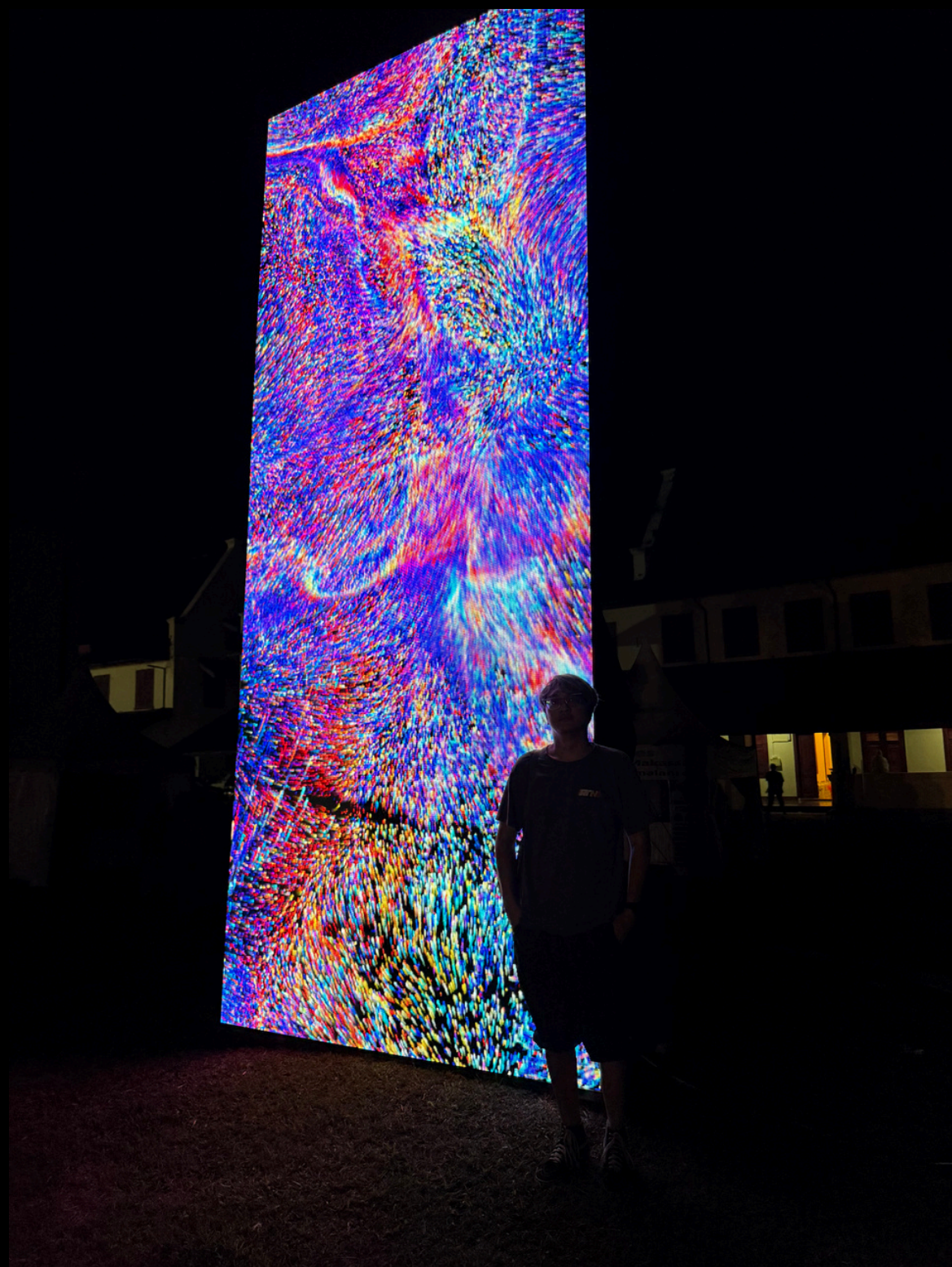




Ricky Janitra

Media Artist

Bio Acoustic
2020
Installation



BIOGRAPHY

Ricky Janitra (Babay) is an Indonesian media artist whose practice explores the intersection of sound, environmental systems, artificial intelligence, and interactive technology. Through installations, audiovisual performances, and experimental media, he investigates how invisible systems shape relationships between humans, living organisms, and machines.

After studying Graphic Arts at the Jakarta Institute of the Arts (2003–2007), he began his career as a painter before expanding his practice into interactive installations, responsive environments, and data-driven artworks. His works combine sensors, custom electronics, environmental data, light, sound, and living organisms to create dynamic systems that evolve through interaction.

His works have been presented internationally, including Melbourne Fringe Festival (Australia), Denfrie Gallery (Denmark), HEYRI Project – Korea–Indonesia Cultural Exchange (South Korea), and Dialogue with Senses, a collaborative media art exhibition between Korea and Indonesia. He was also selected as a finalist and recipient of the Favorite Artwork Award at the Bandung Contemporary Art Award (BACAA).

Based in Indonesia, Ricky continues to develop installations that transform environmental data, natural phenomena, and invisible technological processes into immersive artistic experiences, inviting audiences to rethink the relationship between nature, technology, and perception.

Based in

Yogyakarta, Indonesia

Website

rickyjanitra.github.io

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ARTIST STATEMENT

I am interested in how invisible systems shape the way we experience the world. Natural phenomena, environmental data, algorithms, electronic signals, and living organisms continuously influence our perception, often without our awareness.

My practice investigates these hidden relationships by transforming data and natural processes into immersive installations, audiovisual performances, and responsive environments. Using sound, light, sensors, artificial intelligence, custom electronics, and living organisms, I create systems that behave as active participants rather than passive tools.

Rather than presenting technology as an object, I approach it as a living ecosystem where humans, machines, and nature continuously affect one another. Each installation is designed as an evolving system, responsive, unpredictable, and shaped by environmental conditions in real time.

Through these works, I seek to reveal the invisible structures that connect us with our surroundings, inviting audiences to reconsider perception not as something fixed, but as something constantly negotiated between the natural world, technological systems, and human experience.

Selected Exhibitions & Recognition

2026

Data Weather Project Installation
Makassar International Writers Festival
Makassar, Indonesia

2025

Art Jakarta
Commission Work for iForte Energy
Jakarta, Indonesia

2022

District Seni
RuX Container, Sarinah
Jakarta, Indonesia

2020

MATTERS MATTERS
Can's Gallery
Jakarta, Indonesia

2019

Art Moments
RuX Container Gallery
Jakarta, Indonesia

2017

HEYRI Project – Korea–Indonesia Cultural Exchange
Heyri Art Valley
South Korea

2017

Dialogue with Senses
Korea–Indonesia Media Installation Art
Jakarta, Indonesia

2016

Denfrie Gallery
Copenhagen, Denmark

2015

Melbourne Fringe Festival
Melbourne, Australia

EDUCATION

Graphic Arts
Jakarta Institute of the Arts (IKJ)
2003–2007

AWARDS

Bandung Contemporary Art Award (BACAA)
Finalist — 2016
Finalist & Favorite Artwork Award — 2017

Project

Weather Project

2026

The Weather Project is a visual work driven by real-time weather data. In this piece, weather serves not merely as a backdrop or a subject of representation but as an active participant in the process of visual formation.

The work focuses not on static objects, but on ever-changing phenomena. Temperature, humidity, wind, and other weather conditions are translated into movement, color, rhythm, and visual composition. Thus, nature plays a role in the artistic process, with the weather acting as a collaborator in the creation of the work.

Through this project, I aim to explore how weather influences human life—from how we move, our moods, and our choice of activities, to how we perceive a space. While we frequently experience weather physically, we rarely recognize it as a force that shapes our daily behaviors and perceptions.

By translating weather data into an LED medium, the work offers a novel way of interpreting the weather. Weather is no longer just something felt by the body or observed in the sky; it is experienced as a constantly shifting visual landscape. The work serves as a meeting point for data, nature, technology, and human experience.



Video Installation Weather Project Real-Time at MIWF 2025 , Makassar - Indonesia 2026

Documentation :

Update 17 mei 2026 @ <https://www.instagram.com/rickyjanitras/>

Project

Lumiphona.Dat 2025

The sun is the source of life. It provides light, governs the passage of time, and serves as the primary energy source for the natural world. In the cosmology of the Nusantara archipelago, the sun is viewed not merely as a celestial body but as the center of life, a marker of rhythm, and a source of order.

Lumiphona.Dat is a sound installation driven by solar energy. Sunlight is captured via solar panels, processed into digital data, and then translated by algorithms into mechanical movements that strike traditional Nusantara instruments. Through this process, solar energy is transformed into the chiming, vibration, and resonance of sound.

In Javanese gamelan, the **kenong** serves as a marker of musical cycles, providing emphasis points within the flow of a **gending** (musical composition). In this work, that function is aligned with the solar cycle; both act as markers of rhythm, regulators of order, and guardians of harmony.

At the center of the installation, a glowing red sphere symbolizes the sun. Surrounding it, **kenong** instruments are arranged to resemble planetary orbits. As the **kenong** are struck by the mechanical system, a constantly shifting rhythmic pattern emerges—as if cosmic energy were being translated into the language of Nusantara sound.

The instruments originate from various regions, showcasing the diverse sonic identities of the archipelago. Each sound carries its own distinct character, yet all are driven by the same energy source: the sun.

Thus, **Lumiphona.Dat** presents a sonic landscape of the archipelago—a soundscape where natural energy, cultural cosmology, and technology converge. The work creates a "sonic solar system," reflecting how the sun, traditional instruments, and algorithms can blend into a single, harmonious system.

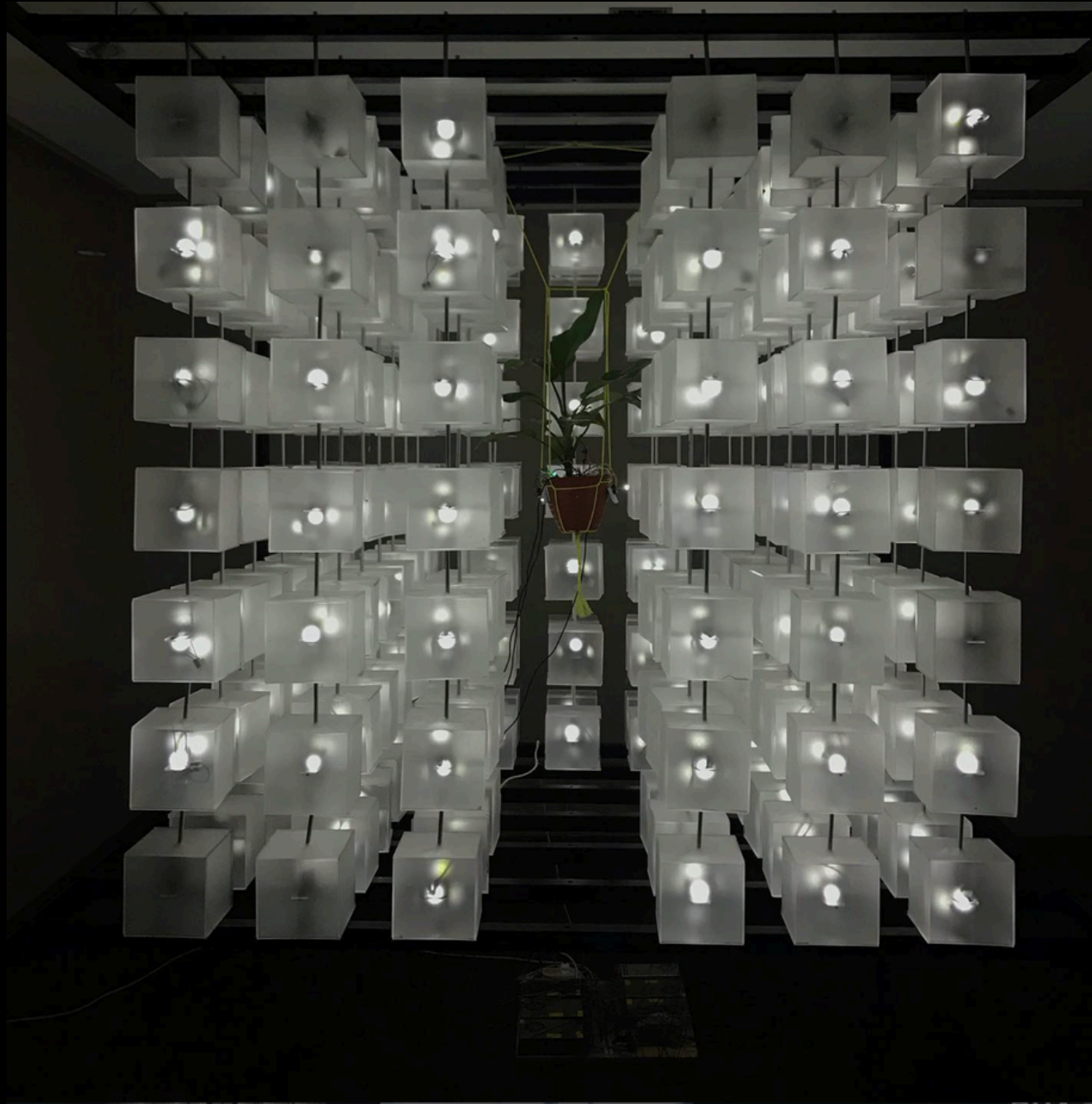
Comission Work with iForte at ArtJakarta, Jakarta - Indonesia 2025

Documentation :

https://www.instagram.com/p/DQwCeIMEeTN/?utm_source=ig_web_copy_link&igsh=MzRlODBiNWFlZA==



Project



Bioacoustic

2020

Bioacoustic is a sound and light installation that places plants at the center of its compositional system. In this work, plants are not merely visual objects but living organisms that influence the shifting sound and light around them.

Through sensors and electronic systems, the plants' biological responses are captured as data and translated into light patterns and sound compositions. Every subtle change—whether driven by environmental conditions, humidity, touch, or the plant's own biological activity—becomes part of the system governing the installation's rhythm.

The lights arranged within the space respond to this data, creating constantly evolving intensities and patterns. Simultaneously, sound emerges as a translation of the plant's activity, forming a sonic composition that is never static. The work functions as a living system: it changes, responds, and fosters relationships between organisms, technology, space, and the audience.

In **Bioacoustic**, the plant is treated as a non-human collaborator. It serves as a data source, a trigger, and a guide for the experience. Technology is not used to dominate the living organism but rather as a medium to interpret subtle signals that are typically inaudible or invisible to the naked eye.

Through this installation, **Bioacoustic** creates an experiential space where biological life, electronic systems, sound, and light intertwine. The work reflects the potential for new relationships between humans, nature, and machines—a miniature ecosystem operating through constantly shifting vibrations, intensities, and responses.

Group exhibition at Can's Gallery , Jakarta - Indonesia 2020

Project

WORLD WIDE WEB WASTE

2017

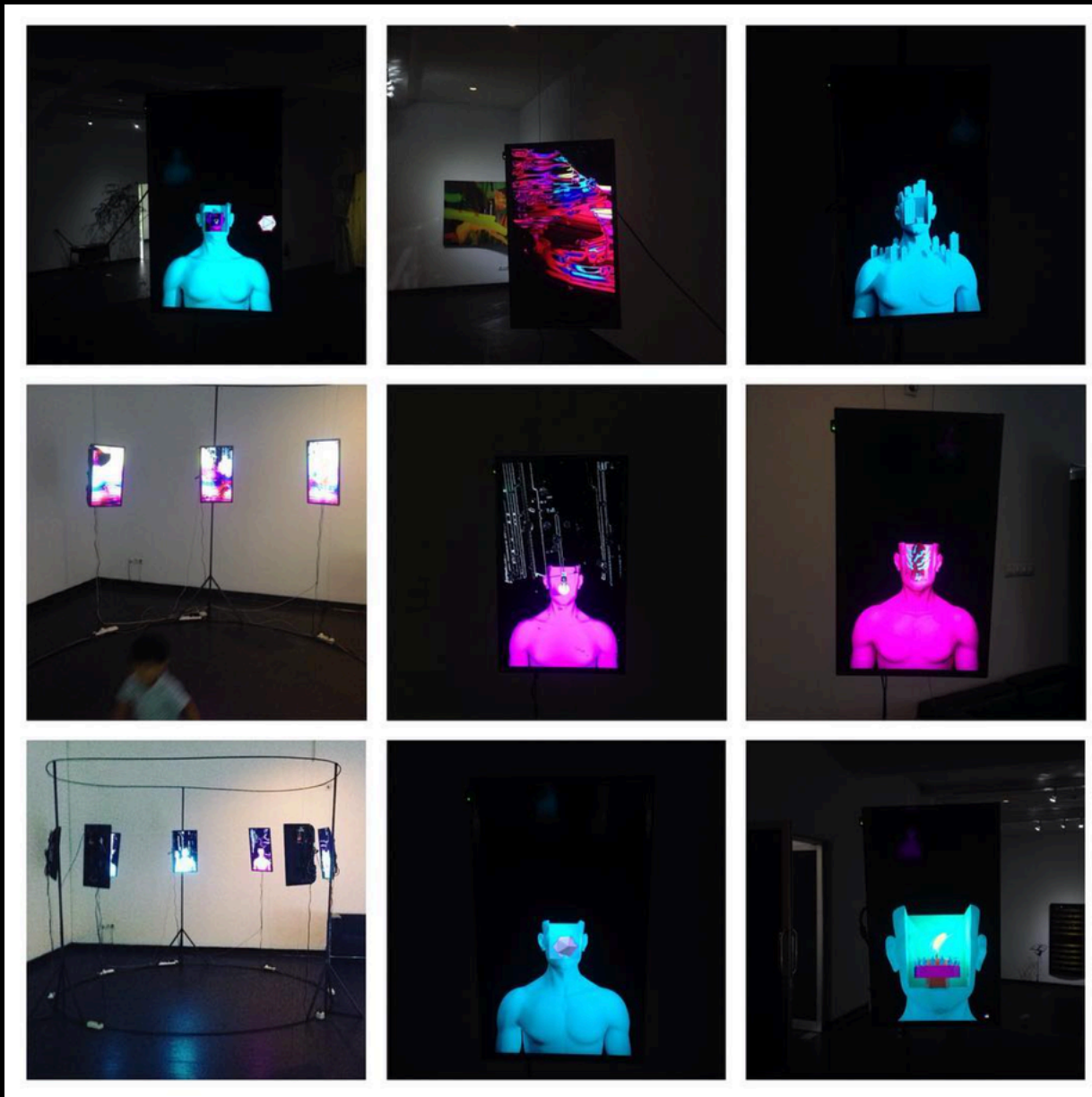
Video installation, 7-channel

Information technology has become a popular political tool today. With its speed and vast reach, technology facilitates the sharing of information. However, given the political climate in Indonesia and the fact that segments of society are not yet prepared to handle the rapid influx of information, technological advancement can also give rise to new forms of distress.

The video installation **WORLD WIDE WEB WASTE** interprets the concept of information technology waste—viewing it both as a consequence of technology usage and as a residue generated by the technological system itself. This waste becomes hazardous when it intermingles with political waste. In a society struggling to adapt to technology, unfiltered information can penetrate, spread, and poison individual mindsets, ultimately impacting social and cultural life.

Presented as a seven-channel video installation, the work interprets the digital realm as a landscape filled with the remnants, disruptions, and residues of information. **WORLD WIDE WEB WASTE** views technology not merely as a communication tool, but also as a space where ideological, political, and social waste is continuously produced, disseminated, and consumed.

bandung Contemporary Art Award, Bandung - Indonesia 2017



Project

Image to Sound

Synth memories

Every image carries invisible information.

Through digital interpretation, visual patterns are transformed into sound, revealing a hidden layer beyond what the eyes can perceive.

This work explores the space between image and audio, where data becomes emotion, pixels become frequencies, and vision transforms into an auditory experience.

A dialogue between human perception, technology, and the unseen language within images.

IG @rickyjanitras



Contact

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**Available for exhibitions, commissions, collaborations,
artist talks, workshops, and public art projects.**

Thank you for your interest.

