

It Came from the North

Mads Peter Iversen (Denmark)

Astrid Kruse Jensen (Denmark)

Nanna Hänninen (Finland)

Sandra Kantanen (Finland)

Tine Poppe (Norway)

Stig Marlon Weston (Norway)

Stefan Isaksson (Sweden)

Inka & Niclas Lindergård (Sweden & Finland)

Alexander Thian (Indonesia)

Vicky Tanzil (Indonesia)



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19 February 2019 - 22 March 2019

World Trade Centre 2 Building, WTC Complex

Times have changed, but why does nature still hold such a treasured place in Northern cultures?

A Special Bond

A region of outstanding natural beauty with its icy tundras and endless forests, the Nordic countries have always had a special relationship and almost inherent closeness with nature. Unhindered public access to the wilderness is taken for granted and for many, venturing out into nature is part of a daily routine.

The passion for nature and the outdoors has a special name, “friluftsliv”, which can be translated as open air living. This Nordic life philosophy is about embracing and enjoying the outdoors as a way of life, in order to restore balance within ourselves and with our surroundings. It was the Norwegian poet and playwright Henrik Ibsen, who popularised the word in 1859 in his poem *On the Heights* (*Paa Vidderne* in his original language). Although carrying many facets, the poem is not only an ode for spending time in the great outdoors and bonding with nature; reaching the rugged mountain plains also stands as a symbol for great individual liberty and self-development.

It Came from the North is an art exhibition honouring the beauty of the Nordic nature through photography, whether in traditional landscape imagery or in more abstract formats. This article accompanies the thematic and for the non-Nordic audiences, it could offer an insight into the unique relationship the Nordic populations have with nature, explaining why the latter holds such a special place in society and

how it is incorporated to modern life at both individual and communal level.

The exhibition will focus on the works of nine Nordic artists; Tine Poppe and Stig Marlon Weston from Norway, Nanna Hänninen and Sandra Kantanen from Finland, Swedish artist Stefan Isaksson, Mads Peter Iversen and Astrid Kruse Jensen from Denmark as well as artist duo Inka and Niclas Lindergård, from Finland and Sweden respectively. Two Indonesian photographers, Vicky Tanzil and Alexander Thian, will also bring another perspective to the theme. Some of these artists are mainly known as landscape photographers, who travel in remote areas searching for the perfect shot, while others have a more multi-thematic and versatile approach to their artistic practice. What all have in common is their appreciation and love of nature, which this exhibition is attempting to convey.

Nature in the Quotidian

Interestingly, in Western popular culture, nature is not always represented in the most advantageous light and forests in particular get a bad reputation, as movies often portray them as dark, hostile and dangerous places, where wild and scary beasts roam free. In old children’s stories, the woods were also inhabited by a multitude of evil creatures such as witches and trolls, who would kidnap wandering

or naughty children. However, before the Christian tradition, when pagan religions had not yet been eradicated, nature was sacred and each tree, stream and stone had its own spirit. Nature provided shelter, it gave and preserved life, therefore according to most pagan religions it was primordial to keep the spirits, gods and goddesses happy with regular offerings and rituals.

Times have changed, but why does nature still hold such a treasured place in Northern cultures? The respect and appreciation for the environment starts early, as proven by the forest Kindergartens. The first official forest Kindergarten is believed to have originated in Denmark in the early 1950s, when a woman named Ella Flatau added daily hikes in the forest into the curriculum; the concept was quickly developed further and has since spread all over the world.

In the North, nature is never far even in the most metropolitan cities and one can easily escape urban pressures to greener surroundings. Wilderness is easily accessible and part of daily life: “Nature is an important asset to the citizens of Nordic countries. It is a part of the cultural identity and key to Nordic society used for work, recreation, education, health care and welfare”, confirms Anna María Pálsdóttir, researcher at the Swedish University of Agricultural Sciences. Professional life is organised in such

manner, that there is always time to enjoy the outdoors after work, every day.

In most Nordic countries, this is even encouraged by the government and enshrined in the legislation as “jokamiehenoikeus” (in Finland) and allemannsrett (in Scandinavia), which can be understood as a “right to roam” or “everyman’s right”. Accordingly, anyone has the right to picnic, camp or travel by foot, horse or skis on any privately owned wild land, thus encouraging people to spend time outdoors. Mushroom and berry picking are also allowed, while fishing is permitted to some extent.

Can Art Support Conservation?

It Came from the North seeks to remind us of the value of nature, not only on an individual level, but also in relation to our collective identity. Whether we are from the Northern or Southern hemisphere, preserving and protecting the environment is one of the most pressing concerns. Acting as natural carbon sinks, trees play a crucial role in slowing down global warming, therefore addressing deforestation is the responsibility of the global community. Nordic countries are leaders in green growth and while the timber industry remains important, they can teach others about sustainable forest management.

An endless source of inspiration for artists, regular exposure to nature is beneficial for anyone as it reduces stress levels and anxiety, while increasing physical health, happiness and creativity. Some studies link spending time in nature with a stronger sense of purpose and even biophilia, which is our innate biological love and connection with nature. The term biophilia was introduced by German-American philosopher and psychoanalyst Erich Fromm in the 1970s. Especially those who have spent considerable time in nature as children, report feeling a deep bond with the earth, also prompting a desire to protect it. Considering the alarming pace of climate change, this knowledge could have a significant impact on environmental education and the future of the whole planet.

What role does art play in today’s society, in regards to conservation efforts? When new research results get published, we receive the latest scientific information in the news, increasing our factual knowledge on a certain subject. Art on the other hand has the potential to get us emotionally involved, as it touches the right side of the brain, also associated with creativity and intuition. An artwork doesn’t need to specifically portray or put forward any sort of disaster or extinction; to feel meaningful, it can simply showcase a landscape worth preserving. In this context, a picture may well be worth a thousand words.

Whilst the Northern lights and midnight sun may seem magical, *It Came from the North* draws our full attention to our surroundings and the environment, emphasizing their beauty but also fragility. The ecosystem is out of balance, nature in crisis and no one knows with certitude for how long such landscapes will exist. The exhibition is thus an invitation to examine our own personal relationship with nature and its meaning to us. It is not far-fetched to think that art can inspire to take environmental action, whether locally at grass-root level or in a wider international context, therefore its value must be understood beyond the visual pleasure it procures.

Linda Toivio

Director of Hosek Contemporary

Denmark

Like Indonesia, Denmark is an island nation. With 7.300 km of coastline, no Dane lives further than 50 km away from the sea. The coastlines and the sea are part of the Danish spirit, from present inner-city harbors in the big cities to the small fishing villages and pristine beaches of the west coast of Jutland. This connection to the sea and its surrounding landscapes dates back to generations and it has taught every Dane the importance of living in harmony with nature.

H.E. Rasmus Abildgaard Kristensen
Ambassador of Denmark to Indonesia

Finland

Art has always been a central part of the Finnish national identity and part of our efforts to promote peaceful and friendly international relations, starting from the dawn of our independence. Forests are another important feature for us Finns, covering approximately 70 % of the country's land area. In this regard, we are very similar to the Indonesians. Like art, forests offer a multitude of experiences, feelings and memories. This may also help the Indonesians and the Finns understand each other better. A good example is a painting by the Finnish artist Tero Annanolli, which inspired Ananda Sukarlan, an Indonesian composer and pianist, to compose *Annanolli's Sky*, after he visited the painter's exhibition in Jakarta. This time, we are able to draw inspiration from the wonderful artworks of Nanna Hänninen, Sandra Kantanen, the Finnish-Swedish duo Inka & Niclas and all the other talented Nordic artists, who share their personal interpretations of the Nordic landscapes. I wish you all inspiring moments at the exhibition.

H.E. Jari Sinkari
Ambassador of Finland to Indonesia

Norway

Nature defines Norway. Powerful, but at the same time fragile, it has inspired artists and folklore in our nation-building, and infused a certain respect for the environment in every Norwegian, from child to adult. In the present situation, as human activity risks destroying our shared and fragile habitat, this bond with nature is becoming crucially important. I see these artworks as a reminder to ourselves of the masterpiece surrounding us and our connection to it. These photographs also remind us of our responsibility to ensure that humanity progresses towards a more sustainable way of life.

H.E. Vegard Kaale
Ambassador of Norway to Indonesia

Sweden

Reduced emissions, improved resilience to climate change and more sustainable management of the oceans, water, ecosystems and natural resources. Most Swedes understand that with rights come responsibilities and therefore adopting a sustainable lifestyle has become inevitable. I hope this exhibition will encourage all of us to enjoy and care for nature in our everyday life and take concrete actions to protect the environment today. We are all responsible for our future!

H.E. Marina Berg
Ambassador of Sweden to Indonesia

Mads Peter Iversen

Denmark

Mads Peter Iversen is a Danish photographer living in Aarhus and Silkeborg in Denmark. He is originally a schoolteacher with a Master's degree in educational philosophy. He started as a photographer in 2011, although his experience with video editing goes even further back to 2002. After successfully trying out different photography genres, such as headshot photography and commercial videography, he has settled on fine art landscape pictures. While he finds inspiration all over the world, Iversen is especially drawn to the cold and harsh yet stunningly beautiful Nordic nature.

As a child of the postmodern era he grew up with action and fantasy movies such as Armageddon, The Rock, Batman, Lord of the Rings, Harry Potter and Game of Thrones as well as computer games such as Warcraft and Diablo. All of these are greatly influencing his photography. As a contrast, the well-known Scandinavian minimalism is never far from his thoughts, regularly making an apparition in his work. Iversen often thinks of his art as expressions of feelings, therefore his pictures are never just black and white or colorful and shiny. They convey a full spectrum of feelings, from relaxed and peaceful to dramatic and even depressive. He shoots to edit, meaning that half of the work is done in the editing phase when the pictures come to life, his mood influencing the final result.



Into the North

80 x 120 cm

Print Digital UV on Aluminium

USD 800 / IDR 11,300,000

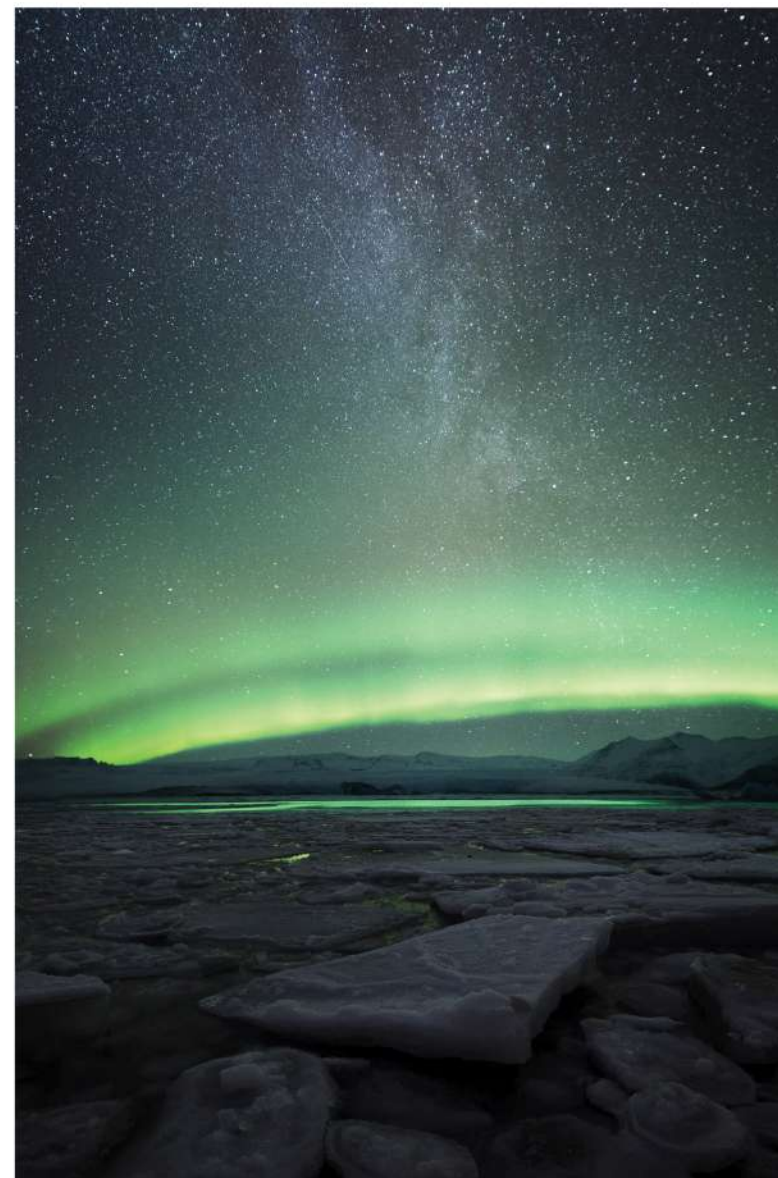


Kirkjufell Aurora

100 x 100 cm

Print Digital UV on Aluminium

USD 800 / IDR 11,300,000



Icy Aurora

80 x 120 cm

Print Digital UV on Aluminium

USD 800 / IDR 11,300,000



Within the Landscape #13
80 x 82 cm
Print on Hahnemühle Baryta Paper



Within the Landscape #18
80 x 82 cm
Print on Hahnemühle Baryta Paper



Within the Landscape #11
110 x 112 cm
Print on Hahnemühle Baryta Paper

Astrid Kruse Jensen

Denmark

Astrid Kruse Jensen is one of Denmark's most established photography-based visual artists. Born in 1975 in Aarhus, Denmark, she studied at the Gerrit Rietveld Academie in the Netherlands and in Scotland at the Glasgow School of Art's fine art photography department. In her works, she explores the borderland between the apparent and the hidden, the real and the imaginary. She is known for her night photography, but also dreamy images exploring the concept of memory and time. Jensen uses the camera as a tool for storytelling and plays with what is shown and what is not, leaving the viewer to interpret the meaning.

Jensen has been nominated for several awards; in 2017 she received Anne Marie Telmányi's Honors Award for female artists, in 2014 the Danish ARKEN Art Prize and the same year she was nominated for the Deutsche Börse Photography Prize in Germany, while in 2008 she won The Niels Wessel Bagge Arts Foundation Award. She has held numerous solo exhibitions in Belgium, Denmark, France, Germany, Holland, Iceland, India, Luxembourg and Sweden, as well as several group exhibitions in Europe, USA, Canada, Russia and China. Her works can be found in several private and public collections, including the George Eastman House, Rochester, USA, ARoS Aarhus Art Museum, Denmark, The National Museum for Photography, Denmark, Manchester City Gallery, UK, Artothèque de Caen, France, The John Kobal Foundation, UK, and The Danish Arts Foundation in Copenhagen, Denmark.

About the Artworks

Astrid Kruse Jensen was invited to follow in the footsteps of the painter Johannes Larsen (1867-1961) to mark the centenary of his first visit to the area of Filso on the west coast of Jutland, Denmark. Larsen had his main focus on depicting nature, leading Jensen to embark on a journey into a magnificent landscape, similar to a story with no beginning or end. *Within the Landscape* is a series of photographs with a dream-like expression reflecting the harsh but beautiful surroundings which unfold near the North Sea.

Equipped with an old Polaroid camera and obsolete film, Jensen draws on the encounter between the past and the present, questioning how she as an artist experiences the place and the moods Larsen sought out. While he created vital depictions of birds, Jensen chooses to let the landscape take center stage, attempting to render the experience of being embraced by nature. Her work exists somewhere in the tension between the roughness and the sensuality of the landscape.

Photo credit: Courtesy of Astrid Kruse Jensen and Martin Asbæk Gallery

All Sales Go Through Martin Asbæk Gallery



Pine Tree Diptych

61,27 x 92 cm (each) | 122 x 92 cm (set)
Print on Photo Paper, Matte Laminate
USD 8,000 / IDR 112,500,000



Painted Branch of Alder

61,27 x 92 cm
Print on Photo Paper, Matte Laminate
USD 4,500 / IDR 63,300,000



Strange Halo

79,2 x 92 cm
Print on Photo Paper, Matte Laminate
USD 4,500 / IDR 63,300,000

Nanna Hänninen

Finland

Nanna Hänninen is one of the most successful Finnish fine art photographers, born in 1973 in the North of Finland in Rovaniemi. She studied at the Lahti Institute of Design and Helsinki's University of Art and Design, both in Finland, as well as at the Hochschule für Kunst und Gestaltung in Zürich, Switzerland. She held her first solo show in 1996 and has since been presenting her work in numerous solo and group exhibitions in Europe and the US. Several pieces are also part of institutional and private collections all over the world, such as the Museum of Photography, Helsinki, Finland, Fotomuseum Winterthur, Switzerland, and Maison Européenne de la Photographie, Paris, France. In 2012, she won the grand prize of the William Thuring Foundation.

Although her main medium is photography, she often combines it to colorful painting and enjoys playing with oppositions; black and white or color, the real or the abstract, the past or the present. Besides her normal artistic practice, she is also producing large-scale public commission works, for both the facades and the insides of buildings. Her concern about the current environmental situation which our society is facing, together with gender inequality issues, constitute the background for many of the ideas she develops. In 2016, Hänninen founded Neemo Ltd, a photography-based business coaching method, which provides a creative development tool for leaders, teams and work communities. The Neemo Method offers creative workshops, where participants learn to understand their

organization better through photography. She is currently living and working in Kuopio, Finland.

About the Artworks

Nanna Hänninen's new series *//PAINT* is dealing with environmental issues such as the growing concern for climate change and our political and ethical denial of the problem. It is also reflecting on an alienation of ourselves, the nature and its circulation, while searching for the connection between the common surrounding world and its beauty.

Her motifs are iconic pictures from the Finnish nature; life-like trees by the water, flowers or people. The created combinations of photographs question the originality in the images, pushing the works to another conceptual level. *//PAINT* brings forth the history of black and white versus color photography as well as the relationship between painting and photography. The abstract areas of paint act as synonyms for reality, appearing to be more real than the actual scenes underneath. The process reveals and emphasizes the abstraction and artificial elements in the images in contrast to natural or concrete. Through this abstraction and the essence of acrylic colors, the works state that life itself has become more and more artificial.

Sandra Kantanen

Finland

Born in 1974 in Helsinki, Sandra Kantanen studied photography at the Finnish capital's Aalto University, graduating with a Master's degree in 2003. She also studied painting at the Central Academy of Art in Beijing, China, focusing especially on Chinese landscape painting. Nowadays she lives and works in Hanko, the southernmost peninsula in Finland. She photographs mainly landscapes. In her work she combines photography and painting with both traditional pigments and digital tools. She is questioning what makes the picture and paying attention to the specific elements of photography: light-shadow, surface-depth, focus-blur, analog-digital, what is real and what staged.

She has exhibited internationally, for instance at the Getty Center in Los Angeles at the exhibition *Convergences; Selected Photographs from the Permanent Collection* in 2014. Her work can be found in several collections in Finland and abroad, including: J. Paul Getty Museum in Los Angeles, US, KIASMA Museum of Contemporary Art and HAM Helsinki City Art Museum, both in Helsinki, Finland, EMMA Espoo Museum of Modern Art in Espoo, Finland, Finnish National Gallery, State Art collection and the Finnish Parliament's collection in Helsinki, Finland, Wihuri Foundation in Rovaniemi, Finland, Fondazione Fotografia Modena, Italy and Olorvisual Collection, Barcelona, Spain, to name a few.

About the Artworks

These three artworks are part of an ongoing series called *Smoke Works*, which Sandra Kantanen is photographing in a forest nearby her house in Hanko, Southern Finland. She uses colored smoke bombs to stage the landscape and the works' surface is then manipulated with digital painting. The area where she is shooting was scattered with landmines after the occupation during the last war, therefore she is investigating the memory of the landscape.

All the stages of reality or what has been in front of the camera and the imitations of painting on the surface afterwards can be seen as layers. The mark of painting is in the picture to emphasize the surface. Ever since the invention of photography, there has been a debate between these two art forms and Kantanen is exploring what happens when you put them together in a concrete manner. She mainly works with landscape and visual questions concerning the nature of photography. As a photographer and artist, she is interested in researching the image, to understand how we see things and construct them.



Untitled (Forest 4)

39 x 49 cm

Pigment Print on Paper

USD 3,500 / IDR 49,200,000



Untitled (Forest 10)

39 x 49 cm

Pigment Print on Paper

USD 3,500 / IDR 49,200,000



Untitled (Forest 8)

39 x 49 cm

Pigment Print on Paper

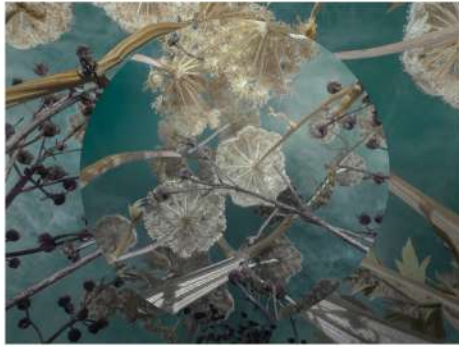
USD 3,500 / IDR 49,200,000

Tine Poppe

Norway

Tine Poppe is a photographer and visual storyteller living and working in Oslo, Norway. Her practice focuses on bringing attention to social, political and environmental issues, in particular to the refugee crisis, racism and climate change through art and documentary photography. Her work has been published in prominent publications and various photography magazines around the world. Many of her artworks have been nominated for international prizes and awards, and they have been part of the International Photography Awards' IPA Best of Show exhibition, the Sony World Photography Awards Exhibition, the Lucie Awards Exhibition at the Climate Change Summit COP21, LensCulture Emerging Talents Award Exhibition as well as LensCulture Street Photography Awards Exhibition.

She was recently one of the winners of the 2016 and 2017 IPA International Photography Awards and PX3 Prix de la Photographie Paris 2016 and 2017, the winner with special distinction at the LensCulture Emerging Talents Award 2016 and a finalist in LensCulture Street Photography Awards 2017. Her work is included in the book *The Best of LensCulture Vol. 1*.



Disrupt #8
120 x 90 cm
Print on Photo Rag Ultra Smooth
USD 2,850 / IDR 40,000,000



Disrupt #9
120 x 90 cm
Print on Photo Rag Ultra Smooth
USD 2,850 / IDR 40,000,000



Disrupt #6
120 x 90 cm
Print on Photo Rag Ultra Smooth
USD 2,850 / IDR 40,000,000

Stig Marlon Weston

Norway

Since graduating from photography college in Norway in 1995, Stig Marlon Weston has worked as a photographer. Soon after his studies, he established an independent studio collective and gallery. For the past twenty years, he has fluctuated between working as a photo artist and a community organizer. With his background as a formally trained photographer, he is exhibiting his work nationally and internationally, while identifying and encouraging new talents in the Norwegian photography scene. When developing his artistic approach, he has tempered his skepticism towards traditional photography by focusing on conceptional and process-based image making.

Weston is influenced by his Norwegian background, but equally inspired by working in Berlin, artist residencies in Spain and Brazil, and exhibiting in London and New York. He has developed a distinctive style of camera-less photography, creating new ways of capturing the world beyond the normal human field of vision. Using only light and film or photo paper to create his images, he is pushing the medium of photography back to its roots of truth-based printmaking. Focusing on the context between the subject and the process, his photographs end up as character witnesses to a way of seeing more than just a personal vision of the subject. His works explore the perception of reality and different mental modes of seeing, before our unconscious interpretation clouds the subjective experience.

About the Artworks

Walking along the same forest paths where as a child he used to hide, play and create imaginary worlds, Stig Marlon Weston now carries a backpack full of film. By discarding the camera and letting the forest do its dirty work, he is hoping to catch a glimpse of the elusive primal feeling that only innocent youngsters and wild beasts have in common. In the middle of the night under the moonlight, he gives mother nature the means to expose herself on his canvas of chemicals. When he hangs the film on trees, tears and scratches, light and shadow, snow and wind all come together in an imprint of the landscape, where we see the world from the perspective of someone hiding behind the dark branches. And looking through the places of memory, Weston can still find the trolls' tracks.



Grove #10

100 x 250 cm

Print on Photo Rag Satin Paper

USD 6,000 / IDR 84,400,000



Grove #8

100 x 280 cm

Print on Photo Rag Satin Paper

USD 6,000 / IDR 84,400,000



Grove #18

100 x 250 cm

Print on Photo Rag Satin Paper

USD 6,000 / IDR 84,400,000



Crystals
 147 x 110 cm
 Print on Semi-Gloss Archival Grade Paper
 USD 2,600 / IDR 36,600,000



Forest of Wisdom
 73 x 55 cm
 Print on Semi-Gloss Archival Grade Paper
 USD 1,300 / IDR 18,300,000



Floating
 73 x 55 cm
 Print on Semi-Gloss Archival Grade Paper
 USD 1,300 / IDR 18,300,000

Stefan Isaksson Sweden

Stefan Isaksson, born in 1974, is a Swedish advertising and landscape photographer based in Gothenburg, Sweden. One of the recurring topics in his works is the Nordic landscape shown in calm compositions, low light and subtle color palettes. Isaksson often hikes to remote places during seasons when the weather is unpredictable and the conditions outside are tough. In return, he gets the opportunity to capture unique views in exceptional light.

After receiving a scholarship from Kodak and The Swedish Association of Nature Photographers in 2006, his work started appearing in a variety of photography magazines. Such extensive exposure led to more assignments, shootings for photo agencies and works displayed in public spaces. Beyond his commercial assignments for renown clients such as Volvo Cars, Mitsubishi and Hasselblad, Isaksson has a passion for fine art prints and he works extensively with imagery for interior design in both public and private spaces. His landscape work is shown around the world and he is represented by galleries in Sweden, USA, Germany, Turkey and Brazil. His photos can be found in many international publications and he was one of the finalists in the prestigious photo contest Hasselblad Masters in 2016 and a finalist in One Eyeland Awards Best of the Best Photographers in 2015.

Inka & Niclas Lindergård

Finland & Sweden

Inka (b. 1985 in Finland) and Niclas (b. 1984 in Sweden) Lindergård form an awarded artist duo, primarily focusing on photography-based art. They have worked together since 2007 and currently live in Stockholm, Sweden. Bringing new life into landscape photography, they challenge the way we look at the frontier between humans and nature with their unconventional and contemporary imagery. Inspired by popular culture, their work investigates the role of the photographer as a messenger of nature's mysterious image, appropriating an aesthetic borrowed from spiritual postcards, occultism and nature religions.

The artist couple holds exhibitions all over the world and their work is regularly published in international publications. Their first book, *Watching Humans Watching* (2012, Kehrer Verlag), won the Swedish Photo Book Prize in 2012 and was nominated for the German Photo Book Prize the following year. The second book, *The Belt of Venus and the Shadow of the Earth* (2016, Kehrer Verlag), was awarded the Swedish Book Art Award 2016 and nominated for the Swedish Photo Book Prize in 2018. Their artworks are included in private collections in Sweden, Norway, Denmark, Germany, the Netherlands, UK, Switzerland, Slovakia, USA, Canada, Brazil and Puerto Rico as well as in the permanent collections and exhibitions at the Gothenburg Museum of Art in Sweden, the Fries Museum in the Netherlands and the Public Art Agency, Sweden.

The materiality of photography is crucial in Inka and Niclas Lindergård's work, as it shows the contemporary perception processes of nature and the connection between the photographic medium and the stylization of the landscape. Through the language of photography, they open a portal to the hyperrealistic synthesis of beauty, kitsch and visual desire. The utopian and bright landscapes in their works address the spectators' experience, making the latter notice not only the aesthetic aspect, but also the culture.



Saga V
64,4 x 50 cm
Print on Photo Rag Baryta Paper
SOLD OUT



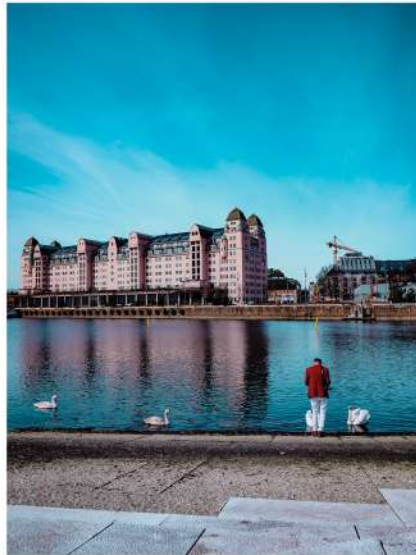
Saga XI
120 x 80 cm
Print on Photo Rag Baryta Paper
USD 4,900 / IDR 68,800,000



The Belt of Venus and the Shadow of the Earth
75 x 50 cm
Print on Photo Rag Baryta Paper
USD 2,800 / IDR 39,400,000

Alexander Thian
Indonesia

Currently based in Jakarta, Alexander Thian is a young Indonesian photographer. With over 320 000 followers on Instagram, he is a social media phenomenon, who keeps captivating the audience with his unique storytelling skills. Passionate about travelling, he spends most of his time exploring the world and shooting in the most exotic locations.



Alone, But Not Lonely

90 x 120 cm

Print on Photo Paper, Matte Laminate

USD 427 / IDR 6,000,000



Cruising the Fjord

90 x 120 cm

Print on Photo Paper, Matte Laminate

USD 427 / IDR 6,000,000



Winter Sun

90 x 120 cm

Print on Photo Paper, Matte Laminate

USD 427 / IDR 6,000,000



Aligned 1
22,5 x 30 cm
Print on Photo Paper, Matte Laminate
USD 855 / IDR 12,000,000



Aligned 2
22,5 x 30 cm
Print on Photo Paper, Matte Laminate
USD 855 / IDR 12,000,000



Aligned 3
22,5 x 30 cm
Print on Photo Paper, Matte Laminate
USD 855 / IDR 12,000,000

Vicky Tanzil

Indonesia

Since graduating from Petra University in Surabaya, Indonesia, with a bachelor in visual communications, Tanzil has utilized his multifaceted aesthetic sensibility to build a constantly evolving eclectic portfolio. He has had an extensive range of creative experiences in editorial, portraiture, photojournalism and commercial works. A man of few words, Tanzil is obsessed with the unordinary - his works are not restricted to any medium and he is constantly pushing beyond the limitations of categorical boundaries.

Published in conjunction
with the exhibition:

It Came from the North

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