

# Reinventing *Oru*



## Reinventing Eve: Ruang Ketiga Kaum Hawa

Perempuan (Eve-Hawa) sepanjang peradaban, acapkali keberadaanya dipertentangkan dengan oposisi binernya: laki-laki (Adam). Sementara Eve, terus-menerus ditantang beban keseimbangan identitas kultural-spiritualnya. Peneguhan-peneguhan yang silam, seperti klaim kesetaraan atas peran tradisionalnya sebagai “mahluk privat” disandingkan dengan “mahluk sosial” senyatanya dari hari ke hari nyaris terwujud. Tapi kegelisahan belumah usai. Tatkala hidup berlanjut, menawarkan kompleksitas dan kemungkinan-kemungkinan. Ruang-ruang kosong di batin meminta diisi, realitas-realitas alternatif yang baru hadir dan menuntut diberi makna dan pengertian. Kajian ilmu-ilmu budaya dan seni memberi sinyal, upaya memeriksa kembali jalannya pemahaman tentang eksistensi ekspresi artistik perempuan di era modern. Dari pengalaman-pengalaman personal yang paling subtil, yang diperkaya dengan aspek moralitas, kesadaran kerapuhan atas tubuh dan ingatan-ingatan kolektif yang mengeras atau mencair, persilangan – persilangan kultural, kecemasan – kecemasan yang bersua realitas psiko-geografik di era cyber connectivity. Selalu menarik membicarakan ulang, melihat para seniman perempuan ini berupaya menemukan ruang-ruang barunya dengan pernyataan isu-isu tentang teritori yang kadangkala kontradiktif. Tak ada pengentalan ekspresi identitas seperti masa lalu. Pengkaji kultural seperti Hommi Bhaba menyebutnya sebagai Ruang Ketiga (Third Space).

Memahami fenomena Hibriditas, tak ada yang benar-benar utuh dan tunggal. Menerima ambang warisan kultural yang meluas-menyempit, mencampurkan praktik dan diskursus dalam teka-teki, mencari-cari energi spiritualitas tatkala dalam kondisi in between. Kita bisa menguji sekaligus menikmatinya bersama dalam pameran berjudul: Reinventing Eve.

Arahmaiani, sebagai orang Jawa-Sunda yang Muslim, mengeksplorasi proyek seninya dengan lukisan-lukisan, obyek, instalasi dan performans dengan teks-teks Arab-Melayu (Jawi atau Pegon). Upaya mentransformasi kegelisahan dan pencarian tak henti akan akar kultural leluhurnya sekaligus energi spiritual membawa bahasa lokal yang mewarisi ratusan tahun perjumpaan budaya Muslim di Tanah air dan kepercayaan Budhis di Tibet. (yang memiliki hubungan dengan budaya Siwa-Budha Nusantara). Ella Wijt melihat “Bumi dan Dunia” dalam imaji personalnya. Ia menafsirkan ulang tentang cerita mistis setempat, lokasi dimana ia tinggal dan berkarya tentang legenda perempuan menangis dan ular yang dikaitkan dengan mitologi Yahudi. Yang pada akhirnya mengubah cara ia memahami obyek, alam dan keyakinan-keyakinan tertentu dengan lukisan-lukisannya.

Ines Katamso, yang menyajikan kanvasnya dengan bentuk-bentuk geometrik, garis dan pola-pola organik adalah manifestasi refleksi diri bahwa ia mencoba memahami makna kerapuhan. Manusia, katanya mengalami momen-momen keterpisahan antara dunia dan realitas yang acapkali membuat gamang memahami visi kita masing-masing dalam kehidupan.

Inge Santoso dengan karya tiga dimensinya memanggungkan figur-figur manusia. Ia menelaah gestur-gestur orang-orang biasa dalam keseharian, yang memperkaya batinnya tentang ekspresi, tubuh-tubuh survival yang mewakili dunia riil. Itu semua, dapat kita lihat dan rasakan dalam karya-karyanya.

Lindy Lee, seorang seniman Australia membawa kultur leluhurnya dengan filosofi Taoism dan Ch'an (Zen) Buddhism melalui meditasi, yang menghubungkan manusia dan semesta. Lee menterjemahkan simbol-simbol secara intim, memeriksa ulang, tentang teknik wax splatters dan ink spills warisan lukisan China, yang dikembangkan dalam bentuk skulptural bermateri cetak bronze. Ia menguji konsep kekuatan atas kehadiran, tentang makna keabadian untuk saat ini; yang dipercayai sebagai keyakinan teguh Budhism.

Marisa Ng adalah seniman Malaysia yang gaya abstrak-nya dengan teknik brush stroke secara spontan terekspresikan dari ruang-ruang subtil personalnya. Ia tumbuh dewasa tatkala masa-masa kesakitan neneknya saat terkena penyakit kanker, yang mendorongnya membuat lukisan akan memori neneknya sedang memasak di dapur. Lukisan abstraknya adalah paparan rasa duka dan emosi yang mendalam.

Mary Lou Pavlovic adalah seniman Australia yang tinggal di Bali, yang terpikat bunga dalam konsep kecantikan feminin ala Barat dalam arti: kelembutan. Ia secara mendalam segera menyadari, kecantikan religi dalam konsep Bunga di Hinduism ternyata tak hanya simbol feminitas.

Karya skulptural bunganya membuka dialog, dengan materi resin yang secara praktik dalam tradisi seni rupa Barat ditegangkan dengan gaya mematang ala Bali. Karyanya mengalami keterbelahan, menanggalkan klasifikasi yang tegas dengan simbol-simbol yang lebih kompleks tentang bunga dan alam.

Melati Suryodarmo menguji tradisi potret ala Barat dengan Tari Butoh, yang memanggungkan potret dirinya sendiri. Ia meleburkan genre seni performans-nya sembari membebaskan dirinya menelusuri pengertian-pengertian anyar dari riset terbarunya tentang elemen puitis yang dihadirkan seiring aksi performans-nya. Melati mengakui, bahwa seniman performans, seperti seorang penulis, meletakkan kata-kata sekuen demi sekuen layaknya membuat puisi, sementara fotografi membekukan gerakan-gerakan tubuh.

Melissa Tan adalah seniman Singapura yang mengeksplorasi proses pembentukan alamiah dalam kerapuhan-kerapuhan yang cepat terjadi di alam. Ketertarikannya dengan ilmu geografi mendorongnya memahami tentang bebatuan. Ia menghubungkan asteroid dan mitos dewa Yunani dan Roma yang mengungkap transisi antara hidup dan mati. Karya skulpturalnya menyatakan simbol peran perempuan pada ambang narasi-narasi yang selalu diciptakan ulang; didefinisikan kembali di abad modern ini.

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Mella Jaarsma adalah seniman Belanda yang telah lama mengenal Indonesia dan bertempat tinggal di Yogyakarta. Ia dikenal dengan proyek-proyek instalasinya yang membincangkan keberagaman ras dan kultur yang didekatkan pada pakaian, tubuh dan makanan lokal. Dalam karyanya kali ini, ia kembali mengeksplorasi, mempertanyakan dan menyelidiki, memori-memori keberadaan tumbuhan-tumbuhan/ makanan lokal, seperti kelapa dan kultur kebhinekaan yang ada disini.

Natasa Jones selalu tertarik dengan bahasa dialog-privatnya yang khas, sebagai upaya membincangkan “the self”, pengalaman-pengalaman sangat individual, antara proses kreatif, relasi yang membentuk imej dan teks. Seperti katanya “ini adalah jalan untuk memahami dan berefleksi yang merupakan proses membangun diri, menyimbolkan friksi antara identitas dan harapan, dimana kita hidup dalam kondisi ketidakjelasan ruang privat/komunal”.

Rega Ayundya Putri mendedah energi ambang bawah sadarnya, yang melahirkan kosa kata visual dengan pesan-pesan cenderung berpola surreal.

Seperti pesan yang tak langsung, yang memberi kesempatan apresiasinya menafsirkan sebebasnya, terutama kondisi perasaan tertentu. Rega seringkali dalam psikologis yang murung, tatkala membuat karya, dan inilah yang selalu ingin ia bagi dengan pemirsanya. Dikaryanya ia acapkali memproyeksikan makna dualitas dalam rasa.

Sally Smart adalah seniman Australia, yang berkarya dengan teknik collage, instalasi assemblage yang menggali tema-tema tentang identitas politik, tubuh, dan sejarah. Belakangan ini Smart dengan teknik-teknik elemen assemblage-nya hadir dengan proyek yang disebut *The Choreography of Cutting*. Ia menelusuri jejak rekonstruksi sejarah Teater dan Performans juga Tari. Ia dalam pameran ini mempresentasikan kompleksitas identitas manusia, tubuh dan gerak Tari.

Sinta Tantra menggali konsep drawing dan warna, yang mampu membangun imaji antara dua dan tiga dimensi yang bisa saling tarik-menarik dalam bidang-bidang tak terbatas. Lukisan-lukisannya, menguji disiplin kreatif dalam dua hal: arsitektur sekaligus lukisan. Sinta mempertanyakan bahwa bisakah lukisan menjadi arsitektur dan sebaliknya? Hal ini semacam orkestrasi, antara ritme dan melodi akan warna, yang bisa diartikan juga dikotomi maskulin/feminin yang abstraktif. Tantra percaya bahwa seni senyatanya mendukung esensi dasar nilai-nilai kita sebagai manusia.

Perupa perempuan yang berpameran, dengan resiko yang datang dari berbagai teritori, baik dalam latar belakang studi, memiliki keluarga “campuran dengan domisili di kedua lokasi: western-eastern”, ekspresi-ekspresi artistiknya benar-benar menjadi demikian majemuk, memicu krisis akar-akar kultural, menghadirkan wacana yang disebut Glocal (global sekaligus lokal). Pada titik ini, seniman-seniman perempuan bertaruh untuk menjajal ulang identitas teritorinya, baik secara psikologis, spiritual, kultural maupun geografis untuk mencari makna tentang bahasa visual yang dianggap terkini dan nyaman bagi mereka.

Hibriditas Estetika (dipinjam dari konsep *The Third Space*), meniadakan oposisi biner selamanya. Pada satu hal kita temui yang “authentic” dari lokalitas budaya, pada hal lain ternyata hal tersebut bertemu “nothing authentic” lagi. Maka perupa-perupa perempuan, secara global maupun lokal berupaya terus-menerus mencari, menelisik sembari berharap menemukan kembali apa yang disebut dengan eksistensi kaum Hawa hari ini dalam karya-karya mereka.

Bambang Asrini Widjanarko

## Reinventing Eve: Eve's Third Space

Woman (Eve-Hawa) throughout civilization, often its existence is contradicted by its binary opposition: male (Adam). While Eve, is constantly challenged by the burden of being confused about her cultural-spiritual identity.

Past affirmations, such as the claim of equality of their traditional roles as “private beings” juxtaposed with “social beings” actually came into being from day to day. But the anxiety isn't over yet. When life continues, it offers complexity and possibilities. Empty spaces in the heart ask to be filled, alternative realities that are new are demanded to be given meaning and understanding.

The study of the cultural sciences and the arts gives a signal, an effort to reexamine the course of understanding of the existence of women's artistic expressions in the modern era. From the subtlest personal experiences, enriched with aspects of morality, awareness of fragility over the body and collective memories that harden or melt, crosses - cultural crosses, anxieties that meet psycho-geographical reality in the era of cyber connectivity.

It's always interesting seeing these female artists trying to find new spaces by stating issues about territory that are sometimes contradictory; there is no thickening of identity expressions like in the past.

Cultural scholars such as Hommi Bhaba call it the Third Space. Understanding the phenomenon of hybridity, nothing is truly intact and singular. Receiving the threshold of a widening, narrow cultural heritage, mixing practices and discourses in puzzles, searching for spiritual energy when in an in-between condition. We can test and enjoy it together at the exhibition titled: Reinventing Eve.

Arahmaiani, as a Muslim Javanese-Sundanese, explores her art project with paintings, objects, installations and performances with Arabic-Malay texts (Jawi or Pegon). These are some of the efforts to transform anxiety and relentless search for the cultural roots of their ancestors as well as spiritual energy to carry local languages that have inherited hundreds of years of Muslim cultural encounters in the country and Buddhist beliefs in Tibet.

Ella Wijt sees “Earth and the World” using her personal imagination. She reinterprets the local mystical story, the location where she lives and works about the legend of a crying woman and a snake associated with Jewish mythology. Which ultimately changes the way she understands objects, nature and certain beliefs with her paintings.

Ines Katamso, who presents her canvas with geometric shapes, lines and organic patterns that is a manifestation of self reflection as she tries to understand the meaning of fragility. Humans, she says, experience moments of separation between the world and reality that often make us difficult to understand our respective visions in life.

Inge Santoso presents human figures with her three-dimensional work. She examines ordinary people's daily gestures, which enrich her mind about expressions and survival bodies that represent the real world. All of that, we can see and feel through her works. Lindy Lee, an Australian artist who brings her ancestral culture with Taoism philosophy and Ch'an (Zen) Buddhism through meditation, which connects humans and the universe.

Lee translated the symbols intimately, rechecked, about the techniques of wax splatters and ink spills of Chinese painting heritage, which were developed in a sculptural form with bronze printed materials. She tested the concept of power over presence, about the meaning of eternity for now; which is believed to be a firm belief in Buddhism.

Marisa Ng is a Malaysian artist whose abstract style with the brush stroke technique is spontaneously expressed from her personal subtle spaces. She grew up during her grandmother's illness when she was suffering from cancer, which encouraged her to make paintings that derive from the memory of her grandmother cooking in the kitchen. The abstract painting is an expression of deep sorrow and emotion.

Mary Lou Pavlovic is an Australian artist living in Bali, who is captivated by flowers in the concept of Western feminine beauty in the sense of: gentleness. She realizes the religious beauty in the concept of Flowers in Hinduism which turned out to be not only a symbol of femininity. The sculptural work of the flower opens a dialogue, with resin material which in practice is the tradition of Western art, stretched in a Balinese sculpting style. Her work experiences division, abandoning the strict classification with more complex symbols about flowers and nature. Melati Suryodarmo explores the Western portrait tradition with Butoh Dance, which portrays a portrait of herself. She fuses her art performance while freeing herself to explore new understandings of her latest research on poetic elements that were presented along with her performance actions.

Melati acknowledges, that performance artists, like a writer, put sequential words for sequences like making poetry, while photography freezes body movements. Melissa Tan is a Singaporean artist who explores the process of natural formation in fragility that occurs rapidly in nature. Her interest in geography encouraged her to understand rocks. She connects asteroids and myths of Greek and Roman gods that reveal the transition between life and death. Her sculptural work expresses the symbol symbolic role of women on the threshold of narratives that are always recreated; redefined in this modern century.

Mella Jaarsma is a Dutch artist who has long been familiar with Indonesia and resides in Yogyakarta. She is known for her installation projects which discuss the diversity of races and cultures that are brought closer to clothing, body and local food. In this work, she again explores, questions and investigates, the memories of the existence of local plants / foods, such as coconuts and cultural diversity here.

Natasa Jones is always interested in her distinctive dialogue-private language, as an effort to discuss "the self", very individual experiences, between creative processes, relationships that form images and text. As she said "this is a way to understand and reflect which is a process of self-building, symbolizing friction between identity and hope, where we live in conditions of private / communal ambiguity".

Rega Ayundya Putri uncovered her subconscious energy, which gave birth to a visual vocabulary with messages tending to be surreal. Like an indirect message, which gives an opportunity to interpret freely, especially certain feeling conditions. Rega is often psychologically depressed when producing work, and this is what she always wanted to share with her audience. In her work, she often projects the meaning of duality in taste.

Sally Smart is an Australian artist, who works with collage techniques, assemblage installations that explore themes about political, body, and historical identity. Lately, Smart with her assemblage element techniques come up with a project called 'The Choreography of Cutting'. She traces the history of Theater and Performances as well as Dance. In this exhibition she presented the complexity of the human, body and dance identity.

Sinta Tantra explores the concepts of drawing and color, which are able to build images between two and three dimensions that can attract each other in unlimited fields. Her paintings, test creative discipline in two ways: architecture and painting. Sinta questions of that 'can painting be architecture and vice versa?' This is a kind of orchestration, between rhythm and melody of color, which can also be interpreted as an abstractive masculine / feminine dichotomy. Tantra believes that art actually supports the basic essence of our values as human beings.

Female artists exhibiting, with risks coming from a variety of territories, both in the study background, having a "mixed family with domicile in both locations: western-eastern", artistic expressions really becoming so plural, triggering a crisis of roots cultural, presents a discourse called Glocal (global as well as local).

At this point, female artists take a chance to re-examine the identity of their territory, both psychologically, spiritually, culturally and geographically to find meaning about visual language that is considered current and comfortable for them.

Aesthetic Hybridity (borrowed from the concept of The Third Space), eliminates binary opposition forever. In one thing we meet that is "authentic" from cultural locality, in other cases it turns out that it meets "nothing authentic" anymore. Then female artists, globally and locally, try to constantly search, probe while hoping to rediscover what is called the existence of Eve today in their works.

Bambang Asrini Widjanarko





# Arahmaiani

One of Indonesia's most seminal and respected contemporary artists, Arahmaiani has long been internationally recognized for her powerful and provocative commentaries on social, political, and cultural issues. Born in 1961 in Bandung, Indonesia, she established herself in the 1980s as a pioneer in the field of performance art in Southeast Asia, although her practice also incorporates a wide variety of media. For the past six years, a particular focus of her work has been environmental issues in the Tibetan plateau region, where she has been actively collaborating on-site with Buddhist monks and villagers to foster greater environmental consciousness through an array of ongoing community projects. *Shadow of the Past* (2016) at Tyler Rollins Fine Art marked the first solo exhibition devoted to her artworks inspired by her ongoing experiences in Tibet, and featured a new installation and video works alongside a series of paintings.

The exhibition explored themes of spirituality (particularly informed by Tibetan Buddhism), cultural syncretism, humanity's interconnectedness with nature, and the place of the feminine in religious traditions and in spiritual life in general. Arahmaiani is fascinated by the buried past of her native Java, its rich Hindu-Buddhist cultural heritage – which is now often under-recognized – and the monumental temples that were overgrown for centuries until their rediscovery in more recent times. Indonesia once had vital centers of Buddhist learning that were sought out by students from across Asia, including Atisha (982–1054), who became one of Tibet's most revered lamas. Tibet has become an important part of Arahmaiani's own spiritual journey, both as a woman and a Javanese Muslim.



Dibawah Cahaya Rembulan  
136,5 x 116 cm  
Acrylic paint on canvas  
2019  
IDR 120.000.000



Shadow of the Past: Sweden Version I  
90 x 120 cm  
Print on Photo Paper  
2015  
IDR 28.000.000



Silent Rainbow VII  
120 x 140 cm  
Acrylic on Canvas  
2018  
IDR 120.000.000



Silent Rainbow VIII  
115 x 135 cm  
Acrylic on Canvas  
2018  
IDR 115.000.000

“Pegon Arabic or sometimes called Jawi (in the Malay region) are letters derived from Arabic writing (which came together with Islamic beliefs) which were then transformed and used for local languages. This needs to be understood because it shows the existence of creative, adaptive abilities and appreciation for cultural diversity; which is basically a characteristic of culture in Java or the archipelago in general. This has inspired me to make works using Arab Pegon in visual works both in the form of paintings, installations and objects.”

# Christine Ay Tjoe

Indonesian artist Christine Ay Tjoe addresses themes of philosophy and spirituality in her work, focusing on the human condition, as filtered through her own subjective experience. Although visually seductive, her expressive work deals with abject subject matter, attempting to connect with our most powerful emotions and deep psychological fears.

Born in 1973 in Bandung, Indonesia where she continues to live and work, Ay Tjoe began her career making graphic works, specifically intaglio dry point prints and then textiles. Her diverse oeuvre now encompasses painting, drawing and sculpture as well as large-scale installations.



Menyambut Senja  
Drawings on paper  
39 x 57 cm  
Rp 180,000,000



Sang Pengukur 5  
Drawings on paper  
27 x 38.5 cm  
Rp 140,000,000

# Ella Wijt

Born in Jakarta in 1990, Ella Wijt began early and started making art in 1993 and actively exhibited her works in public shows in 2005. She had solo shows in both 2007 and 2008 at the Indonesian National Museum. Ella pursued her Artistic career and left Indonesia after being offered a scholarship from Nanyang Academy of Fine Arts (NAFA) in Singapore where she began to hone her fine arts skills. From here she chose to focus her attention on painting and moved to the United States to study at the School of the Art Institute of Chicago (SAIC) where she was awarded a Distinguished Merit Scholarship. Working with her advisors in the Advanced Painting Studios, Wijt was able to broaden her work to encompass a variety of media, concepts and intentions. She describes that her work embodies “faith and womanhood because they are the medium through which I pray.” Wijt graduated from SAIC in 2015 with the Edward L Ryerson Fellowship Award and continued her work in Chicago until returning to work in her home in Jakarta in 2017.

## About the Artworks

Following my repatriation from the United States, the series BUMIDUNIA 2.0: Saksi Bisu tightly correlates to the 5500 m2 land in Depok where I currently live and work; and where neighbors told stories of the land being guarded by “snakes” and “a weeping lady” whom I associate with Lilith, a figure from Jewish mythology. Over time, the land-bound myths have changed the way I see objects, nature, and faith. Seeing this painting as a collaborative piece, it consists of objects which I have collected to offer the land, as well as objects which the land has offered me. This painting is made by imagining six children painting on one canvas. It had been an exploration, discoveries, and questions regarding many layers of my personality and authorship in creation.



The Sun Worships the Moon II  
100x120cm  
Acrylic paint, wax pencil, 14k gold wire, and dried rose on raw canvas 2019  
SOLD



A Horse Named Cold Air  
80 x 60 cm  
Acrylic paint, wax pencil and oil pastel on wood  
2018  
IDR 16.000.000



Drizzly Stroll  
100x120 cm, with frame 115x135 cm  
Acrylic paint, wax pencil and oil pastel on wood  
2018  
IDR 20.000.000



The Love and the Wrath of God Upon Me All at Once  
87x62 cm, 95x70cm with frame  
Oil paste, wax pencil and Japanese ink on brown paper  
2018  
IDR 9.000.000



Spring Bouquets (Quadtych)  
43x31 cm, 4pcs  
Oil pastel, wax pencil and Japanese ink on brown paper  
2018  
IDR 5.000.000 Each



The Sun Worships the Moon (Triptych)  
87x62 cm  
Pastel and Japanese ink on brown paper  
2018  
IDR 8.000.000 Each



Painting by 6 kids of BUMIDUNIA  
100x120 cm, with shelves 1m height  
Mixed media painting and objects installation  
2018  
IDR 35.000.000



# Ines Katamso

Ines Katamso (b.1990), born in Yogyakarta describes herself as “anak-campur” or a kid of mixed-nationality. Her father, an Indonesian musician, her mother, a French tattoo artist, Ines spent the first ten years of her life in Yogyakarta, before moving to France where she received her education in art and fashion design. Shortly after graduation Ines then returned to her homeland in order to develop her ever-expanding creative practice first as a muralist followed by the creation of her own Interior design studio, Atelier Ines-K. Starting painting on canvas was a natural process of self-criticism.

Speaking with Ines about her decision to move from large wall to intimate scale, she explains in a beautiful French accent, that she is now able to explore externally, a type of internal space related to how her own mind transforms distress and anxiety, her process of somatization.

Each canvas, comprised of geometric shapes, lines, and organic forms, while at first glance whimsical, express a much deeper internal process of self-reflection and discovery.

## About the Artworks

My new works are talking about human fragility, especially those moments when we can't separate the sensitive world to reality. The gap is thin and subjective which lead us to some confusion in our vision and hesitation in our vision. My paintings are reflection of this “in between two” stage, between organic lines and solid color, transparency and opacity, curves and straight lines, light and heavy composition.



présent - present  
164cm x 128cm  
Oil Painting on Canvas  
2019  
SOLD



en attendant - meantime  
110x125 cm  
Oil Painting on Canvas  
2019  
IDR 35.000.000





entre deux - in between  
150 x 118cm cm  
Oil Painting on Canvas  
2019  
IDR 40.000.000



effacée - fading  
169 x 134 cm  
Oil Painting on Canvas  
2019  
SOLD



entre plusieurs - between several  
162cm x 160cm  
Oil Painting on Canvas  
2019  
IDR 50.000.000



volonté - willingly  
150cm x 130cm  
Oil Painting on Canvas  
2019  
SOLD

# Ines Katamso



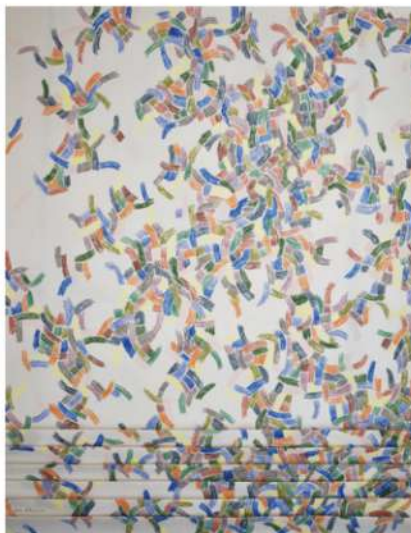
étude d'une focalisation interne - study of an internal focus  
51x76 cm  
oil pastel on paper  
2019  
IDR 8.000.000



étude d'un agglomérat - study of an agglomerate  
54x45 cm  
pencil colour and acrylic on paper  
2019  
SOLD



étude de la timidité - study of shyness  
42x30 cm  
pencil colour on paper  
2019  
IDR 5.000.000



étude de l'inhibition - inhibition study  
51x60 cm  
pencil colour on paper  
2019  
IDR 8.000.000



étude de l'organique - study of the organic  
51x38 cm  
oil pastel on paper  
2019  
IDR 5.000.000



étude d'une distinction - study of a distinction  
56x38 cm  
pencil colour on paper  
2019  
IDR 8.000.000

# Inge Rijanto



Turn War to Piece  
50 (W) x 60 (L) x 30 (H) cm  
Aluminium  
2015  
IDR 40.000.000,- (without pedestal)

Born in Semarang, Central Java in 1949, Inge Rijanto is a sculpture artist who first started pursuing fashion design at the Hochschule Fur Bildende Kunste.

However, during her peak career in fashion, Inge decided to change paths and chase her lifetime dream of becoming an artist. She started out with painting on canvases using oil and acrylic whilst also evolving into sculpting figures out of bronze and fiberglass.

Her distinctive figurative sculptures lead her to become one of Indonesia's first ever Sculptors to participate in the 26th Le Salon D'Autumn International De Luneville, France in 2011 and 2012. Her works are believed to be a product of the Fashion design foundation that she has from drawing two and three-dimensional human figures that she brings to life in her sculptures.

Through observation on ordinary people going about their daily life, Inge Rijanto draws upon actions including, body movements, face expressions, language (behavior) and etc. Her figurative sculptures transform trivialities of everyday life into iconographic material, magnifying human attitudes.



Oppressed (Edition 1/7)  
25 (W) x 22,5 (L) x 42,5 (H) cm  
Aluminium  
2015  
IDR 35.000.000,- (without pedestal)



Cutting Red Tape(EDITION : 1/7)  
40 (L) x 25 (W) x 55 (H) cm  
Aluminium  
2015  
IDR 40.000.000,- (without pedestal)

# Lindy Lee



Flame From The Dragon's Pearl : Teaching Without Saying a Thing  
21x39x29cm  
Bronze  
2013  
IDR 188.000.000

Lindy Lee is an Australian artist (born Brisbane 1954). Lee's practice explores her Chinese ancestry through Taoism and Ch'an (Zen) Buddhism – philosophies that see humanity and nature as inextricably linked. Symbolic gestures and processes that call on the element of chance are often used to produce a galaxy of images that embody the intimate connections between human existence and the cosmos. Lee's works are intentionally slow to impart their secrets. Rather than singular visual statements, they are thoughtful objects where meaning emerges from sustained meditation.

Investigating and questioning multiplicity of self has remained a central concern in Lee's practice. From her early works that referenced the Western canon of portraiture and questioned the notion of authenticity in artistic practice, to her more recent use of family photos that reflect on the experiences of loss and transition spanning five generations of travel from China to Australia. Lee's work, as a Chinese-Australian artist, has been crucial to visualizing the experience of Chinese diaspora in a country that has historically whitewashed its multiculturalism.

Lee's painterly techniques of wax splatters and ink spills reference the ancient Chinese practice of 'flung ink painting', as performed by Ch'an (Zen) Buddhists. Lee has also developed these splatter gestures into sculptural forms by throwing searing molten bronze on to the foundry floor, which embodied the Buddhist act of renewal where all that is held inside oneself is released. Such mark-marking emphasizes one's presence in the moment, and can also be seen in Lee's repetition of burning holes in photographs, on paper scrolls and through sheets of metal. Each mark-marking gesture is a pitch into eternity – meeting with this moment – indeed in Buddhism eternity isn't anywhere else but here, there is only this moment of now.

With a practice spanning over three decades, Lindy Lee has a well-established reputation in Australia, and widespread international recognition.



# Marisa R Ng



Longing to Belong  
154x124 cm  
Acrylic and Oil and Canvas  
2017  
SOLD



Born in Selangor, Malaysia in 1977, Marisa Ng is a full-time artist who earned her Certificate Of Figurative Art from the National Academy of Art, Culture & Heritage, Malaysia. Marisa derives most of her work from the attachment that she felt towards her Ah Ma (grandmother) who suffered from cancer. Having a special connection with her growing up, Marisa describes her fondness of her abstractionist brush stroke as a personification of the way her Ah Ma cooked in the kitchen. 'Spontaneous but purposeful' and likes to get things done quickly. She values her leisure time to the extent that every line, dots and patches of color are poured upon the canvas with the intensity of the brush strokes aligned with the conversations and the emotional significance that she treasures in her heart and memory.

Marisa knows exactly when a piece is completed as she describes the quote by Robert Henri (1865-1929) 'The stroke which marks the path of a rocket into the sky maybe only a few inches long, but the spirit of the artist has travelled a thousand feet at the moment he made that stroke.' She currently resides in Malaysia and has exhibited her works in numerous exhibitions throughout the country.



Me set free  
152x152cm  
Mixed media on canvas  
2019  
IDR 60.000.000

# Mary Lou Pavlovic

Mary Lou Pavlovic is an Australian artist who lives and works in Bali. She holds an MA in Fine Art from Goldsmiths College London (1996) and a PhD in Visual Art from Monash University Melbourne. (2015). Throughout her career, she has undertaken a number of residencies including the Tate Tokyo Residence (private) with a resulting solo exhibition at the Australian Embassy Tokyo, exhibited at Art Cologne, Melbourne Art Fair, the Edinburgh Festival and in the Internationale Photoszene, Cologne. More recently, Pavlovic's flower sculptures were featured in 'Australian Artists and Bali, 1930s to Now' at McClelland Gallery Victoria, (2015). In 2018, she was awarded an Apexart New York International Franchise exhibition to curate and exhibit in an exhibition in Bali, titled 'Dipping in the Kool-Aid' held at Tony Raka gallery. In 2018 Pavlovic also staged the solo work, 'Walking in Bali' at Tony Raka, which traveled to the Four Seasons Hotel, Ubud, Bali.

## About the Artworks

In western art flowers are not only the timeless symbol for beauty but more specifically feminine beauty. Pavlovic has been interested in the problem of speaking from the feminine position in her practice, because of the way that simply tying females to soft things like flowers, water or the natural is very limiting for women. When the artist moved to Bali she saw flowers in architectural design and official Balinese Hindu patterns. Flowers were used in Bali in widespread ways as symbols for religious beauty, not strictly feminine beauty. By combining her own sculptural resin practice that is based in more traditionally Western conventions with traditional Balinese and Indonesian architectural motifs, the artist complicates what flowers are symbolized for in the studiowork. The overall effect of each sculptural work is a type of disorder--as it becomes difficult to classify what flowers and nature symbolize. In this way, traditional gender symbols are freed, but the artists' desire to work with whichever material she pleases is not compromised. Pavlovic puts forward a method of speaking from the feminine position through evading strict categories.



Walking in Bali  
P84 x DIA 5cm (Purple 25cm x 22cm)  
Resin  
2018  
IDR 18.500.000



Walking in Bali  
P50cm x DIA 5cm (Blue 40cm x 8.5cm)  
Resin  
2018  
IDR 16.000.000



Walking in Bali  
P50cm x DIA 5cm (Black 30cm x 25cm)  
Resin  
2018  
IDR 16.000.000



Walking in Bali  
P43cm x DIA 3cm (Purple 7cm x 17cm)  
Resin  
2018  
IDR 11.500.000



Walking in Bali  
P100cm x DIA 3 cm (Orange 24cm x 20cm)  
Resin  
2018  
IDR 18.500.000



Walking in Bali  
P50cm x DIA 5cm (Blue 40cm x 8.5cm)  
Resin  
2018  
IDR 16.000.000

# Melati Suryodarmo

Melati Suryodarmo was born in Surakarta, Central Java, 1969. After graduating at the Padjajaran University in Social Political Sciences. Melati went and pursued her art education in performance art at the Braunschweig School of Art in Braunschweig, Germany. During this time, she worked for and got mentored by Marina Abramovic and later on performed alongside her with a group of students at the 2003 Venice Biennale. Melati's art is constructed from the world inside her body. For her the body functions as a container of memories and living organisms. The process of producing her artwork is a lifelong exploration that never stops to put herself inside a metamorphic constellation. She perceives her surroundings as the fact of the real presence of the now whilst still considering the path of its history. She tries to understand the languages that are not spoken which open the door of perceptions. "I aim to create a concentrated level of intensity without the use of narrative structures. Talking about politics, Society or Psychology makes no sense to me if the nerves are not able to digest the information. I love it when my performance reaches a level of factual absurdity."

## About the Artwork

While Suryodarmo's practice comes from the genre of performance art, she has deliberately chosen to present her self-portraits in the genre of photography. This is related to her recent research on the poetics in performance art and the presence of "poetic action" in her work. Performance artists, like writers, place sequences of actions or words to form poetry. At the same time, the flat visual form of photography meditates on the Western genre of portraiture.

Suryodarmo considers people through not only their physical likeness but their practice, biography, influences and so on. Works by artists like Francis Bacon further her research in capturing movement in a frozen moment. For her, photography advances her long-standing studies in Butoh. The agitation of the body, including the face, is her area of absorption. These considerations come into play in the unconventional portraits that she presents of herself.



Self Portrait (Triptych)  
 90 x 60 cm x 3  
 Photograph Color Inkjet Print  
 2016  
 IDR 160.000.000 (edition of 4)

# Mella Jaarsma



Kembali ke Kelapa IV  
200x150cm  
(Media)  
1995  
IDR 180.000.000

Mella Jaarsma is a Dutch artist who has become known for her complex custom installations and her focus on forms of cultural and racial diversity embedded within clothing, the body and food. She was born in the Netherlands in 1960 and studied visual art at Minerva Academy in Groningen (1978-1984), after which she left the Netherlands to study at the Art Institute of Jakarta (1984) and at the Indonesian Institute of the Arts in Yogyakarta (1985-1986). She has lived and worked in Indonesia ever since. In 1988, she co-founded Cemeti Art House (With Nindityo Adipurnomo), the first space for contemporary art in Indonesia, which to this day remains an important platform for young artists and art workers in the country and region. Mella Jaarsma's works have been presented widely in exhibitions and art events in Indonesia and abroad.

## About the Artwork

It is with a photo of a coconut in the middle. A series I made after creating a cremation place in Munduk, Bali in 1993. The ritual after the cremation is reshaping a figure as big as a baby out of the ashes. Putting offerings on top and after this the ass will go into a coconut and will be thrown in the nearest river or sea.

# Melissa Tan



Arches and Gateways: 7 Iris  
50 x 72 cm  
Stainless steel mirror finishing  
2019  
IDR 75.000.000 (edition of 3)



Melissa Tan (b. 1989, Singapore) is a visual artist based in Singapore and received her BA (Fine Arts) from Lasalle College of the Arts in 2011. Her works are based on nature, themes of transience and beauty of the ephemeral. Her recent projects revolve around landscapes and the process of formation. Interested in geography and textures of rocks, she explores to translate the visual language through different mediums. Employing processes such as paper cutting, painting and silk-screen techniques, she is interested in materiality and how the medium supports the work. Though trained as a painter, she also works with video, sound and objects. She was included in The Singapore Show: Future Proof, Singapore Art Museum at 8Q in 2012 and An Atlas of Mirrors, Singapore Biennale 2016, Singapore in 2016. She also participated in the National Art Council and Dena Foundation Artist Residency program (Paris, France) in 2013.

## About the Artworks

Arches and Gateways is a series comprised of 4 works, each work being a map of the position of asteroids 7 Iris, 100 Hekate, 26 Proserpina and 78 Diana respectively. These asteroids were named after Greek and Roman goddesses and these 4 goddesses are liminal deities who preside over thresholds, gateways and boundaries.

These liminal goddesses are able to cross the boundary of life and death and only a select few are able to do so freely and at will. The nature of being able to cross boundaries of 'in between places', as well as inhabiting dual or multiple roles all at once is similar to a woman's role in today's society. She is able to abide in many domains, straddling conventional boundaries and just as these celestial bodies are being charted through the heavens, we women are constantly redefining, rerouting, re-establishing our own trajectories and narratives in society.

# Natisa Jones

Born in Jakarta, Natisa Jones is a painter currently sharing her time between Bali, Indonesia and Amsterdam, Netherlands. Her focus has always been in the field of fine art and she completed her visual art studies in Chiang Mai in Thailand, before obtaining a bachelor's degree in Fine Arts Painting at RMIT University in Melbourne, Australia. Her works explore themes regarding identity, inquiring into the human condition through the concept of 'process'.

Through the method of documentation and experimentation, Jones' practice has become a platform where she can confront her own inner dialogue: "Drawing, painting, writing or whatever the medium is, has always been my way of documenting the things around me and my way of attempting to understand things better by processing it through creating. It's a space and outlet where I can say something however I want in whatever form I choose and I can't be wrong. I can be disliked, but not wrong."

Jones draws a parallel between the human experience and the creative process, a relationship, which for her informs one another. Often incorporating text into image, she pulls narratives from daily life, exploring issues within identity and reflecting on ideas of the 'self'. "Making and creating has been part of my being since I was two years old. It is my way of understanding and genuinely reflecting. The idea of supporting oneself with something that you naturally need for self-development is a very weird concept to me", she explains.

She has participated in group and solo exhibitions in various cities including Bali, Jakarta, Yogyakarta, Melbourne and Berlin. Her pieces range from small prints and works on paper to large-scale canvases. She uses mixed media such as collage, ink, graphite and acrylic paint.

## About the Artworks

My work is primarily serves as an inquiry into the human condition - a process-driven platform to confront inner dialogues; In an attempt to contextualize issues concerning identity, and reflect upon ideas of the self within a wider social context. The creative process treated as a tool to navigate through emotional and psychological spaces. Explorations become a non-conclusive inquiry into the human condition.

This particular body of work explores the conflict between desire and sensibility. Composed figures engulfed, overwhelmed in waves of electric blues – and final image of a single tree, containing waves of blue within its soil, abandoned by human form. These imageries play with the idea of the friction between identity and expectation – where do we live within the blurred space of private and public, individual and community?



I Owe You Nothing  
100x70cm  
Acrylic, ink, cotton on canvas  
2019  
SOLD



These Aren't Tears, This Is Devotion  
120x100cm  
Acrylic, ink, cotton on canvas  
2019  
SOLD



With My Edge  
100 x 100 cm  
Acrylic, ink, cotton on canvas  
2019  
IDR 30.000.000

# Rega Ayunda

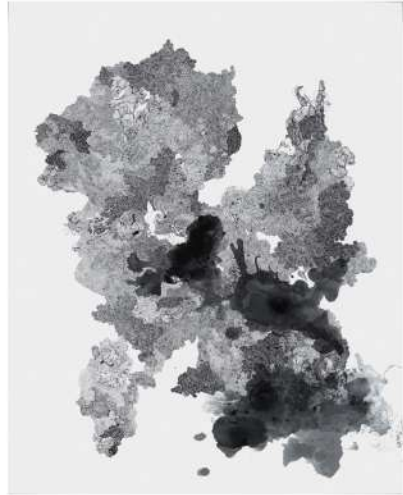
Rega Ayundya Putri was born in Surabaya, Indonesia in 1988. She earned an undergraduate and postgraduate degree in Sculpture Arts in 2012 and 2014 respectively from the Institute of Technology Bandung, Indonesia. Although formally educated as a sculptor, drawing has always been her safe haven.

Rega considers her art style to be surrealist, as she draws inspiration from her subconscious at random times, such as when she is daydreaming, bored at work, or alone before sleep. Her works portray random and straightforward message. She often uses metaphors to express things which she finds hard to explain. She thinks that a good artwork ought to be able to make the audience feel what the artist feels when he/she makes the artwork. Most of the time, she makes art when she feels sad, thus that is the feeling she wants to transfer to her audience.

Rega has a lot of influences, but her favourite is Gustav Klimt. She is also inspired by many women artists, such as Frida Kahlo, Jenny Saville, Shazia Sikander, dan Tracey Emin, whose views on life she finds intriguing. For illustration, she enjoys the works of Makoto Aida, Junji Ito, dan Takato Yamamoto.

Rega's works have been exhibited Yogyakarta, Jakarta, Bandung, Malang, dan Surabaya.

She was also a finalist from Soemardja Art Award 2012 and Anugerah Musik Indonesia's Best Album Artwork.



Fragments of Sobriquet  
100 x 120 cm x 3 pcs  
Ballpoint and gouache ink on paper  
2017 - 2019  
SOLD

## About the Artworks

Fragments of Sobriquet is a projection of how the artist see the world evolves in duality. How construction and destruction are two sides of the same coin.



Fragments of Sobriquet  
100 x 120 cm x 3 pcs  
Ballpoint and gouache ink on paper  
2017 - 2019  
SOLD



Fragments of Sobriquet  
100 x 120 cm x 3 pcs  
Ballpoint and gouache ink on paper  
2017 - 2019  
SOLD

# Sally Smart

Sally Smart (b. 1960) is one of Australia's significant contemporary artists, represented in leading collections and exhibiting consistently since 1998 in Australia and internationally. Working with collage, large-scale assemblage installations and increasingly, performance and video, her practice engages identity politics, ideas relating to the body, the home and history. The recipient of numerous awards and prizes, Smart is currently a Vice-Chancellor's Fellow at the University of Melbourne, she received an Australia Council Fellowship (2014) and was Sackler Fellow Artist-in Residence, University of Connecticut, USA (2012). A major public art commission, Shadow Trees was installed in Melbourne, Australia (2014). Smart's most recent work includes artisan embroideries as assemblage elements in her project The Choreography of Cutting, which re-imagines and re-frames the historical avant-garde's experimental performance and theatre design, and most recently centered on the work of the Ballets Russes. She currently works between Melbourne, Australia and Yogyakarta, Indonesia.

## About the Artworks

Sally Smart's new collage paintings from The Choreography of Cutting series The Choreography of Cutting re-imagines and re-frames the historical avant-garde and experimental performance and theatre design. Her large scale, richly-colored installations combine textile assemblages and include artisan made embroideries from Indonesia and screen-printed metal. This series also describes the dancer's body and movement, through painted and screen-printed collage elements, referenced from dance history. The multiple abstracted and figurative elements combine to create new assemblages reinforcing ideas about the body's capacity for movement and the complexity of human identity. Artworks from this series were selected by the luxury Italian fashion house Marni, to create an artist collaboration with Sally Smart for a collection of clothing and accessories for women and men. Contemporary art has frequently been a source of inspiration for the Marni design team who in recent years have worked with visual artists including US artist Richard Prince, British artist Gary Hume and German architect Matteo Thun.





The Choreography of Cutting  
(Pink Performance)  
Acrylic Ink on Cotton Canvas  
90 x 145 cm  
2017 - 2017  
IDR 170.000.000



The Choreography of Cutting  
(Square Dance)  
Acrylic Ink on Cotton Canvas  
90 x 145 cm  
2017 - 2017  
IDR 170.000.000



The Choreography of Cutting  
(Abstraction Movement)  
Acrylic Ink on Cotton Canvas  
90 x 145 cm  
2017 - 2017  
IDR 170.000.000

# SINTA TANTRA

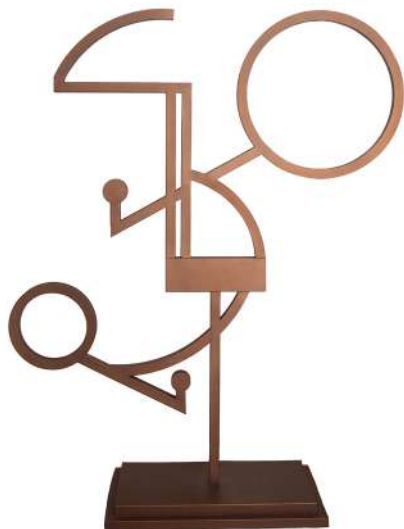
A British artist of Balinese descent, Sinta Tantra was born in New York in 1979. She studied at the Slade School of Fine Art, University College London 1999–2003 and at the Royal Academy Schools in London between 2004–2006.

Drawing strongly upon a vibrant palette influenced by her Balinese heritage, Sinta Tantra began her career producing pieces composed of intricately cut vinyl and painted designs. Reflection, symmetry and exotic motifs were common in her public artworks. Highly regarded for her site-specific murals and installations in the public realm, most of her work envisions the concept of drawing and color. While color encourages us to become immersed into a world of otherness, drawing explores the slippage between the two and three dimensions – the clarity of line, its distortion, push and pull.

The paintings examine the activity of drawing itself, physically linking the disciplines of painting together with architecture on a single canvas plane. Colored motifs stand, collapse, float – pictorial spaces move towards and away from the viewer. Tantra asks the question, can painting become architecture? Can architecture become a painting? Musicality, rhythm and colors, dichotomies of masculine and feminine, direction and scale define Tantra's abstractions. For Tantra, there is no question that "art feeds our minds, our souls and affirms identity.

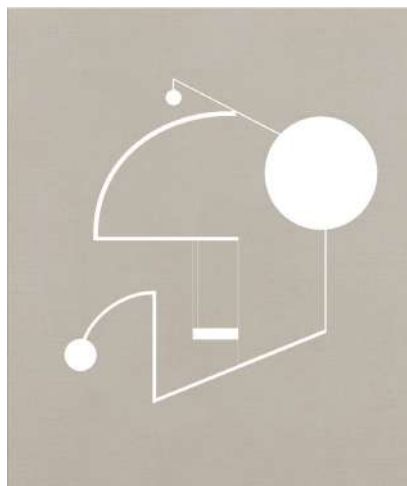


The Eccentricity of Zero, Model  
D 50cm  
Glass Sculpture  
2019  
IDR 50.000.000

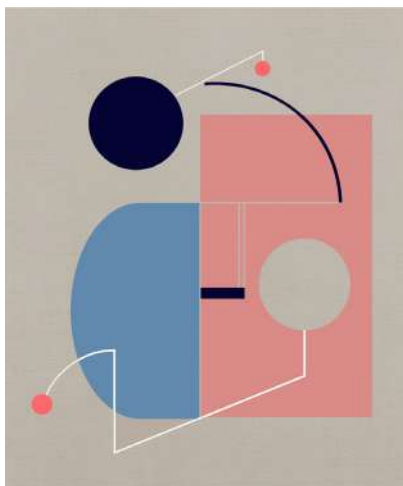


Tabuh Tabuhan (in Sepia)  
W 150 x h 200 cm  
Metal Sculpture  
2018  
IDR 150.000.000

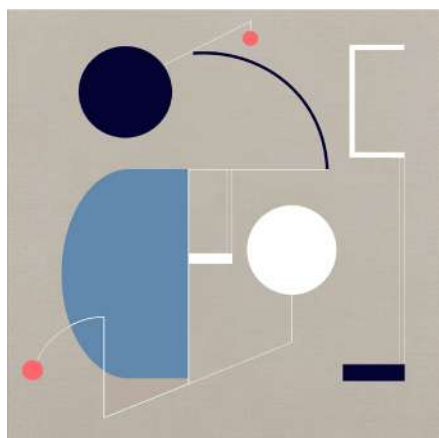




Zenith of Sky in Prussian  
120x100 cm  
Tempera on linen  
2019  
IDR 106.000.000



Kiss III  
120x100 cm  
Tempera on linen  
2019  
IDR 106.000.000



Sun Clock in Day III  
180x180 cm  
Tempera on linen2019  
IDR 200.000.000