in daylight, moving quietly through the tropical forests it calls home. Native to Indonesia, Thailand, Cambodia, and Vietnam, the Binturong thrives in warm, humid climates. Its curious nickname—“Bear Cat”—comes from its uncanny resemblance to both creatures, as though nature gently braided their forms into one.

From that poetic name, this painting was born.

I imagined a tender and improbable union: a Sun Bear (*Helarctos malayanus*) and a Busok Raas cat. The Sun Bear, a member of the Ursidae family, is the smallest of the world's eight bear species. It is a distinctive faunal emblem of Bengkulu Province in Indonesia and a quiet guardian of Southeast Asia's tropical rainforests, dwelling across Kalimantan, Sumatra, Indochina, southern China, Myanmar, and the Malay Peninsula.

The Busok Raas cat—also known as the Madura cat—is a rare and endemic domestic breed from Raas Island in Indonesia. Pure in lineage and untouched by other breeds, this cat is considered exceptionally scarce, with fewer than one hundred pure individuals estimated to remain as of 2016. Its rarity and rich genetic heritage make it a living treasure.

All three animals share the same geographic homeland; the possibility of their paths crossing feels almost inevitable. In this imagined world, their extraordinary family sets out together for a simple, joyful ritual: an evening at the cinema. Like any moviegoers, they cradle striped tubs of popcorn in their paws. And fittingly so—for the Binturong is famously known to carry a natural scent reminiscent of warm buttered popcorn. Perhaps it is, in some quiet way, its favorite treat.

Tonight, they gather to watch a vintage silent film, *Experimental Marriage* (1919), a romantic comedy directed by Robert G. Vignola and starring Constance Talmadge, Harrison Ford, and Walter Hiers.

If one looks closely, the title of the film seems to mirror their own story—a whimsical, “experimental” union that has blossomed into family.

A tale of nature, imagination, and tenderness—where the improbable becomes beautifully possible.





Title: **IMPERFECT HAPPINESS**

Medium: **Acrylic on Canvas**

Size: **30 x 40 cm (12x16 inches)**

Date: **19 February 2026**

Certification: **Certification of Authenticity and Digital Certificate Based on Mandala Blockchain by Kraflab**

Description:

IMPERFECT HAPPINESS

This painting portrays the “Binturong” (Bear Cat) family delighting in a leisurely drive through the city in their Cadillac convertible. The little Binturong, radiant with joy, sinks happily into an enormous tub of his favorite

treat—popcorn—so generously filled that it blankets the entire back seat in golden abundance.

Through this scene, the painting gently reminds us that happiness does not require perfect circumstances. This unlikely couple—two different species joined in love—has brought forth a wonderfully unique child, and together they embrace their imperfections with warmth and gratitude. In the simplicity of togetherness, in something as ordinary as a drive around the city—and a bowl of popcorn shared along the way—they discover a day rich with laughter, tenderness, and quiet joy.





Title: **THE TARSIER'S GIANT DREAM**

Medium: **Acrylic on Canvas**

Size: **30 x 40 cm (12x16 inches)**

Date: **19 February 2026**

Certification: **Certification of Authenticity**

Description:

The tarsier (*Tarsius tarsier*) is the smallest monkey in the world, measuring only 9–16 centimeters (3.5–6 inches) in length. This delicate nocturnal primate can be found only in Southeast Asia—on the island of Sulawesi in Indonesia and in the Philippines. With its immense, luminous eyes and fragile frame, it seems almost made of moonlight and forest hush.

This painting tells the story of a tiny tarsier who, after watching the classic film *King Kong* (1933), falls asleep and drifts into a dream. In his dream, he is no longer the smallest monkey on earth—he becomes the largest. A giant. A towering figure standing above the world.

In his imagination, he finds himself in New York City, just as in the iconic film. The background—washed in bold strokes of blue, white, and red—evokes the United States of America. These expressive colors echo the spirit, ambition, and patriotism often associated with New York.

Carried away by his dream, the miniature primate climbs the Empire State Building, reenacting the very scene he has just watched. With his colossal body, he believes he can command the entire city beneath him. For a moment, he feels invincible.

Yet he forgets how the story ends.

In the film, King Kong ultimately falls. And the tiny tarsier, in the boundlessness of his dream, forgets that every dream—no matter how grand—has its awakening. When he opens his eyes, he must return to a reality far smaller, far humbler, and profoundly different from the kingdom he imagined.

A gentle reflection on ambition, illusion, and the fragile distance between who we are and who we dream of becoming.

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A gentle reflection on ambition, illusion, and the fragile distance between who we are and who we dream of becoming.



Title: **STILL CANADIAN: BENEATH THE MAPLE**

Medium: **Acrylic on Canvas**

Size: **30 x 40 cm (12x16 inches)**

Date: **19 February 2026**

Certification: **Certification of Authenticity**

Description:

Description:

A glowing maple leaf floats high above—bold, radiant, and unmistakable against a vast field of red. It hovers like a crown in the sky, luminous and assured, a symbol recognized across the world. Below it, a beaver gazes upward with round, thoughtful eyes—half admiring, half wondering. There is no bitterness in its expression, only a quiet contemplation, as if measuring time itself.

Long before the maple leaf was chosen to grace the nation's flag, the beaver stood at the heart of Canada's identity. Industrious and resilient, it shaped the country's early narrative, woven into the history of exploration, trade, and survival. The beaver was not merely a creature of the forest; it became a living emblem of perseverance and nation-building. Through rivers and wilderness, it carved its quiet legacy into the land.

Then history turned gently.

The maple leaf rose—simple, striking, and unifying—becoming the visual heartbeat of a modern Canada. The beaver stepped softly from the center, not erased, but less visible.



In this painting, that quiet shift becomes tenderly human. The beaver does not protest. It does not compete. It simply looks on—aware that recognition may change, yet identity remains.

Still Canadian is a reflection on belonging beyond popularity, on legacy beyond visibility. It reminds us that symbols may evolve and public attention may drift, but contribution endures. Whether emblazoned upon a flag or living quietly among rivers and forests, the beaver remains undeniably, proudly Canadian.

In the shadow of the maple leaf, there is no loss of dignity—only the steady presence of something that has always belonged.



The Illusion Of A Golden Voice

This painting portrays a parrot, rendered in bold and expressive colors, lifting its voice in song as though unveiling a voice of pure gold. Its melody enchants all who listen. Emotions sway beneath its notes—at times carried gently by soothing harmonies, at times ignited by a fire that stirs the heart, and at times drawn into a quiet sorrow whose origin no one can quite explain.

Yet almost everyone forgets: this golden-voiced parrot merely echoes what it has once heard. It carries no original idea, no melody born of its own making. It is a masterful imitator—brilliant, captivating, and persuasive—yet its song is not truly its own.

A reflection on admiration, illusion, and the fine line between inspiration and imitation.

Title: **THE ILLUSION OF A GOLDEN VOICE**

Medium: **Acrylic on Canvas**

Size: **30 x 40 cm (12x16 inches)**

Date: **19 February 2026**

Certification: **Certification of Authenticity**



DAMUH BENING



@damuhbening



A coffee farmer who has pursued the arts autodidactically, working in crafts, painting, illustration, writing, and comics, while occasionally remaining active in architecture and interior artwork.

His experience in architecture and interior design includes the design and construction of several houses and studios, such as private residences for artists in Yogyakarta, hospital gardens and residential homes, the landscaping of Ragunan Zoo, church artwork, residential buildings, mall artwork in Ujung Pandang (Makassar), artwork for Hotel Novotel Nusa Dua, artwork for Prama Sanur Beach Hotel, artwork for Patra Jasa Bali Resort & Villas, and artwork design for I Gusti Ngurah Rai International Airport (1992–2012).

He has participated in dozens of visual art exhibitions in various cities across Indonesia, including Jakarta, Yogyakarta, and several cities in Bali.

He established a handicraft business and built a production and marketing network for handicraft artisans from Bantul, Yogyakarta, culminating in a handicraft exhibition in Africa together with artisans from Bantul Regency (1994–2005).

Damuh Bening has been a member of HOCA since 2023, coinciding with the DNA Cartoon event held on 19–29 October 2023 at Gedung Dharmanegara Alaya, Denpasar, Bali.

Currently, he focuses on using spent coffee grounds as the primary medium for his paintings.



Title: **PORTAL GATE**
Medium: **Coffee Grounds on Canvas**
Size: **30 x 40 cm (12x16 inches)**
Date: **15 February 2026**
Certification: **Certification of Authenticity**

Description:

A tradition and cultural heritage never fade with time. They are always present from age to age, always capable of connecting across every dimension of time. Culture and tradition that have existed for centuries can feel strikingly modern in their own era, while even the newest traditions may appear deeply classical when placed within a different space and time.

Fragments and ruins of buildings from the past are always able to convey stories that endure, even when buried beneath the frozen silence of debris. Often, they hide among the restless movements of nature, which continues to grow and shift. At times they are overlooked, their forms not clearly visible, frequently disguised among wild flora. Yet once discovered, they immediately speak of their era—stories inseparable from their very existence. Their narratives are never detached from the presence they inhabit.

Nature seems to delight in concealing stories that have turned into ruins and are often forgotten. It preserves them, keeping them eternal, until the moment time itself calls them forth to appear and recount the glory of their past.

A portal is a medium that connects all eras. Its form may be imaginative, yet it is most often visualized as a circle, composed of energy-like elements that move concentrically in continuous, random motion.

This painting depicts a fragment of a ruined wall adorned



with a decorative relief patterned after the traditional mask motif known as ****Boma****. Boma represents the face of mythological beings such as Barong, Rangda, and other figures commonly found in Balinese culture. It is typically carved in three-dimensional form and most often placed above the main gateway of a building or a particular compound.

The wall is now covered with the roots of a ficus tree clinging tightly to its surface, partially obscuring the carved Boma ornament. Beneath the Boma relief, a circular form appears—symbolizing the presence of a portal gate.







Title: **MESOLAH NAPAK PERTIWI**

Medium: **Coffee Ground on Canvas**

Size: **30 x 40 cm (12x16 inches)**

Date: **18 February 2026**

Certification: **Certification of Authenticity**

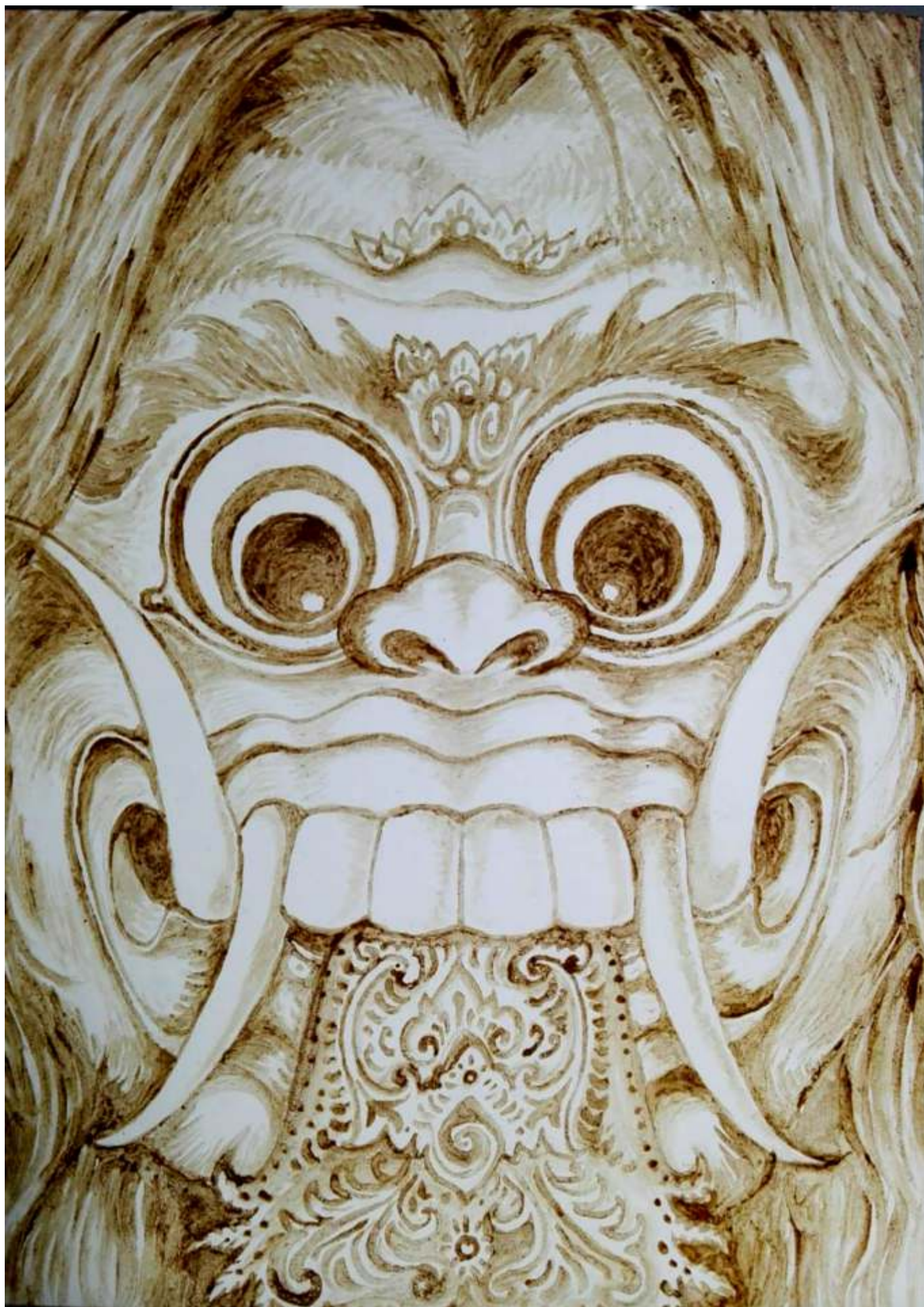
Description:

Mesolah is a ceremonial procession in which sacred objects in the form of masks are ritually danced. These masks take various forms, such as the mask of Rangda, Paksai, Barong, and others. It is a hereditary tradition within Balinese Hindu culture. At certain times, a community or region performs this sacred procession, dancing these consecrated masks as part of their ritual observances.

Napak Pertiwi, literally meaning “to step upon the earth” or “to descend to the ground,” is a ritual that embodies reverence for the earth. It marks the moment when divine energy descends to the earthly realm for the purposes of protection, purification, and the safeguarding of the universe and all its inhabitants.

Napak Pertiwi is also part of a ritual process intended to neutralize negative energies and to bestow spiritual protection upon the natural world. More deeply, it symbolizes the sacred relationship between human beings and the earth. This painting seeks to depict one manifestation of a sacred mask in the form of the face of Rangda, moving through the open natural environment while dancing—carrying out the purpose of neutralizing negative energy.







Title: **PRARAI**

Medium: **Coffee Ground on Paper**

Size: **8.27 x 11.69 inch**

Date: **7 Desember 2018**

Certification: **Certification of Authenticity**

THIS PAINTING IS TO DONATION

Description:

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KINARA



@kinayoyyy

Kinara — full name Sang Ayu Putu Kinaradewi Dharmaheswari (born February 12, 2012) — is a young Balinese artist whose creative journey began at the age of two and a half, when she first explored brushes and paper under the guidance of her father.

Growing up in a modest family, she developed her artistic skills through self-directed learning, online media, and continuous practice.

Painting is her earliest passion, and she has produced numerous works as a young emerging artist. Two of her paintings have been sold and featured as visual complements to a poetry collection.

She has participated in exhibitions at Uma

Seminyak Gallery and in the children's art exhibition **"Women, Art, and Change"** at Sudimala Resort Sanur, Denpasar, both coordinated by HOCA (House of Creative Artists).

In addition to painting, Kinara is deeply committed to vocal arts. She has studied singing seriously since the age of ten, actively joining competitions at school, regional, and international levels.

As both a soloist and choir member, she has performed widely, including collaborations with an Australian orchestra. She continues to explore modern dance, modeling, and acting, balancing her artistic pursuits with her education. For Kinara, art is not only an achievement, but also a joyful space for expression, growth, and curiosity.



Title: Dancing on the Streets

Medium: Acrylic on Canvas

Size: 30 × 40 cm

Date: 23 March 2015

Artist: Kinara

Description:

This painting was created when Kinara was three years old, during a period when she delighted in exploring brushes, acrylic paint, and canvas almost every day. Her small hands moved freely and instinctively across the surface, mixing colors and making marks with the spontaneous curiosity typical of early childhood.

When asked about the painting after finishing it, Kinara simply said “nali-nali-nali,” her toddler pronunciation of “nari-nari-nari” (dance, dance, dance). Inspired by this innocent remark and the imagery that seemed to emerge on the canvas, her father later gave the work the title Dancing on the Streets.

The composition appears to suggest a pair of dancers—male and female—moving together in an open space, while another small figure seems to walk in the distance against a lively, colorful background.

Though created through pure childlike instinct, the painting evokes a playful sense of movement and joy, reflecting the free imagination of a young artist discovering the language of color and gesture.





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Medium: Acrylic on Canvas
Size: 30 × 40 cm
Date: 23 March 2015
Artist: Kinara

Description:

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I Wayan Nuriarta



@nuriarta_cartoon



Dr. I Wayan Nuriarta, S.Pd., M.Sn. is a lecturer in the Visual Communication Design Program at the Faculty of Fine Arts and Design, Institut Seni Indonesia Bali. He earned his doctoral degree in Cultural Studies from Universitas Udayana in 2024 with a dissertation titled “Articulation of Identity in Mahabharata Epic Wayang Comics in Indonesia.” His academic focus centers on visual culture studies, particularly in the fields of comics, cartoons, and visual design.

Nuriarta has received several recognitions, including the top prize in a logo design competition organized by the Bali Provincial Government. His book “Kartun [dan] Berita” was selected and acquired by Badan Riset dan Inovasi Nasional (BRIN). In addition to his academic and creative practice, he frequently serves as a jury member in national and international

competitions.

As a scholar and writer, Nuriarta actively publishes articles in academic journals—including publications indexed in Scopus Q1—and has authored several books related to visual culture, comics, cartoons, and visual design. Alongside his academic work, he regularly participates in visual art exhibitions at local, national, and international levels, reflecting his ongoing engagement with both research and creative practice.

In 2025, he was appointed by the founder of House of Creative Artists (HOCA) to serve as the Ad Interim Chairman of the community, a role he holds while a more established organizational structure is being developed.



Title of Artwork: Balinese Legong Dance
Artist's Name: I Wayan Nuriarta
Date of Creation: February 2026
Medium/Technique: Chinese Ink on Paper
Dimensions: 30x40 cm

Description:

This artwork, titled Balinese Legong Dance, showcases the beauty and elegance of one of Bali's traditional dancers, the Legong Dance. This dance is known as a classical dance rich in meaning, with gentle, expressive movements and meticulous attention to detail. This work was created on A3 paper using Chinese ink, creating a strong contrast between the black lines and the white areas.

Title of Artwork: Balinese Girl
Artist's Name: I Wayan Nuriarta
Date of Creation: February 2026
Medium/Technique: Chinese Ink on Paper
Dimensions: 30x40 cm

Description:

This artwork, titled "Balinese Girl," depicts a young Balinese woman who exudes elegance, serenity, and the charm of local culture. The girl is depicted with a gentle facial expression and serene gaze, reflecting the character of Balinese women, known for their politeness and gentleness. This work was created on A3 paper using Chinese ink. The use of Chinese ink enhances the strength of the bold lines. "Balinese Girl" represents the beauty of women and the richness of Balinese culture, expressed through monochrome. This work emphasizes the harmony between the strength of the Chinese ink lines and the softness of the expression, creating an elegant, classic, and meaningful impression.





Title of Artwork: Balinese Jaged Bumbung Dancer

Artist's Name: I Wayan Nuriarta

Date of Creation: February 2026

Medium/Technique: Chinese Ink on Paper

Dimensions: 30x40 cm

Description:

This artwork, titled "Balinese Jaged Bumbung Dancers," depicts dancers performing Jaged Bumbung, a traditional Balinese social dance. This dance is known for its fluid, dynamic, and cheerful movements,

creating a lively and communicative atmosphere between the dancers and the audience. The work was created on A3 paper using Chinese ink. This work is a tribute to the spirit and interaction of traditional Balinese performing arts. Through the use of Chinese ink on A3 paper, this work showcases a combination of bold lines and fluid movement, creating an expressive, lively, and strong-willed atmosphere.



I Made Marthana Yusa



@made.marthana



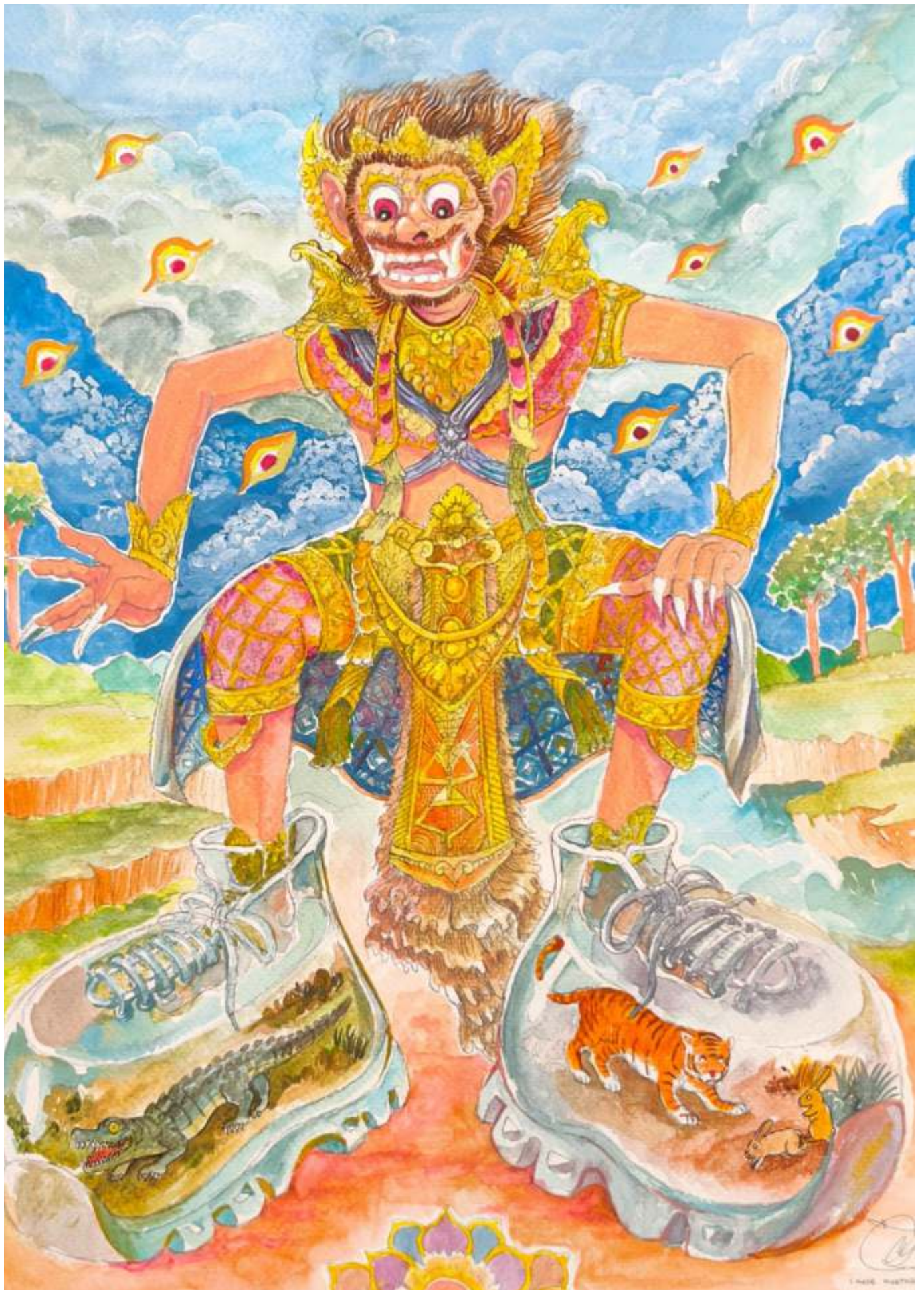
made.marthana@instiki.ac.id

Dr. I Made Marthana Yusa, S.Ds., M.Ds. is a lecturer in Visual Communication Design at Institut Bisnis dan Teknologi Indonesia (INSTIKI). His academic journey reflects a strong commitment to the field of design education. Initially trained in design, he later expanded his intellectual exploration into Cultural Studies, culminating in a doctoral degree that deepened his engagement with the relationship between culture, art, and design.

Through his study of Cultural Studies, Marthana Yusa embraces the responsibility of nurturing cultural awareness and sensitivity—particularly toward the essence of culture and its practices, which in this context manifest through art and design. His academic work and artistic practice both reflect this ongoing dialogue between creative expression and cultural reflection.

He describes himself with a series of self-reflective phrases: a dreamer, art enthusiast, fantastic art artisan, digital painter, not-so-Balinese, everlasting learner, and emerging artist. The last two expressions serve as a personal reminder to remain grounded—recognizing that learning is a lifelong cycle and that the spirit of exploration must always remain alive. For him, being an “emerging” artist means continuously opening new possibilities in artistic creation while allowing creativity and ideas to accompany every step of his journey.

Dr. Marthana Yusa became a member of House of Creative Artists (HOCA) in May 2024.



Title: **Animals in My Shoes**
Medium: **Water Colour on Paper**
Size: **30 x 40 cm (12x16 inches)**
Date: **19 February 2026**
Certification: **Certification of Authenticity**

Description

Animals in My Shoes is a fantastical illustration inspired by the intricate aesthetics of Balinese Kamasan painting. At the center stands a mythic guardian figure—half celestial being, half theatrical warrior—adorned with elaborate golden ornaments and expressive features. His dynamic posture bridges the sky and the earth, as swirling clouds and watchful, flame-like eyes surround him, suggesting a universe alive with unseen spirits.

What makes this world extraordinary lies beneath his feet. Instead of ordinary footwear, he wears enormous transparent shoes—vast, aquarium-like sanctuaries. Inside one shoe, a crocodile inhabits a miniature wetland ecosystem, complete with water, earth, and vegetation. In the other, a tiger shares space with small woodland creatures, coexisting within a carefully contained environment. Each shoe becomes a self-contained world, a protective microcosm where animals live shielded from external threats.

The concept proposes an imaginative paradox: what if animals were safest when placed inside something as unexpected as a pair of shoes? Shoes, objects associated with human movement and domination over the earth, are transformed here into vessels of protection rather than control. By enclosing wildlife within transparent boundaries, the painting metaphorically suggests a human responsibility to safeguard nature—carrying it carefully with every step rather than trampling it.

The exaggerated scale heightens the fantasy. The shoes are so immense that they resemble living landscapes, turning the guardian figure into a cosmic caretaker. His fierce expression does not signal aggression, but vigilance—a commitment to protect the fragile worlds he bears. The vibrant colors and ornamental details blend tradition with surreal imagination, creating a narrative that feels both mythological and contemporary.

Ultimately, *Animals in My Shoes* is a poetic reflection on coexistence. It invites viewers to reconsider humanity's relationship with animals—not as owners or exploiters, but as guardians who must consciously protect the ecosystems that move with us, beneath every step we take.



Title: **Springtime**
 Medium: **Acrylic on Paper**
 Size: **30 x 40 cm (12x16 inches)**
 Date: **19 February 2026**
 Certification: **Certification of Authenticity**

SPRINGTIME

SPRINGTIME is a poetic celebration of rebirth, composed with poster paint and arranged through a delicate collage technique that layers memory, texture, and imagination into one luminous field. The composition unfolds vertically like a seasonal altar, where fragments of leaves gather and overlap, forming a living tapestry of renewal.

At the heart of the piece, pale, almost spectral leaves bloom against a deep midnight-blue ground. Their veins radiate like constellations, suggesting that growth is not merely botanical, but cosmic. Fine scratches and intersecting lines trace unseen energies—like wind currents, whispered prayers, or the silent pulse of sap rising through hidden roots. These marks give the surface a sense of movement, as though spring itself is breathing beneath the paint.

Above and below, darker layers of foliage shimmer in greens, yellows, and cool blues. The collage arrangement creates depth—leaves appear to float,

to sink, to re-emerge. It feels as though we are witnessing the forest from within: light filtering through canopies, shadows dancing across damp earth, chlorophyll glowing with quiet intensity. The textures evoke the sensation of touching bark, brushing against undergrowth, and listening to the subtle crackle of new life pushing through the soil.

The contrast between the luminous central bloom and the surrounding dense foliage suggests transformation—the quiet miracle when dormancy gives way to vitality. *SPRINGTIME* is not merely a depiction of leaves; it is an atmosphere, a threshold moment between stillness and awakening. Through layered surfaces and tactile collage, the painting becomes a metaphor for renewal: fragile yet persistent, chaotic yet harmonious.

In this work, spring is not a season alone—it is a state of becoming. It is the soft explosion of life after silence, the gentle insistence of growth, and the eternal promise that even in darkness, something luminous is preparing to unfold.



Yulius Widi Nugroho



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Dr. Yulius Widi Nugroho, S.Sn., M.Si. is an Indonesian artist, illustrator, photographer, and educator based in Surabaya. Born in Solo on July 20, 1976, he studied Visual Communication Design at Universitas Sebelas Maret, continued with a Master's degree in Communication Studies at Universitas Dr. Sutomo Surabaya, and earned his doctoral degree in Art Creation from Institut Seni Indonesia Denpasar in 2024.

He began his professional career in the advertising and publishing industries in Solo (2000–2008) as an illustrator, graphic designer, and photographer, while also developing a long-standing career as a lecturer in Visual Communication Design since 2003 at several

universities in Central and East Java.

Drawing has been his lifelong passion and the foundation of his artistic practice. His work explores both cartoon and realist illustration, often presenting humorous characters that carry elements of social commentary. One of his notable projects is the cartoon series “Punokawan Ngejowantah” (2017–2020), inspired by the classic Punokawan figures.

Yulius joined **House of Creative Artists (HOCA)** in May 2024 and held his first solo photography exhibition at Park23 Creative & Entrepreneur Hub in August 2025.



Title of Artwork : Anxiously In The Rain
Artist's Name : Yulius Widi Nugroho
Date of Creation : 14 February 2026
Medium/Technique : Acrylic on Canvas
Dimensions : 30 x 40 cm

Artist Statement :

"Anxiously In The Rain" is a reflection on anxiety. Rain becomes a metaphor for a fraught mind, a slow trickle of doubt. The figure in this painting is immersed in her own fragile yet resilient inner space. Anxiety isn't always about panic, but rather about the silence that falls repeatedly, like an unrelenting rain.



Ninik Juniati



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Dr. Ninik Juniati S.Pd., M.Pd., is a textile artist and academic whose work explores material experimentation, garment pattern techniques, traditional craftsmanship, and cultural narratives. Based between Sidoarjo and Surabaya, she develops an artistic practice grounded in ethnographic research, textile manipulation, and the reinterpretation of tradition.

Her educational background in Fashion Design, Education Management, and Art informs both the technical and conceptual dimensions of her work, particularly in draping, pattern construction, textile studies, and design history. Through this interdisciplinary approach, she bridges craft knowledge with contemporary artistic inquiry.

Ninik's works draw inspiration from diverse textile traditions such as Shibori, Tie-dye, Macramé, and Indonesian Wastra Nusantara, alongside her research on Tenun Sesek Pringgasela and the

symbolism of Tope' Le'leng from the Kajang community. Through these explorations, she develops a contemporary visual language that merges traditional techniques with forms oriented toward sustainable fashion and eco-art practices.

As a researcher and lecturer at the Faculty of Creative Industries at Universitas Surabaya (UBAYA), Ninik has published research on textiles, slow fashion, visual culture, and craft. She has also produced numerous design works that have received copyright and industrial design protection, including batik motifs, accessories, and household product designs.

In her artistic practice, Ninik views textiles as a medium that holds memory, identity, and cultural experience—while simultaneously offering a space for innovation and creative transformation.



Title of Artwork : Held, Not healed
 Artist's Name : Ninik Juniati
 Date of Creation : 14 February 2026
 Medium/Technique : Fibre Art
 Dimensions : 30 x 40 cm





Satria UP



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Putu Satria Udyana Putra, S.Sn., M.Sn., is an illustrator, visual communication designer, and lecturer with a strong interest in visual storytelling, graphic narratives/picture stories, and the transmission of cultural memory through digital media. He teaches as a lecturer in Visual Communication at Institut Bisnis dan Teknologi Indonesia (INSTIKI), Bali. Satria is currently pursuing his doctoral studies at Institut Seni Indonesia, Bali (Indonesian Art Institute).

Exhibitions participated in:

2026

B-GIDME (Bali-Global Innovative Design Map Exhibition) @ Institut Seni Indonesia Bali

2025

B-GIDME (Bali-Global Innovative Design Map Exhibition) @ Institut Seni Indonesia Bali



Title of Artwork : Unconditional Love
 Artist's Name : Satria UP
 Date of Creation : 14 February 2026
 Medium/Technique : Mixmedia
 Dimensions : 30 x 40 cm

Description:

This painting portrays human love for living beings who are treated as part of the family. The pink figure, wearing a warm smile,

cradles a small dog in their lap, emphasizing emotional closeness, a sense of safety, and a sincere bond between the two. The embrace and their connected gaze suggest that a pet is not merely a companion, but a cherished "member of the household," loved and cared for. The dynamic, colorful patterned background enhances the joyful, energetic atmosphere and the warmth of this cross-species family relationship.



Supradaka



@pradaka_kartunis



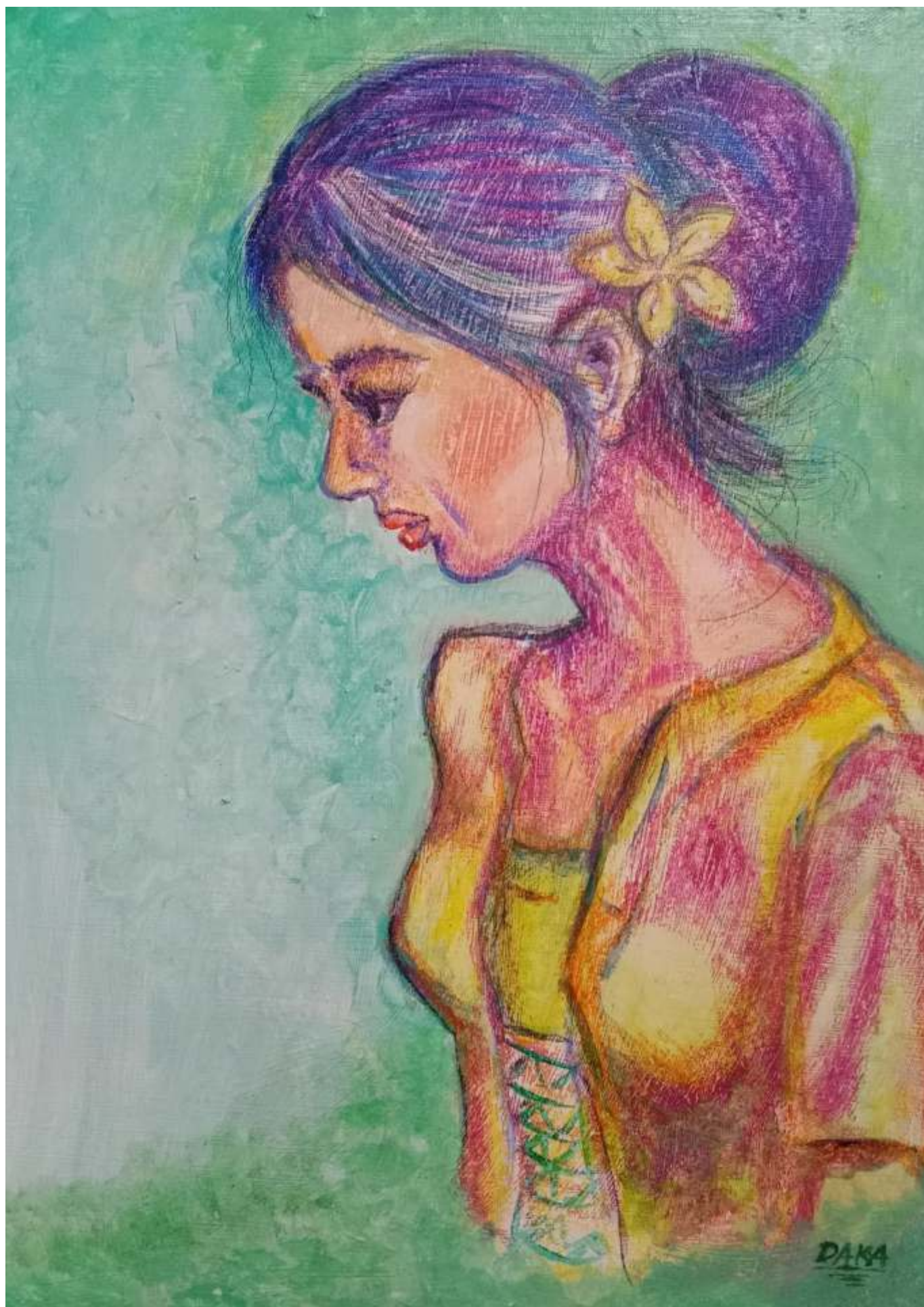
padakakramat5@gmail.com

Supradaka, S.Pd., M.Pd., was born in a small village in Blitar Regency, East Java, into a family of traditional theatre performers. From an early age, he was immersed in artistic practices such as dance and Javanese gamelan, while also developing a strong interest in comics and drawing inspired by Indonesian comic artists and humorous cartoons published in Javanese-language magazines.

He studied Fine Arts at IKIP Malang (now Universitas Negeri Malang) and joined NGAKAK (Ngalam Kartun Klub) in 1988. Since then, he has actively published cartoons in various local and national media and participated in international cartoon competitions, including those organized by Yomiuri Shimbun.

In 1994, Supradaka moved to Jakarta and worked at Televisi Pendidikan Indonesia (MNCTV) as a computer graphics specialist and motion graphic designer until 2018. He currently works as a practitioner-lecturer at several private universities in Jakarta while continuing to participate in national and international cartoon competitions and exhibitions.

His recent achievements include First Prize at the National Cartoon Competition on Jambi (2020), finalist at the Petrokimia Gresik Cartoon Competition (2020), and contributions to several international portrait caricature albums organized by the Union of World Cartoonists (UWC). Supradaka joined House of Creative Artists (HOCA) in 2024.



Title of Artwork : Balinese Girl
Artist's Name : Daka
Date of Creation : February 2026
Medium/Technique : color pencil, crayon, acrylic on canvas
Dimensions : 30 x 40 cm

Description:

This painting presents the portrait of a contemporary Balinese girl shown in profile, with her head slightly bowed. Her posture and downward gaze reinforce an impression of modesty, gentleness, and quiet contemplation. Her facial expression appears calm, with the lines of her nose and lips rendered firmly yet delicately, revealing a graceful and refined character.

Her hair is neatly tied back in a bun, adorned with a yellow **Plumeria** (frangipani), a strong symbol of Balinese feminine identity. At the same time, the use of purplish and bluish tones in the hair introduces a modern touch, representing a Balinese girl of today—one who preserves tradition while living within a contemporary world.

The clothing combines traditional nuance with contemporary artistic interpretation. The golden yellow tones of the garment evoke warmth and brightness, while touches of pink and purple on the skin and shadows add a deeper emotional expression to the composition.

The soft green background is rendered with loose, non-detailed brushstrokes, allowing the viewer's focus to remain on the figure. The green tones create a natural, refreshing, and harmonious atmosphere, subtly suggesting the lush environment of **Bali**.

Overall, this painting is not merely a physical portrait of a Balinese girl, but also a representation of the character of contemporary Balinese women: graceful, rooted in tradition, yet possessing a modern identity. The sense of shyness conveyed here is not a sign of weakness, but rather a symbol of inner gentleness and quiet beauty.



Den Dede



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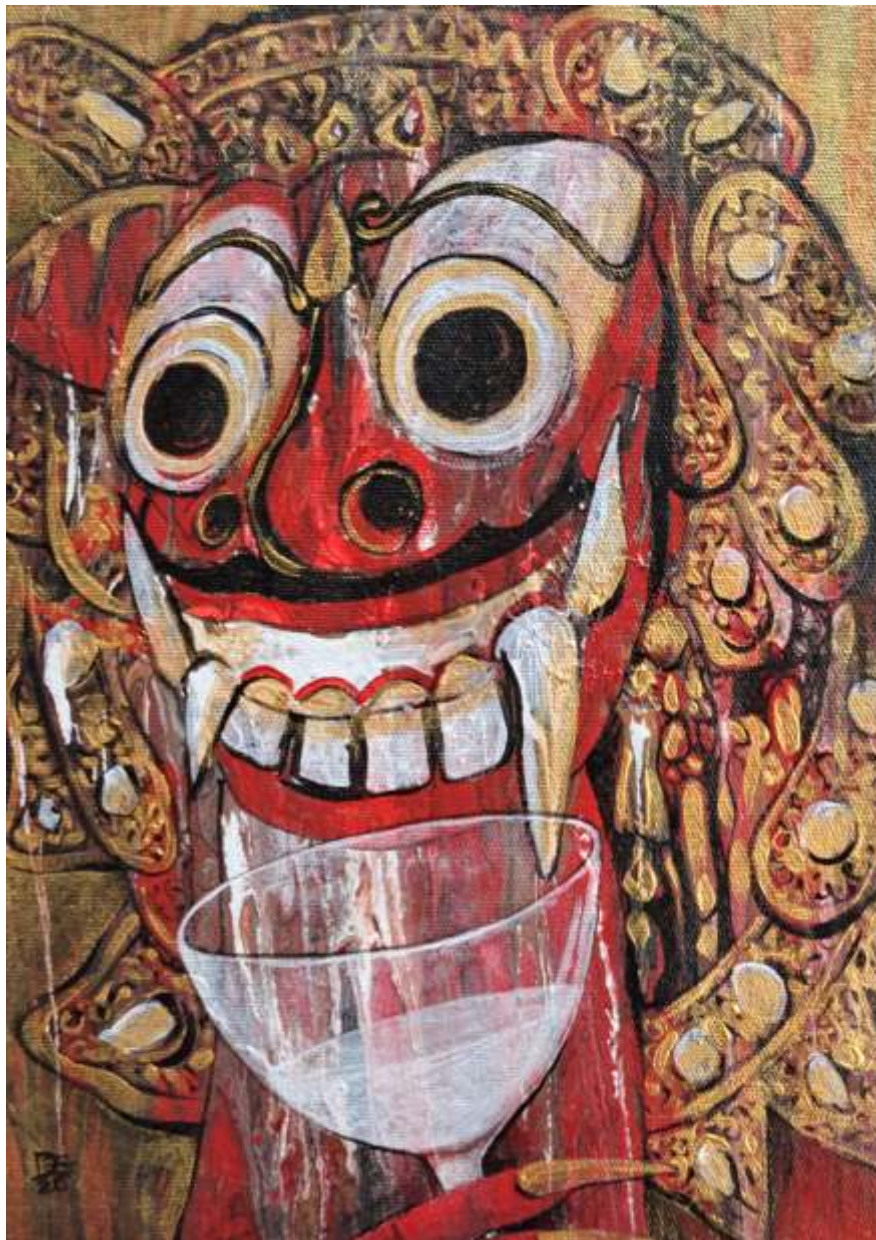
Den Dede is a senior cartoonist from Makassar—often referred to as Kota Daeng—in South Sulawesi, Indonesia. Widely respected among fellow cartoonists, he has played an important role in nurturing the cartoon community in Makassar. In 2004, together with other local cartoonists, he helped establish Karaeng (Kartunis Kota Daeng), a collective dedicated to developing cartoon art in the region.

Born in 1968, Den Dede has received numerous awards in cartoon and design competitions throughout his career. His early recognition came in 1991 when he won First Prize in the National Ceramic & Cartoon Contest. This was followed by several notable achievements, including First Prize at the Bhayangkara Cartoon Contest (1992), Fourth Prize at the Ancol Cartoon Contest (1993), Third Prize at the Environment Cartoon Contest (1994), First Prize at the Sapta Pesona Poster Contest (1996), First Prize at the Peace Indonesia

Poster Contest, and most recently First Prize at the BCF Electrical Energy Cartoon Contest (2019).

In 2023, he was invited to join the editorial team of Carma (Cartoon Magazine), beginning with its third edition. That same year, Den Dede officially became a member of House of Creative Artists (HOCA).

In January 2024, during an art auction coordinated by House of Creative Artists (HOCA) in collaboration with Orzaar, eleven of his digital NFT works from the Whale Ordinal series were successfully sold alongside eighty-nine NFT artworks by other HOCA members. Most recently, he participated in the art exhibition Utopia I, organized by House of Creative Artists (HOCA) and Bentara Budaya Kompas Gramedia, held at Tijili Seminyak from December 5–14, 2025.



Title of Artwork: Smile & Drink
 Artist's Name: Den Dede
 Date of Creation: February 2026
 Medium/Technique: acrylic on canvas
 Dimensions: 30 x 40 cm

Description:

Behind the golden mask, a serene, secretive smile hung. He raised a clear glass of water, simple yet honest, as if celebrating silence amidst the glitter.

Gold reflected the light of the world, water reflected the clarity of his own being.

Between luxury and simplicity, he chose balance, smiling and then refilling his soul sip by sip.





Agus Yudha



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I **Gusti Ketut Agus Yudanegara**, widely known as ****Agus Yudha****, is a Balinese artist whose creative path has been closely connected to the worlds of design, illustration, and cartoon art. Although formally trained in culinary studies, his career in the visual arts began shortly after graduating from vocational school in 1993, when he worked as a designer in a printing company, developing both his manual drawing and digital design skills.

A year later, he joined a screen-printing studio that later became the foundation of Bog-Bog Bali Cartoon Magazine, where he worked for nearly twenty-two years. Immersed in a community of cartoonists, Agus Yudha gradually developed his own voice as a cartoon artist and began contributing to Bog-Bog Bali Cartoon Magazine and Carma

(Cartoon Magazine).

His works have been exhibited widely in Bali, including at Sanur Village Festival, Pesta Kesenian Bali, Balijani Festival, and Denpasar Festival, as well as in several themed exhibitions in Jakarta and Bali. Internationally, he participated in the Bali Return Economy in Perth, Australia (2014), and the 4x4 Inch Art exhibition organized by Nevada Fine Arts in Reno, USA (2026), alongside artists coordinated by House of Creative Artists (HOCA).

Through his cartoons and illustrations, Agus Yudha brings humor, wit, and social reflection into his artistic practice, contributing to the dynamic landscape of contemporary Balinese art.



Title: **THE FLUTE HARMONY**

Medium: **Acrylic on Canvas**

Size: **30 x 40 cm (12x16 inches)**

Date: **February 2026**

Certification: **Certification of Authenticity**



Title: **THE GOLDEN CIRCLE OF LIFE**

Medium: **Acrylic on Canvas**

Size: **30 x 40 cm (12x16 inches)**

Date: **February 2026**

Certification: **Certification of Authenticity**



Title: **ENCHANTING BEAUTY**

Medium: **Acrylic on Canvas**

Size: **30 x 40 cm (12x16 inches)**

Date: **February 2026**

Certification: **Certification of Authenticity**

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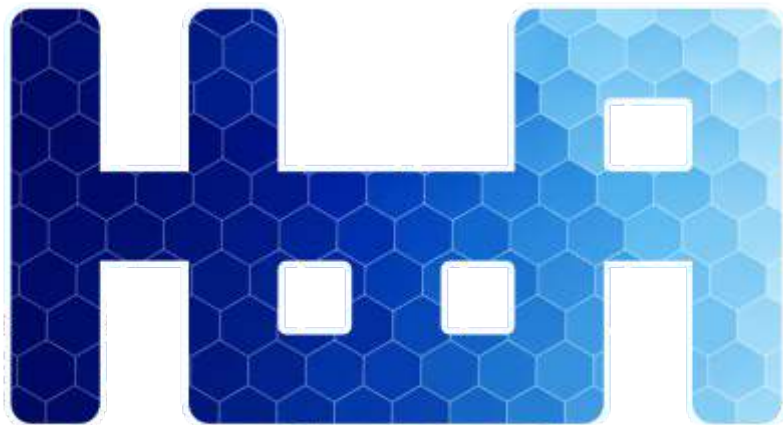
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