Adam de Boer
Littoral Images
Metaphors and Footnotes from the Shore
When we first exhibited Adam de Boer in the group exhibition ‘In Our Image: After Likeness’ at Gajah Gallery Yogyakarta, his painting, ‘Twin Tempests’, instantly drew me in with its subtle, confounding details. It employed the batik-adjacent wax-resist technique—masterfully infusing the distinct puzzle-like, pictorial aesthetic common in traditional Javanese craft. Yet, depicting black crows and white seagulls flying above a stormy sea, the seascape he painted was not in Indonesia. His perspective struck me as unique. Most of the artists we exhibit at Gajah of Indonesian heritage were born and raised there, moving at most from one city to another within the country. Adam, an American of Dutch-Indonesian heritage, was not.

He grew up in South California, and according to him, “almost unconsciously” accepted his American identity. Yet, in 2017, he earned a Fulbright fellowship, and seized the chance to immerse himself in Indonesian craft — learning batik painting, woodcarving, palm weaving, and carving wayang kulit. His art inevitably became infused with a kind of restless longing: to understand his roots, to acknowledge his hybrid identity, to confront the unspoken pains of displacement that he inherited—themes common among the works of other diasporic artists.
Nevertheless, Adam’s paintings capture the singularity of his diasporic experience. It is a delight to present his first solo show in Jakarta, ‘Littoral Images’, where he ventures deeper into the complexities of this poignant, unfolding narrative. At first glance, his paintings appear serene and picturesque, washed in light pastel colours and captured in that signature, delicate batik technique. But linger longer, and melancholy and estrangement slowly creep in. A woman is oblivious to a volcano exploding behind her. Foreigners surf and fishermen work on the same Balinese shore. A large leaf obscures Adam’s face in his self-portrait—concealing his identity. Directly referencing the sea in his title and subject matter, Adam does not deny the reality of the distance between himself and Indonesia in these paintings, both physically and culturally. Rather, he embraces it — uncovering, like a curious deep-sea diver, its endless mysteries and absurdities.

I would like to thank Liza Markus for her insightful essay that captures the depth of Adam’s work. Finally, my deepest gratitude extends to Adam de Boer—whose works, at least to me, have expanded what it means to belong.

JASDEEP SANDHU
"No matter my zeal for this fragment of my ethnicity, I will never transcend my actual history and lived experiences of growing up in California. The batik in this work will inevitably be a misappropriated craft."

As part of a diaspora myself, Adam’s sentiment deeply resonates with me. Cultural authenticity is a criterion that I often find troubling because the definition of what is ‘authentic’ might refer to what is ‘accurate’ or ‘original’ rather than what is ‘true’. This ambiguity regarding what is considered ‘authentic’ can, unfortunately, become a blanket statement against one’s practice and personal expression of culture. For example, authenticity may be questioned if one chooses to reconnect with their culture only later in life as it is assumed to be tacit knowledge, or if one learns folklore through printed media as opposed to more customary forms like the oral tradition. However, Adam’s oeuvre is an example of how diasporic culture can be authentic - genuine to his own lived experience while at the same time, being mindful not to claim accuracy over the Javanese, Eurasian and American cultures whose components he incorporates.

Yet, an unhelpful dichotomy manifests when addressing culture as there seems to exist only two distinct approaches to cultural production: either textual or performative, but nothing else in between.

“Our point of departure was to question the rather odd but still widely held view in the humanities of the early 1990s that there remained a fundamental difference between European and non-European cultures. It was widely assumed that European cultures asserted and represented themselves through texts and artifacts, while non-European cultures articulated their self-image and self-understanding through various kinds of cultural performances… This difference is captured by the dichotomous metaphorical pair of ‘culture as text’ as against ‘culture as performance’.”

Due to the cultural distance that Adam experiences as a diasporic individual, his knowledge of the region and its history often comes from research rather than direct and lived observation, which can be categorised as a ‘textual’ approach to culture. However, Adam’s artistic practice and search for identity primarily lie in the act of ‘doing’ and ‘performing’: surfing, boiling cloth, waxing, staining, carving and negotiating with material limitations. Everything is, therefore, experienced through his own body. As a result, he seamlessly brings together both sides of the dichotomy to the center, an ingenious combination of textuality and performativity in subject matter as well as material qualities.

Top: 1-2. de Boer in Yogyakarta, creating Room Screen for Margio Bin Suyeb (Recto), 2017
Bottom: Fig. 3. de Boer using tjanting to create wax lines.
In Adam’s works, the textuality of culture appears in his method of footnoting and referencing, leaving an apparent trace across the paintings in this exhibition which routinely cross-reference each other. While some of the paintings provide context for another, others run parallel as conceptual antitheses. More than just internal conversation among the artworks in the show, Adam also dedicates and references other traveler-artists in his work; Annah the Javanese (After Gauguin), Studio Window at Teluk Gerupuk (After Spilliaert), Littoral Images, for A.B. (After Elms) are paintings that pay homage to those whom he knows personally as his contemporaries as well as those that came before him. The Sekar Jagad batik motif appears as a ‘quoted’ background for the Fool’s Cap Map of the World No. 4 rather than as a single naturally occurring composition with the figure of the jester. Beyond the visual arts, Adam also references literary works such as Anthony Burgess’s 1964 trilogy, The Long Day Wanes; Karen Tei Yamashita’s 1997 novel, Tropic of Orange; as well as cultural artifacts such as the cordiform projection map.

Before addressing the performative elements in Adam’s works, I would like to explain further what it means to refer to culture as ‘performative’. Erika Fischer-Lichte illustrates in her book Ästhetik des Performativen that a unique negotiation happens in a performance process - for instance, how the actors are perceived on stage and the emotions they evoke can never be entirely governed by the script. Instead, performance is determined by the co-presence of different bodies that self-generate their meaning and shape. As such, a performative process is one that embraces contingencies and unpredictabilities as a driving force for shifts to happen. A performance is never autonomous, and neither is culture. Culture is not autonomous insofar as it is never realized (or preserved) as the exact intention of the “original group”, but it exists as a sort of guideline with an allowance for the unforeseeable. Similar to chance and improvisation in performance, culture references the past and shapes the present until a moment where the present experiences a disruption (sometimes, in the form of tragedies, displacement, revolution or repression) and therefore, requires it to assume a decisive stance to project the future. It is exactly at this point that a fertile and abundantly creative cultural shift tends to happen.

Right: Fig. 4. Detail of Fool’s Cap Map of the World No. 4, 2022
Adam’s family history is punctuated with disruptions from his paternal side. Firstly, as a Eurasian family living in a sugar factory community in Purwokerto during Indonesia’s pre-independence era. Secondly, the nationalisation of the sugar industry caused the family to repatriate; it is worth keeping in mind that after generations of assimilating themselves to the local culture in Indonesia, they may have faced challenges fully integrating back into European society. Adam’s father, born in Purwokerto, moved to the Netherlands as a child and then the Virgin Islands before settling in California in the late 1960s. Thirdly, Adam ‘returned’ to Indonesia, a foreign yet forgotten home, through research and art. If disruptions are what fertilizes the soil of culture, then these occurrences in Adam’s familial legacy are manifestations of the contingencies through which the transformative power of culture is truly displayed.

To further disprove the dichotomy between ‘culture as text’ and ‘culture as performance’, Adam’s works are arguably ‘performatively textual’ in that it deals with textual assets - such as batik motifs, Gauguin’s Annah the Javanese and the Cordiform Map - performatively. By improvising the unknown within these imperfect archives, Adam imbues these gaps and holes with his own interpretation and creates relations between artifacts from distant lands. For example, he positions Annah as an archetype through which he reimagines the story of his Indonesian bloodline; he teleports Spilliaert’s studio to overlook the Lombok seaside; he creates a beautiful landscape as a celebratory re-envisioning of Britain’s withdrawal from the Malayan territory as written in Anthony Burgess’s trilogy; he produces a double exposure of Jakarta and Atwater Village in Los Angeles into a single cityscape. More than just about finding connections between artifacts, Adam also positions himself to be co-present with them, or rather, he selects those that can become an extension (or approximation) of his cultural existence.

Circling back to the earlier question regarding authenticity, accuracy is, thus, an elusive expectation to demand of culture, especially given that cultural creation has been established as a performative process. If culture is defined as performance, then culture should instead develop through improvisations and shifts rather than fixed instructions (not to be confused with ritual, an act or set of actions that may necessitate specific steps to execute). In this regard, I hope that we can collectively and (only for a brief period and with healthy skepticism) momentarily suspend the notion of batik as part of Indonesia’s heritage and instead, observe how it morphs across distance, time and space into something - authentically - different. Therefore, by looking at how Adam lovingly misappropriates both batik and Western art and literature alike, we as ‘mainland’ and ‘diaspora’ alike, may realize that we are playing the longest game of telephone ever called culture.
A Traveler’s Malady and Nostalgic Naturalism

Having followed Adam’s body of work between 2020 and 2023, I was amazed at the level of naturalism that he has managed to gradually develop over the years. Naturalism, in his case, does not refer to the art movement nor does it mean a faithful evocation of nature; rather, it involves creating the best resolution of an image that works with as well as utilizes the limitations present in both the ‘visual transmitter’ (which is, batik on canvas) and the ‘visual receiver’ (which is, the imprecise and unreliable human memory).

While it is possible to liken Adam’s cel-shaded ocean waves to the blurry-rendered fog in Caspar David Friedrich’s Wanderer above the Sea of Fog as both simplifications that contribute to romance and drama, perhaps a better comparison is with a more contemporary example that the majority of us may have experienced. When Mortal Kombat and other early ‘90s games were first launched, those of us who grew up during that period can probably remember how life-like the graphics were. But, the contemporary recreation of the ‘90s pixel art in indie games today often feels detached or even discredits our memory of that naturalistic quality we know from our childhood. The nostalgia for that life-likeness, romance and drama is not only because we did not have more advanced technology to make comparisons with, but also because modern pixel art has not considered the bleed and blur that occur with CRT monitors.

Original pixel animation, hence, was designed with a different set of rules, namely contrast, color and contour working with the display limitations of CRT monitors, which a more precise LCD screen cannot replicate. For Adam, this inaccuracy and limitation in his use of the batik medium are nostalgically naturalistic. The aquamarine blue of the water in Pantai Pandemi (Pandemic Beach) glimmers and appears almost glass-like, surrounded by the white border left by the wax. The flooding rainwater in Ambling Along the Tropic of Orange seems as alluring as how we would recall seeing puddles for the first time as a child. The monstera leaf in Daun Dawn (Dawn Leaves) looks like it would make a squeak if you touch it. The soft bleed between the tangerine clouds and magenta sky in Long Days Wane feels like it takes you back to the days when - to borrow the words of Kurt Vonnegut - “Everything was beautiful, and nothing hurt.”

Above: Fig. 8. Comparison between CRT graphics on Genesis Composite via Sanyo DS-13320 (left) and LCD/LED graphics on PC Emulator (right).

Right: Fig. 9. Detail of Pantai Pandemi (Pandemic Beach), 2022.

Bottom row from left:
Fig. 10. Detail of Long Days Wane, 2022.
Fig. 11. Detail of Daun Dawn (Dawn Leaves), 2022.
Beyond the visual, the narratives of Adam’s works are also naturalistic. In the earlier part of this essay, I discussed and problematized accuracy as a standard for cultural authenticity; similarly, in this case, inaccuracy is also not the enemy of nostalgic naturalism. Instead, it is actually the physical restoration of the memory that distorts the sweetness of nostalgia. As exemplified by contemporary pixel art, retro cafés and colonial-style buildings, any copy of the past will always be an imperfect duplicate and uncanny to a certain degree. Therefore, the only remedy for the traveler’s malady is not to recreate the lost home, but to constantly improvise on the exilic theme.

“For him, the only way to survive the exile imposed upon him was to mimic it, to improvise constantly on the exilic theme, to write about returns home under an assumed name and with a false passport... playing the game of hide-and-seek with memories and hopes, just as one did with friends in one’s distant and half-forgotten childhood, seems to be the only way to reflect the past without becoming a pillar of salt.”

This constant reenactment of travel and displacement is the strategy that Adam adopts in his works, most prominently in a piece titled Annah the Javanese (After Gauguin). In this work, he takes on the roles from both sides of displacement with Annah and Gauguin as his assumed persona and ‘false passport’.

Adam describes himself as a traveler-artist and thus, he inhabits the roles of “the immigrant, the exiled, the tourist, the urban wanderer... the dominant figures in contemporary culture” all at once. As a first-generation American citizen, Adam is ‘the immigrant’; as his lineage can be traced back to a repatriated Indo-European family, he is also ‘the exiled’; he becomes ‘the tourist’ during his visits to Bali and Java; in Los Angeles, his keen observations make him ‘the urban wanderer’. By inhabiting each of these roles, he also widens his repertoire as a traveler-artist, with every character having and articulating a unique voice - ‘the tourist’ creates batik with a different meaning from ‘the exiled’ while ‘the urban wanderer’s’ cityscape is distinct from ‘the immigrant’s’ cityscape. As a result, a single batik becomes open to a plurality of interpretations given Adam’s multi-layered identity.

The namesake of this exhibition, Littoral Images for A.B. (after Elms), was created for one of the most remarkable traveler-artists who had strong ties to Indonesia: Ashley Bickerton. In a fated encounter, Adam met Ashley in Bali just when the latter had entered a new arc in his reenactment of the exilic theme, assuming the character of blue aliens in paradise or the ‘20th Century Men’. While he never entirely related to
the cynicism in Bickerton’s Blue Man paintings, Adam found solidarity with the metaphorical and literal alienation of his characters. Amidst the theatrical display of debauchery and the grayness of moralities displayed, never once did the Blue Man claim belonging or nativity to a particular locale. Adam likens Bickerton’s composition to Dutch ‘Merry Company’ paintings, where the artist’s morality is “wonderfully indiscernible” but whose emotions are relatable; I believe this is precisely the position that a traveler inhabits. Similar to how Eurasian culture and people are despised yet romanticized in the eyes of many Indonesians, the traveler (the exile, immigrant, tourist, etc.) is not only a perpetual outlier for the local community, but also someone whose past and eventual present circumstances become somewhat a situation that can be empathized with.

This moral tension is depicted in *Pantai Pandemi (Pandemic Beach)*, where a native’s interaction with the sea is juxtaposed with an alien’s one. The composition of the canvas is split almost evenly in the middle by a wave crest: local fishermen with straw hats occupy the bottom half while the Australian surfer is on top. The fishermen’s slow, communal wading movement is contrasted against the surfer’s swift movement that creates splashes and white sea foams. The surfer’s delight upon encountering empty beaches is an honest yet self-centered reaction, too absorbed in himself to realize the connection between the pandemic and its effect on the subsequent dwindling local economy. Adam is himself an avid surfer who has visited Bali before for a trip; but that being said, he still manages to be aware and critical of the irony at play, making his take on this traveler-local social juxtaposition unique.
In recent years, Adam’s series of works have moved away from the nostalgic Javanese motifs and scenes, such as the Baturaden Room Screen, Volcano Viewpoint, or Tobong paintings which he started about a decade ago, into his local Los Angeles neighborhood vistas.

However, despite this shift in his subject matter, his investigative zest towards the movement culture remained. For a deeper understanding of the two cityscapes in this exhibition, Ambling Along The Tropic of Orange and Common Birds, we should look at Adam as the final ‘figure of contemporary culture’ mentioned by Bourriaud: ‘the urban wanderer’.

“The experience of life in the modern metropolis, at once alienating and exhilarating, contributed a lot to the genesis of the diasporic intimacy. After all, the first immigrants were internal, usually, country people who came to live in the city. That urban “love at last sight” discovered by Benjamin and Baudelaire, that produces a sexual shudder with a simultaneous shock of recognition and loss, is more than a melancholic passion; it reveals itself as a miracle of possibilities. “Love at last sight” strikes the urban stranger when that person realizes he or she is onstage, at once an actor and a spectator."

At the heart of this exhibition is the theme of connection and how Adam interweaves disparate littoral imageries into a cohesive narrative. However, this process of collaging memories is not exclusive to the artist but rather, a phenomenon that can be observed in multicultural cities. The uncanniness and surreal spatiality of restorative nostalgia are further emphasized in multicultural cities, such as Los Angeles and Jakarta, through architectural replicas. The features of a building often start off as functional before they abstract and transcend into also becoming cultural signifiers. What happens when these double-functioning
In the painting, *Ambling Along the Tropic of Orange*, the ‘Dutch-Colonial-Style’ building in the background is based on the Van De Kamp bakery in Adam’s neighborhood of Atwater Village. This kind of Modern pastiche architecture can be found mixed together all over Los Angeles and the examples are diverse: Japanese, Spanish, Tudor, French, Mediterranean, etc., and they all manage to be equally ridiculous due to their incongruity. That incongruity is, however, not unfamiliar to the city of Jakarta. The eclecticism in both Jakarta and Los Angeles architecture is further amplified through media and other textual references. Just like how Adam’s understanding of Indonesia is a collection of references and literary footnotes, the inhabitants of Los Angeles also experience the hyperreality of Hollywood set design influencing their actual city. The imagined, thus, manifests into the real world.

I am tempted to move the letter ‘r’ in Adam’s *Ambling Along the Tropic of Orange* to change the title into ‘Rambling Along the Topic of Orange’; it is not because I think that this painting is uncommunicative or superfluously referential, but because rambling, or approximative speech, is the only way we are still able to approach the topic of Orange: the Netherlands and its ties to Adam’s heritage. In this case, being indirect is authentic to the narrative. This long-windedness and beating-around-the-bush manner of speech in approaching the subject of Dutchness might also relate to the feeling of shame that arises within myself (and maybe other Indonesians as well) in being too familiar with the Dutch old-town architecture.

*Romo (Father) Mangun, or Y.B. Mangunwijaya,* criticized this phenomenon quite harshly in his 1995 book on the cultural and philosophical aspects of architectural design, *Wastu Citra*. I agree with this critique because ‘architectural eclecticism’ is a symptom of larger issues: neo-aristocracy, wealth exhibitionism, and surface nationalism in a turbulent nation. That being said, I would like to bring to focus his statement on eclecticism in architecture - its pastiche uncanniness - and how it inevitably happens, as a sign that a country has just experienced a stage of “crisis and transition”:

“Eclecticism is a spirit of copying in a mish-mash, mix-ups of all elements that just happen to be fancied… It is also a symptom of every era of crisis and transition; if a nation, for some reason, whether from outside or from within, is uprooted from an environment of tradition that has already taken root, then comes out in a completely new realm and conditions that demand new solutions to problems, but have not yet found… The only course of action that is usually done by the general public in this empty state of soul is: ‘to recourse to the catalog of the past’.”

In the painting, *Ambling Along the Tropic of Orange*, the ‘Dutch-Colonial-Style’ building in the background is based on the Van De Kamp bakery in Adam’s neighborhood of Atwater Village. This kind of Modern pastiche architecture can be found mixed together all over Los Angeles and the examples are diverse: Japanese, Spanish, Tudor, French, Mediterranean, etc., and they all manage to be equally ridiculous due to their incongruity. That incongruity is, however, not unfamiliar to the city of Jakarta. The eclecticism in both Jakarta and Los Angeles architecture is further amplified through media and other textual references. Just like how Adam’s understanding of Indonesia is a collection of references and literary footnotes, the inhabitants of Los Angeles also experience the hyperreality of Hollywood set design influencing their actual city. The imagined, thus, manifests into the real world.

I am tempted to move the letter ‘r’ in Adam’s *Ambling Along the Tropic of Orange* to change the title into ‘Rambling Along the Topic of Orange’; it is not because I think that this painting is uncommunicative or superfluously referential, but because rambling, or approximative speech, is the only way we are still able to approach the topic of Orange: the Netherlands and its ties to Adam’s heritage. In this case, being indirect is authentic to the narrative. This long-windedness and beating-around-the-bush manner of speech in approaching the subject of Dutchness might also relate to the feeling of shame that arises within myself (and maybe other Indonesians as well) in being too familiar with the Dutch old-town architecture.
that shows up in Adam’s painting. The shame is akin to a “You too, huh?” knowing glances exchanged during group therapy sessions. The reality is, many inhabitants of both towns are still recovering from the shock of being uprooted and the long-term effects of displacement. Architecture eclecticism, therefore, is a striking reflection of what happens within - for communities and individuals; ultimately, it represents a combination of that ‘last glance’ that is forever etched in your mind against the background of ‘last glances’ of others around you, thereby building a city from a collection of losses. Perhaps this collection of losses is also what Adam is trying to reclaim through this exhibition.
Paintings

Studio Window at Teluk Gerupuk (After Spilliaert)
2022, batik and oil paint on linen, 150 x 100 cm
I suppose I have used textiles in a mishandled, misappropriated way similar to Shonibare by painting naturalistic narrative scenes onto traditional Indonesian batik.
We assume a far less aggressive stance within the dialog of multiculturalism than that of previous generations because we have never identified completely as being any one way, nor have we felt the pressures of a society affected by deep-seated stereotypes.

What we are privileged to do now is to translate all of our knowledge and experience as equally relevant to our identity and therefore fodder for our creative practices.
Pantai Pandemi
2022, batik and oil paint on linen, 147 x 101 cm

Littoral Images, for A.B. (After Elms)
2022, batik and oil paint on linen
71 x 101 cm (top panel); 127 x 127 cm (bottom panel)
Historical fiction often influences my paintings, especially my work about Indonesia, because most of what I know of the region and its history has come from research rather than a lifetime of direct observation.

An unfortunate reality but one I’m comfortable admitting to myself and my viewers.

De Boer is currently a Joan Mitchell Foundation Fellow and in 2017 was awarded a Fulbright Research Fellowship to Java, Indonesia. Other grants include those from the University of the Arts, London + Arts for India, The Cultural Development Corporation, DC Commission on the Arts and Humanities, and The Santa Barbara Arts Fund.

For over a decade de Boer has travelled throughout Indonesia to investigate his Eurasian heritage. His recent work employs imagery and traditional crafts from the region as a way to connect his artistic practice with those of his distant cultural forebears. He currently lives in Los Angeles.

EDUCATION
2011-12 Chelsea College of Art, London (MA), UK
2002-06 College of Creative Studies, University of California, Santa Barbara (BA)m, USA
Sewerini School of Art, University of Georgia, Athens, Cortona, Italy

SELECTED AWARDS & FELLOWSHIPS
2021-25 Joan Mitchell Fellow
2017-18 Fulbright Research Fellowship, Indonesia
2015 Joan Mitchell Foundation, Painters & Sculptors Grant Nominee
2011 Arts for India Scholarship, University of the Arts, London + Chelsea College of Art and Design
2010 Young Artist Program Grant, The DC Commission on the Arts and Humanities
Creative Communities Fund Grant, Washington

COLLECTIONS
Deji Art Museum, Nanjing, China
Bank of America, Jakarta, Indonesia
Glendale Community College
Chelsea College of Art and Design, London, UK
Art Museum of the Americas, Washington, USA
Department of Human Services, Arlington, USA
DC Commission on the Arts and Humanities, Washington, USA
American College of Obstetricians and Gynecologists, Washington, USA

RESIDENCIES
2017 RedBase Foundation, Yogyakarta, Indonesia
2014 Cemet Art House/Mes So, Yogyakarta, Indonesia
2013 laagencia, Bogotá, Colombia
2012 International Institute of Fine Art, Modinagar, India
2006 Summer Studio Program, Virginia Commonwealth University, USA

SELECTED SOLO AND DUO EXHIBITIONS
2023 One Spring Day, Hunter Shaw Fine Art + NADA, NYC, USA
2022 Jalan-Jalan, Taymour Grahne Projects, UK
2020 Itinerant Vistas, Hunter Shaw Fine Art + NADA, Miami, USA
2018 Facing New Axes, with Tammy Nguyen, Hunter Shaw Fine Art, USA
2017 Traveller’s Palm, Hunter Shaw Fine Art, USA
2016 Legacies Real and Imagined, with Jumaldi Ali, Jakarta Land and ISA Art Advisory, Indonesia
2015 Jungle Flame, RedBase Foundation, Indonesia
2014 Night Swimming, Hunter Shaw Fine Art, USA
2013 Jalan, Riflemaker, UK
2012 Distintos Niveles de Bienestar, La Estación de la Sabona, Escuela-Taller, Colombia
2011 Finca, Flashpoint, USA
2010 Memory Meets Imagination Hallway, DC Arts Center, USA
2009 All Is Well, The Arts Fund, USA

SELECTED GROUP EXHIBITIONS
2023 Wish You Were Here, OCHI, USA
2022 Ten Years, Still Practising, Camdenwell College of the Arts, London & Estación Terreno, Bogotá, Colombia
2021 The Surf Shop, Platformart, David Zwirner Gallery, and Hunter Shaw Fine Art, USA
2019 ZONA MACO, The Hole, Mexico
2019 Images of Los Angeles, Jack House Gallery, UK
2018 Making a Splash, Janet Rady Fine Art, UK
2018 In Our Image, After Our Likeness, Gaajh Gallery, Indonesia
2017 Nature Morte, The Hole, USA
2016 Discoveries, Gaajh Gallery, Indonesia
2015 Virtual Exhibition, Hunter Shaw Fine Art, USA
2021 Platformart, David Zwirner Gallery + Hunter Shaw Fine Art, USA
2019 Equilateral Gallery, USA
2018 EX NIPILCO, Elevator Mondays, USA
2016 Enlightenment, ARTJOG, Jogja National Museum, Indonesia
2015 Infinity in Flux, Art|Jog|8, Taman Budaya Museum, Indonesia
2014 Itinerant Vistas, Hunter Shaw Fine Art, USA
2012 In Our Image, After Our Likeness, Gaajh Gallery, Indonesia
2011 All The Days and Nights, Kristin Hjellegjerde Gallery, UK
2010 The Accretion of Events, Volume Black, USA
2009 Nature Morte, The Hole, USA
2008 Images of Los Angeles, Jack House Gallery, UK
2007 Images of Los Angeles, Jack House Gallery, UK
2006 Sky Was Yellow, Sun Was Blue, Russell Projects, Richmond, USA
2005 Nature Morte, The Hole, USA
2004 Making a Splash, Janet Rady Fine Art, UK
2003 Landscape, Taymour Grahne Projects, UK
2002 Ten Years, Still Practising, Camdenwell College of the Arts, London & Estación Terreno, Bogotá, Colombia

For a decade de Boer has travelled throughout Indonesia to investigate his Eurasian heritage. His recent work employs imagery and traditional crafts from the region as a way to connect his artistic practice with those of his distant cultural forebears. He currently lives in Los Angeles.
In conjunction with the exhibition
Littoral Images: Metaphors and Footnotes from the Shore
26 Feb - 19 Mar 2023

PUBLICATION
Gajah Gallery

TEXT
Jasdeep Sandhu | Liza Markus

IMAGES
Adam de Boer | Ruben Diaz

All rights reserved. No part of this publication may be reproduced or transmitted in any form, or by any means, electronic or mechanical, including photocopy, recording or any information storage and retrieval system, without permission in writing to the copyright owner(s).

For information contact Gajah Gallery.

Published by
GAJAH GALLERY
39 Keppel Road
#03-04
Singapore 089065

T. 65 6737 4202
E. art@gajahgallery.com
www.gajahgallery.com

National Library of Singapore
Views expressed in this publication are not necessarily those of the publisher.